Stereos from Hollywood’s Golden Age

Stiehm in Berlin

Remembering Peter Palmquist
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Children in Stereo

Taking pictures of children has long been popular. It's fun to look back at family photos of kids growing up, in order to recall their younger years and the stages of growth they went through. Because stereo images are able to preserve even more realistic slices of time than flat photos, I find that they are ideal for capturing pictures of children. (Just ask my own kids, who have had to pose for endless stereo photos!)

Our first image this issue is an unidentified Kodachrome shot, and shows what is most likely a brother and sister sitting in a yard among the flowers. It appears to be a staged photo rather than a spur of the moment snapshot, as their clothes look unusually neat and clean, as if the children had just put them on, and their hair seems to have just been combed and styled as well. Also, the girl doesn't really look like she's in the process of using the hand tool, but is instead just posing with it. But still, what a great family photo to look back at to recall their childhood! This slide is in an older-style (gray with red edges) Kodachrome cardboard mount.

Our second view (by a different photographer) is almost too cute for words, and could easily appear on one of those sentimental posters with the words "Best Friends!" below these two little inseparable pals. The actual color slide has even more impact, since one boy's overalls are bright red and the other's are a rich blue. In an older-style (gray with red edges) Kodachrome cardboard mount, this slide is unlabeled.

Other slides from this same photographer show dates from 1952 into the later '50s though, and most of his slides were apparently shot near where he lived and worked, in a suburb of Milwaukee, Wisconsin. (A sign visible in the background shows a junction of highways 15 and 59, but I couldn't find such an intersection on my Wisconsin map.)

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you've found a classic '50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NPS assume no responsibility for its safety.
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Front Cover:
stereos by this Hollywood still photographer are featured in “Alexander Kahle: His
Story and Stereos” by Fenton Richards.

Back Cover:
A pile driver pounds structural steel into the ground at a construction site in a view
from a YM.CA. Home Study Course that included 6x1 3cm stereographs. More of
these little known images are included in “Home Study in Depth” by John Dennis.
Peter Palmquist

I'm writing this in the same office where Peter Palmquist spent a few nights on a small couch during the 1989 NSA convention here in Portland. That was the same year he left his photography day job at Humboldt State College to become a full time, unpaid, self-taught photo history researcher and writer. The remembrances of Peter by friends and colleagues in this issue's memorial article make it clear just how astounding his success was in that endeavor.

Far from simply drifting into a career that just happened to work out, Peter was following his often repeated personal philosophy and advice to others, "Make a plan and stick to it." His plan included arranging his personal finances to provide for basic needs as well as those of research, cataloging, photographic copying and self-publishing. At the 1989 convention, sleeping in the Stereo World office was just one of those vital economies that made everything else possible.

His home was really more like a compound, dividing living, working and storage functions, with one building housing a large darkroom perfectly designed for the copying and printing of any format black and white image to be saved from oblivion, studied, cataloged, and possibly published. The care and precision he lavished on all of the above, along with writing, curating and lecturing, are now legendary. That he did it all very purposefully without academic titles or any steady institutional funding proves (if nothing else) that he was doing exactly what he wanted to do in the most productive way he could arrange.

I always wished I could express some sort of affinity for Peter and his independent working situation, but one look at this office reveals a key difference. Peter was diligent, dedicated and organized. In my office there are likely some haystacks of material whose lower strata have not seen light since Peter visited in 1989. Simply wanting to dedicate yourself to some independent field of study or publishing, versus actually sticking to a plan and doing it right inhabit two different worlds.

The changing technologies and harsh economic realities of 2003 recently combined to obliterate the photo lab day job I had remained at since 1980. The abrupt and unplanned end of an unplanned job could have the ironic effect of allowing me to concentrate more intensely on Stereo World, but I'm afraid this won't be anything like the type of well organized and financially calculated transition Peter made. He was the rarest of the rare; dedicated and enthusiastic as well as honest, intelligent and precise. The field of photographic history is incredibly lucky to have caught his interest.

T.K. Treadwell
1920 – 2003

As work on this issue was being completed, we learned of the death of former NSA President and Board Member T.K. "Tex" Treadwell on April 1st. A member since the beginning of the organization in 1974, he became its longest serving president from 1980 to 1988. He was named Board Member Emeritus following that, and served the NSA in a number of truly vital functions until shortly before his death.

Tex's many Stereo World articles, View Back Lists, and extensively researched stereo history monographs and books, as well as his tireless work with the NSA Book Service, were only his most visible contributions to the organization. It is quite literally no exaggeration to say that there would be no NSA today without Tex Treadwell's energy and generous commitment to both stereo collecting and stereo photography. Our next issue will feature a memorial to T.K. Treadwell that attempts to provide at least a fragmentary account of his astoundingly wide ranging life, interests, philosophy and personality.

An NSA Stereo Survey

Since we're not that other NSA, we can't monitor phone and e-mail messages around the planet to determine members' true collecting, imaging, reading, and convention interests. So, we have to do it the old fashioned and rather more polite way via a survey form inserted with this issue. Please help us better respond to the needs and interests of our membership by answering as many of the questions as possible and returning the form by July 14, 2003.

Drews Views on EBay?

Increasingly views appear on EBay, auctions and in dealer's lots bearing the following handstamp on the reverse: Photo, by C. and G.H. Drew 22 Tremont St under Boston museum. The implication being that the Drews took these photos. In fact, all of the photos I have seen are from negatives taken by J. Andrieu. Whether or not they were reproduced by permission I believe is unknown.

-Bert M Zuiker
Deep Ghosts

Unlike any other major 3-D films, James Cameron's Ghosts of the Abyss was released both in Large Format IMAX and 35mm over/under format versions for showing in theaters around the country. Besides exploring the sunken wreck of the Titanic (and the research vessels) in high resolution digital stereo, the film uses a variety of special effects, multiple images and vintage photos to bring the ship to life. Along with Lawrence Kaufman's review, our coverage will include interviews by Ray Zone with Director James Cameron and Director of Photography Vince Pace.

The Boer War

Richard Ryder's two-part feature on the stereographic coverage of the 1899-1902 Boer War, "Kimberley, Ladysmith, & Mafeking: A Tale of Three Sieges" will be illustrated with over 40 of the best views from among the estimated 1000+ published stereographs of that war. This 1900 sample from the American Stereoscopic Company, "Irish Dragoons (Lancers) bound for the Modder River, S.A." is by R.Y. Young.

More Special Venue 3-D Films

Don Marren returns to our pages with stereo illustrated examinations of some 3-D films deserving attention, even if their distribution is very limited. Santa Lights Up New York, is a film that introduces The Radio City Christmas Spectacular in New York, while Corkscrew Hill is a thrilling motion-based ride film pioneering digital stereo projection at Busch Gardens in Williamsburg. Both animated films create one seamless, continuous camera shot from the audience's point of view—without any cuts or cuts. Shown here is the opening shot of Corkscrew Hill, in which two Irish boys discover the audience seated inside a magic box. Also covered is the limited release, 1998/1999 ground-breaking and controversial presentation Monsters of Grace, A Digital Opera in Three Dimensions. Digital animation for all three films is by Kleiser-Walczak Construction Company.

A Lenticular Venture

From 1965 to 1972, the elegant travel magazine VENTURE featured a lenticular 3-D photo on each cover. This publishing first was to make VENTURE one of the most collectible of all travel magazines, especially among NSA members who still buy and sell copies at every Trade Show. Robert J. Leonard's article "VENTURE Magazine and the Xograph" will look into the story behind this unique publication, reproducing some of the better covers as stereo pairs.
Much has been written about the Hollywood studio portrait photographers, with many museum shows and accolades given them. They are the ones responsible for the posed glamour portraits of our favorite film stars during Hollywood’s “Golden Age” from the 1920s to about the mid 1950s. A few of these portrait photographers’ names are almost as recognizable to the cinema enthusiast as the stars they photographed. George Hurrell, who worked at MGM and Warner Bros. as well as having his own private studio, is probably the most noteworthy and whose individual style is the most well known. Ruth Harriet-Louise started the portrait gallery at MGM in the mid 1920s and was replaced by Hurrell, but is now gaining some well-earned notoriety through museum exhibitions of her work. Books abound on these studio portraitists and their work. *Masters of Starlight*, *The Image Makers*, *Grand Illusions*, *The Hurrell Style*, and *The Art of the Great Hollywood Portrait Photographers* are just a few of the many, many tomes devoted to these artistic craftsmen of the lens who turned Archibald Leach into that handsome heartthrob Cary Grant or Gladys Smith into America’s Sweetheart, Mary Pickford.

Unsung and mostly unknown are the photographers who shot the stills during the filming of each of our favorite screen dramas. Their images were printed, tinted, and plastered on lobby cards or showcased in fan magazines and newspapers to help promote films and draw audiences into theaters. Through time, many of the images they took to promote our favorite films have now become icons of American cinema. This article is about one of these photographers and the best in the business, now mostly forgotten, Mr. Alexander P. Kahle—the chief still photographer at RKO Studio from 1932 to the mid 1950s.

Readers of *Stereo World* may wonder, “What does a Hollywood still photographer have to do with us?” Well, in this case, quite a bit. As an avid stereographer, Kahle took hundreds of stereos of family, friends, special events, Hollywood and its environs, and behind the scene production shots of some of his film folk friends.
Early Life & WWI

Alexander Paul Kahle, (The German pronunciation is Kälä) was born Oct. 11, 1886, and died Aug. 28, 1968. In between these dates was an extraordinary life lived by a most extraordinary man. During the first phase of his life he became a highly decorated war hero for his country. Then with war, glory, and heroics behind him, phase two began in which he became a hero to many of Hollywood’s top stars and directors. The following article is but a brief synopsis of his life, career, and photographic accomplishments.

As a child Alex showed talent in the art of painting, and planned on making that his career. But fate
played a part in advice given to his mother by a neighbor who suggested that a painter's livelihood was not a very secure one and that becoming a photographer might be a more profitable way of earning a living. This way he could use his artistic talent by painting with light and shadow instead of with oil or watercolor. Right away he was apprenticed to work in a photography studio in Berlin.

In 1914 the supposed war to end all wars erupted in Europe. Alex joined the German army. During the course of the war he engaged in, depending on which newspaper account, between 100 and 180 hand-to-hand combats. Later during his Hollywood heyday one of those combatants would come back to haunt him. The result of this haunting is that they became the best of friends. One thing for sure is that Alex was awarded the Iron Cross for valor in war and was by war's end a Master Sergeant, the highest rank a civilian could attain in Marshal von Kluck's German army. Alex married during the middle of the war in 1916. When the conflict ended and life returned to normal he returned to his photographic career. Soon along came a baby daughter christened Ursula.

The UFA studio system was the biggest film making body in Germany during the 1920s. Located in Berlin, it hosted and boasted the biggest names in German cinema. Directors Fritz Lang, F.W. Murnau, and Ernst Lubitsch began their careers there. Actors Pola Negri, Emil Jannings, and Conrad Veidt became international stars under the UFA banner. At the helm as chief studio still photographer was Alex P. Kahle. Unfortunately, inflation after the war was difficult for most Germans. So in 1923, under the Quota System, Alex and his small family immigrated to the U.S. From Ellis Island in New York harbor they went to live in Kansas on a farm with Mennonite relatives for a couple of years. Farming was too much like life in the army, and somehow Alex found work with a grower of hothouse cucumbers in Sunnyvale, California. Hollywood was not far away and what could a former still photographer do but heed the siren's call? Next stop, the flourishing film studios of Los Angeles.

The Hollywood Years

The year 1926 found Alex working in the photo lab for fellow countryman and studio head of Universal Pictures, "uncle" Carl Laemmle. This job lasted about a year, just time enough to get in the door and become known around Hollywood. Known he did become. In 1927 Cecil B. DeMille came calling and lured Alex away from Uncle Carl to be the still photographer for his production company. When DeMille signed on with MGM in 1929 to make films there, Alex signed on with Fox studios and worked there through 1931. In 1932 he started at RKO...
ALEX KAHLE, German still photographer, and a mighty good one, is about the only cameraman that can induce Will Rogers to stand still while the shutter clicks. Rogers has great faith in Alex, so much so that, on days when he is working at the studio and he just cannot get to the wire office in Beverly Hills to file his little comment, he trusts only Alex to file the copy. Recently Alex was making stills of a group of actors in a picture with a war background. In one group, he thought he recognized a chap and he racked his brain, trying to think where he had seen the man previously. Under the pretense of making the actors appear a bit disheveled, he walked over to this particular chap and asked him to open his shirt and expose his chest—for the picture. The chap, reluctantly, consented. There was a scar, an ugly one. Then Alex remembered him. It was a chap he had bayoneted in a hand to hand conflict at Rheims, during the World War. Alex had always thought the fellow had died. They are the best of friends now.

ALEX KAHLE, German still photographer, a former Sergeant of the Prussian Guards, met an extra on the set of the movie "The Veiled Woman," after working in the great World War One Battle of the Marne. This account based on reports from a former enemy soldier while working in Hollywood. One has an actor remembering Kahle, while the other has Kahle remembering the actor. Both refer to a different film than the Ripley's story. Whether writers simply got the facts wrong, rumors spread around Hollywood, or creative studio publicists involved is unknown.

Alex Kahle in Hollywood, October 16, 1930.

Leslie Howard at the RKO Studio, about 1932. This is one of a few of Kahle's views on a brown mount and without the black border around the prints.
Dock scene in the 1930 Fox western The Big Trail with John Wayne and Margaret Churchill.

Ginger Rogers during the filming of the 1933 RKO comedy Rafter Romance with Norman Foster.

The amusement park at Venice Pier, February, 1929.

novelty photo. A certificate and medallion were awarded, which was equivalent to an Oscar for the photographer. Now there was a new award of honor from the film industry to be put next to his Iron Cross, the award of honor from his native country.

After this coup to his career time went on and so did Alex, continuing to create striking photographic stills for films both famous and forgotten. Illness in the mid 1950s forced him to retire. He spent his last years happily living in his Hollywood home and vacationing at his California mountain cabin enjoying the outdoors. Finally he became so ill he ended up in the Motion Picture County Home surrounded by old friends. He died leaving behind a legacy of work that still represents the films and stars we love the best at their best.

The Stereos of Alex P. Kahle

During his lifetime, stereo photography was a passionate hobby for Alex Kahle. He left behind thousands of stereo images on paper and glass, including even a few Autochromes. His first foray into stereo photography dates back to 1918. These images are small format prints, probably from 45 x 107 mm glass stereo negatives, and mostly include family, friends and a few landscapes. The camera used for these images is unknown.

During his Hollywood tenure, he used a Heidoscop stereo camera made by Franke and Heldecke of Germany, ideal for 6 x 13 cm format prints, although he mounted the (sometimes just slightly enlarged) pairs on seven inch wide cards. The images showcased in this portfolio of his work were taken in Hollywood, Los Angeles, and the studios in which he worked. Between 1930 and 1931, he worked at Fox Studio. Starting in 1932, and until his retirement in the mid 1950s, he worked for RKO Studio with loan outs to Samuel Goldwyn's company.

The images on these pages are just a small sampling of the stereos taken by Alex P. Kahle that have never before been published. His behind the scenes production stereos reveal parts of Hollywood filmmaking history seldom seen. Hopefully this article will bring renewed recognition to the artistry of one of Hollywood's finest still photographers, whose images, both flat and stereo, are considered icons of American cinema from its Golden Age.

A Brief Filmography

These are some of the most noteworthy and famous films on which Alex P. Kahle was the still photographer. Many of these films are available on video and DVD.

The Big Trail - Fox 1930 - John Wayne
Connecticut Yankee - Fox 1931 - Will Rogers
So This is London - Fox 1931 - Will Rogers
The Rainbow Trail - Fox 1931 - George O'Brien
Flying Down to Rio - R.K.O. 1932 - Astaire & Rogers
A Full 3-D Summer

by Lawrence Kaufman

This summer is shaping up to be full of 3-D, with several 3-D attractions opening in Southern California and around the U.S. in May:

SEA WORLD, San Diego - May 18th: A spine-tingling new 4-D movie experience awaits you with the debut of R.L. Stine's Haunted Lighthouse. This original story by R.L. Stine, author of the popular children's series "Goosebumps," stars Christopher Lloyd, Mike McKean and Lea Thompson and replaces Pirates 4-D. Span from an old fisherman's tale, mischievous children take you on a stormy adventure and dare you to discover the ghostly truth behind the legend of a haunted lighthouse. The movie's 4-D effects will surely keep you on your toes - just don't get caught between what's real and what's not! Along with four projectors and nine audio channels, the theater seats have speakers and have the capacity to shoot air and water during the "haunting" adventure. It also opens in May at Sea World, San Antonio, and at Busch Gardens Tampa Bay. It opened in March at Busch Gardens, Williamsburg, VA. You can view the trailer at many of the Busch Garden's amusement park websites. For more information see: http://www.seaworld.com.

AQUARIUM OF THE PACIFIC, Long Beach, CA - May 23rd: Immerse Yourself in AnimalVision 3-D! Experience the icy north with a polar bear family, live in the ocean with sea turtles and sea horses, and play ball with apes and other rain forest inhabitants as you meet some of the many animals that depend on us for their futures. AnimalVision 3-D, an animated film, takes families on an adventure across the globe to see how our actions at home are affecting animals around the world. The film combines stunning state-of-the-art 3-D technology and digital animation with important environmental messages to engage and inspire both children and adults to become better stewards of our planet. AnimalVision 3-D is shown multiple times daily and will continue through 2004. Cost for the film is $2.50 each for guests of all ages when pre-purchased as a package with Aquarium admission. Tickets can be purchased in advance by calling (562) 590-3100 or visit: http://www.aquariumofpacific.org. Animal Vision 3-D (also known as PandaVision and playing at World Wild Fund for Nature - The Netherlands) is presented in HD3D and is a sort of sequel to the large format 3-D film SOS Planet from nWave Films, which has only played a limited release, but will be released as a 3-D DVD in May.

UNIVERSAL STUDIOS, Hollywood. Shrek 4-D! Shrek and Donkey are back. Our heroes are at it again in this brand new adventure, taking you along every step of the way. This new attraction features original and stunning 3-D, plus an extra dimension of special effects. You see, hear and actually FEEL the action right from your seat. Presented in "Ogrevision" Shrek 4-D also opens in June at Universal Studios, Orlando in Florida (http://www.universalstudios.com).

3-D Poster for X-Men 2

On specially marked packages of Nabisco Chocolate Creme Oreo, Chewy Chips Ahoy!, Rice Bits Sandwiches or Kraft Cheese Nips there is an X-Men 2 3-D Movie Poster/3-D Glasses mail order offer for what may be a Chromatek-type 3-D poster.
The Brackett Dissolver XB
The Best Gets Better for Auditorium Projection of Realist Slides

By David DeJean and Eric Goldstein

There are very few equipment options for professional-level Realist-format stereo projection. Bob Brackett’s series of Faders and Dissolvers have been some of the most interesting projectors to attempt to fill this gap. Now there’s a new model of the Brackett Dissolver, the XB, that updates these projectors with the latest illumination technology and offers other improvements that make it easier to present smooth, sophisticated shows to large audiences.

The “XB” stands for “Extra Brightness”—the projector incorporates a completely revamped illumination system that increases the light output at the screen while keeping slides cooler. And the XB offers the kinds of thoughtful, well-executed improvements you might expect if you’ve used earlier models of the stereo projectors Bob Brackett carefully crafts. The Dissolver XB is a nicely executed projector both aesthetically and operationally that features several important changes:

- Improved operating controls for focusing and aligning the images.
- An improved illumination system based on 82-volt EXW halogen lamps.

At the upper front of each side of the XB are the left/right split knob focus controls. Under these are the horizontal adjustment knobs, while the vertical adjustment knobs are on top of the housing near the front corners. At top rear, the retractable, angled tray holder is in the operating position with plastic slide trays in place.

- A new heat handling system that offers superior infrared protection at the slide gate.

The Dissolver XB, like previous Bracketts, is a manual projector for Realist-format slides that’s really two stereo projectors in one unit. The projectionist changes slides on one projector while the slide in the other projector is on the screen, then uses a cross-fader control to dissolve from one image to the other. If you’ve used a Dissolver you’ll find the XB to be familiar territory—solidly constructed, straightforward to operate.

Lens & Lamp Options

It’s about the same size as previous Dissolver models, at 13x12x7 inches, but slightly heavier at 23 pounds. For optics the XB offers some options: it can use the same Kodak f3.5/70-120mm zoom lenses used on current Ektographic projectors—four of them. The close inter-lens spacing requires that the barrels be slightly turned down. It can also use Kodak’s 102mm or 125mm f/2.8 projection lenses unmodified. The base projector is priced without lenses so you can pick the most suitable optics for your needs.

The new low-voltage illumination system with EXW lamps installed is about 150 percent or a full 1.5 f/stops brighter than the previous Dissolver model that used ELH lamps, a significant gain in brightness. (The XB can also use EXR lamps, which don’t have the light output of EXWs, but offer double the lamp life.) The rectangular condensers and polarizers show no visible vignetting even when full-frame 35mm pairs are projected.

The XB uses “hot mirrors” made of high-temperature Boroflote glass.
coated to reflect infrared while passing visible light. This relatively new technology absorbs only a fraction of the light siphoned off by older heat absorbers. More light is passed to the slide gate, resulting in a brighter image onscreen.

All projectors make tradeoffs between heat and brightness, and the new technologies incorporated into the XB don't mean that the design eliminates the problems related to heat, but it can really push the envelope on brightness. The brighter EXW lamps generate more heat, which the hot mirrors help control. But that brightness comes at the expense of lamp life (the EXWs are rated at a relatively brief 15 hours) and heat. There are two other, lower-output lamps - the FHS, rated at 70 hours, and the EXY, a whopping 200 hours — that might provide acceptable (and more economical) illumination, particularly in home projection situations where the EXWs are almost overkill.

As with previous Dissolvers, the XB has switches for each of the four lamps, and a master switch for the system. Along with the dissolve control this allows the projectionist to cross-fade between images, to dissolve from a dark screen to an image, or to fade an image to black. The result is the smooth and professional presentation well known to those who have experienced Brackett projectors.

The alignment controls give the projectionist precise control over each stereo pair, and the relative position of the images from each of the projectors. The stereo image from the left projector can be precisely aligned on the screen with the stereo image from the right projector, and then remain constant while the vertical and horizontal relationships of each stereo pair are adjusted. Window control is easy and precise.

**New Focus Controls**

The focus controls of the XB are completely reworked. The friction-drive focusing of the previous Dissolver required the projectionist to focus each lens separately (and remember to lift for left and depress for right, or was it the other way around?). The XB uses direct-gear drive focusing with side-by-side controls mounted on concentric shafts: hold them both and turn together to gang-focus a pair of lenses at once, or turn either the inner or outer knob to focus a single lens independently.

In operation, the motion of changing slides is easy and natural. The projector case provides a shelf that holds two 4-by-6-inch plastic trays. (The trays are actually widely available note pad holders — a clever solution to the problem of preloading trays for large shows.) The projectionist takes the first slide from the full tray and slips it into the projection chamber. The slide pushes down an angled spring-loaded retaining bracket that when released pushes the slide back up against a similarly angled stationary bracket. The two brackets hold the slide tightly against a backplate. To remove a slide the projectionist presses down on the top edge of the slide to clear the top bracket, tilts it forward and lifts it out of the chamber, and leaves it in the other tray, then loads a fresh slide into the chamber and turns the dissolve lever to project it.

This is actually harder to describe than it is to do. The retaining brackets make positioning precise and repeatable from slide to slide and accommodate mounts of every type and thickness. And while all the reaching in and pushing down sounds like it could result in quite a bit of projector shake, the retaining-bracket action is actually very light and the projector is very solidly built. Eyes on the screen will detect no offensive image vibration.

Of course, the XB can't solve all the challenges of projecting mixed mounts and poorly mounted images, but its wide range of easily accessible controls do make it easier for the projectionist to minimize the adverse effects on the audience. The gang-focus feature is a major improvement that smooths out the projection of slides in mounts of varying thickness. There are horizontal and vertical adjustments for each lens pair — the inner lens stays stationary while the outer one is moved — and these controls are intelligently located so that a practiced projectionist can deal with even the most ineptly mounted offerings long before a club's "open projection" session.
causes permanent eyestrain to its audience.

The new illumination system makes the Dissolver XB an unparalleled option for auditorium projection—but the EXW lamps are probably overkill for your living room. With short projection distances and small screens these brighter lamps can make favorite images look washed out. You may actually be happier with the less powerful EXRs.

The noise of the fans, as well, which goes unnoticed in an large hall, is noticeable when the entire audience has to be seated close to the projector.

There are a couple of other minor rough spots. One is a side effect of the low-voltage circuitry that makes the bright projection possible: the dissolve from one projector to the other is not completely smooth. Images are faded from full illumination down to perhaps 20 per cent brightness smoothly, but then disappear abruptly from the screen. This is caused by the low-voltage dimmers and is most noticeable during extremely slow fades to black. Projectionists can work around this with presentation technique.

Another nit is the irregular aperture shapes that appear on-screen under open illumination with no slide in the gate. But since the whole point of having a dissolving projector is to avoid subjecting the audience to such lapses, this is a problem more properly laid at the feet of the projectionist, rather than the projector.

The bottom line is that the Dissolver XB is a projector that will improve the viewing experience of audiences from a handful to an auditorium full. The smoothness of changing slides and the intuitive operation of the focus and dissolve controls will make the shows of any living-room projectionist more polished. And for clubs and professionals—anybody or any organization that does regular projection of Realist-format stereo slides at screen sizes over 72 by 72 and projector-to-screen distances over 20 feet—The Dissolver XB is the new state of the art and anything else is yesterday's technology.

Brackett Dissolver XB Specifications

- Projects Realist-format (4" by 1⅝") stereo pairs of images up to 35mm full-frame size (33mm by 23mm)
- Size: 12" wide by 7" high by 13" deep
- Weight: About 23 pounds
- Power: 120 volts, 50/60 cycle AC, 750 watts max.
- Projection lamps: EXR or EXW 82 volts, 300 watts (four required)
- Lenses: Uses four standard Kodak Carousel/Ektographic projection lenses. The Kodak f3.5 70-120 zoom is available modified to fit the inter-lens spacing of the projector. Kodak 102mm or 125mm f2.8 fixed lenses can be used unmodified.
- Cost: Projector: $2900.00 without lenses. Set of four Kodak 70-120mm zoom lenses with barrels turned down to fit Dissolver lens housing, $775. Includes a set of trays and complete operating instructions.

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Peepshow: 1950s Pin-ups in 3-D

Peepshow: 1950s Pin-ups in 3-D from Melcher Media includes 47 stereo pairs and a viewer placed in the fold-out cover of the book. Although the book has some flaws, I believe most 3-D enthusiasts who enjoy this type of nostalgic material will feel it is worth the price.

Specifically, while the clarity and color of the photographs are excellent, as expected by now, five of the 47 pairs (10.6%) are pseudoscopic, including those on pages 7, 17, 21, 75 and 77. (I have written to the publisher suggesting that there are NSA members who would be willing to check any future manuscripts for these errors prior to publication.) Also, although the “Introduction” by Bunny Yeager was interesting, a more thorough discussion of stereo pin-up photography by someone who had actually done it would have been an improvement. Furthermore, even a partial listing of the photographers would have given the work more historical importance.
The name Hans Scharoun (1893-1972) won't be familiar to most people outside architectural circles, and in fact he has only recently become acknowledged as one of the leading figures of Modern architecture. The most recent three reel View-master packet from View* Productions, Hans Scharoun—Buildings in Berlin, will now certainly help spread familiarity with his name and work, even if travel to Berlin would be required to see it in person.

Scharoun won design contests in Germany in the late 1920s and early 1930s for his house and apartment block designs. His work was limited to private homes after Hitler came to power and outlawed "modern" architecture. Following the war, Scharoun won several public building design contests but only two were built. These are the structures explored in the packet's three reels.

The Berlin Philharmonie (completed in 1963) surrounds the orchestra with terraces of separated blocks of seats in a design concept that became a standard for 20th century concert hall design. The interior and exterior features are shown in detail in scenes on two of the three reels. The third reel explores the Staatsbibliothek (State Library) in Berlin, completed in 1979. As Peter Blundell Jones points out in his notes for the packet, "...the library is almost on the scale of a railway station..." and "...there are no partitions between front door and reading table. At its center is a great multi-level room where scholars come together in silence under a great northlight sky. It was no accident that Wim Wenders chose this inspiring space for scenes in his film masterpiece Wings of Desire."

Michael Kaplan stereographed the buildings with a Belplasca in June, 2001, taking full 3-D advantage of the complex maze of stairs and balconies throughout the library and in the foyer of the concert hall. Publication of the packet was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Hans Scharoun—Buildings in Berlin joins the previous architectural View-Master packets from View*: Charles & Ray Eames: Stereo Photographs, Frank Gehry: Sheet Metal, Johnson Wax: the Wright Buildings, Falling-water: Wright & the 3rd Dimension, Bruce Goff: 3 Houses, and Antonio Gaudi: Park Guell. 

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Hans Scharoun: Buildings in Berlin
by Michael Kaplan, notes by Peter Blundell Jones.

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Berlin expanded rapidly in the second half of the 19th Century. The city, which had 300,000 inhabitants in 1840, recorded over 500,000 in 1858. In 1877 the population had risen to a million and in 1905 there were already 2 million people. As a result of the Weaver Revolt in Schlesia in 1844, there was a tremendous influx of people from the countryside.

The Berliners were outnumbered. Those born in Berlin were a minority within a minority. Town planning was not conceived of then, and the notorious practice of raising taxes on the basis of the length of the facade of houses led to an extremely overcrowded method of building; what is now known as the typical Berliner "Hinterhfen" or courtyards, leading from one house into the next, came into being. These houses were divided into the smallest possible units, and here the lower strata of society, menials, tailors, factory workers, etc. lived in crowded and uncomfortable quarters. The rooms were small, dark, damp and as a consequence unhealthy. Many people shared a room, and slept in shifts.

Families often took in a "paying guest" or "sleeper" in order to afford the high rents. In this way, large chains of rented apartments came into being, with a very rich mixture of people with different professions. In residential areas there were pubs, cow sheds, shops, horse and carriage undertakings or coal merchants. Especially after the establishment of the Reich in 1871, Berlin as the capital attracted a large number of people and buildings sprang up alarmingly. Living conditions of the lower classes in the crowded living and factory areas of the metropolis were appalling; over a large period of time the development of the city could not keep up with the demands of the increasing population. Water pipes were laid only in 1856 and a sewage system came as late as 1873. Sanitary conditions were, needless to say, absolutely shocking, almost unimaginable today. Added to all this there was an epidemic of smallpox after the war in 1871. Moabit Hospital was a consequence of this epidemic—it started out as a field hospital to take care of the victims. The city
had about twenty weekly markets, which were also considered to be unhygienic and in 1871 new market halls were built, some of which exist even today.

After Friedrich Wilhelm IV's futile attempt to establish a "Ständestaat", general dissatisfaction with the monarchy led to the March Revolution of 1848, which in Berlin alone took a toll of 300 lives. The next king, Wilhelm I, is remembered by Berliners as the Kartätschenprinz, or a sharp shooter. He quelled this revolt mercilessly. The constitution of the city then underlined the sovereignty of the state. In 1850, only 5% of the population had the right to vote. Wilhelm I appointed Otto von Bismarck as Chancellor in 1862, and the latter embarked on a campaign of uniting the various German states. After the successful war against France, Berlin was made the capital of the German Empire, and it soon became the political, economic and cultural center. In 1888 when Wilhelm I was succeeded by Friedrich III, liberal circles hoped that there would be an improvement. However, he died of cancer after being in office for only 99 days. He was followed by Wilhelm II, who was a confirmed nationalist. All his speeches were fired with his views of Germany playing a far greater role in international affairs due to her rapid economic growth. Berliners, with their general lack of respect, gave him the nickname "Lehmann" or "show-off". He led Germany into the next century and the catastrophe of the First World War.

After Friedrich Wilhelm IV's
The developments in photography in this difficult period were amazing. There were already more than a hundred photographers in Berlin in 1861; the Allgemeine Adress-Handbuch aus, bender Photographen 1866, or General Directory of practicing photographers of 1866 had a list of 150 names. In addition to this there were six stereoscope producers and stores (including famous names like Eckenrath, Linde, Moser sen.). In 1873 apart from 100 photographers, there were 21 photography and stereoscope firms as well as manufacturers of photographic paper, utensils and frames. Many photographers came from other professions; artists and painters tried their luck with the new technique. Even mechanics and people of various other professions saw a new chance. Originally photographs were very expensive, but new techniques saw prices sliding so that even ordinary people were able to afford them. Photographs of this period were mainly portraits and groups of people. It was fashionable to collect portraits of famous persons, family and friends. Inexpensive carte-de-visite were one of the reasons for the widespread use of photographs. There were just a few copies of street scenes and landscapes. Pictures depicting unfavorable social conditions were almost nonexistent. Heinrich Zille was the first photographer who attempted to show ordinary conditions of life during the years 1890-1910, but he hardly played a role in this field.

Photographs of landscapes and cities were sold in shops at railway stations and hotels, as well as souvenir shops like picture postcards are today. Photographers of the time produced large format negatives and stereo photographs.

At the beginning this was done with a single lens camera, which was moved on a mounted rod. But gradually in the 1860s, the practice of using cameras with two lenses increased. Stereo photographs became very popular after the World Exhibition at the Crystal Palace in London in 1851. People started collecting these photographs and soon most households owned a stereoscope. Firms started to specialize in producing these photographs in large numbers. The London Stereoscopic Company sold a million photographs in 1862. Due to the small negative, stereo cameras were able to take pictures of movable objects relatively early.

Johann Friedrich Stiehm, born on February 22, 1826, came to Berlin as a trader of wine and colonial goods. He established a photographic studio in 1861 and worked until 1863 with his partner Ed. Fiermann. After 1863 he moved to the Jägerstrasse 42. In 1868 there was another move to the Markgrafenstrasse 40, where he stayed until 1872. During this time he also took pictures of the German War in 1866, but was unable to publish them, due to copyright laws. Stiehm presented the views as an album to the king.

The breakthrough came in 1873 after he moved to the Schönhauser Allee 169. Here he lived with his wife Auguste and four children. Ida was born in 1857, Margarethe in 1858, Johannes a year later, and Gertrud in 1870.

There were plenty of graphic designers in the area. The neighborhood was rather colorful. Apart from his studio there was a branch of the Schönhauser Union-Bank in Berlin as well as a teacher and a tailor in his building. In the house next door there was an old lady pensioner, a dentist, a clerk and a green-grocer.

A few years later the Stiehms moved to house number 171. Stiehm called himself a landscape photographer at first, and in 1879 owner of "Engros-Verkaufs der Ansichten von Deutschland, Tirol und Asien in Kabinett und Stereoskopen". The firm must have prospered in the following years. An entry in the Berliner Adressbuch in 1880 runs thus: "Stiehm, Fr., Landsch.-Photogr., Inh.e. Engr. Verk. d. Ansicht von Deutschl., Tyrol u. Asien in Kabinett u. Stereoskopen, Schönhauser Allee 169".
In Gesammt-Verlags-Katalog des Deutschen Buchhandels (Russel) 1881, Stiehm appears as a “photographic publisher”, who traded in views of Berlin, Potsdam and Dresden, a series of the Rhineland with 300 pictures, views of Nurnberg, Upper Bavaria and Tirol. In the Berliner Adressbuch 1899, one reads of “J. F. Stiehm, Landschaftsphotograph, Stereoskopfarik, Kunsthändlung, Ansichten von Deutschland, Harz, Thuringia, Cassel, Asien und die Sädeninsel. N. Schönhauser Allee 171 E”.

In Russel 1893 there were in addition to the stock mentioned above, series of pictures of Harz, Thuringia, Helgoland and Wurzburg, a gallery of sculptures and “original photographs taken on a voyage of His Majesty’s Ship Hertha to the Far East and the South Sea Islands by Paymaster Mr. G. Riemer”. The first part had views of the sea, ship and crew under the “command of Captain Knorr”. The second volume contained pictures of the journey. HMS Hertha, a corvette, set sail for the Far East in October 1874, and returned to Kiel three years later on July 27, 1877 after a successful voyage. It was said that G. Riemer had developed from a “dilettante of light” to an “artist of light”. The Photographische Archiv (Liesegang) of 1877 wrote: “It is the first time that such an extraordinary journey has been described in such graphic detail; it is especially the first time, that daily activity and life on board a ship has been made available to the general public.” It was
probably the pictures of far off lands that attracted so much attention. “Apart from the pictures of the sea and ship,... there were pictures in particular of Madeira, Rio de Janeiro, Singapore, Borne, Sulu and the Philippines, Amoy, Hongkong and Canton, and of course Japan, Australia, and the Samoan Islands, which were now very much a matter of public interest.... Auckland, King George Sound, the Suez Canal and Malta”. These photographs appeared simultaneously in Berlin as Stereo photographs and in Cabinet format. The George Eastman House exhibited a very interesting collection of stereo photographs of this journey: [www.geh.org/ne/mismi3/riemer_sum00001.html](http://www.geh.org/ne/mismi3/riemer_sum00001.html).

Stiehm collaborated with other art dealers and publishers in Berlin, especially with Linde, who had a “Kunsthandlung fur Photographie und Stereoskopie” or an “Art Store for Photography and Stereoscopy” in the Leipziger Strasse in the 1860s. At the time he founded his publishing house, Stiehm certainly used negatives made by other photographers. Often the photographer’s name was not to be seen, but this was probably a matter between the photographer and the publisher.

Stiehm used different copyright lines on mounts from various series:

**Stereo series “Die Rheinlande”**
Phot. und Verl. von J.F. Stiehm, Berlin N
Fec. J.F. Stiehm Verl. v. Sophus Williams, Berlin, Leipziger Str. 31
Photographie und Verlag von J.F. Stiehm, Berlin
Photographie und Verlag von J.F. Stiehm, Berlin 1878
Phot. und Verl. von J.F. Stiehm, Berlin 1882
Phot. und Verl. von J.F. Stiehm, Berlin 1884
Phot. und Verl. von J.F. Stiehm, Berlin 1886
Phot. und Verl. von J.F. Stiehm, Berlin 1888

**Stereo series “Ansichten von Deutschland”**
Phot. J.F. Stiehm Verlag E. Linde & Co (Sophus Williams)
PH. J.F. Stiehm Verlag E. Linde & Co (Sophus Williams)

**Stereo series “Berlin und Umgebung”**
FEC. J.F. Stiehm. Verl. Sophus Williams (E. Linde)

**Stereo series “Berlin und Potsdam” (Ansichten von Deutschland)**
Verlag v. E. Linde, Berlin

**Stereo series “Berlin”**
Photographie und Verlag von J.F. Stiehm, Berlin
Photographie und Verlag von J.F. Stiehm, Berlin 1876
Photographie und Verlag von J.F. Stiehm, Berlin 1877
Photographie und Verlag von J.F. Stiehm, Berlin 1878
Photographie und Verlag von J.F. Stiehm, Berlin 1880
Phot. und Verl. von J.F. Stiehm, Berlin 1883
Phot. und Verl. von J.F. Stiehm, Berlin 1887

**Stereo series “Marine” (Reise S.M.S. ‘Hertha’ nach Ost-Asien und den Südsee Inseln)**
Photographie von G. Riemer Zahlmeister SMS Hertha Verlag von J.F. Stiehm, Berlin 1883

**Cabinet**
Photographie und Verlag von J.F. Stiehm, Berlin 1877

**Carte de Visite**
PH. J.F. Stiehm. Verl. E. Linde & Co (Sophus Williams)

Interestingly enough, there are also stereo photographs with the comment “Fec. J. F. Stiehm Verl. v. Sophus Williams, Berlin, Leipziger Strasse 31” and “Verl. von Gustav

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which means “he has done it”). One could assume however, that Stiehm was in the first place a photographer and published his own photos.

Comparing Stiehm's photos to those of other photographers, one is amazed at the relatively large number of photographs that still exist today. He probably took a large number. They are certainly of excellent quality—an indication that he was a master of his art. The pictures often depict public buildings and monuments with people in the foreground. His photographs depicting busy market scenes at the Gendarmenmarkt in Berlin are famous. Kroll's garden is also an often photographed motif, as well as rooms like the picture gallery in the Royal Palace or the Central Skating Rink in 1878. Particularly charming are the ladies with their parasols, riding up the Drachenfels on donkeys, or the pile of handmade pottery in front of the Apollinaris fountain.

Like all his colleagues, Stiehm was very interested in technical developments, and was one of the first to experiment with dry plates. There was a report about a meeting on May 1, 1868, in the Photographische Mitteilungen, Zeitschrift des Deutschen Photographen-Vereins:

Liersch and Co., Berlin W., which originate from the same negatives. (“Fec” stands for the Latin “fecit”, which means “he has done it”).
“Mr. Stiehm reported about his experience with Hanrecker’s dry plates. He photographed the inner chamber of the Mausoleum in Charlottenburg, which is known to be very dark, with a triplet lens and 1 ½ hours exposure time, and was very pleased with the result.” He added that the plates were two days old, and that earlier experiments with Coffee dry plates had been fraught with difficulties.

He took an active interest in the activities of his guild, and was avidly interested in new techniques, lenses etc. Stiehm died on July 20, 1902, at home in the Schönhauser Allee 171. His wife Auguste looked after the business until 1905.

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Ernest McNabb
1939–2003

Ernest McNabb died April 4, 2003 at the age of 63. An expert and pioneer in Large Format, underwater and 3-D filming, McNabb joined the National Film Board of Canada in 1960. After five years in the Engineering Department, he moved into the Science Film Unit of French production, adapting cameras to special needs.

In the early 1970s, McNabb started working with Colin Low to develop the first IMAX 3-D camera system—technology that resulted in the first IMAX 3-D film

Transitions in 1986.
(SW Vol. 13 No. 3.) He also worked with director Murray Lerner to produce the Marineland 3-D film Sea Dream and later the Disney 3-D attraction Magic Journeys. McNabb worked on the Columbia Pictures 3-D hit of the early 1980s, Spacehunter—Adventures in the Forbidden Zone, as well as the 1995 IMAX 3-D film Wings of Courage. Don Maren’s biographical article “The 3-D Film Career of Ernie McNabb” appeared in Stereo World Vol. 22 No. 5, page 10.
The latest 3D-CD from Dan Shelley has the catchy title 2003D-CD EXPO and includes over 1200 stereo images from 76 stereographers all over the world. The selections are easy to navigate, with all the images presented in a uniform width and viewable in either parallel or cross-eye formats. The contributions of each stereographer can also be viewed in an automatic slide show style sequence, but be aware that you’ll probably want to linger longer on at least a third of the entries.

Each contributor’s entries are divided into folders, with some people having three or more folders. The subject matter ranges from children at play to stunning sceneries, night shots, abstracts and even the porn industry documentation by Mark Kernes. The credits read like a list of some of the most recognized stereographers in the world including people like David Lee, Ron Labbe, David Kesner, Bill Walton, Ray Zone, Ernie Rairdin, George Themelis, Dan Shelley and Peter Schnemann. Also included is the work of Shahrokh Dabiri who lives in Teheran, Iran. Shahrokh is a 45 year old dentist and a prolific stereographer who fell in love with 3-D ten years ago. He is very active in spreading stereoscopy in Iran and is also a member of the Cascade Stereoscopic Club in Portland, Oregon.

A caution on the CD warns not to try viewing the entire collection at one sitting. Not just your eyes, but your posterior would certainly suffer from any such attempt. After checking out the work of a few people I know, the most interesting technique turned out to be a random selection of folders viewed a few at a time over several days. That way, delightful visual surprises can be guaranteed every time you pop the CD in your computer. Surfing the web in search of interesting stereo sites can certainly offer some adventure, but the worldwide array of talent represented on 2003D-CD EXPO is one of the most easily accessible treasure troves of 3-D yet to be seen.

Because about 100 of the images involve nudes or figure studies, three different versions of the CD are available. Version 1 contains the entire content of the project. Version 2 excludes the nudes and figure studies. Version 3 launches by default Version 2 but contains a subdirectory with Version 1 that can be loaded manually. Packed with the CD are a Stereo World style lorgnette viewer and anaglyphic glasses for the anaglyphic gems scattered through the CD. According to Dan Shelley, it took just under a year to finish the project, which required creating and editing over 5100 different HTML pages along with over 3,800 JPG images. $38.00 from: Dan Shelley, 4366 Morning Glory Road, Colorado Springs, CO 80920. Details as well as some sample stereo images, are available at: http://www.ddesign.com.
Carpentry skills would have been the training aim of this Home-Study view looking down through the floor joists of a partially built house. Another view shows house framing and temporary bracing from the open end of the same house.

Ray. C.P. Co., No. 1, “This photograph shows one of the heavy structural steel pile drivers which is standard with the Raymond Concrete Pile Company and is used for the purpose of placing Raymond Concrete Piles. The standard length of the steel leaders is 60 feet, although in special instances, they are increased, in multiples of 8 feet, to a total height of 84 feet, by the insertion of under bases 8 feet high. The leaders are mounted on a swinging turntable and this, in turn, upon a bedroll with proper skids placed upon 14-foot rollers. Steel I beam run timbers are customarily used instead of the wood run timbers indicated in this picture.”

Stereoview formats smaller than the classic seven inch wide Holmes format are ignored by some collectors, but prized by others. While many views in or close to the popular European 6 x 13cm format are amateur work, a significant number of images were published over the years for promotional purposes by large companies in both Europe and the U.S.

Examples include the cigarette cards printed in England (SW Vol. 17 No. 2), stereo post cards from France, and the Berkshire Knitting Mills set (SW Vol. 21 no. 3, page 17). Most such sets were published in the late 19th and early 20th centuries, with the latter generally accompanied by a version of the “Camerascope” folding viewer for unmounted 6 x 13cm views.

One series of views in this format was created not for promotion, but for education. In the early 1930s, the Y.M.C.A. sponsored a number of vocational training courses for the unemployed. Those mentioned in histories of the organization were generally held in Y.M.C.A. facilities in major cities, but there was at least some effort made to reach more people through correspondence courses. The United Y.M.C.A. Schools Extension Division in New York provided an added dimension to its...
courses with a series of photographic stereoviews on heavy stock, with instructive paragraphs on the backs of the 4.5 inch wide cards.

Most of the available examples show the process of making concrete piles for building foundations, courtesy of the Raymond Concrete Pile Company of New York. Others show stages in the framing of a medium size, three story house. Production of the views themselves was by the Reih Company of New York. The texts that were mailed with the views or the exact viewer supplied are matters in need of more research. For collectors interested in “occupational” views, these sets could provide a variety of images documenting the early days of depression era America.

Ray. C.P. Co., No. 9, “The Inspector and Engineer is here seen reflecting sunlight to the very tip of the shell; thus he can visually determine the absolute perfection of the form into which the concrete is going to be placed and he knows to a certainty that the pile will be perfect from tip to top. Having convinced himself of this, the concrete will now be placed into the shell.”

Ray. C.P. Co., No. 11, “Here you see the concrete being dumped into the shell. As you have already observed, the shell remains in the ground and is never disturbed. It may rust away in time, but not until long after it has served its purpose - the maintenance of a perfect form for the setting concrete.”
Remembering Peter E. Palmquist 1936–2003

At 6:55pm on January 11, 2003, Peter Palmquist was struck by a hit-and-run driver while walking his dog Max near his fiancée Pam Mendelsohn’s apartment in Emeryville, California. Suffering a severe head injury, he never regained consciousness and died soon after at a local trauma center.

The news spread quickly over the Internet, and expressions of grief and shock from around the world soon accumulated on several web sites. While NSA members knew him primarily for his several outstanding articles in Stereo World and his presidency of the organization (1994-1995), the full extent of both intellectual respect and personal affection for him throughout the photo history community was quickly demonstrated in the overwhelming response to his loss. Gathered here are memories of knowing and working with Peter from just a few of those people, as well as some attempts at summarizing the extent of his contributions to (and expansion of) the whole field of photographic history.

Stereoscopic Immortality
The title Peter choose for his keynote speech at the 1993 NSA convention in San Diego—“Stereoscopic Immortality”—could all too easily be seen as prophetic. He was talking, in fact, about an immortality created through the sharing of images and knowledge with generations to come. He stressed the point that this can only happen if the images and information remain intact, in some logical order, and accessible to anyone interested.

Tagged “stereoscopic” to fit the NSA audience, his prescription for immortality applied to images of any format or source and went far beyond just leaving behind a tidy collection in acid-free boxes. He went over the need to identify the subject and maker of each image as far as possible. Well documented subjects or photographers could then be shared through essays, articles, exhibits or even projected slide shows.

A good part of the second half of Peter’s talk dealt with insuring that collections and any research surrounding them survive the eventual demise of the collector. A mention in a will or casual instructions to relatives generally fail the cause of immortality, and his recommendations went as far as visiting museums, libraries or universities to arrange a permanent repository for your collection where it would be appropriately protected, cataloged and made available. Some in the audience may have felt he was expecting a lot of them, but his advice came nowhere near the level of commitment to photographic history that he had already made personally, and had literally built his life around.

After leaving the army in 1960 (he was a photographer at Allied Headquarters in Paris), Peter attended Humboldt State University in California, received a B.A. in art and was employed as the university photographer for 28 years. In 1971, to quote from the obituary distributed by his family:

Peter stopped by an antique store in McKinleyville, where the owner asked him what he collected. His response? “Nothing.” She asked him what he did for a living. When he explained he was a photographer, she gave him “a fist full” of old photographs, taken by local photographers completely unknown to him. The rest is history.

That fistful of photographs blossomed into a passion and an obsession. At his death, he had amassed more than 150,000 images, including scores of rare images from the earliest days of western American photography and some 50,000 photographs documenting more than 100 years of history in Humboldt County, California. With tremendous enthusiasm, he recently transferred his extensive collection of images and research materials to the Beinecke Rare Book and Manuscript Library at Yale University.

Peter retired from Humboldt State in 1989 to devote full time to research, writing and collecting. Of the 340 articles he wrote for various publications, 22 were for Stereo World.
World. His article “The Stereographs of Peter Brit,” Stereo World, vol. 9, no. 2, earned the 1983 NSA award for the best historical article. In 1987 he was awarded Fellow of the NSA for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy. His honors, professional appointments and assignments from other photographic and historical organizations and publications literally go on for pages.

He published over 60 books (one with the NSA, Lawrence & Houseworth/Thomas Houseworth & Company: A Unique View of the West 1860-1886) and gave lectures all over the country throughout his career. None of this was achieved with any “professional” academic credentials or doctorates as any sort of historian, yet his contributions to photographic history went far beyond the work of even the most dedicated amateur, the most obsessive collector, or the most passionate dilettante.

Peter’s ultimate goal wasn’t the acquisition of images and knowledge, but the sharing of whatever he was able to unearth. He never let the constraints of finances, time or institutional procedures interfere with that, and in the process his efforts surpassed those of many well paid academics with large staffs. Asked why he never acquired any academic credentials, he once replied, “I would rather spend my life working on the material than running around trying to get a doctorate. I let my work speak for itself.”

The quantity and quality of that work loudly proclaim authentic immortality.

—John Dennis

**A Dynamo of Activity and Information**

Peter Palmquist was known to all in the photo history world as the Dean of California photography historians. Far beyond that informal title, he was a leading authority on the history of the photography of the West and on women in photography worldwide. He was a particular authority on Carleton Watkins, best known of the early art photographers of the West, Peter Britt, the versatile artist turned photographer who dominated photography in Southern Oregon from the 1850s to 1900, and Lawrence & Houseworth, one of San Francisco’s preeminent photography galleries of the 1860s. For many years Peter was the official photographer at Humboldt State University in Arcata, California, from which he retired to become a full time photo history lecturer and consultant in the late 1980s. He began collecting information and photographs in the early 1970s which led to a series of books on what Peter called “regional photographic history,” beginning, of course, with his beloved Humboldt County. This resulted in a pioneering series of seven volumes entitled The Photographers of the Humboldt Bay Region. Co-authored with Lincoln Kilian, the series covered the period 1850 through 1885, and included a special edition on prominent Eureka photographer A. W. Erickson and another on a rare book with tipped-in photographs from the Edgar Cherry Lumber Co.

Peter was an exhaustive researcher who scoured libraries and historical society archives for decades to tease out every fact he could from primary sources on photographers in the West and women photographers. He lectured extensively throughout the world. He was the editor-in-chief of Photographers: A Sourcebook for Historical Research, past editor of The Daguerreian Annual, contributing editor or on the editorial board of Journal of the West, The Photographic Historian, The Californians, The Journal of California and Great Basin Anthropology. Peter published hundreds of books, articles and papers on many different aspects of photography. His latest project was his Women in Photography International Archive, the intent of which was to cover every facet of the participation of women in photography from the beginning to the present.

Peter was a giant in our world, a meticulous, caring, ubiquitous dynamo of activity and information who cast treasure after treasure into our community. I will miss him.

—Carl Mautz, Mautz Publishing, Nevada City, CA

**Deeper Lives**

Peter Palmquist was our friend for over 20 years. He was profoundly sensitive, fascinating, considerate and generous. Peter’s love of sharing his knowledge, his interests, his enthusiasm and his intellect were unequaled. He gave so much more to the world, both in photographic history and in appreciation for life. His books, his work on historical photographers and daguerreotypes, his contributions will live on, but his physical presence will always be missed. I’m sure there are many of us who never told him how much we loved him, because we just never imagined he would be gone so soon, but we did love you, Peter. Our lives are deeper, more interesting and fuller for having known you. Bless you, Peter, wherever you are.

—Susan Pinsky & David Starkman

**Culver City, CA**

**Lend A Hand**

I knew of Peter long before I met him. In the early 1980s I subscribed to American West magazine, in which I kept seeing fascinating articles on early Western photographers by a guy named Peter E. Palmquist. I also noticed that he was listed as the magazine’s photo editor. “What a cool job,” I mused. Clearly, this fellow was passionate about what he did, and had fun doing it! At the end of that decade, I finally got to meet Peter at a Daguerreian Society symposium. He immediately struck me as a warm, helpful person who would make the time for you if you had a
question. In the following months, John Graf, president of the society, told me that Peter was working to establish an annual publication and asked if I would assist him. At first, I'm sure Peter had me on "double-secret probation"...would I be a useless appendage, or a real contributor? In the end, we had a productive and enjoyable three-year run together as the publication's editor and associate editor.

After that gig fizzled out, Peter and I agreed that we worked together as a team too well to simply go our separate ways. We tinkered with ideas: Could we establish a serial publication on early photography? Write magazine articles or a book-length biography? We settled on the idea of writing a biographical encyclopedia of early California photographers. He would ship me boxes of his notes (guaranteed to keep the U.S. Postal Service solvent for years), and I'd shape them up into biographical entries. Months into the project, Peter called one day. "You know," he said, "since we're doing California, we really need to cover Nevada as well, because most of the early Nevada photographers came from California." Fine. Months more passed. "You know," Peter suggested, "it makes a lot of sense to include Oregon, too." Every month he would add a new state, territory, or country. "If it's March, it must be Guatemala." Birthimg that book was at times a difficult process as we struggled to invent a format that was our own. Peter asked me one day, "Have you come to the point yet where you absolutely hate the manuscript?" "Yes," I replied. "Good," he chuckled. "That's a sure sign we're halfway finished with it." His sense of humor often helped me get through trying days. Before Peter was finished working his wicked powers of persuasion on me, we had covered North America west of the Mississippi River. The results were the books Pioneer Photographers of the Far West and the forthcoming Pioneer Photographers from the Mississippi River to the Rocky Mountains. By some twist of fate, we actually had finished the last of the text of the latter book on the same day Peter left Arcata on that final trip to Emeryville.

A few years ago, one drizzly February day, I rode with Peter and Pam to the foothills where he lived as a child near Ferndale, California. He pointed to a patch of wildflowers (daffodils?) growing along the roadside and said that those were a sure indication that a long-vanished pioneer homestead once stood on the site. Peter may have "vanished" physically, but the seeds he sowed in his lifetime have sprouted a rich and beautiful bounty that photo-researchers will long benefit from. To me, Peter was a mentor, confidante, colleague, collaborator, and dear friend. He was like a father to many of us. The best thing we as photo-historians can do to honor and remember Peter is to advance the field of research and strive to do it with the passion, conviction, and benevolence that he evinced. And when someone comes to you with an earnest question or request, please lend a hand if possible.

So, Peter, I will see you at the next destination. As you liked to say, "more anon."

—Thomas R. Kallbourn

Footsteps of Original Research

I feel I must also express the sense of loss to our community. When I read the news yesterday, I hoped that a miracle would happen because I could not imagine the field of photo history without Peter. Everything he did was original research and we are all indebted to him. The Amon Carter Museum, in particular, benefited enormously from his research on Carleton Watkins for our exhibition in 1983. That was before my tenure here, but was the first time I visited here, driving up from Austin for the symposium. In recent years, I made sure that our library acquired every book by Peter. I just checked our catalog and it lists 45 titles.
cannot imagine anyone else being able to follow in his footsteps.

—Barbara McCandless
Curator of Photographs
Amon Carter Museum

Thoroughly Ethical

Many long years ago when Peter told me he was thinking about leaving his sinecure at the college, I advised against it. From how he described his job, I didn’t think that it would cut much into his time for research. Stay on, I urged, draw your salary, and so have a safety net if writing about photography doesn’t pay off. However, he felt that he should give the school full value for their money, and he couldn’t do that and give as much time to photography as he wanted, retirement check. He was not only an expert, he was a thoroughly ethical man.

—T.K. Treadwell
Bryan, TX

Footnotes

There were many times when I contacted Peter for research help—usually on female photographers, Watkins, & Shew. He always tried to take the time to be helpful. I am also someone who receives similar requests & know how hard it is to find the time and offer answers. He always amazed me with his effort to do so. At least as we do books & articles in the future, we will often indeed be remembering him with one the best memorials possible: our footnote references to his many research findings!

—Larry West

A Measure of PEP

Two things I adored about Peter Palmquist: He was an absolute original. He had an unwavering conviction in the importance of his work. I wish a greater measure of these things for all of us—it’s the least we can do in Peter’s absence. Out in California, we started calling him PEP, after his initials and his energy. PEP was a fun guy but could drive you to distraction with his questions and his unflagging insistence on getting things right. Of course that always came in handy later, when you needed to do some fact checking. He was very generous about inviting people up to Arcata and I always wanted to go see if his house was made out of file cabinets with a roof on top and if he used file folders for a blanket. How did he keep track of everything? Where did he put it all? Peter was an amazing person and it’s a stunning blow to lose him this way.

—Kate Ware
Philadelphia Museum of Art

The Power of Honesty

Peter was one of those kind-hearted, generous souls that are too rarely encountered in one’s life. I was fortunate to have made his acquaintance while I was still quite young, perhaps fourteen or fifteen. My enthusiasm for photographic history triggered my initial contact with Peter, which evolved into a lifetime friendship. Peter was one of those who have left an indelible mark on my consciousness. I am particularly fond of this story:

On one of Peter’s visits to my Stockton, CA home he showed me the power of honesty in collecting. I think I was about seventeen at the time; I had been saving California photographer imprints for his growing research collection. For me it was like finding new and rare butterfly specimens for science. I delighted in discovering something that Peter had previously not seen. On this particular visit, as he combed over my most recent finds, he singled out a cabinet card by San Francisco photographer, William Shew. I wondered why he was pondering over one of the most common imprints available. He asked “How much?” I replied, “What did I pay for it?” as I always left my prices on the backs of these cards since in those days I was not much of a dealer. I always sold Peter imprints at cost, and Peter always added something extra for my effort. He replied “$2.50.” So I said, “Well then, that’s the price.” His next sentence stopped me cold. “Would it still be $2.50 if I told you that the man in the portrait was William Shew?” My seventeen-year-old brain tried to process the situation and all I could say with a gulp was, “I guess so.” Peter laughed and said, “I would never do such a thing.” And he added “Think about what you will want for it and sell it to me when you are ready.”

From that day forward I have remembered that lesson, and have done my very best to live by that level of character. I had been subjected to a few underhanded dealings from the sharks in the collecting world prior to this incident, and had begun to think this was the norm. Peter restored my faith in collecting and in the sharing of knowledge. The loss of Mr. Peter Palmquist can never be repaired. There was none amongst us willing to do the difficult work that had to be done in order to understand our pioneer photographers as a whole, and the important contributions that they left behind. In doing this work he joins the ranks of the brightest of those important luminaries. He was their voice in this age, and through his work they will not be forgotten. And so let us...
Peter Palmquist’s 1985 The Photographers of the Humboldt Bay Region 1850-1865 (volume #1 in a series of 7) with Lincoln Kilan. His home area got Peter’s most detailed and loving attention in this early self-published work.

not forget this man who inspired so many of us to become historians. He planted that seed in me many years ago, and I am grateful to have been counted as one of his friends. Goodbye, old friend.

—John McWilliams

No Longer An E-mail Away

Well over a year ago Peter Palmquist found out about my work in the history of Indian photography. He wrote to me wanting to know more...and that resulted in several e-mails between us. I was very touched at his interest, very impressed by his erudite scholarship and more importantly very inspired by all that he had to say by way of encouragement. His enquiry and interest into the work of Indian Women photographers inspired me to look again. Now I treasure those messages that I wish could be held and preserved in a way more than the electronic permits. Its sad that he is no longer an e-mail away when I need to make an enquiry or look for a reference in the history of contemporary photography.

—Niyatee Shinde

Mumbai, India

Beyond Academics

I first met Peter when I was an undergraduate student at Humboldt State University in the late 70s. I loved Photo History, and only one course was offered in it, taught by a photo professor. Somehow I discovered that one of the best photo historians around, lived just around the corner from me, and worked in the Audio Visual Department of the school. Peter, my teachers explained to me, didn’t have the formal degree needed to be a faculty member, or to teach in the Art Department. The luidersness of having someone of his talent, knowledge, and dedication being relegated to the AV Department, rather than a valued member of the faculty was not lost on me. Today, I try to look far beyond credentials and academic pettiness to find truly brilliant and dedicated faculty for colleagues, and the lessons I learned from Peter’s experience have never left me. I told him once that the university’s lack of acceptance and encouragement reminded me of Erik Satie whose work was dismissed by his colleagues, all of whom are now forgotten, while Satie’s work lives on.

When I finally met him and visited his library and collection, I was blown away. I just couldn’t fathom what he had gathered, cat-

A Mini-List of work by Peter Palmquist

Books

Peter Palmquist wrote, edited or compiled at least 67 books and catalogs. Those published from July, 2000 to date are listed here:

Palmquist, Peter E. Frozen In Iron: A Selection of Tintypes from the Peter E. Palmquist Collection. Arcata, CA., 2002

NSA Lectures


aloged, and researched, with almost no support ... just passion and love for the medium. It made me pause when I entered back into my "formal" classes at the university.

He struggled for a correction and expansion of photographic history to include greater numbers of women, a better appreciation and understanding of the impact of the Daguerreotype, and an embrace of regional photographers. He published a number of books and articles, and from what I knew, it was done without much, if any financial remuneration. It's a reminder of the impact a true scholar and passionate advocate for the medium can have. From his home in Arcata, he embraced a singular and highly personal struggle for the medium he loved. I'm really going to miss him, and I know that I'm not alone.

-Harris Fogel
Chairman, Media Arts Dept.
The University of the Arts
Philadelphia, PA

Commitment to Women Photographers

I am pleased to see so many people express the same sentiments I experienced with Peter over the years. In the late 1980s soon after arriving in Oregon, a colleague suggested I call him. What I thought would be a brief chat turned into a lengthy discussion of ways to approach various topics. I soon met Peter at a Women in Photography conference in Tucson and he warmly invited me to join him and a group for dinner. During the years I researched my Myra Albert Wiggins book, Peter often sent thick envelopes filled with photocopies and computer printouts of relevant information. When I wanted to pay him for the copies, he always replied, "Just send whatever you want." He read my 40,000 word manuscript twice! The Women in Photography (womeninphotography.org) website is underwritten by Peter's energy and commitment to women photographers. He understood the need to make research and information in this field accessible to as many people as possible. His contribution to the history of women photographers and the encouragement he provided to others working in this area was exceptional. Peter's generosity and spirit extended beyond photography to his family and community. He took groups of Japanese exchange students backpacking in the Trinity mountains and always had time to care for Pam, Rebecca, and his children. That so many of us from around the globe share such affection for one person, is indicative of a remarkable, unusual, and generous individual. Thank you Peter, for giving so much to so many.

—Carole Grauber

Weed Views at NSA

Peter was a very well respected historian, collector, researcher and friend to many photography collectors and dealers. I met Peter several years ago, after corresponding with him many times about the early stereo views of Yosemite. I had sold him a group of Yosemite views by Weed that he put in the exhibit at the first Riverside NSA convention several years ago. It
was a great feeling that he put my views into that exhibit. He was always a fair, friendly, and knowledgeable guy. He was very active in many different clubs and organizations, and he always took the time to answer any question you had about early western photographers. I always looked forward to seeing and talking to him. He will be very much missed.

—George Polakoff
Hubbard Woods II.

A Wealth of Information

Peter has been a great influence in my career, and has not only contributed hugely to my knowledge of our field, but has inspired me with his enthusiasm and passion. He was always just an email away, in spite of his busy schedule, and I turned to him countless times.

I did my best to return the favors he so often granted by bringing new acquisitions and findings within our collections to his attention, but I know the balance was always tipped in my favor. The information and insights he could provide always outweighed the nuggets I turned up for his research, I’m sure. Yet, I always looked forward to his library visits and the opportunity to share an exciting discovery. I have fond memories of the trip I made to Arcata, finally taking him up on an invitation repeated over several years. I am amazed by his hospitality and generosity—knowing that he opened his home and his collections to so many over the years. The extent of his collection was impressive, but the thoroughness and organization of his research notes was truly astounding—what a wealth of information gathered as a foundation for others to build upon!

We at The Bancroft Library are collectively in his debt for the light he shed on our holdings, his advocacy for and participation in conservation and cataloging projects, and for the invaluable resources that he himself created for future scholars. I know that his impact, seen and unseen, on our institution will be a great benefit for generations to come. I am heartbroken at the loss of a great mentor and friend.

—James Eason
Archivist for Pictorial Collections
The Bancroft Library

Watkins at the Getty

For several years Peter and I had been working as partners on a catalog raisonné of all of the mammoth plate photographs of Carleton Watkins, a subject of mutual interest that goes back almost thirty years for both of us. Peter had visited the Getty many times as a consultant and we met together dozens of times at various locations to pursue our research. The project will continue without Peter, but it will be the less without his contributions as we continue the process of transforming the raw information into a book.

Peter was my very dear friend, a much respected professional colleague, and a wonderful human being. I will miss the conversations we had about the quirks and accomplishments of CEW. I will miss looking at mammoth plates together, magnifying glass in hand, never failing to be surprised by a piece of knowledge Peter would bring to the conversation. We were scheduled to meet in Berkeley on January 14 and the news of his accident came to me there on the 13th while planning for what we would be doing the next day. May the Lord bless and keep him.

—Weston Naef
Curator of Photographs
The J. Paul Getty Museum

Max and Peter

Max is a 5 year old Pembroke Corgi. He has always been extremely tuned in to Peter and me. When I went through my cancer treatment, he hit his nails for a while. Every time I had chemo, he threw up once although I didn’t. He experienced radiation fatigue. Before my treatment began, I woke up one night to find him standing with his nose in my mouth, inhaling deeply. He then lay his head on my mediastinum, which is where the tumor was.

Last Saturday, Peter and Max had just pulled into the parking lot of the Emeryville apartment. On previous such occasions, we had a routine. Peter phoned from the lobby. I raced down with Max’s ball and a plastic bag for any poop. I took Max across the street to play and pee; Peter unloaded the car. But this time I was in Sacramento. Peter took Max across the street. As they were almost to the other side of the street, the car hit Peter. We know the make and model of the car. The driver actually stopped, turned around and looked, and then raced off. Max ran back to the building to get help. Someone who didn’t know Max grabbed his leash, a woman named Tiffany. About a minute later, a man came to tell that someone had been seriously injured. This happened at 6:55pm. Peter was at the trauma center by 7:16. The neuro team assured me that he never felt it, that the severity of the brain injury was immediate.

Young Tiffany took Max home with her to her apartment. Her boyfriend and she sat on the floor for hours with Max, talking with him as he continued to shake. She assured him I would come home. Her parents brought dog treats over at some point, traveling about 20 miles. Eventually, Tiffany thought they should go to bed. She invited Max to join them, and he leaped up onto their bed. At 4:00 in the morning, my dear friend Bobbie arrived, got Max, and went to our apartment.

It is my own personal belief that Max knew Peter was gone almost immediately. Here in Arcata, Max would usually be looking for Peter to figure out which corner of the place Peter is in. Now he is not looking. He is eating well, he is drinking, he is walking, and he is even chasing his ball. Peter will be buried with Max’s old collar and with a copy of the image that was to be on our wedding announcement.

—Pam Mendelsohn
Arcata, CA

(Pam Mendelsohn was Peter’s partner of 26 years. The couple had planned to marry in April, and to host a wedding celebration in July.)
Michael Chikiris
1941–2003

Long time NSA member and Pittsburgh, PA professional photographer Michael Chikiris died March 10, 2003. For a number of years, Michael had a table at NSA Trade Fairs where he sold his original stereoviews of the Pittsburgh area, steel mills, sports figures, etc. He supported his stereo interests with wedding photography, portraits and commercial work as well as by freelancing for Pittsburgh newspapers covering sports events.

His 1970s stereo slides of now long gone Pittsburgh steel mills captured the attention of the local press when they were shown at an art festival in 1998. Following some early encouragement from John Waldsmith, Michael began selling his stereo print views (usually limited to five each), including images like the Super Bowl, Steeler players, industrial scenes, Pete Rose, assorted hyperstereos and the Atlanta Olympic Games, which he covered for a mountain bike magazine.

In March of 1999, he was guest speaker at a meeting of the Ohio Stereo Photographic Society where he presented some of his slides. In his account of that meeting for the club newsletter STEREOGRAM, Editor George Themelis presented a succinct look at a very active, enthusiastic and skilled stereographer whose work helped document his times in depth:

Michael Chikiris, our guest for the March meeting, was born in the Cleveland area and attended Ohio University, graduating in 1968. While in Ohio State, he studied photography and has been a professional photographer since 1968. He was a Pittsburgh Press photographer from 1969 to 1985. He was first exposed to stereo in the '70s when he was 4 or 5 years old. His grandfather had stereo viewcards which he liked to look at. But it was in 1970 when, during a course in the history of photography, he became interested in the Keystone View Co. of Meadville PA. That was the beginning of what would be a long and fruitful involvement in stereo photography.

Michael has used regular stereo cameras but he is also fond of hyperstereos, primarily with a pair of Canon EOS cameras. While he generally prefers prints, he has taken slides which he enjoys showing in projection. Early in his carrier he developed an interest in capturing the drama of the steel industry. In the '70s he obtained permission to enter and photograph steel mills in Aliquippa (formerly of Jones & Laughlin which later was merged to become LTV Steel). During the meeting Michael mentioned the difficulties in photographing steel mills, primarily the intense directional heat and light found inside the mill.

Other favorite subjects include sports (we saw pictures of the Pittsburgh Steelers and also stereo views of bicycle racing, among others) and stereos of personalities. Michael has also made eight Rotary Stereoscopes including both floor and table models. He regularly attends the NSA conventions and usually has a table at the trade show selling some of his stereo view images.

—John Dennis

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So often, great scientific breakthroughs seem to be a simple discovery of the obvious. Hidden in plain sight are the mysteries of human perception and stereoscopic vision. The fundamental and powerful fact that we see in 3-D because we have two eyes with binocular vision is just such a discovery. To prove his deduction of this fact, it was necessary for Charles Wheatstone in 1830 to create a device that was to be called the reflecting mirror stereoscope. [See SW Vol. 15 No. 2.]

Binocular vision had been the subject of scientific speculation for centuries. In the 3rd century BC, Euclid in his Treatise on Optics observed that the left and right eyes see slightly different views of a sphere. But, as Brian Bowers writes in his book Sir Charles Wheatstone (Crown: 1975), "There is nothing, however, to suggest that Euclid understood the stereoscopic effect achieved with binocular vision." In the 2nd century AD, the physician Galen, with his writing On the use of the different parts of the Human Body, noted that a person standing near a column and observing first with the left eye and then with the right eye will see different portions of the background behind the column. Similarly, Leonardo da Vinci (1452-1519) in his Trattato della Pittura remarked that a point on a painting plane can never show relief in the same way as a solid object.

The first published mention of Wheatstone's stereoscope is in the third edition of Herbert Mayo's Outlines of Human Physiology published in 1833 which refers to "a paper Mr. Wheatstone is about to publish" and states that "One of the most remarkable results of Mr. Wheatstone's investigations respecting binocular vision is the following. A solid object being placed so as to be regarded by both eyes, projects a different perspective figure on each retina; now if these two perspectives be accurately copied on paper, and presented one to each eye so as to fall on corresponding parts, the original solid figure will be apparently reproduced in such a manner that no effort of the imagination can make it appear as a representation on a plane surface."

Wheatstone first presented his stereoscope to the public before the Royal Society of Great Britain in 1838 where he also presented his historic paper "Contributions to the Physiology of Vision. -Part the First. On some remarkable, and hitherto unobserved, Phenomena of Binocular Vision." With a treatise of 12,000 words, Wheatstone described the stereoscope and claimed as a new fact in his theory of vision the observation that two different pictures are projected on the retinas of the eyes when a single object is seen. He asked, "What..."
would be the visual effect of simultaneously presenting to each eye, instead of the object itself, its projection on a plane surface as it appears to the eye?"

Included with the 1838 paper were a number of line drawings in the form of stereoscopic pairs. Wheatstone had produced these drawings as proof of his theory and they were made to be viewed stereoscopically in his new invention which was received very enthusiastically by scientific societies in Britain. Commercial and popular interest in Wheatstone's discovery had to await the invention of photography. In 1852, Wheatstone wrote "Part the Second" to his historic paper. And, in the meantime, photography itself had been invented.

William Fox Talbot had begun to experiment with fixing photographic images on silver-chloride paper as early as 1835. He called these positive prints Talbotypes and later Calotypes. By 1839 Talbot announced his discovery to the world and photographic practices began. As early as 1831 Nicephore Niepce and Louis Daguerre had begun to fix photographic images on silvered copper plate and in 1838 these were publicly presented as Daguerreotypes.

In the 1852 paper, Wheatstone wrote "At the date of the publication of my experiments on binocular vision, the brilliant photographic discoveries of Talbot, Niepce, and Daguerre had not been announced to the world. To illustrate the phenomena of the stereoscope I could therefore, at that time, only employ drawings made by the hands of an artist." Early in 1839 "the photographic art," as Wheatstone called it, "became known, and soon after, at my request, Mr. Talbot, the inventor and Mr. Collen (one of the first cultivators of the art) obligingly prepared for me stereoscopic Talbotype drawings of full-sized statues, buildings, and even portraits of living persons." [See SW Vol. 18 No. 2.]

In 1841, M. Fizeau and M. Claudet of Brussels, produced "the first Daguerreotypes executed for the stereoscope."

"For obtaining binocular photographic portraits," Wheatstone observed, "it has been found advantageous to employ, simultaneously, two cameras fixed at the proper angular positions." Stereoscopic photography had begun, the offspring of Wheatstone's inquiries into the binocular nature of human vision.

References:
Bowers, Brian, Sir Charles Wheatstone, Crown: 1975
Mayo, Herbert, Outlines of Human Physiology, 1833

Virtual Empire

Stereo Photography in Britain and Australia from 1851 to 1879 is featured in a special exhibit at The Macleay Museum at the University of Sydney, Australia. Titled "Virtual Empire", the exhibit runs from March, 2003 to February, 2004.

Two multiple-image viewers give visitors the opportunity of seeing the work of some of the most famous nineteenth-century photographers as they intended it to be seen, in 3-D. The viewers will also allow visitors to step back to 1860 and see some of the earliest photographs of the streets of Sydney in 3-D. Museum hours are Mon-Fri 9am to 4pm and admission is free. Phone (02) 93512274 or e-mail: macleay@macleay.usyd.edu.au.

If you can't make it to Australia by next year, the museum website (http://www.usyd.edu.au/su/macleay/Exhibitions.htm) includes several pages on the history of stereoscopy in general and on major stereographers and publishers in both England and Australia from 1851 to 1879. Sample views illustrate the history pages as well as the pages providing a paragraph or so on the stereographers active on both countries.

Unfortunately, every view on the site is defaced by a sort of digital blindstamp across both images with the museum's name and copyright. As the views are already shown much smaller than actual size and at 72 dpi, it's hard to imagine why this was done to images already unusable for any reproduction or serious viewing purposes. Such treatment of the views falls far short of what has evolved as an informal international standard for presenting historic stereographs on the web. Full size views minus any museum logo are the norm, as seen on sites like that of the George Eastman House (http://www.geth.org/stereo.html) as well as those of the New York Public Library, the Keystone-Mast Collection, and countless smaller institutions and individuals.

Some of Wheatstone's stereo drawings for the original stereoscope.
Danger Girl and Popsicle Mini-comics in Color

With the recent release of Danger Girl 3-D from Wildstorm/DC and Cliffhanger! Studios, 3-D artist Ray Zone marks his 20th anniversary in the 3-D comics business. In 1983 his Battle for a Three-Dimensional World, with art by Jack Kirby, marked the return of 3-D comics after a 30-year hiatus. Now, 20 years later, Zone has converted over 130 comic book titles to 3-D.

Since 1997, with the release of a 12-issue run from Image Comics, and a subsequent 4-issue run from DC, he has been using the computer and Adobe Photoshop to produce 3-D comics that are in full color. Up to that time Zone produced over 100 3-D comic books by hand, using a painstaking process of "cut, shift and paste" with an Exacto-blade and mylar overlays to create the separate left and right-eye views which were then printed with a 2-color process.

"Wildstorm editor Scott Dunbier really initiated these recent 3-D comics," says Zone. "He's the guy who came up with the idea to repurpose popular Wildstorm titles into 3-D. And he's responsible for convincing J. Scott Campbell to release a 3-D version of the preview and first issue of Danger Girl in 3-D."

Danger Girl, with its quartet of four sexy super spies running, leaping and flying through the air presents visual material that is very well suited to three dimensions. The rare 8-page Danger Girl preview story (from the Gen13 #25 Voyager Pack) and the 32-page issue number 1 are accompanied by a gallery of some of the most popular Danger Girl covers in 3-D. A pair of "Danger-Vision" 3-D glasses with art by Campbell are polybagged into each issue. Danger Girl 3-D, selling for $4.95 retail, was written by Campbell and Andy Hartnell and illustrated with kinetic art by Campbell and Alex Garner.

Zone currently also has two premium color 3-D mini-comics in release in South America that feature "3D Super Heroes" from Marvel and DC Comics. The 3 1/2 x 5 1/2 inch mini-comics are packaged with "Tix-Tix" ice cream popsicles. Each includes a 10-page color 3-D gallery of the respective publisher's most popular superheroes and are individually polybagged with a pair of 3-D glasses sporting custom art for each company.

To complete the 3-D mini-comics, Zone worked with Mission Control Studios in Los Angeles and creative director Mad Dog, who prepared the art. The entire project was produced by Global Promotions Inc. with the comics and 3-D glasses printed and manufactured in Hong Kong, China.

"This may be the only chance you get to see the Silver Surfer, Iron-Man, the Fantastic Four or The Justice League in color 3-D," says Zone. "So, I'm making a limited number of the 3-D mini-comics available through mail order." To get a copy of each of the two 3-D mini-comics complete in the polybag with glasses send $15 (check or money order) to: 3-D Zone, PO Box 741159, Los Angeles, CA 90004. Danger Girl 3-D is $10 postpaid. For Info: 323-662-3831.

Small Scale 3-D

Miniature, doll house size stereoscopes have been found on Trade Fair tables at some NSA conventions, but reader Gary Serbin has informed us of a web site where they are available (with a set of tiny views) in two models with different hood styles, one with a table stand. In addition to the Holmes style scopes, the company (La Casa Photos) offers a miniature View-Master model A (with reels), a View-Master Personal camera, and a View-Master Junior projector plus the folding screen for it! Most items are at a scale of 1 foot = 1 inch and can be seen at www.lacasaphotos.com.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
More 3-D Fractals

Those who were left wanting more 3-D fractal images after reading "3-D in Chaos" by Lee Lane (SW Vol. 28 No. 1), will enjoy his web site: http://3dfractalsbylee-lane.dixiesys.com. Images on the site include stereo pairs, stereograms, and anaglyphs, all created with the fractal generating software Fractint. A link to the site for the free software is provided.

"Flaming Heart" © 2002 Lee Lane.

Upcoming Stereo Exhibitions

The PSA Stereo Division's website: http://home.attbi.com/~psastereo/ has a number of current Exhibition entry forms.

- Cascade Stereoscopic Club (CSC) Exhibition. Format: Slides, Cards, Electronic. Closing date: June 10, 2003. Shab Levy, 6320 SW 34th Ave, Portland, OR 97201-1082. Email: shab@easystreet.com Cascade Website: http://www.cascade3d.org Fees: Slides or Cards: $7.00, Digital: FREE

- PSA Stereo Sequence. Format: Slide Sequences (2-18 images). Closing date: June 18, 2003. H. Lee Pratt, APSA, Stereo Sequence Competitions Director, 107 Kipp Lane, Madison, AL 35758-7706. E-mail: keepratt@knology.net Tel: (256) 325-1854 evenings. Fees: $10.00 in U.S. funds for first Sequence entry, $5 for second entry, $5 for third entry (from all countries)

- View-Master International Stereo Sequence. Format: View-Master reels. Closing date: July 15, 2003. Mitchell Walker, PO Box 581, Pacific Palisades CA 90272. Email: MitchellBarr@aol.com Fees: $7 North America, $9 all others

- Stereoscopic Society of America 8th Intl Stereo Card Exhibition. Format: Holmes format stereo cards. Closing date: July 17th, 2003. Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906. Email: bill3d@inf.net Fees: $7 for all


- PSA Traveling Stereo Exhibition. Format: Slides (41x101 "Realist" format slides only). Closing date: August 15, 2003. David W. Kesner, Director, 12567 West DeMeyer Street, Boise, ID 83713-1409, email: dave@dddphotography.com web: http://www.dddphotography.com/psatravel Fees: $7.00 US/Canada, $9.00 all others

- PSA Non-Star Stereo Competition. Closing date: October 13. Rules are the same as the last 10 Non-star competitions. James R. Roy, FPSA, 2902 Peyton Randolph Dr. #202, Falls Church, VA 22044. Format: any. Fee: $3.00

A Grand 3-D Movie Festival

Over 30 classic and rare 3-D films as well as over 20 short subjects will be shown September 12 to 21, 2003 at the Egyptian Theater, 6712 Hollywood Blvd., Hollywood, CA. The World 3-D film Expo will project these classics from the 1950s in the original dual strip, polarized format. This once-in-a-lifetime retrospective will be the first time some of the films have been shown in 3-D in 50 years and will probably be the only time so many will presented in one place.

Familiar titles like House of Wax, Kiss Me Kate, and Creature From the Black Lagoon will be joined by more obscure films like I the Jury.
Paul Milligan Named First Library Patron

Every now and then someone exhibits special appreciation and unique generosity. When this happens it is only logical that a special tribute be given to that individual.

Such a person is Paul Milligan. Over the years, Paul has been extremely generous in his donations to the Oliver Wendell Holmes Stereoscopic Research Library. Recently that spirit of bounteousness has become overwhelming, thus prompting us to award Paul with the first Library Patron Award.

In the past few months Paul has gone out of his way to help the library with his concern for wonderful gifts. The PSA Slide Show North American Wildlife was severely damaged in shipping. Paul updated the show, remounted many of the slides and returned it to the library in like-new condition. Then, seeing our need for more slide shows, he donated several shows photographed and developed by him over the years. These shows are now available for use during National Stereoscopic Association regional meets and for stereo club meetings throughout the country.

The new shows are as follows:

- **Amazon III Iquitos** Photographed in 1973, this 170 slide program presents a visit into the jungle complete with creepy crawlies, Indians, missionaries, flowers and all things native to the Amazon region.
- **A Boy and a Horse** A 48 slide presentation capturing the life of an 8-year-old boy and his newfound friend, a bald faced Arabian horse.
- **A Song of the Desert** A retreat into the desert lands of Utah. A 33 minute program capturing the grandeur, history and geological wonders of the Beehive State.
- **Land of Enchantment** Consisting of 134 slides, this show presents the beauty of our 47th state New Mexico.
- **Lake Atwood** A 30 minute show capturing Paul’s horseback trip into the mountains of the High Uinta Wilderness and camping at Lake Atwood with his children.

Along with the shows, Paul presented the library with a sizable monetary donation for our continued growth and development. Any image taken by Paul is a stereo wonder. These glorious shows are a real bonus for the library’s image collection. Considering we only had a total of four shows in the library before Paul’s gift, he alone has more than doubled our slide presentation holdings. (Two of the shows we had in the library, Canyonlands and the PSA Wildlife show, were previous gifts from Paul.)

Thus we honor Paul with the first Patron Award and wish him many more happy days of photographing, viewing and displaying his magnificent images.

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The Library wants your 3 best views!
(Well, not quite)

The Holmes Library is beginning a new project. We are asking all the vintage card collectors to scan their best cards at 400 DPI and send the scans to the library, where we will print and make copy cards for study. With today’s computer technology these copies make wonderful study aids, and can be viewed just like the real thing.

The main subjects we need are Lincoln, Native Americans, Custer, The West, California, The Civil War, events like the Golden Spike, or other rare subjects you may have. We request that everyone send at least three scans. With over 3000 members, that should be 9000 images, WOW!

All too often we have to turn away requests for images and information because we do not have the subjects being asked for. Let’s face it, no one will donate $500 cards from their collection. A scan will not cost you anything.

(Continued on next page)
Library Wants Your Views (Continued from previous page)

and it will not hurt your views. They don't even leave your possession.

Can we count on you? This project cannot succeed without your help.

Images can be sent on disk or CD to OWHSRL, 3665 Erie Ave, Cincinnati, OH 45208 or E-Mailed to us at wolfgang@fuse.net. Some images as well as a list of donors will be added to our web site as time permits.

Remember, the Library is alive and well and answering e-mail questions on an almost daily basis. Even Ken Burns contacts us for his great shows. We also helped with the history of 3-D for the Sports Illustrated Swim Suit Issue, if anyone got past the 3-Ds of the girls. Help us give even better answers by supplying us with the rare images that are missing from the collection.

Hope to hear from all of you!

-Wolfgang Sell, Curator

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The Place To Be For '03-D!

National Stereoscopic Association Convention, Charleston South Carolina, July 23-28th at the Embassy Suites Hotel.

See registration forms inserted with this issue or visit: http://shughes.org/nsa2003
or write to: NSA 2003, P.O. Box 333, Cedar Mountain, NC 28718-0333.

HOTEL: Embassy Suites Hotel Airport-Convention Center North Charleston

STEREO WORLD Volume 29, Number 3
Every three years, lovers of photo history make a pilgrimage to the George Eastman House in Rochester, New York. Here they learn more about our field in a PhotoHistory symposium featuring a dozen or more experts. This year, September 19-21, fifteen presentations will cover both broad subjects such as “Humor in Daguerreotypes” and more specialized ones like “Traveling on the Nile: Photographic Expedition, 1881-1882” and “Zeiss in the USA” as well as an explanation from 30 photo historians on why they chose this subject for their career. Other topics include new findings from the Fox Talbot correspondence in Lacock Abbey, “Filmless Photography” (digital), Deardorff cameras, “The Business of Photography” for nineteenth century photographers, “The Art Of The Album” and a look at the Brownie camera’s inventor, Frank A. Brownell, presented by his grandson. Participants will also be able to tour the Eastman House Museum and see both George Eastman’s mansion and the museum’s unparalleled collections of photographs and cameras. (See SW Vol. 23 No. 4.)

Six speakers on the program are NSA members in addition to Program Chairman Nicholas M. Graver, so NSA is playing a major part in this event. No doubt, many members will be in attendance.

For registration information contact The Photographic Historical Society, PO Box 39563, Rochester, NY 14604, email: tphs@rochester.rr.com, Web site: www.tphs.org.

following list in reduced size:

PhotoHistory XII Program: September 19-21, 2003
• Carole Glauber, Portland, OR: “A Look Beyond, by Looking Back: Photo-Historians Reflect on Themselves” Thirty photo historians from six countries on three continents responded to a query asking what influenced or inspired them to choose their career. The results are surprising.
• Larry Gubas, Zeiss Historica, Randolph, NJ: “Zeiss in USA” An overview of the firms that comprised Carl Zeiss (founded 1846), and the history of Zeiss following W.W.II up to the present.
• Ken Hough, Valparaiso, IN: “Dear- dorff Cameras: Make the Correction in the Negative” L.F. Deardorff & Sons: History of the company, their products, services, and their impact on photographic practice.
• James S. Jensen, Evanston, IL: “The Business of Photography” The little understood and seldom appreciated “business side” of the careers of 19th century photographers, advancing the art and science of the medium while confronting everyday forces of survival in the commercial world.
• Mike Kessler, San Juan Capistrano, CA: “The Art of the Album” From the earliest days of photography, the presentation and protection of photographs was as important as the image itself. Soon elaborate books appeared, designed to be filled with photographs alone, and the photograph album was born.
• Frank B. Meihlenbacher, Pittsford, NY: “Frank A. Brownell: Inventor, Designer, and Manufacturer – in the early Eastman Kodak era.” Principal figure in the start of photographic manufacturing in Rochester, and through the first several decades. A combined Graphoscope and Stereoscope by Brownell (the presenter’s grandfather) will be shown for the first time in this lecture.
• Sabine Ocker, Andover, MA: “The Role of the Cyanotype in Women’s Colleges 1890-1910” The cyanotype was at the height of its popularity from the mid 1880s through 1910. The blueprint took many American college campuses by storm, where young women would sell or trade blue prints of favorite campus activities and events.
• David Pupo, Naples, FL: “Collecting Photographic Chemical Bottles and Containers – A Century of Progress: 1840-1940” The chemical bottle made photography possible all over the world. It was the one common element in all processes, nations, and eras.
• Grant B. Romer, GEH Rochester, NY: “The Mirthful Mirror: Expressions of Wit and Humor in the Daguerreotype” Surviving examples of unconventional images illustrate that, rare though they may be, there were many departures from what we usually accept as a highly conventional and rigid approach in photography’s early years.
• Peter and Barbara Schultz, Providence, RI: “The Photographer’s Eye: History and Guide to 19th Century

The gardens behind the George Eastman House in August, 1996. The famous house and adjacent museum were toured by NSA members during the NSA Convention in Rochester, NY.
Lens Makers” The Schultzes will explore the history of lens makers and describe the stories behind those brass lenses found in many collections today, worldwide.


- Martin L. Scott, Rochester, NY: “The Snow Crystal Photomicrographs of W. A. Bentley” Soon after the introduction of the dry plate, a homeschooled Vermont farmer made the first successful photomicrographs of snow crystals, thousands of them. His apparatus and working methods will be presented.

- Jonathan Spira, New York, NY: “Filmless Photography” “Filmless” refers to the genre of electronic, non-film cameras first introduced, conceptually, in 1981. We shall explore the major manufacturers, and the exciting new technology that is revolutionizing our art and industry!


- Jack and Beverly Wilgus, Baltimore, MD: “The Magic Mirror of Life, a Tent Camera Obscura” The custom-designed Wilgus camera obscura will return to the Eastman House Gardens. It is built with modern materials, based on classic 19th century models. Registrants will enter and experience the origins of the photographic camera, rediscovering a magic of earlier times.
First Website Recruit & Some New Members

Membership Secretary Paul Talbot reports that the new SSA website is now up and running at: http://www.ssa3d.org “It is, of course, still a work in progress,” says Paul. “Please report any errors, typos, broken links, load time comments to webmaster@ssa3d.net. Folio secretaries in particular should think about how to make use of the folio-specific pages.”

The first recruit to join via the new website is John Hart (Member 1095) who enlisted in the SSA Online Folio. “I joined the SSA because of the opportunity to interact with other stereo enthusiasts on a timely basis through its electronic (web) forum,” writes John. “In 2-D photography, websites full of useful technical information and artistic expression abound. SSA has taken the initiative in this area for 3-D, and I hope to contribute to this, and to work towards making the art and science of stereo photography more accessible to potential converts via the internet.”

Another new member in the SSA Online Folio is Shahrokh Dabiri (Member 1093) who lives in Teheran, Iran. Shahrokh is a 45 year old dentist and a prolific stereoographer who fell in love with 3-D ten years ago. He is very active in spreading stereoscopy in Iran and is also a member of the Cascade Stereoscopic Club in Portland, OR.

Terry Wilson (Member 1094) is now in the Speedy Prints folio, administered by Linda and David Thompson (DLT4W3D@aol.com) as well as the Ovine Prints folio that is run by Ernie Rairden (ernie@mcleod.net). Some of you may remember a provocative slide program that Terry presented at the 2002 NSA Convention in Riverside at the Adult Stereo Theater.

SSA Online Discussion Group

The SSA has its own free Email discussion group, hosted at Yahoo! Groups. To subscribe to this list of active stereo photographers simply go to the website at: http://groups.yahoo.com/group/StereoscopicSocietyofAmerica.

New Secretary for Caprine Folio

Accomplished stereoographer Thomas Gillam (Member 896) has now taken over as secretary for the Caprine Prints folio. For those of you who might be curious, the Membership Rules of the SSA delineate that “Folios of stereographs are under the direct control of the folio secretaries, who can initiate new folios and are expected to keep existing ones circulating as long as it is reasonable to do so. They shall attempt to sustain a flow of folios at monthly intervals.”

As each folio passes through his hands, the secretary checks its condition, makes repairs if necessary, and makes certain that the folio contains a current route list, a folio notebook, and as many voting cards as necessary for the folio to make one complete circuit.

Thomas hails from Perkasie, Pennsylvania and is also a member of the Speedy Prints folio.

Gamma Folio 2002 Voting Results

Gamma Transparency Folio secretary David Kesner has posted the 2002 voting results to his website at http://www.dddpentography.com/gamma/2002votes.htm. Twenty-seven different stereo images received a total of 10 or more votes. The top images in each of the five Gamma folios were:

- "Olympic Peninsula Stream" and "Harbour Night Lights, Vancouver" by Dale Walsh
- "Sam Descends Through the Ice" by David Kesner
- "Ana's Favorite Disneyland Ride" and "Morning Ascent" by Grant Campos.

Ovine and Avian Print Folio Reports

In addition to serving as Supply secretary for the SSA, Ernie Rairden is Circuit secretary for the Ovine and Avian Print folios and has submitted his 2002 Annual Report on both circuits:

120 views were completed and circulated on the Ovine print folio in 2002. “We struggled with some boxes being held up this year,” notes Ernie, “but the bottleneck was cleared and we are almost on a fairly regular basis now.” The top ten averages for completed views were held by David Lee, Dale Walsh, Bill Lee, Ernie Rairden, Phyllis Maslin, Georgette Freeman, David Thompson, Stuart Johnson, Brenda Nowlan and Jonne Goeller.

With very few holdups on folio movement, the Avian circuit also had about 120 views circulated. Ernie himself was the highest scoring member of this circuit which saw some brisk activity in the last year.

Speedy Reports

David & Linda Thompson (Team Thompson) took over the reins of the Speedy Print Folios in January 2002. Speedy was founded by Bill Walton (Member 715) in 1979 and Bill served for 22 years as secretary of the circuits. Bill’s motto for Speedy has always been “Keep ’em moving” and Speedy circuits are limited to 12 members to ensure rapid movement of the folio. Four separate circuits named Alpha, Omega, Gamma and Beta have been popular. The secretaries, who can initiate new folios and are expected to keep existing ones circulating as long as it is reasonable to do so, allow members to comment on each image circulating. Folio secretaries are under the direct control of the Membership Secretary, Paul Talbot, 6203 Avery Island Ave., Austin, TX 78727. (512) 257-3056
Bravo, Keystone and Mike form the Speedy folios and each folio has different members.

Ernie Rairden, David Thompson and Stan White were the top scoring members of the Speedy folios in 2002. The top scoring entry of all Speedy folios was "Mount Shuksan" by Ernie Rairden. "Everyone voted for it," notes Team Thompson. "This was hands down the favorite and a really outstanding view."

An Interesting Technique

A unique method of stereo photography by an SSA member is discussed in a book called *Time Exposure, The History of The Stereoscopic Society*, by K.C.M. Symons (3rd edition, 1985). This book deals with the Stereoscopic Society in Great Britain and is a fairly extensive history written by a stereo maker who was also President of the Society in 1973. The story, however, deals with a member of the American Branch named William Thunen: "Thunen lived on Lookout Mountain, Nevada, and had a liking for making hyperstereos, for which he used a pair of quarter-plate cameras," writes Symons. "To avoid the cloud movement between exposures which is fatal to hyperstereos, a piece of fishing line and a weight was attached to the shutter of a distant camera. The weight was then rested on a bottle and Thunen, a crack marksman, would smash the bottle with a single shot. The weight would drop, releasing the shutter, with the shutter of the nearest camera released by hand after seeing the bottle shatter."
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KEYSTONE WWI STEREOCARD CATALOG. Title lists for all WWI sets. Number list shows use of each of 800+ cards. 120 pictures, softbound. $17.95 posted Bob Boyd, 555 Ft. Williams Pkwy., Alexandria, VA 22304 or bobboyd72@aol.com.

NEW REVISED EDITION of John Waldsmith's "Stereo Views, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note that there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44274. Website: www.YourAuctionPage.com/Waldsmith.


STEREO VIEWS for sale on our website at: www.daves-stereos.com. E-mail: wood@pixeonline.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337. Phone (570) 296-6176. Also wanted - views by L. Hensel of NY and PA.

STEREOVIEW PRICE GUIDE. Only $8.00 Great for people buying from auctions and for collectors who want the latest realized auction values. Only numbered views only $50 are listed. Doc Boehme, 1236 Oakcrest Ave, Roseville, MN 55113.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://mywebpages.comcast.net/dssweb/ or call Dennis Green at (313) 755-1389.

THREE FLOOR MODEL STEREOSCOPES, 2 coin operated. Need refurbishing, hold 50 views. $2500.00 + pick-up, 105 issues of Stereo World $100.00 + S&H. Michael Chikiris, 330 E. Ohio St., Pittsburgh, PA 15212, (412) 322-4701.

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WANTED

1903 FLOOD VIEWS - Kansas City, Missouri and Kansas, also Lawrence and Topeka, Kansas; all publishers - Keystone, Kilburn, Underwood, Universal, and especially L.G. Kennedy (local Kansas City photographer). Leonard Hoffmann, 723 Church St., Eudora, KS 66025.

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A DOORS - JIM MORRISON 3D SLIDE would make my day! I will buy ANY 3D photos or slides of The Doors 60s rock group. I also buy most memorabilia relating to the band. Please contact me: Kerry Humphreys, PO Box 1441, Orem, UT 84059, kerry@doors.com.

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CHAUTAUQUA LAKE, NY area stereoviews, photos, CDVs, RPPCs Chautauqua Institution, Bemus Point, Celoron, Jamestown, Mayville, Westfield. By L.E. Walker, Hoard & Upham, Johnson & Mentzel. Lydia McKenzie, (916) 276-4340, pmcknz@prodigy.net.

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

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Volume 29, Number 3  STEREO WORLD
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