A couple of View-Master views that appear to be from Hawaii kick off the column this issue. It looks like everything is wet from a recent rain, and these tourists seem to be getting a lesson on slicing fresh pineapple from a local expert. Someone to the right has a camera sitting on the table (only visible in the left image of the second view) that appears to have two lenses, but the case the person is holding doesn’t look like a stereo camera case. Could it be a Personal with lens shades, or a Revere?

Although not in Hawaii, and with no rain in sight, our final view shows a big crowd about to dig into a massive backyard picnic, perhaps at a family reunion? This underexposed slide suffered a bit when I lightened it, but it’s still worth sharing here.

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 image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stwworld@seattle.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

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. 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 NSA assume no responsibility for its safety.
Volume 37, Number 4 • January/February 2012

2 Editor’s View
Comments and Observations
by John Dennis

3 Eric Howlett
1926-2011

4 The Man Who “Looked Like a President”: The Real Tragedy of Warren G. Harding
Part II: From Alaska to Oblivion & the Keystone Views
by Richard C. Ryder

12 New Light on the Diableries
Stereoscopic Adventures in Hell!
by Denis Pellerin, Brian May and Paula Fleming

24 A Stereoscopic Valentine to Cinema History
Martin Scorsese’s Hugo in 3D
Celebrates a Film Pioneer
by Ray Zone

26 The Society
News from the Stereoscopic Society of America
by Ray Zone

29 NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

30 Digital Darkroom in Depth
by Ray Zone

38 Classified
Buy, Sell, or Trade It Here

The National Stereoscopic Association is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., P.O. Box 86708, Portland, OR 97286. Entire contents ©2012, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to Stereo World is part of NSA membership.

Annual membership dues: $32 third class US, $44 first class US. $44 all international memberships. Annual memberships include six issues of Stereo World, a plastic lorgnette viewer, and a membership directory.

Member, International Stereoscopic Union
A Diabolical Connection

Ray Zone's review of *Hugo in 3D* in this issue gives well deserved credit to the sort of film many of us had in mind following the success of 3-D films like *Avatar* and *Coraline*. Ray includes an interesting quote from Ben Kingsley, who plays film pioneer Georges Melies, in his review. Those who thirst for more of Kingsley's thoughts about 3-D filmmaking should visit www.thewrap.com/awards/column-post/ben-kingsley

colourised, proving that screening the two reels together as a 3-D film was never intentional. This is one of several "firsts" in the documentary. One reel was found on the Internet and the other was found on a tape and each side had not been morphed together for many years. It is the first time the general public will ever get to see this 3-D footage.

In *Hugo*, clips from some Melies films were converted to 3-D, which turns out to be more appropriate than thought by some critics thinking themselves purists. They were actually shot that way, even if only a few sequences from right and left reels may ever be found and paired. Other filmmakers like Charlie Chaplin are said to have shot films with two adjacent cameras, but using individual operators. The result is that only a few frames are sychronized closely enough to pick out some rather hyper stills. But Melies' use of a common crank would have allowed good synchronization (at least until the reels were independently edited) and would also have required the cameras to be fairly close together for something more like normal—if accidental—lens separation. This may not have been widely known or accepted during the production of *Hugo*, in which Melies' cameras in the story are shown on separate tripods, cranked by separate operators. But knowing about those matched right/left reels makes seeing the gloriously tinted conversions in *Hugo* even more memorable.

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

Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World magazine* and enroll me as a member of the National Stereoscopic Association.

- [ ] U.S. membership mailed third class ($32).
- [ ] U.S. membership mailed first class for faster delivery ($44).
- [ ] All international memberships ($44).
- [ ] Send a sample copy (U.S. $6.00, all other $7.50).

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

Name
Address
City State Zip

National Stereoscopic Association
PO Box 86708, Portland, OR 97286
The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Eric Howlett, inventor of the LEEP extreme wide-angle stereoscopic system, died of cancer on Sunday, December 11 in Acton, Massachusetts. He was 84 years old. Born in Miami, Florida December 27, 1926, he displayed an early aptitude for the sciences, and was a finalist in the 1944 Westinghouse Science Talent Search. After serving in the Navy during in WWII, he graduated from MIT in 1949.

A serial entrepreneur and inventor, in 1978 he designed an extremely wide angle stereoscopic photographic system by using special camera lenses that introduced chromatic aberrations on the film to neutralize aberrations in the viewer. A patent for the system and method, called by the trade name LEEP, was issued in 1983.

Using a camera equipped with a pair of fish-eye lenses, images shot on 120 transparency film could then be viewed through a wide-angle viewer to display a stereo image that stretched beyond the viewer's field of vision, without border or window, for an effect stunningly similar to natural vision. This was a realization of Howlett's long-standing interest in breaking the stereo window and incorporating the peripheral vision into a stereo image for total viewer immersion. Despite interest from Kodak and Polaroid, Howlett's foray into photography was not financially successful. Only three cameras and less than 200 viewers were ever constructed. Further work on this system led to a variety of virtual reality interfaces, contracts with NASA, and the emergence of LEEP as an early standard in virtual reality systems. He is survived by his wife, noted poet Joan Houlihan, twin sons Alexander and Ian, daughter Karle, and granddaughter Culynn.

—Ken Clark

The LEEP LC2002 stereo camera. A LEEP viewer is shown in Stereo World Vol. 34 No. 3 page 22.

GONE MADDD

by AARON WARNER

“LET ME GUESS. HYPER-STERO FAN, RIGHT?”

“LET ME GUESS. HYPER-STERO FAN, RIGHT?”
Midway through Warren Harding's term, America was enjoying widespread prosperity and the President himself was reasonably well-liked by his fellow citizens—despite the continued carping of Mencken and his elitist brethren. The Republican "laissez-faire" strategy of letting business look out for itself without government interference seemed to be working, while bolstered by the apparent triumph of Sec. Hughes' Washington Naval Disarmament treaties, similarly favorable prospects greeted America's limited involvement in foreign affairs. In all, despite the first hints of scandal on the horizon, the Harding Administration was looking hale and hardy. Not so the President.

By the spring of 1923, Harding was badly in need of a rest, and was eagerly looking forward to an extensive Western trip that had long been in the works—with an additional cruise to Alaska thrown in. Harding would be the first President ever to visit what had once been disparagingly known as "Seward's Icebox." To top it all off, the Presidential party would return to the East Coast by ship, through the new and American-owned Panama Canal, with a final stop at another U.S. territory, Puerto Rico, thrown in for good measure.

Yet this wouldn't be just another Presidential tourist junket. There was a serious side as well. The Alaska visit would allow the President to receive a variety of first-hand reports so that he could more efficiently revise the administration of the nation's giant northern territory, another sign of Harding's serious commitment to his Presidential responsibilities.

The Last Journey: Harding's Western Trip

The Alaska trip had originally been the First Lady's idea. Yet Florence's kidney ailment had returned and, although the problem had seemingly...
been dealt with, as the trip began on June 20th, a coffin was surreptitiously placed aboard the Presidential train just in case. The trip did not exactly get off to a promising start. Just four days out, after a visit to Buffalo Bill Cody's grave near Golden, Colo., a car carrying members of the President's Secret Service detail ran off a mountain road, killing four agents.

As the train headed west, there were other clouds on the horizon. The President was beginning to receive alarming reports of questionable activities by certain officials, causing him to lament that he didn’t have to worry about his enemies—it was his friends who were keeping him up nights! Later, during the voyage to Alaska, Harding collared his always trustworthy Commerce Secretary, Herbert Hoover, and asked him pointedly whether, if he knew of a potential scandal affecting the Administration, he would reveal it. Hoover replied that he would, for the truth would certainly come out in the end and he might just as well get credit for honesty and forthright-
ness. Besides, it was the right thing to do. Whether Harding would have acted on Hoover's recommendation upon his return to Washington remains moot—for this would be the President's final journey.

Did Harding have a premonition that he would not survive the Presidency? Perhaps, for he chose this moment to sell the Marion Star, a move that he had resisted ever since coming to Washington as a Senator. Admittedly, it was a lucrative offer. Yet, Harding had always intended to return to journalism after the White House. Given his history of heart trouble, the President's health had been precarious for some time, and a severe strain of influenza that had worked its way through the Cabinet early in the year hadn't helped. By now, too, the President was suffering from significantly elevated blood pressure.

Yet, as the trip progressed, Harding's health seemed to improve; he was certainly enjoying himself, "bloviating" to the crowds as the Presidential Special, the Super, wound its way west from St. Louis and Kansas City to Denver and Salt Lake. From here it was on to Helena, Spokane, Portland, and Tacoma, with side trips to Yellowstone and Zion National Parks thrown in for good measure. The latter was a new park, a spectacular canyon in southern Utah where the President, despite a painful case of hemorrhoids, was talked into a lengthy horseback ride in the blistering summer heat, returning with an even more painful sunburn.

Accompanying the sizeable Presidential party were House Speaker Frederick Gillette, Commerce Secretary Hoover, Agriculture Secretary Wallace, and a new Interior Secretary, Hubert Work (who had recently replaced Fall), together with their wives and a pair of White House physicians, Drs. Sawyer and Boone, who had been brought along to minister to whichever of the Hardings might require it. The long hours of traveling were whiled away in games of bridge or poker.

As the Presidential party stepped aboard the U.S. Navy transport Henderson on July 5th, Harding was ecstatic about the forthcoming Alaska visit. The President was, Hoover recalled, like "a school boy entering on a holiday." Whether hobnobbing with Alaska's territorial governor, Scott Bone, playing tourist at Ketchikan, Fairbanks, and Sitka, or simply enjoying the magnificent scenery from the decks of the Henderson, the President was seemingly in his element. There were Native American festivities, glaciers and sled-dog teams to inspect, and visits to a fox fur farm and (in an attempt to replicate a successful practice among Europe's Laplanders) an experimental domesticated reindeer herd.

Highlight of the trip was completion of the new Alaska Railroad by Harding's ceremonial driving of a "golden spike" at Nenana on July 15th. As had also been the case at Promontory Point fifty-four years earlier, a little practice for the dignitaries involved might have been in order—it took the President three swings just to hit his target! Nevertheless, the deed was soon done. The ornate rail car that took the Presidential party to this event, the "Denali," is preserved today in a museum in Fairbanks.

Oddly enough, there was another rail "car" of sorts, a Dodge roadster with its wheels specially modified to run on rails, that was brought along at the First Lady's request. There are a couple of stereo pairs of this bizarre vehicle in the Keystone-Mast collection although they did not make it into the final set.

From Seward to Nenana, the Presidential train had traveled through some five hundred miles of the most spectacular scenery in Alaska and near Wasilla the President was treat-
ed to what was assuredly every small boy’s dream, actually running the locomotive for a considerable stretch. After visiting Fairbanks, it was back to Seward by car, a long and unnecessarily tiring journey given the alternative rail option. Following final stops at Cordova and Sitka, it was time to head back south.

Alaska had been a tonic for Harding, a breath of fresh air. But by the time the Henderson reached Puget Sound, the President looked worn, even haggard. In Vancouver, he was cured and the train proceeded to San Francisco where Harding was installed in the Palace Hotel. By now, he had also developed pneumonia. A major speech on American membership in the World Court had to be handled by Secretary Hoover.

Again the President seemed to rally. The doctors were encouraged and plans were discussed for a lengthy convalescence. But it was not to be. Shortly after seven in the evening of August 2nd, while Florence read to him a favorable review of his Administration in the Saturday Evening Post, Harding slipped away. The official cause of death was listed as a stroke—there was no autopsy.

Oddly, none of the Presidential doctors had been in attendance at the time. The First Lady had excluded them from the room so that her husband might rest. In time, this would lead to some nasty rumors.

Far to the east, in the little farming town of Plymouth Notch, Vermont, Calvin and Grace Coolidge were visiting with his father at the old family home. They had just retired for the night when the telegram arrived. By the light of a flickering oil lamp and with a tearful Grace at his side, Calvin Coolidge was sworn in as the nation’s 30th President in the family parlor by his father, a simple notary public.

The nation was stunned. As the train bearing what was now the President’s coffin headed east, thousands lined the right-of-way, aging Civil War veterans saluted, and crowds sang the President’s favorite hymn, “Nearer My God to Thee” (the same one that had allegedly been played during Titanic’s last hour). It was an astonishing display of grief not seen in the nation since Lincoln’s funeral pilgrimage sixty years before—and the like of which would not be seen again until FDR’s final homecoming from Warm Springs in the waning days of World War II. Clearly Harding had tapped the nation’s soul.

**The Keystone “Harding” Set**

It was in this prevailing mood that the Keystone stereographs of Harding appeared—a set of 100 views, with negative numbers primarily in the 18,500’s, and consisting largely of images of the President’s western trip, Alaska visit, and subsequent funeral. Although a fair number of views of Taft had been produced in the final days before the home stereograph had lost its luster, and at least a few were issued of each President from Woodrow Wilson to Franklin Roosevelt for incorporation in the more educationally-oriented “World Tour” and “Primary” sets, this enlarged treatment of Harding was exceptional and recalls that accorded to the “martyred” McKinley upon his death in 1901. There was a certain amount of serendipity here as well, for the Western tour had prom-

Keystone No. 18549, “President’s Train in Alaska - Work, Hoover, Wallace, Steese, Bone, Mrs. Jennings, President Harding, Gillette, and Mrs. Harding.” The Presidential Observation Car “Denali” is still preserved in Fairbanks today. Keystone’s photographer took this view from the flat-car carrying Mrs. Harding’s steel-wheeled Dodge roadster. (Individuals listed from the right: James Steese was President of the Alaska Railroad.)
ised to have widespread popular appeal, and Keystone had arranged for an official stereographer to go along on the train as well as to accompany the President aboard the Henderson for the voyage to Alaska.

Now, such foresight had been rewarded, although in a way none could have predicted. The Harding trip and subsequent funeral, together with the B & O Railroad Centennial, the famed “Fair of the Iron Horse,” some four years later, provided perhaps the last major events of a purely historical nature upon which Keystone was to base major sets of views.

The numbering of the Harding set presents something of a conundrum—a full 97 of the views are sequential (18,503 to 18,599) while the remaining three (28,000, 28,001, and 28,002) fit the sequence except for the first and third digits. One might suspect that these three views were already intended for use in more general sets (such as the “United States” and “World Tour”) and were not renumbered for the Harding set. But such is not the case, for...
one of these views was taken in Alaska, the remaining two in Vancouver.

Then there are the Harding funeral views (which make up just under a quarter of the set). These were taken in Chicago, Washington, D.C., and the President’s final resting place and hometown of Marion, Ohio. One would presume these would come at the end of the set. Not so. Instead they comprise numbers 18,551 to 18,574 and as such represent the third quarter of the set. There is no easy answer for this one!

Perhaps the most surprising feature of the Keystone Harding set is its complete lack of organization; indeed the whole thing seems like it was assembled after one of those infamous all-night poker and alcohol binges at the White House.

The bizarre placement of the funeral views has already been noted. Yet even the trip views themselves exhibit a startling lack of continuity. For example, views taken at Hutchinson, Kansas, one of the first stops on the tour, include No. 18,503 (which seems natural enough), yet also 18,534-35 and 537-38, the latter two pairs being separated by a single Alaska view (which seems singularly ill-placed). President Harding enjoys Yellowstone Park in views 18,506-07 and again in 516-17 and 576-77. The same Presidential golf outing in Salt Lake City appears in No. 18,508 and later in 515. Views taken at ceremonies in Meachem, Oregon, make up views 18,512-13, 521-22, and finally 539.

The Alaska views exhibit the same shotgun effect. And so on. Even the funeral views leapfrog repeatedly back and forth between Washington and Marion. Clearly, the Harding set was a rush job, assembled in haste to take utmost advantage of the public’s initial grieving response to the President’s death. Yet the extreme rarity of the set suggests that the ploy was not entirely successful.

Hidden amid this seeming chaos is one small group that may provide part of the answer. The first twelve views of the sequential grouping do display a temporal and logical cohesiveness that suggests they were planned as part of a smaller group and may even have been available before the President’s death. They begin (numbers 18,503-04) with Harding’s departure from the White House and one of his first speeches, at Martinsburg (given as Maryland, but likely West Virginia), the only pre-Kansas images in the entire set, followed in order by views in Kansas, Yellowstone Park, Utah, Montana, Idaho, and Oregon, and ending with a single view taken at Metlakatla, the first stop in Alaska, on July 7th. They thus end nearly a month before the President’s death and suggest that Keystone was planning a smaller set of the trip (likely eighteen to thirty-six views), with the Alaska events, Vancouver, West Coast, Panama, and Puerto Rico supplying the remaining images in the proper sequence. All of which changed with the President’s untimely demise.

Another possible indication of the rapid evolution of the Harding stereographs is the fact that the same images exist on cards with two variants, exhibiting both a plain back and one with extensive printed commentary. The latter style appears to be less common but whether this reflects a later edition is unclear, although complete sets do exist with a mix of types.

Another interesting feature of the set is the inconsistency of coverage Keystone provided of the trip, particularly the relatively few images of the early stages. Other than that one early view at Martinsburg, there are only those few views (not counting images likely taken but omitted from the final set) of that one stop at Hutchinson, Kansas, to represent the first five days (pre-Yellowstone portion) of the entire trip. Whether this was due to limitations imposed by lighting (there are no night time or interior views in the entire set), weather conditions (ditto rain—which may have contributed to the accident at Golden), press of events of the President’s busy schedule, or simply a reflection of what Keystone...
then being a feature of only a few miles of the nation's trackage.

All sorts of Presidential activities are documented in the set. Among the more unusual of the Yellowstone views is one of the President hand-feeding a young bear, a common enough practice at the time but strictly forbidden today. In a curious parallel, among the unpublished Keystone views of the trip is another of Lou Hoover, wife of the Commerce Secretary and future First Lady, similarly engaged in feeding a bear cub during the Alaska phase of the trip.

One of the most popular aspects of the Western trip was the encounters with native Americans and the set contains seven such Indian-related views, perhaps the most impressive being an image of the Presidential party posed in front of a giant totem pole in Sitka, just before the end of the Alaska visit. Clearly visible in this view is the public darling of the Cabinet, Commerce Secretary Herbert Hoover, who appears in over a half dozen of the views and (with the possible exception of Gov. Bone) is easily the most widely photographed person in the set after the President and First Lady.

Curiously, the Commerce Secretary had relatives in Alaska. Orphaned at a young age, Hoover had for a time been raised in Oregon by his uncle, an Indian agent, who had later transferred to Alaska and married a woman from Metlakatla, the first Alaskan town visited by the Presidential party.

The set contains numerous other personalities as well, from Gov. Bone to Yellowstone Park Superintendent Horace Albright to the President's long-term private secretary, George Christian.1 There is famed Western artist Charles M. Russell, whose cowboy paintings and sculptures are among the most iconic images of the vanishing West. Ironically, Russell was photographed greeting the President close-up but from behind, so that his face is not visible. Then there is veteran “Pony Express rider” Charlie Parker who supposedly brought the news of Lincoln's election to Portland. There must be some confusion here for, although the Pony Express only operated from 1860 to 1861 (the proper time frame), it stretched from St. Joseph, Mo., to Sacramento and went nowhere near Oregon. Likely the term is meant in a more generic sense to refer to any “express mail rider” and not strictly to those employed by the famous firm of Russell, Majors, and Waddell.

By far the most stunning of the personality views is an image of three of America's industrial giants, automaker Henry Ford, rubber magnate Harvey Firestone, and megainventor Thomas Edison all gathered for the President's Marion, Ohio, burial. Yet the most poignant image of all has to be that of former Presi-
dent Woodrow Wilson, who would himself die within six months, sitting in a car with his wife and doctor at Harding's White House funeral; with Wilson already too frail to venture inside, the former First Couple, dressed in formal mourning attire, remained in the car throughout the ceremonies. It was Edith Galt Wilson who allegedly had secretly run the country for several weeks after her husband's debilitating stroke in 1919.

Curiously, the Harding box itself represents a rather intriguing improvisation on the part of the company. Although the box is of the classic faux twin-volume "bookcase" variety, the company may have decided that it was not cost effective to produce a separate box for a set that would probably have limited sales and/or duration of marketing (or perhaps this is just another sign of hasty production). The box is therefore "recycled" from the first 100 cards (ie., Vol. 1-2) of the "World War" set, with a small strip label entitled simply "President Harding" pasted over the original title. I have encountered a similar phenomenon in the 300-card "World War" set in which the final box (Vol. 5-6) is actually that of a "World Tour" set similarly recycled.

Keystone, which had already done a few Harding views, both close-up portraits and distant views of the 1921 inauguration, for inclusion in their "United States" and other sets, now pulled out all the stops, one commentary on the back of a card characterizing the President as "a plain man, modest, unassuming and calm, ...devoted to his wife who has, since their marriage, been his constant companion both at home and abroad...In his home-making instinct, in his clean and devoted home life, the President may well stand as an example." It was an image of domestic bliss that was not destined to last.

After the state funeral in Washington, Florence, who would survive her husband by little more than a year, supervised the return to Ohio, where Harding was buried in the little town where his career began. Yet Warren Harding was no sooner cold and in the ground than his Administration began to unravel.

The Breath of Scandal: "Teapot Dome" and All That

One of the first scandals to break was that at the Veterans' Bureau, an agency that had been set up by Harding to more efficiently care for the needs of soldiers who had been wounded during the World War. Heading the Bureau was Charles Forbes, a decorated war veteran whom Harding had first met when, as a Senator-elect, he and Florence had traveled to Hawaii in early 1915. Forbes at the time was engaged in setting up for the Navy a new base at a lonely inlet on Oahu called Pearl Harbor.

Now it seemed that Forbes had been liberally helping himself to the funds, selling medical supplies on the black market, and accepting kickbacks from contractors engaged in the building of several veterans' hospitals. Harding had called Forbes on the carpet and demanded an explanation. The director lied and supplied the President with falsified data. Yet Harding remained suspicious—and one shocked White House visitor allegedly saw the President shaking Forbes by the throat and calling him a "double-crossing bastard." Yet there were no formal charges against Forbes and, when he pleaded to travel to Europe on family business, Harding had no real grounds to prevent him from doing so. Forbes resignation followed—as soon as he was safely overseas. A Senate committee soon began investigating the charges against Forbes and eventually, after the President's death, the truth came out. Forbes' assistant shot himself. Worse was to come.

It was perhaps unfortunate the place had such a mellifluous name as "Teapot Dome"—it was hard to forget and a political cartoonist's dream!

(Continued on page 32)
New Light on the Diableries
Stereoscopic Adventures in Hell!

by Denis Pellerin, Brian May and Paula Fleming

At various times in these pages we have seen examples of those remarkable French stereo cards from the nineteenth century known as Diableries—the French word coined to characterise a stunning collection of ancient devilish tableaux. They feature skeletons, devils and other ghouls engaged in a variety of activities... some serious, some humorous.

The tableaux, fanciful depictions of everyday life in Hell, were skilfully fashioned out of clay and other materials in the 1860s—the sculptures so lifelike in some cases that some writers imagined they were real actors, but in fact the scenes were only tabletop size, and the figures just a few inches tall. Each diorama thus created was photographed in stereo, printed as a pair, and made into that very special kind of stereo card... a French Tissue. Collectors encountering these cards for the first time always marvel at their ingenious construction, and the amazing work in the hand-finishing. To make them, the images were printed on thin albumenized paper, so they could be illuminated from the front or the back for viewing, and then hand-tinted with water colours, not on the front surface, but on the back; the colours can only be seen when the card is held up against the light. The pairs of prints were mounted in cards with twin "windows" cut out to enable backlighting, with a layer of plain tissue paper added to the reverse of the prints to cover up the "works". This completes the magical impression these cards make when handled "in the flesh", and gave rise to the name they are usually given—French Tissues. In addition, for these particular tissues—the Diableries—the eyes of the skeletons were pricked out with a sharp point, and the resulting holes covered on the back with tiny pieces of coloured gel—mostly red—so when the view is seen in transmitted light the eyes leap out, glowing in a most sinister way! In many cases other features such as jewels or lanterns were similarly pricked or scratched, and the overall effect of a well preserved Diableries card viewed in transmitted light is truly stunning.

Some twenty years after Daguerre presented his invention of photography to the world, the Diableries were created by a handful of Frenchmen who originated the thematic ideas...
sculpted the models, photographed them in 3-D, and published them very successfully as stereo cards. They might have been very much surprised had anybody told them that the stereoscopic scenes they made, replete with horned devils, grinning skeletons and luscious womanly figures, would cause such excitement in collectors all over the world a hundred and fifty years later, inspiring them to bid fiercely in auctions and on the Internet in order to add these treasures to their collections. And we feel the Frenchmen might have been pleased to know that their work would also be the subject of a scholarly but accessible book in the twenty-first century, documenting their work and faithfully reproducing nearly one-hundred and eighty Diableries, meticulously restored—a definitive study created by an international group of long-term enthusiasts.

Stereo World has in the past published two substantial articles dedicated to the Diableries—an appreciation by the late, sadly missed, Paul Wing (“The BK Diableries” Stereo World Vol. 11 No. 1, 1984, page 22), and later a serious attempt at classification of the sets by Bob Schreiber (“Classification of Diableries” Stereo World Vol. 30 No. 4, 2004, page 10).
Two inspired sculptors were the main creators of the scenes in the "A" Series and some others: Pierre Adolph Hennetier (1828 - 1888), and Louis Alfred Habert (1824 - 1893). We know of only this picture of Habert with one of his creations (by kind permission of the Brunetti family—Habert's descendants), but it is enough to clearly establish the scale of the dioramas which he made. Here we see Habert with his model of Mlle Satan (the Devil's Daughter), which we can compare directly with the way she appears in A 55.

The new authorship team comprises a Frenchman, an Englishman, and an American lady, with a common passion for these pictures, who decided to pool their respective skills, and have immersed themselves for the past three years in the study of hundreds of images and a wealth of archival material, on a quest for the best possible samples of the pictures, and for the truth behind these amazing scenes, that were created and published in the second half of the nineteenth century. The results of their labours—our labours—are now close to readiness to be shared with the photographic community.

Why is there still such an interest in these photographs made so long ago? Is it because they offer a vision of Hell somewhat less frightening than the Church's or Dante's? Or is it due to the mystery of their origin, and a suspicion that there may be a wealth of hidden meaning in the scenes? Indeed these views do contain many long-lost stories and scandals and satyrs (not to mention satyrs!) which have lain dormant since those turbulent days prior to the French Revolution.

Yes, on a deeper level the Diableries are elaborate parodies of life in the 1860s in France, and many cross the line into cleverly disguised satirical comment aimed at the current royals and political leaders of the time. The full story of how the tableaux came into being, who made them, and how their creators, who were subtly attacking the regime of Emperor Napoleon III in many of their compositions, managed to elude the censors, has never been told until now. Many hints and references contained in the images that were crystal clear in the 1860s have become opaque over the years, making researching the Diableries a challenging but very rewarding task. We believe we have finally been able to find the essential keys needed to decipher those embedded clues, and truly understand the Diableries in the context of their time.¹

We have pursued this quest with the help of stereoscopic collectors and scholars from all over the world, to whom we owe many thanks. The result is a book which, for the very first time, brings all the known Diableries into one book, in glorious 3-D, along with a full analysis of their contents. We have been particularly fortunate to have had the help of the descendants of Louis Alfred Habert, one of the original sculptors of the tableaux, who have kindly provided us with exclusive access to their extensive archives.

Many of you will be familiar with Brian May and Elena Vidal's recent book A Village Lost and Found based on T. R. Williams' 1850s stereoscopic series Scenes in Our Village. The accessibility and opulence of this work, coupled with the depth of the research that went into it, will signal some idea of what to expect in our forthcoming book. With the working title DIABLERIES—Stereoscopic

---

Pierre Adolph Hennetier, A 14 "POUVOIRS DE SATAN" With Hennetier, we are a little less fortunate. We have just one glimpse of his hand, thanks to the Bibliothèque Nationale de France (BnF). This version of the picture is an "artist's impression" of the way a tissue card version of this particular view would look, if we ever found one. It can be viewed in stereo, giving an idea of the true perspective of the artist's hand, relative to the devilish scene Hennetier has created on a tabletop. He almost certainly created the very first Diableries, including a few variations of this view, and "ENFER", featured on the front cover of this issue.
Adventures in Hell, it will be similar in format to A Village Lost and Found, and incorporate a new edition of the patented Brian May stereoscope, the OWL, which is on its way to becoming the standard modern instrument for viewing classic and modern Brewster-format stereos. Dr. May is one of the Diableries team, his dedication to collecting and restoring providing the visual core of the book. He is joined by American photographic scholar Paula Fleming, late of the Smithsonian Institution, and the partnership is completed by Parisian photo historian Denis Pellerin, whom readers may remember for his award-winning series of papers published in this magazine under the title European Gems between 1996 and 2000. Pellerin, for this new venture, has opened many a creaking door, and travelled many a dark corridor, to track down the denizens of this particular lair—in the depths of a Dark Empire.  

A 58, "LES REGATES A SATANVILLE – ENFER" is shown here as both the full view (below) and an enlargement (above) of the left image for the "magic" of back lighting. To reveal the tissue color effect, the piercing has been mimicked by leaving the eyes blank to allow colors printed on the next page to bleed through when this page is held up to a bright light. The same rustic bridge and pond were used for the set of A 53, "LES PATINEURS DE L'ENFER" which reveals what happens when Hell freezes over—the Devil goes ice skating!
In addition to the "A" series of seventy-two views compiled by Block, we now identify six other series of images. Our working titles for these sets are "B", "C", "D", "E", "E. H.", and "F". We may be adding more informative titles for most of these in due course, but in the meantime we hope that these new simple labels will provide a useful standard way of identifying Diableries for collectors from now on. In some series the views are already numbered in the cards themselves, but in the case of series "B" and "C", we have added arbitrary numbers, to provide unique references. For the "E" series we have used the numbers that were assigned to the views when they were registered for copyright.3

Please note that these galleries do not include "theatrical" tissue sets, such as Satyres Theatricales, which include skeletons, or related sets like Sabbat Rouge, which definitely feature some Saturnine goings-on, though these will be referenced in the book. There are also a couple of odd Danse Macabre scenes which perhaps we will have to find a place for. But we very much hope that collectors will enjoy this first attempt at a visual catalogue of all the known true Diableries.4 It is still a work in progress and there are a couple of tantalising missing views, which we are hoping Stereo World readers may be able to help us to find before the book is finalized. We will be very grateful for information, or access to scan any relevant stereo view, and if you get the feeling that you have better quality material than we do, please get in touch. We can offer you a nice credit in the book, and some good OWL-based material rewards!

Readers are in for many surprises and new insights into the creation of the best-known numbered "A" series, which is revealed to be a compendium of views, many of which had been published previously, and is only one of a number sets of Diableries made in the 19th century. All the series are fully covered in the book.

How was the creation of the Diableries connected with Napoleon III's coup, a fashionable French seaside resort, the death of a sixteen-year-old in the Black Sea, and a group of photographers specialising in risqué scenes? Why were some numbers scratched into the negatives while some were printed alongside the titles of the compositions? Whose faces are to be found in Habert's private photo album? Who were the real Clodoche and the three other members of his quadrille, and how did they come to be depicted in Diablerie A49? What did the very first Diableries look like when they were copyrighted and published as nontissues? To whom do Hennetier and Habert refer in Le Boudoir de Madame Satan (A63)? Which other works did these brilliant sculptors produce before and after the Diableries? What is the truth of the whole story which began in the Second Empire and ended a few years after the Franco-Prussian war, in the bloody aftermath of the Parisian Commune?

The answers to these questions will be revealed on the release of this book by Denis Pellerin, Brian May and Paula Fleming, which will include full stereo images of the seventy-two views of the "main" series and all other known Diableries, as well as background documentation of the stories and characters depicted.

But in the meantime, Stereo World is pleased to offer here a preview of the galleries which will provide the Contractors with a snapshot of what these excellent subjects will eventually feature in the book. It is our great hope that Stereo World readers will enjoy this first attempt at a visual catalogue of all the known true Diableries. We are contactable at www.londonstereo.com.
Notes:

1. In 1978, a Frenchman, Jac Remise, produced a book called *Diableries*, published by Balland, based on reproductions of the seventy-two “A” series images only. The illustrations were crudely culled from glass lantern slides of the series, and of course the stereoscopic content of the images was missing. The book did, however, provide a way for collectors to confirm the elements of this series in the days when little was known about the Diableries.

2. Our book will be published by the 21st Century London Stereoscopic Company, and work is already in progress on a Diableries section on the LSC website – at www.LondonStereo.com. Here you will find many fine examples of the tissue cards, witness the effect on them of changing the illumination from front to back, and gain access to more information than we were able to squeeze into this article. Eventually we plan to complete the galleries to provide a parallel experience to the book, and create a permanent definitive resource for collectors of these fascinating views.

3. Our thanks to Elena Vidal, the Brunetti family, Pierre Tavlitzki and Thomas Weynants, Ken Rosen, James Symonds, Sara Bricusse, Sue Foxford, Jennifer Tunney, and the many collectors and friends who are helping us with this project, and will be credited in full in the book.

4. Digital image restoration by Brian May.

Careful backlighting of A 12, "FONDERIES DE SATAN" reveals the quality and intensity of the coloring thanks to many hours of restoration work, especially around the eyes. Those who toured the Art Castings of Colorado foundry during the 2011 NSA convention in Loveland, Colorado may find this scene of unique interest.
DIABLERIES - 'A' Series

As published and numbered by A. Block between 1868 and 1873.

1. LES SEPT PÉCHÉS CAPITAUX
2. LE JUGEMENT DERNIER
3. LE PARADIS
4. LE PURGATOIRE
5. SATAN CHASSE DU PARADIS
6. LE CHÂTEAU DU DIABLE

7. LES CUISINES DE SATAN
8. MARIAGE DE SATAN
9. LES FEMMES DE SATAN AU BAIN
10. LES ODALISQUES DE SATAN
11. REVUE DE LA GARDE INFERNALE
12. FONDERIES DE SATAN

13. CABINET D'ÉTUDE DE SATAN
14. POUVOIRS DE SATAN
15. LE SABBAT ou le rendez-vous des sorciers
16. LES FARFADETS
17. FÊTE DE SATAN
18. BAL CHEZ SATAN

19. LA FÊTE DES LANTERNES CHEZ SATAN
20. CONCERT INFERNAL
21. LA LOTERIE INFERNALE
22. LA BOURSE AUX ENFERS
23. LA PHOTOGRAPHIE DE SATAN
24. UNE EXPOSITION INFERNALE

25. LA MOISSON EN ENFER
26. LA RÉCOLTE DU DIABLE
27. LES VENDANGES EN ENFER
28. CAFÉ CHEZ SATAN
29. UN ELDERADO AUX ENFERS
30. THÉÂTRE DE SATAN

31. LE CARNAVAL AUX ENFERS
32. SATAN MALADE
33. LE COURONNEMENT D'UNE ROSIÈRE CHEZ SATAN
34. UN RÉVEILLON CHEZ SATAN
35. UNE COURSE À SATANVILLE
36. RENDEZVOUS DE CHASSE DE SATAN
DIABLERIES - ‘A’ Series

Most of the tableaux sculpted by Hennetier and Habert.

37 CHEMIN DE FER INFERNAL
38 UN SOUPER CHEZ SATAN
39 ENTRÉE D'ORPHEE AUX ENFERS
40 ORPHEE À LA COUR DE PLUTON
41 ORPHEE CHASSE DES ENFERS
42 TENTATION DE ST. ANTOINE

43 MISÈRES DE ST. ANTOINE
44 RÉSURRECTION
45 LE TRIBUNAL DE SATAN
46 LA CHAUDIÈRE DU DIABLE
47 COURSE DE VELOCIPèDES, ENFER
48 VISITE DU SOLEIL À SATAN

49 LES CLOUCHES DE L'ENFER
50 SALLE DE JEU CHEZ SATAN
51 LE LABORATOIRE DE SATAN
52 UN SQUARE EN ENFER
53 LES PATINEURS DE L'ENFER
54 LES POMPIERS DE L'ENFER

55 CONFÉRENCE PAR Mlle SATAN
56 SATAN JOURNALISTE
57 LA TORTURE EN ENFER
58 LES RÉGATES À SATANVILLE - ENFER
59 LA CAVALERIE INFERNALE
60 RETOUR DES COURSES EN ENFER

61 LA GUERRE, DÉPART DE L'ENFER
62 LA GUERRE, RETOUR EN ENFER
63 LE BOUDOIR DE Mme SATAN
64 ENTRÉE DE L'ENFER
65 UNE NUIT EN ENFER
66 UN BANQUET INFERNAL

67 LE JOUR DE L'AN EN ENFER
68 MADAME ANGOT AUX ENFERS
69 LA VALLÉE DES LUTINS (ENFER)
70 LA BIBLIOTHÈQUE INFERNALE
71 UNE TENTATION
72 LES COCOTTES, CHEZ SATAN
DIABLERIES - ‘D’ Series

(Tiny White Titles')

13 LA ROSIÈRE D'ENFER
14 LE SORT SATANNIQUE
15 UNE PÊCHE FANTASTIQUE
16 UNE NUIT INFERNALE
17 LES HALLES DE LUCIFER
18 L'ENFER SUR PARIS

19 UN BANQUET INFERNAL
20 UN CHOC INFERNAL
21 LES CUISINES DE SATAN
22 LES CAVES DE SATAN
23 LES FILLES DE Mme ANGOT
24 LE COUP DE SATAN

25 TORTURE INFERNALE
26 DÉMON DU JEU
27 LES BIBELOTS DU DIABLE
28 L'ANTRE DU DIABLE
29 LES PILULES DU DIABLE
30 UNE MACHINE INFERNALE

31 COLIN-MAILARD
32 LES FOLIES HUMAINES
33 UNE DESCENTE AUX ENFERS
34 CHARLATANISME DU DIABLE
35 LE MARCHÉ AUX AMOURS
36 LA FORTUNE
DIABLERIES – 'E' Series

('Entrée')

1727 BAL CHEZ SATAN
1728 LE DIABLE EN ENFER
1729 ENTRÉE DE L'ENFER
1730 COURSE À LA COCOTTE
1731 DÎNER DE SATAN
1732 VISITE CHEZ SATAN
1733 JARDIN DU DIABLE
1734 FERME DE SATAN
1735 DESCENTE DE MAYEUX EN ENFER
1736 LE DUEL DE SATAN
1737 MARIAGE DU DIABLE
1738 MARIAGE DU DIABLE (kneeling)

DIABLERIES – 'E.H.' Series

1 COURONNEMENT de Mme SATAN
2 SATAN ASTRONOME
3 LA NÉCROPOLE FANTASTIQUE
4 SATAN AÉRONAUTE
5 LES LOIRS de M. SATAN
6 LES ROUTES MACABRES
7 LE CARILLON DIABOLIQUE
8 SATAN EN VOYAGE
9 SATAN À LA MER
10 AU PAYS DE SATAN
11 SATAN AU PYRÉNÉES
12 SATAN BARBIER
DIABLERIES - 'F' Series

('Final')

1 L'OVERTURE de la PÊCHE
2 30 DEGRÈS à l'OMBRE
3 LES VIGNES du SERGNEUR
4 PARIS-ENFER
5 LE PRESSOIR
6 LES COLTINEURS

7 À ROBINSON
8 À LA BROCHE
9 POULES
10 St. LUNDI
11 L'INSTANTANÉ
12 UN RÊVE

13 LE MÂT de COCAGNE
14 CASTEL de SATAN
15 SUR LA MONTAGNE
16 SUR LES BORDS de L'OHIO
17 LE SAUT de MOUTON
18 MÂT de BEAUPRÉ

19 AU MOULIN
20 LA LUNE à 1 MÈTRE
21 LE MARÉCHAL FERRANT
22 LA BONNE PIPE
23 LE CHALAND
24 DANSE SERPENTINE à CHEVAL

25 LA FÊTE des FLEURS
26 SUR LA CASCADE
27 LA FARANDOLE
28 LE MARCHÉ
29 GARE de L'ENFER
30 AU BON COIN

31 LES PYRÉNÉES
32 LES FEUX de L'ENFER
33 UNE SOIRÉE DANSANTE
34 LA DANSE du VENTRE
35 LE MOULIN
36 LE DÎNER
A Stereoscopic Valentine to Cinema History

Martin Scorsese’s Hugo in 3D Celebrates a Film Pioneer

by Ray Zone

Opening Thanksgiving Day, November 24, in a limited release on 1277 screens, Martin Scorsese’s Hugo in 3D is a cinematic delight that uses stereoscopic imaging to celebrate the discoveries of childhood and the magic of early cinema. Adapted from the Caldecott Medal Award-winning and massive 534 page illustrated children’s book Hugo Cabret written by Brian Selznick, the 3-D film version was produced by a crackerjack team assembled by Scorsese to bring a mythical version of Paris in 1931 to vivid life on the stereoscopic screen.

Hugo (Asa Butterfield) haunts a massive train station where he keeps all the clocks in the station wound, a task of some importance given all the trains that must run on time. Mourning his deceased father (Jude Law in a cameo), Hugo maintains an emotional connection to his father by attempting to repair a child-sized automaton that his father had rescued from a defunct museum. Of necessity, Hugo resorts to pilferage to survive, whether he is filching stray croissants or miscellaneous mechanical parts. In his single-minded search for missing parts, Hugo crosses paths with a cranky and mysterious old man (Ben Kingsley) who is the proprietor of a toy shop at the train station and who frustrates Hugo at every turn in his attempt to restore the automaton.

Isabelle (Chloe Moretz), a young girl the same age as Hugo, is the adopted child of the old man. High spirited and adventurous, she joins Hugo in his quest to revive the automaton after Hugo first swears her to secrecy. Their comradeship eventually leads to a stunning revelation and a glorious visual finale to the film as it culminates in a triumph for the stereographic imagination.

The film opens with a bravura bird’s eye view of Paris from the air and, after introducing Hugo’s world within the train station, it reenacts one of the most dramatic train disasters that ever occurred, which also features in Selznick’s original novel. The actual event took place on October 22, 1895 at the Gare Montparnasse railway station when the Granville-Paris Express overran the buffer stop. The engine crashed through a two-foot thick wall, across a terrace and broke through to plummet thirty feet down on to the Place de Rennes to stand on its nose. Two of the 131 passengers were injured.
The mysterious automaton that Hugo tries to restore (which contains a hidden message from his father) is shown in a glass case at the Arclight Cinemas in Hollywood. (Stereo by Ray Zone)

along with the firemen and two conductors. A female news vendor on the square below was killed by falling masonry. A faulty Westinghouse brake was to blame along with two engine drivers attempting to make up for lost time. The engineers and conductor were fined, 50 and 25 francs respectively, for their mistakes.

To recreate the train crash, a detailed quarter-scale model was built by Scorsese's technicians at New Deal Studios. It's obvious that Scorsese and his director of photography Robert Richardson embraced the challenge of stereoscopic storytelling with their use of 3-D. There is a continuously dynamic visual space in the use of the z-axis, real depth elapsing and contracting as point of view is adroitly used to place the viewer within the spectacle that unfolds. Ben Grossman, VFX Supervisor on Hugo 3D, informed me that every principle on the film, from the costume designer to prop manager, had a Fuji W3 3D camera with them at all times to aid in the stereoscopic visualization of the story.

After making Hugo in 3D, Scorsese observed that “3D takes movies into the future by looking back to the origin of cinema and beyond to sculpture and painting and the desire to do justice to the world by rendering it in motion and in three dimensions.” He has used 3-D to bring the world of Georges Melies and his filmmaking to vivid life. Working from Melies's original architectural drawings, a full size replica of the filmmaker's glass-enclosed motion picture studio was constructed. Behind the scenes glimpses of Melies's films in production have been reenacted with the filmmaker in his glory as the top cinematic magician of the day. It was a time when his epic film A Trip to the Moon (1902) was the blockbuster of its day (and widely pirated). We see hand-colored clips of Melies's magical films converted gloriously to 3-D by the Legend company. The toy shop in the train station is a meticulous re-creation of the actual kiosk where Melies was rediscovered by a new generation of cineastes in France in the 1930s.

The acting, too, is enlarged by stereoscopic storytelling. The 3-D process, stated Scorsese, “also enhances the emotion and the drama, particularly the work of the actors, and it's going to lead to some wonderful innovations.” Ben Kingsley is pitch-perfect as Georges Melies in 3-D. For Kingsley “the 3-D camera is like an X-ray camera. It will see the gesture before your hand makes it. It anticipates everything. So it forced upon us a wonderful economy of voice, gesture and action.”

Opening in a very crowded year-end theatrical market, the strategy for release of Hugo in 3D by producer/financier Graham King and Paramount Pictures was to open in a smaller number of theaters and then gradually expand to a greater number as word of mouth about the film creates groundswell. After 29 days in release Hugo had grossed $42 Million towards recouping its $100 million budget. Box office dollars notwithstanding, Hugo in 3D is a triumph for the stereoscopic cinema and the very definition of what we mean when we say “instant classic.”

Georges Melies, the magician of early cinema, is celebrated in Hugo in 3D.
A Mysterious Stereoview Card

Only recently extricated from deep in the archives of the Stereoscopic Society of America, originally donated to the NSA Holmes Research Library, is one of the most beautiful, baffling and tantalizing stereoview cards ever made. It is titled “The Doctor” and was produced by SSA member R.W. Caldwell (#246) of Cleveland, Ohio, circa 1935 and last made the rounds of the Alpha postal folio in 1986 and 1987 via an “encore” submission by Bill Patterson. In the 1930s and 1940s Caldwell was a stereo photographer for the Keystone View Company when it was based in Meadville, Pennsylvania.

The back of “The Doctor” stereoview card is signed and titled by Caldwell, who also appended his SSA number. Typewritten notes are glued to the back of the card, quite possibly made by Bill Patterson after the view had been given to him by Cald-

---

A mysterious stereoview card by R.W. Caldwell titled “The Doctor” has been the subject of much speculation. The view was reproduced in the first Stereo World color issue (Vol. 15 No.1 page 39) but this is a much better scan.

---

A pamphlet found on the University of Chicago Library website confirms the notes on the back of the Caldwell view, except that the queen said to have provided the doctor was Victoria. The pamphlet is from the Petrolagar laxitive company exhibit in the Hall of Science, A Century of Progress, Chicago, 1933-34, http://century.lib.uchicago.edu/images/century0273.pdf. Inside, the exhibit based on a painting (from the Tate Gallery) by Sir Luke Fildes is reproduced in color along with details about the sculpture and promotional material for the Petrolagar product. (Other stories about the origins of the painting exist, but Petrolagar clearly went with the most dramatic and housed the exhibit in a romanticized imitation of a 19th century forester’s cottage.) The life-size sculpture of the scene was by John Paulding, with the “Sculpticolor” process applied by artist Rudolph Ingerle. The pamphlet’s color reproduction of the painting may have served as a guide to tinting the stereoview of the exhibit’s sculpture. A view of the exhibit is included in a list of views in the special “Keystone Junior” folding viewer set of the fair.

---

The photo of the sculpture in the Petrolagar pamphlet reveals the full width of the scene, cropped a bit in the stereoview. While amateur photographic prints still had to rely mainly on tinting for color (unlike color transparencies like autochromes), photo-mechanical reproduction of color separation photos in ink was by 1933 a fine art.
The notes read as follows:
The grieving mother in this Scottish forester's cottage had been an old and favorite servant of Queen Alexandra who, learning of the child's illness, telegraphed London to have her personal physician come by special train. The child recovered and the Queen commissioned Sir Luke Fildes to commemorate the event with a painting upon which this 11 x 9 x 15 ft. sculpture was based. The Petrolagar Company had it built for their exhibit at the 1933 'Century of Progress' Fair in Chicago."

The view is quite delicately colored and has distinct but subtle depth. The notes would suggest that a stereo photograph of the large sculpture was made and subsequently hand tinted, quite possibly by Ladis Lisy and Lloyd Dunning display their camera collections before a moose head mounted on the wall behind them.

well. In the notes parenthetical thanks are given to John Waldsmith for providing information about the painting and sculpture upon which the view is based.
Annette Karg, one of the expert colorists who worked at the Keystone View Company in Meadville, PA. The view may well have been hand tinted since color photography, even with autochromes, was not widely prevalent with stereo, in 1935. But, if that is the case, it is one of the most subtle and intricate jobs of hand tinting ever done. Or, in fact, it may very well be an autochrome but the presence of a high degree of silver in the printing paper seems to disprove that.

The exact nature of the image itself is also quite baffling. It looks like a painting in every respect but real depth is evident. Could it be a large bas relief sculpture bringing the painting to life quite accurately as a form of z-space rendering or conversion? Some parts of the image, as with the child's hand, seem to have a drop shadow, and other parts of the picture seem quite flat but realistically rendered in the style of a painting.

Alpha folio members who commented on this view in 1986 and 1987 were also baffled and amazed. "This is incredible!" wrote John Waldsmith. "I have sat here for nearly 15 minutes and just cannot believe it. This is a masterpiece. If this view is ever offered for sale I want to buy it." Craig Daniels found the view "Amazing—sure could use some details! I'm also amazed that this view isn't in a plastic sleeve!—Am supplying one. Please be careful with this one, folks!!"

Stereo World magazine's estimable editor John Dennis wrote "Certainly a potential subject for research!" and Quentin Burke proclaimed "Absolutely the finest stereoview card I ever saw." "I believe this to be a drawing and not a photograph!" wrote Paul Fisher. "It is excellent!" To add to the confusion Bill Walton wrote "I think this is an autochrome copy of a tinted stereoview that had a bit of image-enhancing retouching done to it when it was tinted. How about that?"

Similar enthusiastic and diverse speculations about the nature of the stereo image were offered by many others in the Alpha folio. It remains a mystery to this day.

**Stereoscopic Self Portraits**

Self-portrait stereophotography by SSA members showing their stereoscopes and stereo collections is a tradition in the society going back to the earliest days of its formation. A very nice stereoview of this type is that of L.G. Miller of Chicago, Illinois which dates back to the 1930s. Another amusing 1930s stereoview depicts Ladis Lisy (left) and Lloyd Dunning (right), of Cleveland, Ohio with their camera collection, with both 2-D and 3-D devices spread out on a table before them as a large moose head mounted on the wall behind them overlooks the proceedings. And for a more recent stereo self-portrait in color, dating from 1987, we have an Alpha folio view by Jim McFee which shows the...
Giant Space Walnut in 3-D!

The massive asteroid Vesta is currently being mapped by NASA's Dawn spacecraft at altitudes that will reach as low as 130 miles. A 3-D anaglyphic video from a much higher orbit (about 1,700 miles) can be found at www.jpl.nasa.gov/video/index.cfm?id=1041. The video's images were obtained as Dawn approached Vesta and circled the giant asteroid during the mission's survey orbit phase, taken by the framing camera instrument aboard the craft from July to August 2011.

The effect is one of gliding over a lumpy and cratered surface in hyperstere, with some less than sharp moments and jumpiness, but nevertheless an amazing first look at the second most massive object in the asteroid belt between Mars and Jupiter. The video, created by Dawn team member Ralf Jaumann of the German Aerospace Center, begins with a global view of Vesta from the plane of its equator, where a mysterious band of linear ridges and troughs can be seen. It cuts to a flyover of young craters in the northern hemisphere, whose peculiar alignment has led some scientists to refer to them as the "snowman." Then this virtual tour of Vesta takes the viewer around a massive mountain at the south pole of Vesta that is about 16 miles high, more than twice the height of Mt. Everest.


New OWL Lands

A new version of the OWL stereoscope designed by Brian May will be included with his upcoming book Diableries—Stereoscopic Adventures in Hell. Originally designed for viewing the 3-D illustrations in the book A Village Lost and Found, The OWL has proved to be widely popular among collectors and photographers as a convenient and high quality folding viewer for original card, glass, and tissue views as well as for viewing stereos printed in books or magazines like Stereo World. (The original back opening was designed to accommodate the slightly smaller image pairs in views like those by T.R. Williams, as reproduced in A Village Lost and Found.) With an aperture just over six inches wide, the new back plate of the OWL makes viewing full size stereoview reproductions as a "stand on the page" viewer just as easy as viewing original cards that you insert in the guides on the front side of the plate.

The design update was suggested by John Dennis, and all future OWL stereoscopes emerging from Sunbury-on-Thames, England, will have this new feature. A limited edition, produced in bright gold, is being produced especially for inclusion in the Diableries book.

(Continued on page 37)
Digital Darkroom in Depth

by Ray Zone

Opening November 17, 2011 the Digital Darkroom exhibit at the Annenberg Space for Photography in Los Angeles, showcasing the photographic work of 17 artists from Great Britain, France and the United States, marks a watershed for both digital photography as well as stereoscopic imaging. This is the first exhibit at the Annenberg to be devoted to digital technology and it's a natural fit to incorporate stereography into that contemporary technique. It's about time. For decades, stereography has been neglected by photographic historians, gallerists and curators of photographic art who, in their haste to ensconce photography within the bastions of fine art, dismissed stereography as an outmoded relic of visual history. Preeminent photographic historian Beaumont Newhall, for example, in his "definitive" biography of Matthew Brady neglected to mention the fact that the famed Civil War photographer produced his most famous work, including his portraits of Abraham Lincoln, in 3-D.

Happily, all that neglect seems to be now turning a corner, as the digital toolsets drive a rediscovery of image-making itself and how we experience those images created or captured, including the use of both eyes. Curatorial Advisor for the exhibit was Russell Brown, senior executive director at Adobe Systems where he has been instrumental in the development of Adobe Photoshop, the primary tool of choice in digital image manipulation. Photoshop is the magic wand that drives the assembly or conjunction of multiple images in a thousand new ways, giving them a look as real as life. It is a tool that has driven all of realism into the realms of the surreal.

In tribute to a grand master of this tradition who created surreal conjunctions with strictly photographic and "analogue" photo-optical techniques in the darkroom, Jerry Uelsmann is included in the exhibit. Uelsmann characterizes his art as "B.C." or "before computers" and when people think his work is digital he points out that he began producing it in 1969. When Uelsmann saw the work of the surrealists, he was inspired. Now, because of the digital toolsets, a new wave of surrealism seems to be cresting with sophisticated whimsy and elaboration.

Among the most humorous and engaging of the digital conjunctions are the portraits of Martine Roch depicting animal heads atop vintage portraits, images which have swept the Internet. French artist Jean-François Rauzier combines hundreds of images into a single composite, as with his work titled "Versailles" which you can look at for hours. Brooke Shaden's cinematic self-portrait of Taylor Swift in an otherworldly setting is included in the exhibit as anaglyphic wall art and in the high definition 3-D video documentary.

A neon sign marks the entrance to a hallway of anaglyphic 3-D.

Ted Grudowski's surreal portrait of Taylor Swift in an otherworldly setting is included in the exhibit as anaglyphic wall art and in the high definition 3-D video documentary.
The large color anaglyph print "Impossible Possible" by Claudia Kunin greets visitors to the 3-D section of the exhibit.

Traits are laden with a dreamlike gothic atmosphere.

There are 80 images on the walls and many hundreds more in the Annenberg Digital Gallery housing two high-resolution video screens that are 14 feet wide and 7 feet high. A small theater in the back of the space screens a high definition 3-D video featuring the work of the artists and interviews with 3-D historians and experts. Among the stereoscopic artists represented in the exhibit are Claudia Kunin, showing large color anaglyph prints from her "Ghost Stories" series, Chris Schneberger with his 19th century-inflected narratives, Ted Grudowski displaying popular culture icons in unlikely settings and Mike Pucher unfolding gorgeous floral life with bold simplicity.

Running until May 28, 2012, Digital Darkroom is a "must see" for anyone with the slightest interest in photography or digital imaging. Great fun for the inner child of any age.

All Aboard for the

NSA 2012 Convention

July 25-30 in Costa Mesa, California

Six action packed days! Cutting-edge stereo theatre, workshops, art gallery, image competitions, room hopping, auction, trade fair, technical exhibits, excursions.

Come and pick some oranges. Info and registration at http://www.stereoworld.org/2012
The Man Who “Looked Like a President”

(Continued from page 11)

After all, who would remember a scandal named “Smith’s Hill” or “Pine Rock”? Anyway, over at the Interior Department, Harding’s old Senate colleague and poker buddy Secretary Fall had both an expensive lifestyle and custody of the nation’s petroleum reserves—known oil fields on government land that were earmarked for future use by the Navy in wartime. Big oil companies wanted access to those lands. It was a situation scripted for disaster.

Fall first convinced Navy Secretary Edwin Denby that transferring control of the reserves to the Interior Department would make for more efficient management, an argument that made sense given Interior’s supervision of most other public lands. Fall then lost no time in leasing development rights for the Elk Hills reserve in California to Edward Doheny’s Pan-American Petroleum and the Teapot Dome reserve in Wyoming to another oil mogul, Harry Sinclair. Fair enough so far.

What made it illegal was that it had all been done in secret, without open bidding, and that Fall had received $100,000 in cash as a “loan” from Doheny (who was a personal friend with ties going back to the wild, gun-toting territorial days of the 1880s) while Sinclair had turned over $233,000 in Liberty Bonds and $70,000 in cash. Fall had overplayed his hand, even going so far as to “send in the Marines” (in reality only a few of them) to oust the “squatters” from a rival oil company that was drilling on one small section of “Teapot” land—and had a legitimate government lease to do so! There had long been allegations of questionable dealings at Interior and, when Fall had asked to resign in January of 1923, Harding had approved. Yet not until after the Presidents death would the full truth come out and “Teapot Dome” explode into the headlines. Eventually, Fall would take the Fifth before the Senate Committee investigating the scandal, to no avail; he would go on to be the first Cabinet official in history sentenced to prison for wrongdoing. He served nine months, went belly-up financially from all the fines, and lived out his remaining years on a small military pension from his Rough-Rider days, dying in 1944.

Meanwhile, over at Justice, Harry Daugherty and the “Ohio Gang” had been up to no good. Here almost everything had been for sale, from federal judgeships and favorable legal rulings to the disposition of enemy property confiscated during the war. When Sen. Burton Wheeler’s committee began to take an interest in the charges of wrongdoing, Daugherty hired a private detective to investigate the investigators. In the midst of it all, Jesse Smith, Daugherty’s middleman and one-time roommate turned up dead, an alleged suicide, having shot himself in his hotel room—although, once again, there was some question as to just how a right-handed man came to shoot himself in the left side of the head, leading Alice Longworth to quip that he had suffered from “Harding of the arteries.” Yet, in the end, although several colleagues and underlings went to jail, Harry Daugherty was never convicted of quite sure which. Sinclair did serve several months in jail for contempt and jury-tampering, yet despite repeated grilling by the Senate committee, the oil tycoons, who had done the bribing, for the most part got off lightly.

Keystone No. 18565 “Ex-President and Mrs. Wilson, Washington, D.C.” The frail Wilson, who had less than six months to live, was too weak to leave the automobile for Harding’s White House funeral and remained in the car with wife Edith and his personal physician, Navy Lieutenant Cary Grayson (in dress whites).
anything. There was plenty of suspicion though, and Coolidge lost no time in squeezing him out of the Cabinet.

To what extent, if at all, was Harding personally involved in any wrongdoing? It's hard to say. It is generally conceded that Ulysses Grant, whose Administration is often compared to Harding's as "most corrupt," was personally an honest man, easily manipulated by those around him. In Harding's case, the facts are less clear-cut. His Presidential campaign was largely financed by big oil interests, sharp predatory businessmen with whom the President and his Interior Secretary maintained a cordial social relationship. It is also clear that Harding, who supported "privatizing" the reserves as a matter of policy, pretty much gave Fall free-rein over Interior oil policies.

Nevertheless, there is no doubt that, even if they didn't hasten his death as popularly believed, Warren Harding was deeply troubled by the impending scandals. Nathan Miller's damning indictment in Star-Spangled...
Men that Harding "drifted lazily over this bubbling mass of corruption like a hot-air balloon in Macy's Thanksgiving Day Parade" is much overstated. Yet even he shrinks from implicating Harding in any wrongdoing. So, was he involved? Or was he simply ill-served by some of those whom he had raised to high office? And to what extent should Harding be excoriated for those "bad" appointments? Forbes, after all, was a highly decorated war veteran with proven ability, and a non-political choice at that, having served previously under the Democrat Wilson as well—who could have predicted that he, of all people, would wind up stealing from disabled veterans?

At best, Harding let himself be manipulated by Daugherty, Fall, and the oilmen; at worst, he was a largely passive participant in only a very small part of the malfeasance. Then too, when Fall had made a grab for the National Forests, conservationist Gifford Pinchot and Agriculture Secretary Wallace had objected and Harding stepped in to nix the transfer. Evidently, even with Fall, Harding would allow himself to be pushed only so far.

Blame it on the Dead Guy

Had Harding not died in 1923, is it likely that he would have survived the political fallout from the scandals? Who can say? Given the magnitude of Calvin Coolidge's impressive victory in the 1924 election, it is even possible that he might well have been elected to a second term, had he chosen to run.

For those who, like Coolidge, wanted (or needed) to distance themselves as much as possible from the scandals, it would not do to lay blame on the administration as a whole, or on the Republican Party, or on a political system that encouraged such acts. It was far easier to shift the blame to a dead president and his few "bad apple" cronies of the Ohio Gang. The Senate, too, had no desire to be reminded of the fact that it had approved Harding's entire Cabinet, by a single voice vote, in just ten minutes! And so the Harding myth was born, of an "accidental" President, of a decent but hopelessly inept man, easily led, a crowd-pleaser who was long on wind but short on intellect and judgment.

The legal wrangling and revelations went on for years. And, in the midst of it all, there appeared Nan Britton. Britton was an attractive young woman from the President's home town of Marion, Ohio, thirty years Harding's junior, and she had a story to tell. She told it in 1927, in a book entitled The President's Daughter. In it she alleged that years earlier, when she was an impoverished teenager with nowhere to turn, then-Senator Harding had helped her out financially. An affair eventually took place, which continued for years and resulted in 1919 in an illegitimate daughter whom Harding had never met. Britton was she of the famed White House closet tryst.

After the President's death, Britton had gone to Harding's family to hit them up for money with the threat to publish her story if they didn't come across. What they thought of her claim can best be judged by the subsequent rapid appearance of the book in print, a book which, although shunned by all the legitimate publishing houses, was eventually self-published with monetary support from various Harding foes and well-meaning individuals shocked by her story. Yet her book was initially ignored for what it was until it received a favorable review from one critic (Mencken of course) and sales took off.

So was there any truth to Britton's claim? There is no doubt that as a young girl Nan had a powerful crush on the handsome Senator and that she desperately wanted Harding acknowledged as the father of her child. But was it for real—or was the wish father to the claim? Her book was riddled with inconsistencies and flaws that clashed with known facts.
And she had known Carrie Phillips, Harding's earlier paramour, whom she may have pumped for information. Most damningly, Harding, who genuinely loved children, had apparently told several close friends that he greatly regretted his inability to have any of his own—it seems the President was sterile. The most that can be said at this late date is that Nan Britton's story is unlikely to be true. Perhaps, since descendants of both Elizabeth Ann Britton (the titular daughter in question) and Harding's siblings still survive, DNA testing may one day lay this historic ghost to rest.

As if all this wasn't bad enough, a very minor Administration official, opportunist, and con man named Gaston Means authored another "tell-all" book alleging his own role in the Administration scandals. His most astonishing charge was that the First Lady had actually poisoned her husband in revenge for his adultery and that the attending doctors had hushed the whole thing up. The charge was ludicrous and the book itself was later repudiated by Means' own ghostwriter—yet somehow the rumor still persists.

Warren Harding was the victim of a conspiracy—although it occurred after his death, and was an unwitting one at that! Harding's character and Presidency suffered at the hands of friends and foes alike, along with the various fools, felons, and opportunists. The late President may even have had a hand in it himself. Harding's long habit of self-effacing humility gave apparent credence to Mencken's characterization of him as a political and intellectual lightweight. In Harding's case, the meek certainly did not inherit the earth.

There is also no doubt that much of what Harding tried to do turned out badly in the long run. His successful revitalization of the economy proved to be too much of a good thing (particularly Mellon's tax cut for the rich!) and paved the way for the unrestrained growth and wild speculation that ended in the Crash of 1929 (an uncomfortably close parallel to the events preceding the economic meltdown of 2008). And the Washington Naval Treaties, Harding's alternative to the League of Nations, that were so confidently believed to have ushered in an era of peace and reduced international tensions—in the end were only a contributing factor in bringing about World War II in the Pacific and America's unpreparedness for it.

Yet, had it not been for the scandals, Harding might well have gone down in history as an average President. What with the economic crisis, rancor over the League of Nations, and Wilson's debilitating stroke, he had inherited a nation essentially adrift and leaderless, yet, within two years, had largely restored confidence in government and to some extent modernized the Presidency in the process. The scandals, real and imagined, undid all that.

By the mid-1930s, the trashing of Harding's reputation was complete. A host of popular works by such talented writers as William Allen White served to perpetuate the Harding myths and to underscore the late President's fallibility. Prominent among them was Frederick Lewis Allen's delightful and engagingly written *Only Yesterday*, which was billed as an informal history of the postwar decade. The sheer literary quality of such works only increased their impact.

Florence also played a part. In her zeal to protect her late husband's reputation, she attempted to collect and destroy his papers—an act that had exactly the opposite effect from what she intended. And, although in reality she destroyed relatively little, the bulk of the Harding documents remained uncataloged and inaccessible until they were acquired by the...
Ohio Historical Society and opened to the public in 1964.

Harding may also have been a victim of the American character. Perhaps because of our pioneer heritage and the long challenge of the frontier, we Americans have more often seen ourselves as doers rather than thinkers. Accordingly, we tend to seek simplified, even simplistic, explanations in our history. We also love the sensational and the shocking—it is reflected in our journalism, from the “yellow press” of the 1890s to today’s supermarket tabloids.

There is an old (or perhaps not so old) adage that states, “When the legend becomes more interesting than the facts, print the legend.” It sounds suspiciously like something Twain might have said. I have heard it attributed to newspaper magnate William Randolph Hearst, that master of the “yellow press.” And yet it may be simply pure Hollywood, derived from a line in the classic John Wayne-Jimmy Stewart western, The Man Who Shot Liberty Valence. Perhaps it is doubly appropriate. Like Harding, so too with the adage itself: the myth has become so inextricably blended with reality that it is hard to differentiate between the two.

And that is precisely what became of our 29th president. Harding was neither the completely abysmal speaker nor the intellectual Neanderthal of legend. Admittedly, he wasn’t any rocket scientist or great orator either. He was just an average man with average abilities thrust into one of the most demanding jobs on Earth. In the final analysis, Harding was the victim of America’s penchant for what in our day might best be termed “sound bite history.” And that was the real tragedy of Warren Harding, a tragedy from which his much-sullied reputation is only now beginning to re-emerge.

As to the president’s sexual dalliances, many of Harding’s lengthy erotically-charged letters to Carrie Phillips do still exist, although by court order they are to remain sealed in the Library of Congress until 2014. It’s a safe bet that at that time Warren Harding will certainly be once again in the news, although what effect these new revelations will have on his reputation remains to be seen.

Further Reading

A beautifully written and highly entertaining period piece that places Harding squarely in the context of his times is Frederick Lewis Allen, Only Yesterday: An Informal History of the Nineteen-Twenties (New York: Harper & Row, 1957), originally published in 1931. A short, accessible life of Harding which paints his Administration in a more favorable light is John W. Dean, Warren G. Harding (New York: Times Books, 2004), a volume in the highly acclaimed American Presidents Series; yes that John Dean, President Nixon’s former White House Counsel of Watergate fame; who better to analyze a Presidency noted for its scandals?

Notes

1. By decade’s end, Albright would go on to become Director of the National Park Service, while in just two years, Gov. Bone would order the risky and unprecedented delivery by dogsled of life-saving serum to Nome during a terrifying diphtheria epidemic—the event now commemorated by the annual Iditarod race. In another sign of the undue haste with which the Harding set was assembled, in one view allegedly showing Bone with the President and First Lady (No. 18,524), the Governor is not the individual seen with Florence at the right but is almost entirely cropped out of the left hand side of the image.

2. Acting as go-between in the negotiations with Denby was the son of Fall’s old Rough-Rider boss and now Assistant Naval Secretary, Theodore Roosevelt, Jr., the third member of the family to hold the number two post in the Navy Department—Theodore Sr. under McKinley, Franklin Delano under Wilson, and now Ted., Jr. Like his father, young Ted would shift from the Navy to the Army, rise to the rank of General and ultimately earn the Medal of Honor for his actions on Utah Beach, in Normandy, on D-Day, June 6, 1944. His father, President Theodore, would also gain the Medal of Honor, posthumously and a century after the fact, for his actions at San Juan Hill, Cuba, in 1898. Clearly a family of over-achievers!

Victorian Narrative
STEREOGRAPHY:
1855-1910
Curated by Dr. Melody Davis
Little Gallery - Sage College of Albany
FEBRUARY 3-26, 2012 • Reception: Friday, February 3, 4-7 p.m.

Gallery Hours for this Public Exhibition are Sunday through Friday, Noon 'til 4 p.m.
Inquiries may be made at www.sage.edu/art • marlco@sage.edu • 518 292-1798
The Society

(Continued from page 28)

stereo shooter with his collection as he extends a stereoscope out through the "stereo window" of the card. Jim was a retired electrical engineer at the time and was collecting vintage stereo images and equipment. He also did his own processing. In his notes on the view sleeve Jim wrote that "Film and paper developers [were] mixed from basic chemicals in modified Zone V formula. Both film & paper processed at 85 degrees."

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA are encouraged to contact Ray via email at: r3dzone@earthlink.net.

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must notify Treasurer Les Gehman at the following address: Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525 (970) 282-9899. Les can be reached via email at: lessgehman.org.

NewViews (Continued from page 29)

3D Center Closes

Following months of reduced income and a recent major rent increase, the board of directors of the 3D Center of Art and Photography made the very difficult decision to close the store front museum and gallery on NW Lovejoy in Portland, Oregon in December, 2011. The 3D Center first opened in February 2004 thanks to the work of members of the Cascade Stereoscopic Camera Club. It has been supported by 3-D photographers and enthusiasts from around the world.

The Center will continue to operate as a registered 501(3)c non-profit and plans to continue to raise funds to eventually move to a new, more affordable, and hopefully better location in Portland. An online 3D Center presence will be maintained with the gift store, featuring unique 3-D books, cards, prints and other stereo imaging equipment at www.3dcenterus.com. The 3D Center collections of historic cameras, equipment, media and memorabilia will currently be housed in storage.

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.
Cyclopital3D

For Sale

STEREO VIEWCARD book boxes. Now accepting orders for handmade, fully personalized boxes. Fit sleeved viewcards. Send SASE for full details to Boxcrafters, PO Box 85, Holtville, CA 92250 or call (760) 356-4102.

STEREO VIEWS FOR SALE on our website: www.daves-stereos.com email: cdwood@bellsouth.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.

A s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREOWORLD Classifieds, 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)

Lighted Print Viewer

Experience crisp, bright, ghost free immersive 3D viewing with a stereoscope that anyone can easily use. Efficient white LED lamps provide bright, uniform illumination, and the stunningly wide 47° field of view makes you feel like you’re really there. Get yours today!

“No more searching for the right light!”

www.cyclopital3d.com • 970-221-3923

WANTED

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959. cmautz@nccn.net.


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


FLORIDA Anthony, Field, Wood & Bickle, Mangold and small towns. Also, pre1900 Florida cabinet, boudoir, pre 1920 Real Photo postcards. High prices paid. Douglas Hendriksen, 1590 S Tropical Trail, Merritt Island FL 32952, flacollector@bellsouth.net.

HARDESTY & ARMSTRONG. “Scenes in Southern California.” Irene Suess, (949) 248-2680, email isuess@cox.net.
WANTED

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - kaufman3d@earthlink.net or call 951-736-8918.


MOUNTING SERVICE for old-style Realist cardboard mounts from processed uncut rolls of 3-D stereo slide film. My 87 year old fingers can't manage anymore. Occasional, family stuff, weddings, grandkids. Email verdoy29w@socal.rr.com FAX (818) 363-8891. Have stereo slides since 1953.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.


PARK CITY, UTAH stereo view wanted by enthusiastic collector. I also collect other Park City related items. Thank you, Linda Roberts, 1088 Rubio St., Altadena, CA 91001-2025.

RESEARCHER SEEKING views of anatomical wax models by the 18th century woman anatomist Anna Morandi Manzolini from Bologna, Italy. Contact Robert Ruben at robert.ruben@Einstein.yu.edu or Robert Ruben, 1025 Fifth Ave., New York, NY 10028.

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

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 www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions. 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photographs to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3755.

WILLIAM C. DARRAH: World of Stereographs: Who knows about a fully annotated copy G. Eastman House, Penn. State Univ. and Harriet Library don’t have it. Please contact Gerlind Lorch at: william.england@web.de

Berezin Stereo Photography Products

3D HMD
Head mounted display for 3D Visualization. $1195.95

NuView Camcorder Adapter
Shoot 3D Video with your Camcorder $199.95

3D Lens in a Cap
Convert your SLR camera to 3D. $59.95 (109.95 for Digital).

3D Shutter Glasses
From $15

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
Shoot 3D, develop anywhere $59.95

3D Books...Many titles

Mounting Supplies
Slip-In
Gepe Glass Mounts
RBT Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

3D Print Viewers
Monitor Viewers
Viewmagic
Pokescopes
Screenscopes
Lorgnettes
Holmes Stereoscopes
Cardboard Viewers

Huge selection of New Viewmaster Reels!

Berezin stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 581-3982
Web site: www.berezin.com/3D Email: info@berezin.com
We take all major credit cards. Visit our Online Web Store, Write or Call for Catalog
Carl’s Clean & Clear Archival Sleeves
Polypropolene Acid Free

<table>
<thead>
<tr>
<th>Item</th>
<th>100 for</th>
<th>1000 for</th>
</tr>
</thead>
<tbody>
<tr>
<td>CdV (2-3/4 x 4 3/8)</td>
<td>$9</td>
<td>$80</td>
</tr>
<tr>
<td>Snapshot (3-1/4 x 4-3/8)</td>
<td>$9</td>
<td>$85</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>4 x 5</td>
<td>$11</td>
<td>$90</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>5 x 7</td>
<td>$10</td>
<td>$35</td>
</tr>
<tr>
<td>#10 Cover (4-38 x 9-5/8)</td>
<td>$11</td>
<td>$35</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>$9</td>
<td>$60</td>
</tr>
<tr>
<td>8 x 10</td>
<td>$10</td>
<td>$70</td>
</tr>
<tr>
<td>8-1/2 x 11</td>
<td>$10</td>
<td>$85</td>
</tr>
<tr>
<td>11 x 14</td>
<td>$10</td>
<td>$75</td>
</tr>
<tr>
<td>16 x 20</td>
<td>$24</td>
<td>$200</td>
</tr>
</tbody>
</table>

Priority U.S. Shipping—$4.90 per order
California Residents add 8.9% sales tax

Total
Grand Total

Carl Mautz
329 Bridge Way
Nevada City, California 95959
530-478-1610 Fax 530-478-0466
cmautz@nccn.net

* Order Sleeves or Books online at www.carlmautz.com

The winter 2011 issue of PhotoEd Magazine
The Magic of 3-D is now available

BUY ONLINE: To purchase via PayPal/credit card, contact: felix@photoed.ca
BY POST: Send your contact information along with a cheque or international money order to:
PhotoEd Magazine
2100 Bloor St. west, Suite 6218
Toronto, ON M6S 5A5
USA: $13 US
International: $18 US
Canada: $8 CAN
www.photoed.ca

Explore the World of 3-D Imaging, Past & Present, in STEREO WORLD
Only $32 a year from
P.O. Box 86708
Portland, OR 97286

19th and Early 20th Century Stereoviews For Sale
Over 10,000 all illustrated, graded & priced (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com
Expand the Capabilities of Your FujiW3 & W1

This unique new line of Fuji 3D Camera accessories significantly expands the potential of your 3D photography! 3 adapter models provide the flexibility to enable your special interest, whether its wide-angle, hypo-stereo (macro) or hyper-stereo (wide-base) photography.

Stereo base is an important parameter in 3D photography. Two of these adapters are used to effectively change the stereo base (lens separation) of your camera. Additionally, similar to the flexibility provided by DSLR interchangeable lenses, you can now add auxiliary lenses to your Fuji 3D camera.

Auxiliary Lens Adapter  Close-up/Macro  Stereo Base Extender

---

**OVER A BILLION SERVED!**

**Welcome to American Paper Optics - May I Take Your Order, Please?**

<table>
<thead>
<tr>
<th>Regular Orders</th>
<th>Special Orders</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Glasses $15.00 + Shipping</td>
<td>Chrome/Black $16.00 + Shipping</td>
</tr>
<tr>
<td>3D Glasses $20.00 + Shipping</td>
<td>Rose Gold $20.00 + Shipping</td>
</tr>
<tr>
<td>3D Glasses $25.00 + Shipping</td>
<td>Crystal $25.00 + Shipping</td>
</tr>
</tbody>
</table>

That's no short order! After manufacturing over 1,000,000,000 paper 3D glasses, we know we can satisfy your taste for 3D. American Paper Optics, the world's leading manufacturer and marketer of 3D glasses and 3D products, is your one stop source for anything 3D. A variety of frame styles, specialty optics, full color printing, and intricate diecutting capability make it easy for you to "Have It your way."

Our menu of 3D glasses include:
- Anaglyphic (red/blue - red/green)
- Polarized (linear - circular)
- Partial-Chromatic (Color & iridescence)
- Diffusion- rainbow effect (3D fireworks)
- Decoders (red or blue for hidden messages)

Satisfied customers have included National Geographic for 20,000,000 anaglyphic glasses and Discovery Channel for 6,000,000 putrich glasses for Shark Week in 3D. Talk about fresh "seafood!"

Over 5,000,000 Radio City Music Hall patrons have lined up to wear our polarized glasses to view the Christmas Spectacular in 3D. We produced 3D delicious delights for the March 2005-2008 issues Of Nickelodeon Magazine in 3D. We turned the NBC show Medium into eye candy with more than 10,000,000 3D inserts distributed via TV Guide. Nearly 7,000,000 readers want "Swimming" in 3D with our glasses in the 2007 Sports Illustrated Swimsuit edition in 3D. We spiced up the 3D DVD market, cooking up 20,000,000 3D glasses for Sheik 3D, 16,000,000 for Barbie Pegasus 3D, and 40,000,000 for Hannah Montana 3D. Recently, we have served up the best 3D effects on DVD for such titles as Journey to the Center of the Earth 3D, Polar Express 3D, and Fly Me to the Moon 3D, as well as over 125,000,000 glasses for 3D commercials during Super Bowl XLIII. Our drink menu has included 3D projects for Van Gogh Vodka, Zima, Budweiser, Coca-Cola, and Coors Light. Noisy for more? Call us and we will serve you up a shot of 3D!

2965 Appleg Road, Suite 105 • Bartlett, TN 38133
801-381-1515 • 801-767-8427 • FAX 801-361-1517

www.3dglassesonline.com