Cleveland Calls

Helen Keller at Palawoo
Artists in Camp
Fun in Hawaii

A collection of slides from an unknown photographer provided this set of Hawaii views. None of the slides in the box was labeled with any kind of notation, so no details are known. But judging from the Kodak slide mounts, I’m guessing these views were made around 1960. They may even show scenes from more than one trip, since one mount is the older gray with red edge style, and the others are white.

That’s quite a welcome the travelers are getting at the airport! And while the lower half of the second view is on the dark side, that car behind the musicians sure makes a great backdrop.

Speaking of dark, the last view was shot into the sun and seems too dark at first glance in 2-D, but when fused in stereo, a nice Hawaiian buffet is revealed in 3-D!

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 strwld@teleport.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.
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Front Cover:
Cleveland’s Rock & Roll Hall of Fame, a stop on the Monday all day tour during 3D-Con 2018, July 17 - 23. See the article in this issue or visit 3D-Con.com.
(Photo by Paul Gauche)

Back Cover:
The hermit St. Anthony rather joyfully succumbs to temptation in view No. 114 by Toby, “Good St. Anthony The Fall” (late 1850s) from Denis Pellerin’s European Gems contribution “The Temptation of Saint Anthony in the Stereoscope.”

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**Editor’s View**

**May the Depth Be With You**

It could be the greatest name for a 3-D camera since the Realist. The JEDEYE Stereoscopic VR Camera from the Feng Yun Vision firm in China and a team at Stanford University was announced fairly close to the release date of the latest Star Wars film. As we go to press, a Kickstarter campaign is underway but there appears to be general confidence that it will succeed, that general sales could start this year, and that no swarm of Disney lawyers will descend on Beijing and Stanford because of the name.

Aside from the fun name, several basics about the camera are known. Maybe the most significant is the 65mm lens separation—refreshing among recent tiny stereo cameras like the Weeview SID with its separation of less than 2 inches and some others with little more than a centimeter. While described as a “VR” camera, its field of view is just 138°, but wide angle enough to produce distortion when viewed as a pair, although the built-in fisheye correction seems to limit the worst to very close subjects.

With no screen or viewfinder, the rather minimalist JEDEYE is simply pointed in the general direction of the action unless you feed the image to your phone for real time monitoring. (Or maybe just depend on The Force to guide you.) Resolution is listed as 4096 x 1520, and an optional “sports mode” allows shooting at 60 frames per second at only slightly lower resolution. “Surveillance-grade” image sensors are said to allow shooting in very low light situations. Play-back is of course via VR headset but a 3-D TV is also suggested. A sample 3-D video can be seen at https://tinyurl.com/y76l9kkk and a promotional video is at youtube.com/watch?v=2vV1W5wnDPY.

**We should soon know whether this is the first or “The Last” JEDEYE.**

**Explore the World of Stereo Images**

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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.
2018 3D-Con is Coming to Cleveland!

by John Bueche and Barb Gauche

Cleveland ranks in the top 21 cities in the world to visit in 2018. That’s not coming from us, National Geographic Traveler agrees. We want to welcome you to this wonderful city during 3D-Con, July 17-23, 2018. Come satisfy your 3-D cravings with Workshops, Stereo Theater, Art Gallery, Exhibits, Image Competitions, Room Hopping, Auction and Trade Fair.

Culture can be found throughout the city and we are planning excursions to provide a taste of what Cleveland has to offer. The Embassy Suites Cleveland Rockside is a short 20 minutes south of the heart of Cleveland. Plan to join us Tuesday, July 17th as we “trolley” from our host hotel through downtown Cleveland on a sight-seeing tour that will include several photo op stops. Lunch will be on your own in Little Italy, famous for its Italian Restaurants. The afternoon will be spent in the museum district with access to the Art Museum, the Museum of Natural History and the Rockefeller Park Greenhouse.

On April 8, 1921, the Capitol Theater opened its doors to the public at the dedication of the Gordon Square Arcade and Community Building. It began as a vaudeville and silent film house. This historic property has been renovated to its original design and was reopened in 2009. It hosts mainstream as well as independent films.

(Continued on page 32)
Helen Keller and the Francis (Frank) Byron Nightingale “Palawoo” Stereoviews

by Jeremy Rowe

Francis (Frank) Byron Nightingale was a talented engineer and amateur photographer who homesteaded and documented “Palawoo” in the San Gabriel mountains above Altadena. Nightingale produced a set of personal stereoviews of his life and social circle at “Palawoo” ca 1915-1920. Most notable are his views of a relatively unknown visit by Helen Keller, Anne Sullivan Macy and Polly Thompson while they were in Los Angeles filming Deliverance, or The World For Humanity.

Commercial boxed sets of stereoviews are typically composed of a series of related views that tell a story or focus on a specific subject or geographic area. Talented amateur stereo photographers occasionally also put together similar sets or series of stereo views. Unfortunately, few of these personal sets remain intact—many have been completely disassembled and the views lost or sold, leaving little evidence of the original set. Serendipity has left others partially or wholly in place, providing a tantalizing look at the work of these talented amateur photographers.

One partial set from my collection left a trail about an interesting man, his southern California retreat, and a relatively unknown celebrity visit to his home for Thanksgiving in 1918. The photographer was Francis (Frank) Byron Nightingale. Frank was born in Deerfield New York on December 26, 1885. As a child, he was fascinated by magic and by the time he was sixteen, was performing professionally as “Nightingale the Mystifier” in New York City.

In addition to being a talented magician, Frank was a tinkerer. While performing, Frank continued his education. After graduating in his late 20s, he took a job with General Electric in Schenectady, New York. About 1912, G.E. sent Frank to Los Angeles, where he became fascinated by the foothills of the San Gabriel mountains north east of Pasadena. He built a small cabin in the hills he called “Wa-wan” about 1914, then homesteaded a larger property north of Altadena, California. He called sections of his property “Golden Valley” and “Valley of Voices.”

Frank built a second cabin he named “Palawoo” (Bird’s nest) in the hills north of Altadena in 1915. Likely a result of his technical background and position with GE, he added electricity to the little cabin—installing his own power poles and lines from Pasadena.

In addition to his engineering expertise, Frank was a talented ama-
Amateur stereo photographer and he documented life at Palawoo—from documenting the area ca 1916, and visitors to his mountain home, to images of “Whizz,” the custom automobile camper he built.

Images in a small boxed set of Frank’s stereoviews range from individual silver prints mounted on gray cardstock, to stereo images printed on heavy photographic paper. Each view has a manuscript caption and annotation on the verso in Nightingale’s hand. Some views are numbered with a stamp in red ink. Several captions include poems Frank created about “Palawoo” and the “Golden Valley.”

Of particular interest in the set are a group of images Frank made of visitors to “Palawoo” for Thanksgiving, 1918. The group included: Miss Bertie K. Shipley, a peace activist and performer and cousin of President Abraham Lincoln; Mr. Paul Harrison; Mr. Maybon and Mrs. Mary, Elsa and Myra Kingsley; Miss Polly Thompson; Mrs. Anne Sullivan Macy; and Miss Helen Keller.

Helen Adams Keller was born in Tuscumbia, Alabama on June 27, 1880. Helen was one of two sisters in a family of five. Her father was Arthur H. Keller, a Confederate veteran and editor of a local newspaper, the Tuscumbia North Alabamian. Her
mother was Kate Adams, daughter of Confederate General Charles W. Adams.

Though Helen was born a normal child, an illness when she was 19 months old left her deaf and blind. She had a close relationship with the daughter of her family cook, and the two developed a series of hand signs to communicate with each other.

As Helen's mother tried to find ways to help her daughter, she read about another deaf and blind woman, Laura Bridgeman, who had been able to pursue an education despite her disabilities. Kate and her father Charles sought advice from a medical specialist and were referred to Alexander Graham Bell, who had an interest in assisting deaf children. Bell referred the Kellers to the Perkins Institute for the Blind in Watertown, Massachusetts—the same school where Laura Bridgeman had received her education.

The Kellers went to Perkins with Bell's recommendation. There Helen was paired with Anne Sullivan, a 20-year old former student as her instructor. Anne moved to live with the Kellers in 1887 and taught Helen sign language in preparation for her to begin attending the Perkins Institute in 1888. In 1894, Helen and Anne moved from Massachusetts to New York City so Helen could attend the Wright-Humason School for the Deaf. Mark Twain, an admirer of Helen's had introduced her to Stan-
stand Oil magnate Henry Hutchinson Rogers who, with his wife, offered to pay for her education. In 1897 Helen left Wright-Humason to continue her education, eventually graduating from Radcliff in 1904. Helen Keller was the first deaf-blind person to receive a Bachelor of Arts degree.

While Helen was at Radcliff, the Ladies Home Journal had run a series of articles about her life. A compilation of the articles was eventually published as an autobiography, *The Story of My Life*, in 1903. After receiving her degree, Helen Keller became an accomplished speaker, and a tireless advocate for people with disabilities. Helen became a passionate activist for social change and in addition to her efforts for the disabled, she was also a pacifist, socialist, suffragette, opponent of child labor, and supporter of birth control.

In 1913, she published a collection of socialist writing, *Out of the Dark*, and began an active career on the lecture circuit.

After the success of the film *Birth of a Nation* as a tool of social commentary, Helen was approached about creating a film about her life story. Helen had become a well-known public figure, but she and Anne needed funds to augment their lecture income, which had been affected by the pre-war economic downturn.

The film project began in earnest with the hiring of historian and writer Francis Trevlyan Miller to produce a screenplay. A script was quickly produced, partly based on Helen’s life, and part allegory and social commentary. Miller commented: “Helen Keller, deaf, dumb, blind, the most wonderful girl in the world, in *Deliverance*, or *The World For Humanity*, an inspiring revelation, which brings hope and courage to the people of all nations and races.”

The project raised $250,000 and formal contracts were signed in 1918. Helen was to star, and her companions Poly Thompson, Anne Sullivan, and Polly Macy were to assist in communication with Director George Platt during filming. Gaps in the plot were filled with fantasy dream scenes. The film even included a scene with Helen in helmet and goggles as a passenger on thrilling airplane flight over the Hollywood hills. The original finale of the film had Helen meeting with world leaders to end war and bring peace to earth.

Production continued to be challenging. Helen and Polly did not like the initial edited version and requested that several scenes be cut and the film re-edited and titles inserted. Deliverance was released on August 18, 1919 and premiered at the Lyric theater in New York City. Ironically the Actors Equity Union was striking, and Helen would not cross the picket line so did not attend the premier.

The film received mixed reviews. The November 1919 *Motion Picture Classic* review stated,

> It was an interesting thing to present the remarkable life story of Helen Keller on the screen. George Foster Platt has, on the whole, turned out an absorbing film story in this visualization of the life romance of the world-famous girl, who, born deaf, dumb and blind, fought her way out of the silence and darkness. Mr. Platt’s photoplay is far too long; it is padded with crude allegory, it grows exceedingly tedious at times and it is handled throughout with theatrical rather than film methods. But there is a genuine message of uplift and help in Miss Keller’s silver screen biography. Mr. Platt selected an adequate cast for his visualization. A seven-year old child, Etna Ross, plays the baby Helen admirably, Ann Mason portrays her when she attains girlhood, and Miss Keller herself appears as the Helen Keller of today.

Unfortunately, despite national release and a few more positive reviews, *Deliverance* did not have the social, or economic impact that Helen had hoped for.

During the filming, Helen toured Los Angeles and met members of the Hollywood elite, including Charlie Chaplin. Chaplin invited Helen and Polly to tour his studio, posed for photos, and offered a private screening of his latest film. On November 20, 1918, Chaplin hosted a private dinner for Helen and Polly as they prepared to leave Hollywood and return to New York City.
How and where Helen Keller, Anne Sullivan Macy, and Polly Thompson met Frank Nightingale during their visit to Hollywood is not remembered. However, at some point just over a week after her dinner with Chaplin, and before leaving for New York, Helen and her companions met Frank Nightingale and accepted his invitation to Thanksgiving dinner at “Palawoo” on November 28.

Mr. Maybon and Mrs. Mary, Elsa and Myra Kingsley brought a 14-pound turkey and “fixins” to celebrate Thanksgiving and the recent end of World War I. Frank produced several images of the 1918 Thanksgiving dinner with Helen, Anne, Polly, and several others as part of his stereograph series. Included are several views of Helen and her companions at “Palawoo.”

One view shows a fireside scene with Helen in profile. Another view shows the group seated around the table for Thanksgiving dinner. Yet another view—titled “Playing the ‘One String’ for Helen Keller - ‘She Hears tone by Vibration through Her Finger-tips’ at Palawoo” 1918 - shows Helen and a costumed musician on the porch at “Palawoo.” This view shows Helen with her hand on the stringed instrument to feel the music that she could not hear.

Apparently Helen’s visit to “Palawoo” received little public attention. Frank’s stereoviews are the only documents of her Thanksgiving visit that have surfaced to date.

After Helen’s Thanksgiving visit, Nightingale continued to document his life at “Palawoo” in stereographs. Dates of the views in the privately published boxed set continue up to 1920, when Frank was hired as lighting and foreign sales engineer for a G.E. affiliate, the Anderson-Meyers company in Shanghai. During the two years Frank traveled to China, he produced a set of 11 views of Japan, and 143 stereographs of China, including views of Hangzhou (referred to as Hangchow), Suzhou (Soochow), Mount Putuo island, Shanghai, Ningbo, and Chang’an.

These views are now in the Archive of Documentary Arts at Duke University.³

After his assignment for G.E. Frank traveled the world for year before returning to southern California and his home at “Palawoo.” Frank expressed his creativity and electrical expertise in creating the “Star of Palawoo,” a 35-foot tall wooden star with 75 forty watt lightbulbs on the hill above his home that debuted during Christmas season in 1928. The star was Frank’s contribution to Altadena’s “Mile of Christmas Trees” in the city below “Palawoo.”

Frank continued to work for G.E. until 1932, when he began his career in outdoor and garden lighting. His wooden “Star” was rebuilt on a metal frame after a brushfire destroyed the original in 1935.

Though the set of Frank Nightingale stereoviews of “Palawoo” includes numbers as high as 76, the box in my collection appears almost full with 48 views. Though Helen Keller was photographed while in Hollywood during the production of Deliverance and with Anne Sullivan Macy and Chaplin at his studio, no images made after her farewell dinner with Chaplin have surfaced to date, other than Frank’ stereographs of her visit to “Palawoo.”

The set of stereographs produced by Frank Nightingale provide a unique view of life in Southern Cali-

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³ No. 56. Playing the “One String” for Helen Keller “She Hears tone by Vibration through Her Finger-tips” at Palawoo” 1918.
fornia in the second decade of the 20th century. His images, annotations and poems afford a glimpse into the life of the talented engineer and photographer who created “Palawoo.” The set includes images of Frank’s social circle, including opera singer Ellen Bachel Yaw, and the “Cauldron Club.” These professional quality amateur views provide evidence and offer a glimpse of the relatively unknown visit of Miss Helen Keller to Frank Nightingale’s cabin hideaway in the hills above Altadena on Thanksgiving 1918.

Frank Byron Nightingale’s Captions for the “Palawoo” set

No. 6. Corner of the Dining Room At “Palawoo” Electricity & Telephone lines are carried over my own pole line from Pasadena to Palawoo. FBN (Frederick (Frank) Byron Nightingale) 1920.

No. 10. The Jungle dressed up. This was just a tangle of weeds and brush last year – Now the stone walls & stairways lead up to different little nooks with rustic furniture and hammocks while at night it is fairand with lights twinkling out on every side in colors through the shrub trees. FBN (Frederick (Frank) Byron Nightingale) 1920 “At Palawoo.”

No. 20. “After the Storm,” Taken from the porch rail at Palawoo – Note the raindrops on the brush in the foreground. South-west view from the camp – FBN (Frederick (Frank) Byron Nightingale) 1917.

No. 21 (no title)

No. 22. Nature’s Window, A vista o’er the Valley from the trail to “Palawoo.” Clearing a Canyon. This one is nearly finished, most of the brush is out of the way. First I cut out the Poison Oak – this is dragged into the canyon bottom & chopped up small. Next the dead wood is cleared out, the larger pieces saved for rustic furniture & fences, the smaller pieces for firewood. Then the trees are trimmed up – the leaves raked up & put over the poison oak. Last the earth is shoveled over the leaves & the canyon leveled up. FBN (Frederick (Frank) Byron Nightingale) 1920 “At Palawoo.”

No. 23. Whiz – My Traveling Home – All modern comforts – Storage space contains three double blankets & a pull out. Back of front seat removable to make up a comfortable Pullman berth. Two gallon insulated ice water tank under car with faucet within the car furnishes drinking water, tank is under air pressure to force it up into the car & it keeps cold for 48 hours – Electric extension reading light – Curtains for dressing & camping – Yale lock to keep all secure when leaving car in the open – Special compartment concealed in frame holds toilet articles – Bathing suit – Shirts, collars, etc. etc. Built in wash basin – Small Victrola & records complete the outfit. FBN (Frederick (Frank) Byron Nightingale) 1920.

No. 30. Three Characters at the Halloween Gambol of the “Cauldron Club” – at “Palawoo.” These apes sure made things interesting for the members on the way to camp up the darn Canyon. FBN (Frederick (Frank) Byron Nightingale).

No. 32. “The Forest of Arden.” Looking through the big open windows at “Palawoo” – note the drop of 40 feet from the porch rail to the bottom of the Canyon – FBN (Frederick (Frank) Byron Nightingale) 1916.

No. 33. In “Golden Rod Valley” – Uncle John – & The Old Miners Cabin in the background. Prospecting for water & getting ready to drive well (No. #2) which was a success & from which I now obtain my water supply. FBN (Frederick (Frank) Byron Nightingale).

No. 35. “At Palawoo” Miss Helen Keller Mrs. A.S. Macy (her teacher) Back row Miss B. K. (Bertie Kate) Shipley – Cousin of A. Lincoln Mr. Paul Harrison friends of Miss Keller Miss Polly Thompson.


No. 43. “The Home-Ward Trail.” This is part of the trail that leads to my little cabin home – “Palawoo” – There are acres of ferns along this trail & it is well shaded with live Oak Trees – Yes it is dark at night but I seldom if ever carry
No. 46. “Palawoo” (the birds nest) Showing its location in the foot-hills of Mt. Lowe, Sierra Madre Mountains – 2000 feet above the sea. FBN (Frederick (Frank) Byron Nightingale) 1917.

No. 56. Playing the “One String” for Helen Keller “She Hears tone by Vibration through Her Finger-tips” at Palawoo” 1918.

No. 58. Ellen Beach Yaw (The Lark) in “The Lark’s Corner” at Palawoo 1918. Ellen Beach Yaw lived in nearby Covina and was Known as “Lark Ellen,” “California’s Queen of Song,” and “The California Nightingale.” Ellen reportedly was the only known soprano of her era who could sing and sustain the D above high D. She was also able to trill in major thirds or fifths (trills involve rapidly alternating notes over an interval of a minor or major second).

No. 74. “A porch at Palawoo” FBN (Frederick (Frank) Byron Nightingale) 1920.

No. 76. “The End of the Trail” Where the winding path meets the Cabin in the Hills. “At Palawoo” FBN (Frederick (Frank) Byron Nightingale) 1920.

“Palawoo” From the west. “Golden Rod Claim reaches to the Pine tree on the sky line.” 1916.

“Sunset” “At Palawoo” FBN (Frederick (Frank) Byron Nightingale) 1917.

A Yucca (Spanish Bayonette) [sic] In full bloom on one of my terraces – These wonderful flowers grow wild in our Hills – Many grow to a height of 15 feet – “At Palawoo” 1918.

“The Thanksgiving Fire” at Palawoo” 1918.

“A Cozy Home at “Palawoo” There are many of these palm thatch Sumer houses in the Canyon

Terrace View – Yuccas in bloom – Also note the fruit-trees on the Terrace – At Palawoo. 1918.

On Thanksgiving Day 1915 I layed [sic] the foundation beams for the camp - This is my third Anniversary FBN (Frederick (Frank) Byron Nightingale). The Vault” – Looking from the inside out – There is a very good view of the Valley form here – At “Palawoo” 1918.

The Dressing Room “At Palawoo” Electric Lighted and Heated FBN (Frederick (Frank) Byron Nightingale) 1920.

The Kitchen “At Palawoo” A popular spot of the house at meal times FBN (Frederick (Frank) Byron Nightingale) 1920.

“The Vault” – Looking from the inside out – There is a very good view of the Valley form here – At “Palawoo” 1918.

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The Kitchen “At Palawoo” A popular spot of the house at meal times FBN (Frederick (Frank) Byron Nightingale) 1920.
Gray mounts

“When the Fog Drifts in.” “At Palawoo” Ribbons of vapor transparent & thin Then an ocean of mystery, as the fog drifts in, Above it like islands in the enchanted sea Great mountain tops, rugged, peep through to me, While phantom shores crested with the mass, As the billows surge on-ward, up the trail o'er the pass.

– FBN (Frederick (Frank) Byron Nightingale) 1917.

“Valley of the Golden Rod.” Named so because here I first found Golden Rod in California – the first day I ever set foot on my claim. This picture taken from “The Terraces” – it is this valley I am placing under cultivation, FBN (Frederick (Frank) Byron Nightingale) 1916.

“From the open Window “At Palawoo” Natured flower garden in the fore-

ground growing wild – Prickly phlox – Whit Sage – Spanish Bayonette, Grease-wood, etc, etc. FBN (Frederick (Frank) Byron Nightingale) 1917.

Fog & Early Dawn At “Palawoo” “Natures phantom Ocean” FBN (Frederick (Frank) Byron Nightingale) 1917.

“Sunset” From the porch rail at “Palawoo” – Looking Southwest over La Canada Valley – Not a house in sight & at night not a light to be seen in the whole beautiful Valley. FBN (Frederick (Frank) Byron Nightingale) 1917.

(Continued on page 15)
Two Books Reveal Historic Museum Specimens in Stereo

review by John Dennis

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tometimes 3-D related books sneak up on us because, well, maybe not all publishers have our address. That was the case with two recent books by Jim Naughten, ANIMAL KINGDOM, Stereoscopic Images of Natural History and HUMAN ANATOMY, Stereoscopic Images of Medical Specimens. Both books are the result of a project to document in stereographs museum specimens dating from the early 19th century to the early 20th century and have 144 pages each with 50 large stereos each. The various specimens are preserved in sealed glass contain-
ers of liquid or as articulated skeletons, most with their original scientific labels clearly visible.

Each book features an introductory essay by current curators of such collections, covering the history of various techniques of preservation, the uses of the specimens, and the institutions and museums where they were created and/or are now kept. In addition, both books also provide readers with a brief history of stereoscopy including the photographers and publishers of early stere-

contributor Denis Pellerin of the London Stereoscopic Company. Animal Kingdom is divided into chapters illustrating specimens of Sea Creatures, Reptiles, Birds, Mammals, and Primates. Each left page features only the Common and Scientific name of the specimen, which appears on the facing right page in a full size stereo pair. These give an initial impression of being considerably larger than a traditional stereo view, thanks to the seven and a half inch wide seamless tan backgrounds.

MINUS some of the over-size background, “Common Chameleon” rests in a glass bottle on page 47 of Animal Kingdom. The specimen was made transparent by the preparation method, showing its internal structure rather than its skin, unlike other specimens in the book. (Stereo by Jim Naughten)
In fact, the large backgrounds nearly match the opening of the heavy cardboard stereoscope that fits between the hardback cover and the first page of the book. It’s a bit like an oversize OWL viewer, without snaps to hold it open. (The one and a half inch diameter lenses and the egg shaped nose opening are identical to the folding cover viewers of Mark Blum’s Bugs in 3-D and Beneath the Sea in 3-D books.) At the end of each chapter are two pages of thumbnails showing each view next to a para-

dgraph describing the size, environment and range of the specimens in the chapter.

Extra space is provided by a cover spine wider than the thickness of the book which opens to lay flat instead of being glued to the inner spine holding the pages. This leaves room to store the folding viewer and has the added benefit of allowing the pages to open fairly flat for easy viewing of the stereos. An elastic band attached to the back cover keeps the front cover closed and prevents the viewer from falling out.

The stereography in both books was done with obvious care in positioning of the specimens and the use of soft lighting to avoid harsh shadows or reflections on the glass containers. The books’ screenless printing stands up to the magnification of any stereoscope or even stronger magnifier, providing the nearest thing to actual photographic prints. The effect of viewing them in stereo is well described by Martin Barnes, Curator of Photographs at London’s Victoria and Albert Museum in his Forward to Animal Kingdom. “A whole universe frozen in time is reanimated and elegantly represent-

Address to M. B. Naughten, 23-25 High Street, Bredgar, Maidstone, Kent ME10 3DA, UK.

“Trunk with scoliosis of the vertebral column” before 1830, from page 123 of Human Anatomy. Paragraphs next to thumbnails at the end of each chapter explain the function of the structure shown and the nature of any abnormalities.

(Continued on page 15)
Blu-ray 3D Historical Record Published

Widescreen Review magazine, which bills itself as “The Essential Home Theatre Resource”, has published a 60-page 4-part compendium of all 213 blu-ray 3D reviews that have appeared in the magazine’s pages since early 2011. (The compendium’s introduction mentions 243 reviews, but that number is a typo.) Titled “The 3D Historical Record,” part one appeared in the June 2017 issue (number 217). Its two-page introduction examines the 3-D experience in the home, but includes discussion of much broader related topics such as “What is 3D?”, explaining the principles of capturing and viewing 3-D, and “Conversion Technology” discussing the process of converting 2-D movies to 3-D. The compendium continued in the July/August 2017 issue (number 218), the September 2017 issue (number 219), and wrapped up in the October 2017 issue (number 220). The reviews are organized by genre.

The magazine has always advocated making your home theatre experience “the best that it can be,” so its blu-ray reviews normally go into great detail about the disc’s picture and sound quality. A brief plot summary of the movie being reviewed is often also included along with a listing of any bonus features included, but the main focus of their reviews is how faithfully the picture and sound have been transferred to the disc, and not the movie’s artistic merits, acting quality or plot details. However, the reviews reprinted in this compendium appear to have been stripped of their information about the soundtrack, bonus features and plot summary, and instead look specifically at the 3-D image. Frequently there is information about which camera system was used in production, as well as whether the movie was shot natively in 3-D or converted from 2-D footage. And in the case of a conversion, the company or companies that did the work are often credited. The name of the stereographer involved is also often noted.

And included with each review are the magazine’s original numerical ratings for picture quality and sound quality, plus its WSR content rating.

Editor Gary Reber has long been an advocate of the blu-ray 3D format, and says in the compilation’s introduction, “3D enables me to become fully immersed and more fully live the experience, not simply watch.” He adds, “While 4K Ultra HD HDR Blu-ray is today’s picture and sound performance standard, still 3D imagery far outperforms any spatial dimensionality perceived in the 4K Ultra HD format. And while filmmakers have traditionally utilized the placement of objects and actors in foregrounds and backgrounds, so as to create a perception of depth, even the best production design cannot duplicate native and conversion 3D depth and perspective.”

He acknowledges the recent decrease in the number of blu-ray 3D titles being released, saying “This may be our last [blu-ray 3D compendium], unless there is a dramatic resurgence in the demand for 3D content in the home, despite continued support theatrically. It appears that increasingly studios are not releasing on 3D Blu-ray Disc all titles that have appeared theatrically in 3D…” But even if there are no more 3-D compendiums, Gary has not given up on 3-D. In fact, in a recent email he told me there are presently at least four blu-ray 3D reviews in the works to be published in upcoming issues.

Subscriptions and back issues of the magazine can be purchased at widescreenreview.com. Sample PDFs containing several pages from each issue are also available to download for free. The sample PDFs for issues 217, 218, 219 and 220 each include one page of the 3D Historical Record.
Oceans: The Blue Planet 3D Coming in 2018

BBC Earth and Giant Screen Films have announced that Oceans: The Blue Planet 3D has a worldwide release on March 16, 2018 in all giant screen 2-D and 3-D formats. The film, by the creators of the groundbreaking Planet Earth II and Blue Planet II TV series, will take audiences on a global odyssey, from coastal shallows to the freezing shores of Antarctica, revealing the untold stories of the ocean’s most astonishing creatures. The film took nearly four years to complete, with filmmakers employing specialized ultra high-definition cameras designed for the giant screen. The film is co-produced by Alucia Productions, a non-profit media company that works with research institutions and conservation organizations to chronicle ocean expeditions aboard their two research vessels, Alucia and Umbra. Oceans: The Blue Planet is unprecedented in terms of underwater filmmaking and has led to new scientific discoveries about our oceans. Audiences will be touched and dazzled by the incredible animal behavior, the stories that only our natural world can spin, captured in this film.

Helen Keller (Continued from page 13)

“The Back Porch” In the tree top a view of the trail in the distance – Northwest view from Camp. FBN (Frederick (Frank) Byron Nightingale) 1917.

“Golden Rod Valley” – Part of my “Homestead” – in heavy growth of brush in the foreground is a fragrant shrub called “Old Man” or “Boys Love.” Upper Right hand corner is two of my lower terraces of fruit trees. Crooked road way in the distance leads out to “Devil’s Gate.” FBN (Frederick (Frank) Byron Nightingale) 1917.

“At the End of the Trail” At “Palawoo” where a glass of cold water from the water jar is one of the rewards of climbing the trail FBN (Frederick (Frank) Byron Nightingale) 1917.

Notes
2. Motion Picture Classic; November 1919
3. Frederick B. Nightingale stereographs of China, 1920-1921, Archive of Documentary Arts at Duke University Collection RT.10984

Books: Historic Museum Specimens (Continued from page 13)

stereos on the right pages. Many of the specimens show physical deformities, as they were intended for use in medical institutions. Even the preserved specimens of normal examples of human anatomy can be strange to view in close-up stereo. One example is “Eye and eyebrow,” a specimen preserved prior to 1830 in a cylindrical glass jar which distorts the single eye staring out unblinking for nearly 200 years above the yellowed paper label of Amsterdam’s Vrolik Museum where it remains today. Later in the 19th century, glass bottles with flat sides became more widely available making study (or photography) of the specimens easier.

Whether your interest is in natural history, medical history, the history of museum specimen preservation or the stereography of such artifacts, these are important and impressively designed books well worth adding to any collection.
Charles Leander Weed is credited with being the first photographer to enter and photograph what is known today as Yosemite National Park in 1859. But more than any other person, it is Carleton E. Watkins who brought Yosemite’s natural beauty to public attention and influenced others. Beginning in 1861, he made eight trips to this location over a twenty-year period. Of all his work Watkins is best...

Fig. 1. “In Camp Yo Semite.” Watkins albumen silver print manuscript stereo photograph #1036, 1865-66. (All images from the collection of Leonard A. Walle except as noted.)

Fig. 2. Engraving from William Keith design showing first prize medal awarded to C. E. Watkins at the 1867 Paris International Exposition on the back of a Carleton Watkins stereoview.
known for his photographs of Yosemite. Painters such as Albert Bierstadt, Thomas Hill, William Keith, Thomas Moran, and Virgil Williams as well as photographers Eadweard Muybridge, George Fiske, and Ansel Adams followed in his footsteps.

Although Watkins’ mammoth plate prints were exhibited with much acclaim and are most prized, he also made stereo photographs that were an important source of revenue. In their day stereo photographs were affordable to both actual and armchair travelers and were somewhat comparable to photo postcards during the early 20th century. However, by their inherent nature, stereo photographs transported the viewer right into the scene. It is because of this property that painters used them as aids along with field studies in completing their paintings.

For photo historians, examining vintage stereo photographs provides important insight in determining and understanding how a photographer like Watkins approached his work. On outdoor excursions it was common for photographers during this time to use both stereo and large-format cameras where they would record multiple vantage points in stereo before unpacking and setting up their larger cameras to capture a scene deemed worthy of the extra effort involved. Thus by examining stereo photographs you can often follow step-by-step the
important for achieving an optimum stereo effect. However, this is a subject that deserves a separate discussion but is mentioned to point out the symbiotic relationship between the two formats both from a business and artistic perspective.

Because of its smaller size and greater flexibility, Watkins used his stereo camera on government surveys to record various geological formations and for social/historical events such as parades, the laying of the cornerstone of the San Francisco’s City Hall, the wreck of the Visca-
ta, and visitors in Yosemite. However, even though his stereo photographs provide historical documentation of his travels and insight into his work, it was his mammoth-plate photographs that he took most pride in.

In 1865 and 1866 Watkins returned to Yosemite as the photog-

Fig. 4. Detail, “In Camp Yo Semite.” Watkins albumen silver print manuscript stereo photograph #1036, 1865-66. Vertical board in doorway with initials.

Fig. 5. Empty seat among artists.

Fig. 6. “Inverted in the tide Standing the gray rocks’ Yo Semite.” Watkins manuscript albumen on glass stereo photograph #41, 1861.

Fig. 4. Detail, “In Camp Yo Semite.” Watkins albumen silver print manuscript stereo photograph #1036, 1865-66. Vertical board in doorway with initials.

Fig. 5. Empty seat among artists.

Fig. 6. “Inverted in the tide Standing the gray rocks’ Yo Semite.” Watkins manuscript albumen on glass stereo photograph #41, 1861.

raper for the California State Geological Survey with cameras to produce “negatives in four different sizes: 18 by 22 inches for mammoth views; 9½ by 13 inches for landscape photographs to be published in albums; 6½ by 8½ inches for a proposed “Yosemite Book” to be published by Whitney; and stereo format.”5 It should be noted that on these two trips Watkins was given the opportunity to produce photographs not only for the Survey but also for his commercial photographic business. It was during this time that he made a stereo photograph, “In Camp Yo Semite 1036” (Figure 1), which is the focus of this article.

It wasn’t until 1867-68, after his trips to Yosemite in 1865 and 1866, that Watkins stopped distributing manuscript views and began publishing his stereo photographs on mounts with printed identification and the copyright statement “Entered according to the Act of Congress in the year 1867, by C. E. WATKINS in the Clerk’s Office of the District Court of the United States, for the Northern District of California.”12 This was in part prompted by the pirating 13 of his 1861 Yosemite photographs by eastern publishers such as D. Appleton and Company of New York and being sold at “cut-rate” prices.14 At the same time he also began printing on the back of his stereo photograph mounts an engraving of a pen-and-ink sketch
made for him by his friend, the artist William Keith, of the first prize medal he was awarded at the 1867 Paris International Exhibition (Figure 2). Although stereo negatives made by Watkins both before and after 1867-68 were published on mounts with printed identification, one can conclude that views on manuscript mounts were photographed prior to 1867-68 which in turn supports the attribution by Peter Palmquist that the stereo photograph “In Camp Yo Semite 1036” was made during Watkins’ 1865 or 1866 trip to Yosemite.

There are only two copies of this view known to exist. One is in the Yosemite National Park Museum and the other is the recently found manuscript stereo photograph (Figure 1). It shows landscape painters Virgil Williams and Thomas Hill, who were close friends of Watkins. In 1865 Yosemite commissioner Frederick Law Olmsted “wrote a letter soliciting Watkins’ opinion as to the best way to preserve and enhance the beauty of the valley.”

Watkins’s photographs of Yosemite were widely recognized for fostering popular support for the preservation of this natural wonder and artists such as William Keith and Charles Bierstadt in addition to Williams and Hill used them for study and inspiration.

What is particularly interesting about this stereo photograph is that when you view it in 3-D or examine one of the stereo half images in further detail (Figures 3, 4 and 5), some intriguing elements become noticeable. The first is the empty seat positioned between Virgil Williams and Thomas Hill. Why is the seat there instead of being removed if the image was made to document these two artists in Yosemite? Notice also that three paintings were carefully positioned to be included in the photograph. Other details readily visible include two rifles propped against the tree on the right, two umbrellas leaning against the wooden building on the left and a dog lying on the ground in the doorway.

Looking further, the painting in the doorway is resting near the top of a vertical board and close examination shows the letters “C. E. W” written on it (Figure 4).

Carleton E. Watkins’ initials are C. E. W. It appears that Watkins has indicated his presence by including the board with his initials in the photograph and the empty seat is in fact his as a fellow artist who is behind the camera taking this stereo photograph.

Watkins considered himself an artist and was publically recognized as such. The Mariposa Gazette reported on September 9, 1865: “Mr. Watkins the artist … and others came out of the Yo Semite Valley and voted in the election.” Upon seeing some of the 100 glass stereoscopic views Watkins produced from his first Yosemite trip, “Oliver Wendell Holmes remarked that they possessed ‘a perfection of art which compares with the finest European work’ a boast that suggests, as many subsequent scholars have, that Watkins became conversant with the formal principles of romantic landscape.” A good example is his photograph of “The Three Brothers” reflected in water (Figure 6) which he gave the title: “Inverted in the tide Stand the gray rocks,” which is a
line from Henry Wadsworth Longfellow’s poem “An April Day.”

Carleton Watkins became a charter member of the San Francisco Art Association in 1871. Throughout his life he focused on his role as an artist, becoming increasingly more involved in San Francisco’s art circles, much to the detriment of his business. In 1875/76 Watkins tragically lost his Yosemite Art Gallery and all his negatives to creditors, forcing him to re-photograph his beloved Yosemite as well as numerous other locations to establish an inventory for his “New Series.”

So, if in fact the empty seat shown in the photograph “In Camp” With Artists actually belonged to Carleton Watkins, what did he look like? Portraits of Watkins are few and rare. He reportedly did not like being photographed. The best answer to this question comes from a cameo carved likeness, c. 1868-69, which was made for his mother. Unfortunately, today we have is a copy photo of it in the collection of Yosemite National Park (Figure 7). The only verified photographic self-portrait of Watkins shows him posed as a miner, the Old Rocker, c. 1883, (Figures 8 & 9) made for his children. Another photograph strongly attributed to being a self-portrait is “Shunshine, Spring Valley W.W.,” c.1864-1866. It is a Watkins manuscript stereo photograph showing him seated on the left in front of his dark tent as a photographer, with photo chemicals inside (Figures 10 & 11).

In conclusion, how should we think of Carleton Watkins: as an old miner whom time passed by, as a photographer who mastered his craft over and over again, or as an artist who never gave up on his wonderful vision of the world around him. I believe above all else Watkins thought of himself as an artist “In Camp Yo Semite,” sitting on a seat (Figure 5) between fellow artists.

Notes
3. The mammoth-plate photographs taken this time in Yosemite were made using a new large-format wide-angle lens whose optics produced images with greater precision and fewer flaws. Peter Palmquist and Thomas R. Kailbourn, Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865 (Stanford: Stanford University Press, 2000), p. 580. With this new lens Watkins did not have to crop the top of his photographs into an arch-dome shape as was required with his 1861 Yosemite images.
6. Although stereo photographs of popular Yosemite locations by Watkins are somewhat prevalent, his commissioned views of commercial enterprises, family estates, and groups of people such as shown in this photograph are in many instances quite limited. Because there are only two known vintage stereo views of In Camp Yo Semite #1036, it seems reasonable to conclude that they were made for the artists portrayed rather than for commercial distribution.

7. The stereoview in the Yosemite National Park Museum is also on an early manuscript mount, which indicates it was issued before 1867-68 - shortly after the stereo photograph was taken. Note: A stereo photograph half from the Museum’s view is an illustration in Palmquist, Carleton E. Watkins, Photographer of the American West, p. 20.

8. Ibid.


12. In 1865 an act was approved for extending copyright protection in the United States to photographs with the requirement that a printed copy be deposited in the Library of Congress within one month of publication. The U.S. Constitution gives Congress the power to enact laws for establishing copyright right in the United States and the first federal copyright laws were enacted in 1790 for books, maps, and charts. Protection of historical prints was added in 1802, musical compositions in 1831, dramatic compositions in 1856, followed by photographs in 1865. Benjamin W. Rudd, “Notable Dates in American Copyright 1793-1969,” Quarterly Journal of the Library of Congress (Washington D.C.: US Copyright Office, April, 1971), pp. 137-143.

13. Like many artists, Watkins did not have a strong sense for business and he struggled financially most of his business life. This was in sharp contrast to his competitor Eadweard Muybridge who, for example, identified his early prints by scribbling helios into his negatives (Helios was the Greek God of the Sun). HELIOS’ Flying Studio was a pseudonym used by Muybridge who actively advertised his photographs in sharp contrast to Watkins who mainly relied on “word of mouth” to promote his work.


15. Ibid, 97n, p. 33.

16. Also, cabinet and carte de visite albumen portrait photographs from 1871-1875 were blind stamped “Watkins” on the lower right albumen surface of cabinet and carte de visite photographs from his 22 and 26 Montgomery Street Art Gallery.

17. Ibid, p. 44.


Acknowledgements

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1. Steve Heselton, creator of CarletonWatkins.org, a website dedicated to the work of, and a major resource for, Carleton Watkins.
4. Finally, and most important, this article is dedicated to Peter Palmquist who spent the major part of his life researching and writing about 19th-century western photographers and in particular Careleton E. Watkins. I am honored to have known him as a friend. Although he is dearly missed due to an untimely death, his inspiration continues to be deeply felt.

About the Author

Leonard Walle is a founding member of the National Stereoscopic Association and has been collecting photography since 1971. After an education in chemistry and business he worked professionally in the graphic arts industry for over 30 years. He has a combined interest in history and art that involves the common bond between explorers, artists, and scientists during the 19th century.
3-D Blockbusters

In my last article I discussed the availability of classic (mostly 1950s) 3-D movies on 3D Blu-ray disc. In this article I want to show the availability of the grand, the spectacular, the larger than life, the blockbuster 3-D movies!

The term “blockbuster” started during World War II describing aerial bombs used to obliterate an entire city block. Before long the term began to be used to describe any entertainment; plays, novels, computer games or films that were hugely and financially successful. During the height of the video rental craze (around 2004) Blockbuster was a chain of 9,094 stores renting movies on VHS then DVD and finally on Blu-ray. They had to declare bankruptcy in 2010 mainly because of online streaming movie services such as Netflix.

Google says that “blockbuster” is a thing of great power or size, in particular a movie, book, or other product that is a great commercial success. This last definition is the one that describes what we think of as an awesome spectacular (very often 3-D) movie! If a film has gorgeous scenery, an adventurous plot and lots of action it will be even more spectacular and involving in three dimensions!

Films such as Gone with the Wind, Quo Vadis, The Ten Commandments, and Ben-Hur defined the term “blockbuster” for their time. The modern age of blockbusters began with Jaws in 1975 when it became an “event film” and a film genre unto itself. It became the template for the summer blockbuster which continues to this day.

In 2010 James Cameron, a man who feels strongly that three dimensions make any film more involving, came out with Avatar in 3-D in movie theaters. That film was released on 2D Blu-ray later that same year. The 3D Blu-ray was not offered for sale because it was an exclusive to Panasonic for their 3DTV and accessory package by arrangement with 20th Century Fox. It was almost two years later before the 3D Blu-ray was finally made available on the open market. In 1997 Cameron had scored big with Titanic, a true blockbuster originally shot in 2-D. After the success of Avatar Cameron went to Stereo D and painstakingly converted the original Titanic to 3-D. The resulting film was rereleased into theaters and the resulting 3-D Blu-ray is truly stunning. You would never guess that it wasn’t originally shot in 3-D!

Avatar, along with Tim Burton’s Alice in Wonderland created a demand for 3-D theatrical movies as part of the whole blockbuster package. The success of these films led to the usual imitators who drove the 3-D “craze” way down. In 2015 the 3-D blockbuster image was reaffirmed by the release of Jurassic World and Star Wars: The Force Awakens. Both films were released in RealD 3D and IMAX 3D in theaters and subsequently on 3D Blu-ray for your home theater.

Recent blockbusters have often been released in 3-D even though originally shot in 2-D. The cost for a post-conversion of a film to 3-D is roughly $75,000 per minute of film. This can be less costly than using two cameras, which essentially more than doubles the amount of work for the cinematographer. Alice in Wonderland was intentionally shot in 2-D planning to create the 3-D version in post-production.

As I write this article there are about ten 3-D films currently in or recently being shown in theaters. Most of those will also be released on 3D Blu-ray in a few months. I am always excited to see a new film being advertised in “RealD 3D and/or IMAX 3D” for the theater. That means there will probably be another movie to add to your 3-D collection before too long.

In my personal 3D Blu-ray collection I have over 170 live action 3D Blu-rays. The vast majority of those could be considered “blockbusters.” Included are all of the Marvel movies; Captain America (two so far), The Avengers (two so far), Thor (two so far), Ant Man, Dr. Strange, Guardians of the Galaxy (two so far), and X-Men (two so far). Also from Disney (they own Marvel and Lucasfilm) is Star Wars: The Force Awakens, and Rogue One: A Star Wars Story. More 3-D films from Disney include the Pirates of the Caribbean (two in 3-D so far) and Tim Burton’s Alice in Wonderland, and Alice Through the looking Glass, the live action Beauty and the Beast (plus the animated film, also in converted 3-D), and Oz the Great and Powerful. Disney has not released Star Wars 1; The Phantom Menace which was converted for another run in theaters to promote Star Wars: The Force Awakens, and The Lone Ranger which was a fun movie albeit a financial disaster. As I
the world is an egotistical ass to all around him including his former lover Christine Palmer (Rachel McAdams). He enjoys belittling other doctors as much as he loves being the best at his craft. Until he himself is involved in a horrendous automobile accident that mangles both of his hands making them unable to move let alone perform sensitive operations. He learns of a formerly paralyzed man who regained the ability to walk from a mysterious Ancient One (Tilda Swinton), and journeys to Katmandu to see if he can get the same help for his useless hands.

He meets other characters along the way who help and hinder his quest and even threaten the future of the Earth. Master Mordo (Chiwetel Ejiofor), the traitorous Kaecilius (Mads Mikkelsen), and those who follow him striving to turn the Earth over to the dark lord Dormammu. It all seems hopeless until Stephen finally swallows his ego and trusts in his newly learned inner powers.

Other “minor” characters are introduced but given short shrift in this film. It looks like Marvel is planning ahead for more Dr. Strange films and introducing the characters now. It’s happened before with great results for Marvel and Disney.

The movie was shot in 2-D (Panavision with the Arri Alexa 65 camera system) and converted by Stereo D and Legend 3D to amazing effect. The movie (originally released in 2.39:1 aspect ratio) was also formatted for IMAX (1.90:1) exhibition for the bigger set pieces and that is the version on this disc. More and more 3D Blu-ray discs are being released in the IMAX version and that usually enhances the movie as a whole. While the aspect ratio changes often on the screen the only thing noticeable is the width of the letterbox at top and bottom (smaller letterboxing with larger image for the IMAX scenes). Still the changes only enhance the image not detract from it. The depth, especially during the scenes of outlandish action in New York, London and Katmandu is truly outstanding. It would be spectacular in 2-D but in 3-D it is awesome!

No “blockbuster” would be complete without a sound system to match the fantastic image. In theaters the ultimate sound is currently Dolby ATMOS, a system of up to 64 channels behind the screen plus all around and above the audience. In the home ATMOS is also available on newer A/V receivers and preamps. Many of the latest Blu-ray discs include the ATMOS soundtrack including 3D Blu-rays as well.

Dr. Strange on 3D Blu-ray was released in DTS HD Master Audio 7.1 surround. The stunning audio matches and enhances the mind-bending 3-D images on the screen. All in all it will prove to be a very well spent two hours of 3-D, color and sound to give everyone a fantastic “night at the (3-D) movies.”

Make some popcorn, get some bonbons and immerse yourself in a blockbuster 3-D experience. Put on your 3-D glasses, turn up the sound, sit back and enjoy the magnificence of visual and audio overload that takes you to places yet to be discovered.

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Saint Anthony, also known as Anthony the Great, Anthony of Egypt and Anthony of the Desert, was a Christian monk from Egypt who was apparently born circa 251 and died at the advanced age of one hundred and five. Unlike many of his fellow saints whose life and deeds owe pretty much to the imagination of different writers who embellished their traits over the years, Anthony may actually have met his biographer, Athanasius of Alexandria, who helped spread his fame with his *Vita Antonii* (Life of Antony). Anthony, who was one of the first hermits and spent a good part of his life in the Egyptian desert, is mostly remembered today because of the long series of temptations he is said to have been subjected to by the devil and a horde of demons. His story was kept vivid in Western imagination through a very long succession of paintings (literally hundreds of them) which were made without much interruption from the Middle Ages to the twentieth century by some of the most famous artists of their times: Martin Schongauer, Lucas Cranach, Michelangelo, David Teniers, Hieronymus Bosch, Pieter Brueghel, Lucas van Leyden, Matthias Grünewald, Bernardino Parentano, Salvator Rosa, Veronese, to name but a few, and, more recently, Paul Cézanne, Max Ernst and Salvador Dalí. The temptations of Saint Anthony inspired those artists who were able to give free vent to their wildest imaginations and peopled their canvases with the most bizarre creations ever seen in Western art. It was also an opportunity for them, like lots of biblical and mythological stories, to represent the naked female body without incurring the wrath of the church or of their more prudish contemporaries, Anthony being reported to have been tempted by phantoms of.

women. It is interesting to note that the earlier paintings put the stress on all the demonic creatures that tried to divert the saint from his praying—with an occasional pretty but fully clothed maid thrown in—and that a lot of the later ones highlight the temptation of the flesh by representing one to hundreds of lovely females in various states of undress. Most of the “Temptations” created in the nineteenth century belong to that latter category, from Eugène Isabey’s to Lovis Corinth’s. Works by Henri Fantin Latour, Paul Delaroche, Domenico Morelli, Emile Pekez, Henri Pierre Picou and Félicien Rops spring to mind as the most striking, but they were lots of others. It is therefore not surprising that Victorian photographers, and later early cinematographers, also tried their hands at illustrating the temptations of Anthony.

One of the earliest attempts at depicting Anthony’s temptations for the stereoscope was made by French modeller Pierre Adolphe Hennetier (1828-1888), whose name should by now be familiar with readers of Stereo World as one the two creators of the first series of Diableries and of some very unusual tableaux inspired by Greek and Roman Mythology. “Tentation de Saint Antoine” bears number 42 in the A Series of the Diableries put together by publisher Adolphe Block (1829-1913) in the late 1860s to early 1870s but it was first copyrighted by photographer and publisher François Benjamin Lamiche (1808-1901) on 9 September 1860 as the fifth image out of the twenty-two Diableries cards he brought to the dépôt légal that day and photograph 165 in his own “catalogue”. We have described that card in our book, Diableries: Stereoscopic Adventures in Hell. Suffice it to say...
that Satan and his demons (two of whom are hiding their hideous features behind masks) are tempting the Saint through all of his five senses: a perfume pomander for Smell, a bowl of fruit for Taste, a tune played on the accordion for Hearing, a young pretty maiden for Sight and the bare skin she is putting her left hand on for Touch. Anthony seems totally undisturbed by what is going on around him and doesn't even pay attention to the squealing of his pig which is being tormented by two satanic creatures armed with bellows and a dart-throwing cannon. The Saint's composure comes from the Faith he is drawing his strength from, represented here by the Fountain in the background. Henrietier's picture is in total keeping with the tradition kept alive by artists throughout the centuries. There is no humor in this early composition which belongs to the very earliest Diableries, when they were mostly religious and not yet meant as political or social satires, much lighter in tone and spirit.

The stereoscopic “Temptations” made with live models are of a very different nature. The first one, of which we know two slight variants, is, unfortunately, by an unknown photographer. It features a scared Anthony in his cave, clutching a crucifix and staring at the demure-looking, half-naked young woman standing on the right while two snakes, a crocodile with wide open jaws, some cockroaches and grinning heads with wings are all heading in the saint’s direction. Just behind the crocodile, is the cut-out figure of a pot-bellied demon sitting in a cauldron and playing some ghastly tune on his trumpet nose while holding a bone in his right hand. Standing in the background and directing the show is Satan in person, pointing at
The girl with his left hand (the devil is left-handed) and apparently enjoying himself immensely. It is a weird composition indeed but again very much in keeping with a lot of the more conventional representations of the story of Saint Anthony. Allegories of this kind, as I have already mentioned in relation to mythology, do not really work very well in the stereoscope and owe their humor more to their naivety than to any other quality. However, the composition is interesting and the 3-D is good, which makes it a pleasant card to look at. In the two other known variants, the girl has the veil covering her breasts.

The other cards involving Saint Anthony are a pair which come under the generic title “Good St. Anthony” and were published by Toby. If you have read our book *The Poor Man’s Picture Gallery* you know that Toby was the signature name of two Frenchmen, Jean-Jacques (or John James) Nancy and François Mathieu, of whom very little is known unfortunately. They operated in London at 5 & 6 Benyon Cottages, Hertford Road, Hackney, and produced a rather large quantity of genre stereo cards, mostly of a comic character, some of which were copyrighted in 1859. In the first card of the pair, “113. The Temptation”, the hermit is sitting in prayer outside his hut in the woods (what happened to the desert I wonder?) and is startled when a young woman in a short dress (short for the time, that is) appears next to him and puts her hand on his shoulder. His first reaction is one of rejection and he raises his left hand as if to say “Get thee behind me, Satan”, or something of a similar nature. However his temptress can’t have been too repul-
sive or wicked since the next card, “114. The Fall”, shows the pair enjoying themselves, the girl sitting on the lap of the ascetic who has a broad smile on his face and is holding a glass of wine which has just been poured from the decanter the girl has in her hands.

The next three cards, though not directly linked to Saint Anthony, nevertheless show situations of a similar nature where monks are led into temptation and not necessarily resist it. The first one is by Alfred Silvester and is called “Provision for the Monastery”. It shows a monk with a cheeky look on his face smuggling through the gates of the monastery a girl hidden in a sheaf of tall grass.

(Continued on page 31)
Most of you knew my father, Charles Reincke, who passed away in November. He had been a part of the NSA since the early days.

My dad graduated from Colgate University with a degree in economics and was part of the debate team all four years, which shouldn’t come as a surprise. He worked in marketing for some pretty big names like Purex, Gallo wine, Chiat/Day Advertising, Hain Pure Foods, and Skippy dog food.

My father started collecting antique swords in the early ’70s. Then he changed to antique clocks and last to stereo cards. I think he started collecting stereo cards in the early ’80s.

My dad took me to one of the early NSA conventions in California. I remember someone selling tintypes with a display showing the different kinds of photos—tintype, daguerreotype, ambrotype, etc. He took the time to explain what the difference was and how each picture type was created.

At one point, my dad had a red van full of cards he sold, with more in the garage. He had French tissues which were my favorite since they are so unusual. His private collection was in a room with two and a half walls of wooden card files over six feet high holding stereo cards. He had a copy of a Lincoln card that he cherished even though it wasn’t worth anything. It was a piece of history and I think pride in owning a copy since Lincolns are so valuable. He had two cards of the Civil War. They were not anything exciting to my dad, just grassy areas with a few dead bodies. I guess there are more exciting cards he wanted to collect. I believe he had a few cards of different Presidents also in his private collection. He also loved planes.

He would sell his cards at the Rose Bowl or Long Beach swap meet. There was a third one he did because it was an antique swap meet. One reporter wrote about how honest my dad was. You could take your cards to him and he would tell you what they are worth. He would also tell you how much you would probably get for them. He was usually right.

My dad was at either the Rose Bowl or Long Beach swap meet when he saw a very strange couple. It was an African-American male with a gas mask on, with a shorter Caucasian woman. This couple just looked really odd. This was back in the day when my dad sold his cards in binders. They came in and the man pulled out the book on kids and handed it to my dad. My dad then explained that you just take out the cards you want and he totals them for you. The woman said you don’t understand. He wants the whole binder. My dad replied he would have to charge more for the binder and pages. Done to Michael Jackson!

This was my father. I didn’t believe him. I didn’t think he knew who Michael Jackson was, since great music to him was Beethoven. But Michael Jackson’s secretary called me that Monday to say thank you for the cards!

Another great card story involves Disney. They wanted to put a machine with stereo cards in an arcade in their California Adventure Park. Their idea involved some California historical event that my dad had cards on. Disney set up an appointment with my dad to see the cards. The Disney people looked at the cards and said they were boring. My dad laughed and said yes they are, but that’s what you asked for. So they asked my dad what subject he suggested. He said the California gold rush, but he didn’t have those with him. So he went back for a second meeting and sold gold rush cards to Disney for the park. So if you ever visit the California Adventure Park, you may see my dad’s cards.

To let you know how much my dad loved stereo cards, he had a stereo camera and I have stereo cards of my wedding. (I had to change the date of my wedding so that it would not interfere with his stereo card selling.) I also have cards from when my daughter was little. More priceless memories!

My grandfather was an amateur photographer, an interest he passed onto my dad. We would go on family vacations with his parents. My dad and grandfather would get up at some ungodly hour of the morning just to take the right picture. One of my fondest memories is a simple landscape picture of the hills and sea near Whitby, England. Three generations of Reincke’s taking the same picture! It is my favorite trip because of the time I got to spend with my dad and grandparents. My dad was the brave one who drove us. I helped him with navigation and getting too close to walls on the left side.

We also went to Yosemite a number of times. I found some black and white pictures of my dad’s from the ’70s. Priceless! He also loved going to Death Valley during Thanksgiving. He loved taking pictures there and cold temperatures didn’t bother him.

My dad loved history and studying wars, and went on several river boat cruises that tour historical sites. He also loved fishing. I have some fond memories of being at Bridgeport, California where we ate rainbow trout my dad had just caught. He also went on a few two or three day fishing trips and came back with tuna.

What are your memories of my dad? Please send them to Stereo World for forwarding to me.

— Carla Jordan
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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.

WEST VIRGINIA views, including Harpers Ferry and surrounding area, Fairmont, Morgantown, Wheeling, Charleston and all other places in West Virginia. Tom Pratt, PO Box 2474, Buckhannon, WV 26201, WVADOB@AOL.COM phone 304-472-1787, fax: 304-460-7188.

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 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A side scene/organ-grinders; The flute; White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.
**European Gems**

(Continued from page 28)

There are at least four variants of that particular card. A few years after this card was published, Birmingham photographer Michael Burr issued a very similar stereo entitled “Food for the Monastery” (also with a couple of variants), along with another one called “Bright Eyes Disturb Devotion”, showing a monk being distracted from his prayers by some ladies casting adoring looks at him. There are a few variants to this card too, one with only a single crinolined lady, another with the three ladies much farther away.

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film s. Our Wednesday evening excursion will include dinner on your own in the Gordon Square neighborhood, a west side arts district. Your ticket will allow you to enjoy hors d’oeuvres and a drink before the showing of a classic 3-D movie on the big screen.

Cleveland has put itself on the national map with its diverse restaurants and we’ve planned a unique experience for the SSA dinner on Thursday night. Within two miles of the hotel are many fine dining choices, one of which is a fun and gourmet establishment called Melt. Simply put, Melt Bar & Grilled was born from Cleveland musician and chef Matt Fish’s love of two things: great craft beer and the humble grilled cheese sandwich. The sandwiches are no longer simple, but include many uncommonly delicious combinations. What had been the best-kept secret in Cleveland was soon thrust into the national spotlight, as Melt caught the attention of two hot television series Man vs. Food and Diners, Drive-Ins and Dives. Be prepared for a different, but guaranteed satisfying, SSA dining experience. All three museums are located on the beautiful shores of Lake Erie with Cleveland’s impressive skyline as a backdrop offering fantastic opportunities for 3-D images.

What would a visit to Cleveland be without taking the time to appreciate the exhibits at the Rock and Roll Hall of Fame? And that’s not all. The Monday full day tour will include admission into the Rock Hall, the Great Lakes Science Center (which offers many hands-on exhibits) and the Steamship William G. Mather, all located within a five minute walk from each other. All three museums are located on the beautiful shores of Lake Erie with Cleveland’s impressive skyline as a backdrop offering fantastic opportunities for 3-D images.

In July 2018, 3-D enthusiasts from all over the world will be in attendance at 3D-Con sharing their vast knowledge and love of all things stereoscopic. Whether you are a beginner or expert, or even somewhere in between, you will find programs to enjoy and help you reach your 3-D goals. Come make new friends or re-connect with old ones.

We look forward to seeing you in Cleveland!
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