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STEREO WORLD

The Magazine of Stereo Photography



Stereo in Color — Then and Now

Editor's View

A World of Color

Although some of today's stereo photographers and collectors may assume that the world was exclusively recorded in black and white prior to the Second World War, the fact is that color has been a frequent element in both flat and stereo photography since at least the 1850's. Of course if your only exposure to stereographs has been through the pages of *Stereo World*, you could be forgiven for concluding that 3-D images are *still* produced only in black and white!

The need to illustrate the color tinting and photographic techniques of the past and the desire to do justice to the color work of contemporary stereographers have led the writers, staff and readers of *Stereo World* to wish often, over the past few years, that the costs of color preparation and printing weren't so prohibitive for a non-profit, all volunteer publication like ours. When NSA member Dwight Cummings of Wy'east Color in Portland, Oregon generously offered the use of his company's expertise in color separation and related color preparation work, the rush was on to choose the most interesting and informative stereo material to illustrate in a color issue.

What evolved was this attempt to follow the progress of color's applications to stereo images over the years, and to reveal the range of color possibilities found by stereographers working with current materials and technology. What evolved even more *quickly* was the realization that no single magazine issue could come close to providing a comprehensive text on so wide and involved a subject. A few examples and paragraphs must serve to illustrate entire decades and concepts of color stereography. The many fascinating historical and technological side roads not covered (not to mention the *image* gems omitted for lack of space) would easily fill a few

more issues like this—or a good sized book.

One purpose was, in fact, to show just *how* old, complex and incomplete the whole story of color in relation to stereography actually is. If a wider appreciation of what exists to be seen (or better yet some new research into any of the subjects covered) is inspired by this special issue, the time and efforts of all who helped with it will be well rewarded.

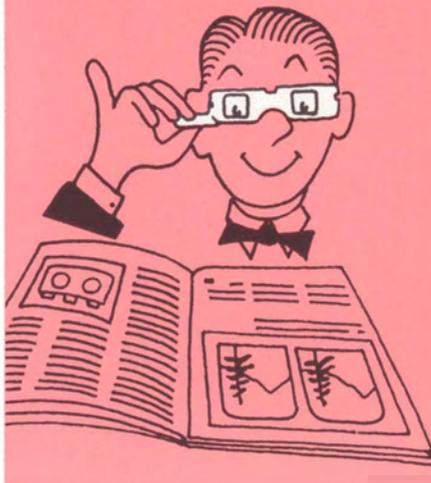
The somewhat more random selection of the articles relating to contemporary stereo reflects some of the very wide range of material being produced and used today in a growing variety of special applications—only a fraction of which are ever seen by more than a few people. These images can range from computer generated corporate logos to breathtaking aerial hyperstereos, and from stereo microscope images of surgical procedures to 3-D snapshots of birthday parties, whether taken with an aging Realist or a Nimslo with automatic flash. Virtually all of this modern output is in color—and some of the more abstract efforts use color (and its 3-D

movement in space) as a primary *subject* of the images, as in Jan Gjessing's work illustrated in "Reality Beyond Fantasy."

The stereo posterizations created by Howard Frazee also depend on color for their impact, as do the paintings and constructions seen in the "Handmade Stereo" articles. Some of the other contemporary material in this issue, including the images in our "Gallery" section, *would* translate into recognizable images in black & white, but without the skillful use of color being visible, their value as stereographs would evaporate.

This one color issue can't come close to exhibiting what *needs* to be published in color, or what *should* have been, during the past 14 years. (With this issue, *Stereo World* starts its 15th year.) In fact, this may only serve to dramatize to our readers what they've been missing! But at least the history and the potential of color in stereo have been outlined, and any possible future color sections now have a base on which to build more detailed treatment of various subjects. ■

VIEWING THE WORLD



Two styles of very inexpensive "lorgnette" type plastic stereoscopes are currently available for viewing the stereographs reproduced in *Stereo World*. There are also better quality glass lensed viewers available, one of which is convertible for holding standard card views, as well as easy viewing of pairs in books or magazines. For details on sources and prices (as well as some tips on "free viewing" with *no* optical aid) send a stamped, self-addressed envelope to: WORLD VIEWING, 5610 SE 71st, Portland, OR 97206. ■

