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ON THE COVER

C.H. Graves No. 4535, "The angel mother guards her sleeping child." One of the most popular themes among what are collectively known as spirit views involves a ghost image protecting orphaned children. Many other examples of this 19th century special effect, from angels guiding souls upward to humorous and cautionary tales, are found in "Spirit Stereoviews as a Reflection of Victorian Values" by Arthur Farrell.
Holmes Library Finds A Home

The NSA's Oliver Wendell Holmes Stereoscopic Research Library is moving to Cincinnati, Ohio in April and should be in operation again by July thanks to a generous offer of space and effort by Mary Ann and Wolfgang Sell. It will be housed in Wolfgang's Saybrook Imports, Inc. auto parts firm and, as now, open by appointment for those researching any aspect of Stereo imaging covered by the Library's large collection of books, periodicals, images and equipment.

And no, you won't have to look for that copy of Darrah's first book somewhere between the mufflers and the wiper blades. The Library will be housed in a separate space of its own with more than enough room for the entire collection and displays. In addition, Wolfgang is working on a web site for the Library to promote its use, exhibit some of the collections, encourage donations, and help with some research questions via e-mail.

Several NSA members from around the U.S. offered space for the Library when no arrangements could be made with any academic or historical institutions to house an NSA owned and controlled collection. The offer from the Sells involved a combination of easy access, adequate space for a growing collection, and (in effect) on-site curators capable of aiding researchers and promoting increased use of the collection. The Library's new address will be: The Oliver Wendell Holmes Stereoscopic Research Library, c/o Saybrook Imports, Inc., 3665 Erie Avenue, Cincinnati, OH 45208, (513)-871-1026, fax 321-5398, e-mail: vmmasell@cinti.net

Coming Attractions

The variety and quality of material ready or being prepared for future SW issues amazes even us, and the quantity of both texts and images already means full issues well into Volume 25 so watch for that renewal letter in your mailbox in a few weeks!

Just a few examples of upcoming features involving both current and historic subjects include:

- A look through Sojourner's eyes at the Martian landscape from the ground-level stereo camera on the famous rover of the Pathfinder mission. Very few of these images have been widely distributed even flat, and even fewer have been seen in stereo. (Nearly all have been from the lander cameras.) The story of these images will be related by the creator of the JPL “Rover Control Workstation” software for their viewing in 3-D while guiding the rover's movements.
- Another impressive example of historical research by SW contributor Lynn Marie Mitchell will appear under the title “Daniel Hubbard Cross: Photographer and Musician, 1836-1918.”
- Craving more space-related stereo material? The designer of the single-unit IMAX 3-D camera will tell the story of the development of the latest IMAX 3-D camera—the one scheduled to document construction of the international space station in large format stereo while being manageable enough for use in the shuttle and in space.

ZAP 3-D

Available in many science-oriented bookstores, a book aimed at grade-school age kids titled ZAP SCIENCE by John Cassidy & The Exploratorium includes an unusually well written section on stereo vision and imaging methods from stereography to single-image stereograms. A pair of anaglyphic glasses is attached to the outside of the plastic binding and many of the anaglyphs in the 3-D section are the SEM, close-up, and hyperstereo work of David Burder. It's not often that such quality images and reproductions are combined with an easily understood explanation (both historical and technical) of stereography.

For retail sources or information, contact Klutz Publishing, 455 Portage Ave., Palo Alto, CA 94306. Phone orders can be made through (800) 558-8944, or check out: http://www.klutz.com/catalog/index.html.

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NATIONAL STEREOSCOPIC ASSOCIATION, INC.
SSA 2nd Annual Card Exhibition

The Society's second Annual International Stereo Card Exhibition is now history and the results have been released by Bill C. Walton. The competition was in accordance with Photographic Society of America standards and saw an increase of ten percent over the number of entries in last year's inaugural event. Stereo prints, mounted in standard viewcard format, were received from Australia, Belgium, Canada, Denmark, Germany, and India as well as the United States.

Judges for the competition were Larry Moor and Jack Cavender of Atlanta, GA, and David Horton of Stone Mountain, GA. Judging took place on October 24, 1997, at the Northlake Library in Atlanta. Serving as score recorders were Marilyn Morton, David Cavender, and Bill C. Walton. Exhibition of the accepted views has thus far occurred at several Georgia locations including LaGrange, Atlanta, and Columbus.

The Winners

Best of show went to David Lee for his entry “Aspens”. Second and third places went to “ROTC Ranger Training” by Bill C. Walton and “Kamikaze” by David Lee, respectively.

Among the best awards were:
- Best Contemporary to Eric Kirschner for “Autoportrait in Infinity”;
- Best Presentation to David Thompson for “McMenamins Edgewood Gardens”; Best SSA Member to Dale Walsh for “Honda”; and Best Novice to Anil Agashe for “The Turning Point”.

Honorable Mentions

Awarded Honorable Mentions were:
- Robert Kruse for “Door to the Sea”;
- Richard Twichell for “Summer Does Not Go Gentle”; W.H. Moll for “Where Is the Maid?”;
- Allan Griffin for “Motocross Action #2” and “Grain Elevator”; Stephen Dudley for “Wet n Wild” and “Girl in the Ice Cave”;
- Dale Walsh for “Match Trees, Tumut River, Australia”; Norm Henkles for “At Coneflower”; Carole Honigsfeld for “Morro Rock Through the Nets”;
- Mary Ann Rhoda for “Fishing Village #1”; Bruno Braun for “Rast in den Bergen”; David Lee for “Bald Cypress Trees” and “Wedding Bubbles”; and Otto Walasek for “Red Rock Canyon at Sunset”.

Judges' Choice

Each judge gets to pick a favorite view outside of the main award winners. These included “Penmarvin” by Stan White, “Frog’s Eye View” by Robert Bloomberg, and “Stirring Up Dust” by Allan Griffin.

Prepare for Next Year!

Now is the time to begin preparing an entry for the 3rd SSA International Stereo Card Exhibition. Closing date is July 11, 1998 and the first showing of the accepted cards will be at the NSA convention in Richmond, VA, August 6-10. Although sponsored by the Stereoscopic Society of America, it is open to all and printmakers everywhere are encouraged to join in on the fun. For entry forms or information, contact Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906.

New Membership Secretary

With the beginning of 1998, the Society has a new Membership Secretary. Replacing Jack Swarthout is Shab Levy, 6320 SW 34th Ave., Portland, OR 97201, (503) 227-2515, e-mail: shab@easystreet.com.
Spirit Stereoviews as a Reflection of Victorian Values

by Arthur Farrell

Fig. 1. Goodman, late 1850s.
All things are but unalter'd; nothing dies;  
And here and there th' unbodied spirit flies.

These words penned in the late sixteen hundreds by the English poet and dramatist, John Dryden, are as topical today as when written. One sees this reflected in the huge success of contemporary novelists like Stephen King and Anne Rice, and in movies like Michael and Casper. Belief in the existence of spirits appears to be a timeless, universal concept. Perhaps this was never more evident than in Victorian times.

Ubiquitous spirits are seen to hover and fly in many photographs from this period. "Spirit photography" was a staple used in the production of many stereoviews. William C. Darrah, in his informative book The World of Stereographs, explains how Victorian photographers artfully created such "ghosts": "When the exposure time for taking a picture was ten or more seconds a transparent figure could be recorded in the negative if a person would quickly move into a predetermined place and withdraw in two or three seconds."

In the late 1850's The London Stereoscopic and Photographic Company was regularly issuing stereoviews like figure 1. For the next fifty years, numerous companies producing stereoviews for the public issued a wide variety of these images. The subject matter of these ghost images ranges from the comic to the inspirational. Often, the views were exquisitely hand tinted and were truly works of art. However, tinted or not, these images today serve as a mirror to illuminate the Victorian Era.

Like the McGuffey's Readers of the same period, the ghost images often told a story which had a message or moral. The views dealt with Victorian values, and frequently exhibit a definite attitude toward issues that are still hotly debated today. Themes such as motherhood, sex, death, gambling, drunkenness and crime are all touched upon in these stereoviews.

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Fig. 2. Melander & Bro. No. 35, "The Dream."
Furthermore, one perceives a strong sense of time and place by examining the clothing worn by the individuals in the views and the settings of the views, in particular, the wonderful Victorian interiors depicted.

Motherhood was a favorite subject for the late 19th century photographer. During this period, becoming a wife and mother was an expected and hoped-for future for the typical young woman. One discovers many stereoviews showing women dreaming about their future children. Figure 2 called simply “The Dream,” depicts a woman asleep on a sofa, with a book open in her hand, dreaming of two future children. In another image (figure 3), a woman is shown asleep dreaming of her unborn child. This view published by B.W. Kilburn is entitled “Her Vision of Pat” and contains such period details as a chamber pot.
under the bed. “Anticipation—Visions of the future” (figure 4), depicts a newly married couple envisioning a future Christmas with their four, yet to be born, children opening presents around a tree. This view also contains a phantom cat and some interesting period prints and paintings on the walls.

Sex enters the picture obliquely in a view by B.W. Kilburn, figure 5, showing a cuddling couple asleep in bed with an angel floating overhead, perhaps illustrating the purity and holiness of their marital bliss. There is a charming print of young children on the wall next to the conjugal bed, a sure sign of what lies ahead for this pair. The caption reads “Heaven’s blessing in the twain.” Not quite so pure is the comic view of a startled monk or friar (figure 6), caught in a compromising situation with a young woman. In the background one sees the moon, a symbol of love. A view like this may have been con-

Fig. 6. “A GHOSTLY WARNING.” Printed label on back.
solicing for the typical Victorian gentleman, who often had a double standard when it came to sexual matters. For if a man of God could fall to sexual temptation, anyone could!

The Victorian reality of death is evident in many stereoviews. Before the age of modern medicine, death was all too real, as illustrated in "The Empty Crib" (figure 7), which depicts a forlorn mother, head cradled in hand, as an angel ascends to heaven with her dead infant. Next to the bed there is a vase full of chrysanthemums, flowers traditionally taken to cemeteries to be placed on graves. In a view entitled simply, "The Dream," (figure 8), one sees a woman asleep in a chair by the bedside of her sick son. On the floor the photographer has positioned a small toy cannon, perhaps as a subtle symbol of death. In the mother's vision an angel carries her son to heaven.

Children were not the only victims of death in Victorian times. Many stereoviews depict heartfelt
scenes of a mother's death. In figure 9, two young children are on either side of their mother's deathbed while a ghostly image of an angel about to carry her away appears above the bed. Often, on the reverse side of these views are inspirational lines from some verse. On the back of this view appear lines from Tennyson's "May Queen." A view titled "The Orphans at their Mother's Grave" (figure 10), copyrighted by Melander & Bro. in 1877, shows three children leaning against their deceased mother's tombstone with an angel in the background.

The fact that many of these views show angels either guiding the deceased to heaven or protecting the orphaned children reflects the Victorian faith in an afterlife. The most common ghost image to be found shows a guardian angel hovering over a sleeping child or children. This subject was very popular judging from the number and variety of these surviving

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Fig. 9. Untitled except for lines from Tennyson's "May Queen" on a printed label on the back.

Fig. 10. Melander & Bro. "The Orphans at their Mother's Grave."
stereoviews. The one illustrated, figure 11, was copyrighted in 1897 and is captioned, "The angel mother guards her sleeping child." The lines of verse that often appear on the reverse of a stereoview attest to a high level of literacy during the Victorian Period. However, an educated and religious Victorian did not lack a sense of humor, even when it came to the clergy, as already seen in figure 6. In a stereoview titled "The Fast Day," the same cleric depicted in figure 6 is shown in an almost identical pose, but this time the hapless monk is caught breaking his fast.

Often, the humor involves comic situations between the sexes, as in figure 12. Here "An Unwelcome Visitor," an interfering phantom, comes between a courting couple seated in a partially secluded spot. The picture of the two young children on a bed...
prominently placed between the couple signifies their intended future together.

Comic views were frequently used as obvious warnings against social evils. Many views depict people, usually men, being terrorized by spirits while caught in the act of gambling or drinking to excess. One such view, "A Ghostly Warning" (figure 13), shows three young men reeling as a ghost appears. One man has fallen to the floor where there are cards scattered, while on the table there is a decanter of spirits. This image warns against two of the most common vices in Victorian times. As John Jones states in his book Wonders of the Stereoscope, "...the apparition has been endowed with moral purpose—to reprove or chastise, even, perhaps, to demonstrate the 'reckoning' that lies in wait for gamblers and tipplers."

In another stereoview (figure 14), an inebriated man, coming home late at night, is startled by

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Fig. 13. "A GHOSTLY WARNING." Printed label on back.

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Fig. 14. Underwood & Underwood "Ifsh you could shee yourself th' way I shee you, you would be 'stonished too."
the fact that he’s not only seeing double, but looking at his four-headed wife sitting in bed. Even the pictures on the walls appear tilted! In “There’s Death in the Cup” (figure 15), a man sitting at a table with a glass of wine is shown reeling from the skeleton that appears before him.

Crime was another social evil alluded to in these period stereoviews. A late 1850s view by Goodman, figure 1, reveals a man caught by a spirit in the midst of stealing. He is surprised by the ghost as he pilfers a trunk. An untitled view, figure 16, shows a ghost protecting a sleeping woman from an intruder holding a knife in his hand.

Stereoviews from the Victorian Era provide an intriguing avenue for examining the culture of the period. These views illustrate the values espoused by the Victorians, and afford the modern viewer a revealing glimpse of this historic period.

Fig. 15. Keystone No. 9019, “There’s Death in the Cup.”

Fig. 16. Untitled.
Architectural Reels come in Jewel Cases

Review by John Dennis

It’s not every day that a new commercial publisher of View-Master reels comes along, especially one oriented toward a “high end” image market that’s nevertheless a natural one for stereo. View* Productions (or “Vstar”) of Knoxville, TN, has introduced a series of three-reel View-Master packets covering architectural subjects with an attention to detail that should appeal to most people interested in architecture and design.

The first packet, Bruce Goff 3 Houses, explores the interiors and exteriors of three houses by noted architect Bruce Goff (1904-1982). Each reel is devoted to a single house: the 1947 Ford House in Aurora, IL, the 1950 Bavinger House in Norman, OK, and the 1956-74 Joe Price House & Studio in Bartlesville, OK. Included in the packet are notes on Goff’s work by architect Malcolm Holzman and some thoughts by Goff himself on the limits of flat photography.

Stereography is by NSA member Michael Kaplan, Professor of Architecture Emeritus at the University of Tennessee and frequent lecturer on the history, theory and practice of architectural stereography.

Bruce Goff: 3 Houses
stereographs by Michael Kaplan, text by Malcolm Holzman. View* Productions 1997. Three-reel View-Master packet with text folder in plastic “jewel case”. $18.95 plus $3 shipping from View* Productions, PO Box 1185, Knoxville, TN 37939-1858, (888) 782 Vstar, e-mail: view@usil.net (also available from Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461).

The stereos themselves were made using the natural lighting designed into the houses, preserving the feeling of curved but open space in Goff’s work. Both inside and out, photographic angles were chosen to reveal the depth inherent in Goff’s continuous spaces, free-flowing forms and wild variety of textures including everything from rock to glass, rope, wood, metal, cable and carpeting. Cameras used were a Belplasca, a Nikon SLR on a slide bar and a TDC Stereo Colorist. The reel of the Joe Price House (Shin’enKan) is a particularly valuable stereo architectural record, as the structure was completely destroyed by fire in 1996.

(Continued on page 27)
Grand Photo Monolith Crumbles, Pairs Endure

Many customers of Grand Photo in St. Paul, MN, have already learned that the lab is no longer able to produce transposed, monolithic stereo print pairs for instant viewing or insertion as a single sheet into Q-VU fold-over mounts. The lab does continue to print well matched separate prints from Realist format or Nimslo size color negatives, however.

The change was beyond the control of Grand Photo, where Janet McCoy had been continuing to make monolithic stereo prints on processing equipment previously sold to another lab but available to her after hours. When the other lab unexpectedly sold the specially adapted equipment, the option of making such prints vanished until some other equipment can be adapted—which may take some time and may have to be arranged at some other establishment.

In practice, of course, many monolithic print pairs had to be cut apart anyway for fine-tuning of the window or alignment. But having your views arrive in the mail ready at least for instant previewing with no trimming, taping or transposing was a luxury that will be missed. For current prices, contact Grand Photo, 1681 Grand Ave., St. Paul, MN 55105.

New IMAX Theater Returns to Polarization

Not all new 3-D IMAX theaters are being designed for the use of liquid crystal headsets synchronized via IR transmitters to sequential left/right frames. (SW Vol. 21 No.5.) The new 3-D IMAX theater at the California Science Center in Exposition Park, Los Angeles (replacing an existing IMAX theater) uses polarized projection and glasses for viewing 3-D IMAX films on its 7-story high by 90-foot wide screen.

While no reason for the switch back to polarization is mentioned in material from Imax Corp., it does refer to "...polarized, lightweight glasses with large lenses, providing extra wide viewing of the screen." As large as the lenses of the IMAX liquid crystal headsets are, the plastic-frame glasses used for polarized IMAX projection have noticeably bigger lenses and are of course lighter with no electronics to fail or batteries to replace.

The $8 million theater is the first nonprofit, educationally focused theater on the west coast with 3-D capabilities. Revenue generated by the theater will be used to fund continuing educational programs and operations of the California Science Center, where admission to the exhibit halls is free. For information, contact the California Science Center, 700 State Dr., Los Angeles, CA 90037, (213) 744-2016.
New Stereoscopy Editor for ISU

Effective with the June, 1998 issue, frequent Stereo World contributor Robert Leonard will take over from Michael Gordon as editor of Stereoscopy, the quarterly magazine of the International Stereoscopic Union. His most recent feature article for SW, “Verdun Then & Now, What Price Glory” (with his brother Ronald) appeared in our previous issue, Vol. 24 No. 3. Questions, ideas or articles for Stereoscopy should be sent to Robert J. Leonard, 5895 Rockhold Creek Rd., Deale, MD 20751.

A $20.00 annual membership in the ISU brings you Stereoscopy. For information in the U.S., contact Horst Hoyer, 165 Watchung Ave., Montclair, NJ 07043, e-mail: horst@mindspring.com.

Mars on Anaglyphic Slides

The same 20 stereos of Mars included on the CD-ROM Pathfinder and the Best of Mars (SW Vol. 24 No. 3 page 34) are available in a set of anaglyphic slides titled Mars Pathfinder/Sojourner in 3-D. These high resolution film images seem to fuse as well as they do on a computer screen, although the degree of ghosting will ultimately depend on projection conditions and the screen involved.

The slides are packed in a self-diffusing page for easy viewing and selection of specific images, and the subject in each is identified on the mount. Glasses are included in a pocket stapled to the page, along with a brief account of the Pathfinder mission of July 4, 1997. The set is $8.95 plus $5.50 shipping from Finley-Holiday Film Corp., PO Box 619, Whittier, CA 90608, (800) 345-6707, www.finley-holiday.com.

A Dog’s View

Dog bites man is no news, man bites dog, maybe. Man writes book about dogs, nothing new. Dog writes book about man, well, except for the one that Barbara Bush helped “Millie” write a few years ago, there haven’t been many. But now comes one in which the man written about is a stereo enthusiast, and there’s a chapter about stereo views from a dog’s angle in the book!

Long-time NSA member Neal DuBrey had held signed copies of his newly-published Us Dogs and You People for NSA members. For shipment by air, send $25.00 to Neal at 8 Marchant Way, Taybank, Port Elizabeth 6025, South Africa.

More Space Stereo on CD-ROM

Joining the Pathfinder Mars stereos available on CD-ROM (SW Vol. 24 No. 3 page 34) is a collection of stereographs from NASA astronauts and robotic space probes covering all nine planets and their moons, the sun, and several asteroids. 3-D Tour of the Solar System includes, in anaglyphic format, both a planetary tour and a geology tour, which compares similar geologic features found of different planetary bodies—including volcanoes on Earth.

The new CD-ROM is the work of Paul Schenk, David Gwynn, and James Tutor at the Lunar and Planetary Institute in Houston, TX. A number of the images are the same ones assembled and described by Paul Schenk for his article 3-D Moons: Hyperstereo of the Outer Solar System in Stereo World Vol. 22 No. 1 page 14.


Midair 3-D Animation for IMAX

A new technology that allows animators to draw and animate stereoscopic images without the interference of a keyboard or mouse has been demonstrated by the IMAX Corporation. Machines for freehand drawing in space to create 3-D pictures have been built before (most recently by Sylvain Arnoux in France), but the IMAX system records the artist’s movements for translation to the IMAX 3-D film format instead of a piece of paper.

The SANDDE” (Stereo Animation Drawing Device) includes a wand to draw or sculpt characters in the air in real time 3-D. A complimentary technology called GEPPETTO” allows animators to create complex animation action for the character with a wave of the wand, like a puppeteer. An animated 3-D short running at the beginning of the IMAX 3-D film The IMAX Nutcracker has shown the potential of SANDDE to audiences throughout North America. For more IMAX information, see www.imax.com.
Theodore Brown's name isn't nearly as familiar to stereo imaging enthusiasts as those of Oliver Wendell Holmes or Sir Charles Wheatstone, but it probably should be. NSA member Stephen Herbert has made that recognition more likely with the recent release of his extensively researched and lavishly illustrated book *Theodore Brown's Magic Pictures—the Art and Inventions of A Multi-media Pioneer*.

When Brown's own 1903 book, *Stereoscopic Phenomena of Light & Sight*, was reprinted in a facsimile edition by Reel 3-D Enterprises in 1994, a one-page biography of Brown by Stephen Herbert was included in the introductory pages. While expanding considerably on that biographical information, Herbert's new book concentrates more on Brown's many optical inventions, as explained in the introduction:

"This is not a biography in the usual sense. There is a limit to how much we can learn about Theodore Brown the man, and this book is rather an account of his work. What is perhaps more important than trying to understand Theo and his enthusiasms and obsessions, is to take advantage of the fact that since he worked in so many related 'multi-media' fields we are able to see connections which have not previously been sufficiently examined or understood."

Unlike *Stereoscopic Phenomena*, Herbert's book includes Brown's non-stereo inventions as well, from early motion picture devices (including efforts at color and 3-D) to numerous optical toys and puzzles, magic lantern improvements, pop-up books, and books featuring pictures that move or change when viewed through red and green filters. But it's hard to turn more than a few pages of *Theodore Brown's Magic Pictures* without coming across yet another of his stereo related inventions or adaptations, from camera attachments to viewing devices packed with the book; one plastic lorgnette stereoscope, anaglyphic glasses and red/green paddle viewer included. Available in U.S. for $58.00 postpaid from George Hall, PO Box 64246, Tucson, AZ 85728.

In the final years of the 19th century through the first quarter of the 20th century, Theodore Brown imagined, invented or improved more stereoscopic devices than nearly any other individual. His beam-splitter attachments for single-lens cameras (in at least three different versions) were marketed for over a decade. His "Magic Post Cards" with anaglyphic glasses attached at one end helped keep the popular market for scenic stereographs going a little longer and anticipated the revival of the concept years later with "3-D GREETS" cards (SW Vol. 18 No. 2, page 21). He devised and/or produced an amazing variety of stereoscopes utilizing wildly differing viewing techniques. One of his core passions was the development of wide-screen, color, stereoscopic motion pictures—an ongoing effort that never quite succeeded but kept him active among the pioneers of early cinema technology.
Several pages in Theodore Brown's Magic Pictures are devoted to his quest for autostereoscopic movie projection with one single-lens projector using his concept of "motional perspective" or "oscillatory projection". The attempts failed to give most viewers any impression of actual depth, but computer imaging technology and a better understanding of the brain's visual processing in the 1980s was to confirm the validity of the basic idea when the "Visidep" system resulted in some obvious 3-D effects on ordinary video screens. (SW Vol. 10 No. 1, page 25.)

Theodore Brown's Magic Pictures documents the work of a true pioneer active in several fields of stereoscopic research, production, imaging and marketing, and whose failures were easily as interesting as his more numerous successful ventures.

The Kaleidoscopic Stereoscope is just one of many fascinating viewer designs by Theodore Brown illustrated in the book. It consists of two wood frames K and L, with mirrors A and B. It can be opened like a book until the two mirrors are at 100 degrees. With a stereoview M, about nine inches away, and facing the mirrors, a fused image of the two images C and D will be seen at G/H (where the mirrors meet) by placing the eyes at E and F.

A Theodore Brown Stereoscope Returns

When NSA member Alan Lewis read the 1994 reprint of Theodore Brown's Stereoscopic Phenomena of Light & Sight, he decided to build his own version of Brown's tiny "Pocket Stereoscope" in which a pair of small mirrors direct the vision of the right eye out to the right image of a stereoview while the left eye directly views the left image.

Unable to easily freeview normal pairs, Lewis applied reverse engineering to the illustration of the 1895 viewer in the book and came up with what he calls the "Freeviewer's Assistant"—resembling an enclosed version of the Pocket Stereoscope that Brown had called the "Blockit" stereooscope. Made of Mahogany like the Blockit, the Freeviewer's Assistant incorporates some refinements like an adjustable mirror for easier viewing of larger pairs and a mask to eliminate the extra images that can be so distracting in regular freeviewing.

The device, tried by this reviewer, works more easily than expected with no obvious distortion and is of course far more compact than any mirror viewers designed for both eyes. Besides standard views, it will fuse pairs on a computer screen, large projected images, or over/under pairs. The viewer is also available in kit form, although that version lacks the adjustable mirror feature.

The Freeviewer's Assistant is $60 postpaid in the U.S. from Alan Lewis, 6702 Olivewood Dr., Arlington, TX 76001, e-mail: dlewiss@arlington.net. The kit version (fixed mirror) is $18 postpaid in the U.S. All stereoscopic viewers are custom made in small quantities, and availability is limited. The viewer can be seen at www.arlington.net/homes/dlewis/projects/freevw.htm.

Upcoming Stereo Exhibitions

compiled by Barbara & Jack Covey

The following exhibitions are open to any stereographers interested in PSA recognized international competitions. The closing dates are listed first, followed by the name of the exhibition, a contact person for entry forms, the basic format (slides, cards, or both), and the entry fees.

- June 10, 1998 - PSA SEQUENCES, H. Lee Pratt, APSA, 1017 Bayfield Dr., Huntsville, AL 35802-1101. Slides with text, N. Am. $8, others $10.

- June 16, 1998 - VIEW-MASTER SEQUENCE, Mitchell Walker, PO Box 8834, Universal City, CA 91608 USA. View-Master Reels, N. America - $6, others $8.

- June 17, 1998 - SOUTHWEST, Maureda Mixon, 10480 Rancho Rd., La Mesa, CA 91941. Slides, N. Am. $5, others $8.

- July 11, 1998, STEREOSCOPIC SOCIETY OF AMERICA, Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906. Cards, $6 U.S. or equivalent.

- July 14, 1998 - PSA TRAVELING, Mary E. Bury, APSA, 6525 Sunrise Blvd. # 52, Citrus Heights, CA 95610-5148. Slides, N. Am. $4.50, others $6.

- July 25, 1998 - PSA, Anne Wilson, 5719 35th Ave. NE, Seattle, WA 98105-2331. Slides & Cards, N Am. $6, others $7.

- Aug. 8, 1998 - THIRD DIMENSION, Neville Jackson, APAGB, 32 Orkney Close, Hinckley, Leicestershire LE10 0TA, England or Ron Fredrickson, 12140 44th Ave., Kenosha, WI 53142. Color transparencies, color prints, or lenticular prints, $7 U.S.

Francis Frith, European Traveler

This column is devoted to the British stereo photographer Francis Frith, who was the first man to take a camera further than the Fifth and Sixth Cataracts of the Nile and later ran a successful photographic firm (the first in Britain) which was famous the world over.

Francis Frith was born in 1822 at Chesterfield, Derbyshire, into a Quaker family who had lived in and around the same place for over two centuries. He seems to have had a happy and carefree childhood as he himself wrote on the dawn of his life: “The memories of my boyhood are very largely of fields and streams and green lanes, of rabbit holes and birds’ nests and minnows”. His father was a cooper or barrel maker and an educated, well-read man. Frith’s school years were spent in the Quaker School of Ackworth, some 35 miles away from his home town and from 1834 to 1838 in the Quaker Camp Hill school in Birmingham, a period of his life Frith always remembered with a shudder: “If I have a nightmare, I dream of going back to school.” At sixteen, he was apprenticed to a cutlery firm in Sheffield where he remained for five years and eventually “broke down under the strain”.

Never a very healthy person, he slowly recovered and spent the next two years traveling around Britain. He opened a wholesale grocery business in Liverpool before starting a printing firm in 1850. It is around that period that his photographic activities were begun. He retired after six years and led for some time “a solitary and meditative form of life,” reading a lot and writing, poetry. Then, on September 1856, commissioned by the firm Negretti & Zambra*, he began his first journey to Egypt, “following my quest towards the romantic and perfected past, rather than to the bustling and immature future”. He traveled up the Nile valley from Cairo to Abu Simbel, taking with him three cameras of different sizes (two studio cameras using 8x10 and 16x20 inch glass plates, as well as a less cumbersome binocular camera). Always dressed in Arab costume when he was in the desert, he earned the nickname of “the man who draws pictures on his belly”.

He returned to England for a short period in July 1857. In November he was back in Egypt, traveling this time around Palestine and Syria and visiting such places as Jerusalem, Baalbek and Damascus. This second trip lasted until May 1858. Frith stayed for one year in England before leaving for his third and last Egyptian trip. This time, he went 1,500 miles south of the Nile Delta. During his three expeditions he met with numerous adventures and often

* Henri Negretti (1818-1879) and Joseph Zambra (1822-?) were partners from 1850 onwards. They published over 500 pictures by Francis Frith before he set up his own publishing firm.

Francis Frith, Views in Egypt and Nubia No. 389, “Two largest pyramids at Geezech, taken from the ancient causeway.” Note Frith’s tent in which he coated his plates, center foreground.
had to chase robbers or to fight for his life. But the most extraordinary deed of all was to use the wet plate process in the stifling heat of the desert and to bring back safety so many plates (some of them among the largest ever made) considering they were carried on camels' and mules' backs for months on end. His worst daily ordeal was to coat the plates with collodion in a dark tent which could be so hot that the viscous liquid would boil on hitting the glass, whose surface could also be pitted by sweat, flies or by the all-pervading sand dust.

Soon after his return to England in 1860, Frith married a 22 year old Quaker girl named Mary Ann Rosling and felt he was living his greatest adventure ever: "I reckon the real substance of my life to date from my wedding date. Things that happened before then were more or less of an antediluvian character, a preparatory and provisional character."

Having put an end to his Eastern travels, Frith began his new life by opening a photographic firm in Reigate, Surrey. Made famous by his trips, he started selling prints from the negatives he had made.

These were either issued to subscribers or bound into books. The first to be published was titled Cairo, Sinai, Jerusalem and the Pyramids of Egypt and contained sixty large pictures. Smaller prints were bound into two books titled Egypt and Palestine. As for the stereoscopic pictures, a hundred of them were published in book form in 1862 under the title Egypt, Nubia and Ethiopia. Some of the stereo pairs taken in the Holy Land were also pasted into the pages of an expensive bible. Over the next following years, Frith's prints appeared in a lot of photographic

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Francis Firth, Views in Egypt and Nubia No. 361, "View at Luxor.

Francis Firth, Views in Egypt and Nubia No. 304, "The Rock Temple of Derr, now the chief town in Nubia."
books which were sometimes published and written by himself: *The Gossiping Photographer at Hastings* and *The Gossiping Photographer on the Rhine* (1864), *Hyperion* (1865), and *The Book of the Thames* (1867) are some of the best known. When his Reigate business started making money, Frith decided to document the whole of Britain, producing prints as well as postcards. Francis Frith and Co. soon became the largest photographic publishing firm in Britain and though it employed assistants, all the prints can be said to be true to the master's style. As the years went by, Frith reverted to his youthful passion for poetry and became an ardent amateur painter as well as a historian of the Quaker faith. Owing to his poor health, he often traveled with his wife and family to the South of France to spend the winter there. Death overtook him on the French Riviera, in Cannes, in 1898. His business out-lived him for over seventy years. It was eventually placed in liquidation in 1971. Frith's remaining negatives and prints were fortunately bought by the London firm of Rothmans, which thus helped preserve the work of a great British nineteenth century photographer. Although a lot of them were destroyed by accident or deliberately, the Frith collection consists of over 60,000 Original glass plates and some 250,000 prints.

Most of the information in this column was borrowed from Jill Jay's remarkable work *Francis Frith: Victorian Cameraman* (1973).
Recent Additions

to the NSA Book List

Listed here are the latest additions to the many stereo-related books available through the NSA Book Service. For a complete catalog and ordering information, write to NSA Book Service, 4201 Nagle Road, Bryan, TX 77801 or see the NSA web site: www.nsa-3d.org

CALIFORNIA IN DEPTH, Jim Crain, 112 pp., 183 illustrations, 95% stereoviews, hardbound, 1994. The best book collection available of California stereos, presented as a pictorial and textual history of the state, covering immigrants, mining, photographers, tourists, natives, railroads, scenery and much more. Stereos reproduced in a slightly reduced size with viewer provided. In addition to being a magnificent book, it's also a tremendous bargain at $11.00.

NEXT REEL, PLEASE, Robert Shotsberger, 297 pp., 1995. An extensive listing of View-Master images and reels, covering over 6,000 images and 1,000 reels. Sections on lists of reels, lists of views within each reel, and views by subject. Indispensable reference work if you're seriously interested in this stereo format. $40.00.

THE KILBURN BROTHERS, T.K. Treadwell, 92 pp., 4to, 1997. History of the men and their company, the first of the big mass-producers and the longest-lived of all stereo publishers. Covers all their known images both stereo and mono, with listings and samples of image types. (#5 in the NSA Monograph series). $11.00.

BACK TO BASICS, Bill C. Walton, 1992, 81 pp., 74 full-sized b&w stereographs, softbound. The pictorial story of U.S. Army basic training at Ft. Benning, GA. Shows training young soldiers receive from the time they get off the bus until graduation 13 weeks later. A fascinating insight into a little-known branch of the army. High-quality lorgnette viewer included. $11.50.

THE ANTHONY CO., 256 pp., T.K. Treadwell, 1997. Compilation of all the views known produced by the Anthony Co., including 2,700 which don't appear in their catalogs. History of the men and their company, with examples of the card formats used. $20.00.

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Stereo World November/December 1997
British photo researcher Terry Bennett has published an interesting new book titled *Korea: Caught in Time* providing new information about stereo photography in Korea at the turn of the century.

While the book covers much besides stereo photography, and breaks new ground in a number of areas, it also includes 45 plates taken from Korean stereographs, plus details about who may have taken many of them. Only one of the plates, unfortunately, is a stereo pair. The others are single sides of stereo views.

This well-printed book has much to offer anyone who is interested in early photography in Korea, including more than 150 crisply rendered plates and information on about 40 early photographers who worked in Korea in a variety of formats. Some of the author's identifications may be disputed, and there were other early photographers whose names also could have been included. Still, the book is the best one I've seen on early photography in Korea, and it provides an excellent starting place for other researchers.

I have collected stereographs and other images of Korea for a number of years—Korea is my main collecting interest. Most Korean stereo views aren't especially common, but they were published by more than 10 publishers, and a key question for me has been who the photographers were who took them. The views almost never have the name of the photographer on them.

Underwood & Underwood probably published the most views of Korea—at least 50 that I've seen—and all the ones I own carry a copyright of 1904, the same year the Russo-Japanese War rolled across Korea. U&U also published many views of the Russo-Japanese War, many of which were taken by James Ricalton. That I know because he is mentioned on the back of some views, usually because a shell burst close by while he was working. That made a good story to put on the back of the mounts.

None of those wartime views, however, were from locations in Korea. They were concentrated around Port Arthur, in China. However, Ricalton worked on the side occupied by the Japanese, who had marched up across Korea, and I have long wondered whether Ricalton also photographed the non-war U&U stereoviews of Korea. I have never been able to find his name on any, however, or anything except his activity at Port Arthur to link him to them.

If Terry Bennett's new book is correct, I probably never will. Bennett asserts that the primary photographer for Underwood and Underwood in Korea—perhaps the only one—was the famous British photographer Herbert Ponting. Bennett includes in the book 28 plates from U&U views, and attributes all of them to Ponting. Some readers may wish for more information on how he made this identification, as he doesn't explain it anywhere, even in a footnote. But he says Ponting toured Korea in 1902-03 for Underwood—and also for C.H. Graves of Universal Photo Art Co.

Bennett includes eight views published by Graves, which he also attributes to Ponting. My own research supports that. I have found several photos taken from...
Ponting stereo views that were published in 1904 with credit to both Ponting and Graves. I suspect that Ponting took all of a group of Korean views published by Graves with a 1903 copyright. There seem to be at least 24.

Ponting is well known for his work in the Orient. He lived in Japan for a number of years, and wrote books about it. But his most famous photography came in 1910, when he was photographer for Robert Scott’s ill-fated Antarctic expedition. His photos of Antarctica are well known, and stories about the expedition recount how Ponting helped the expedition’s members pass long days in base-camp by conducting lantern-slide shows with his lantern slides from Japan.

Bennett also sheds light on who may have taken some of the original Keystone stereographs of Korea. He says that an American photographer, Julian Cochrane, photographed in Korea on Keystone’s behalf about 1900-02. In his book he includes seven Keystone views, three of which he says

Keystone No. 14082, “A Korean Nabob with His Servant and Diminutive Pony, Seoul, Korea.” Bearing a 1901 copyright, this view may have been taken by American photographer Julian Cochrane, according to author Terry Bennett.

(All views from collection of Norman Thorpe.)

Underwood & Underwood copyrighted in 1904, “A game of ‘Go-ban’ or oriental chess - Yun-Woong-Niel, Korean Minister of War (left) in his home, Seoul. Bennett says this view was taken by British photographer Herbert Ponting.
may have been taken by Cochrane. The other four, he says, were probably taken around 1910, by an unknown photographer.

Actually, they were probably taken earlier. I have early printings of two of the views that Bennett dates at 1910. Both say copyright 1901, the same as the views he says may have been taken by Underwood & Underwood, copyrighted in 1904, “Charming town of Mapo on the Han River - looking west from residence of Customs Commissioner of Korea.” This community is now a neighborhood in modern Seoul. The view, according to Bennett, was taken by Herbert Ponting.

Who was Cochrane? That’s something I’d like to find out. Bennett gives no information about him, and doesn’t give a source for the claim that Cochrane worked in Korea for Keystone. The Oliver Wendell Holmes Stereoscopic Research Library says it knows nothing about Cochrane, either. I’d be eager to hear from anyone who does.

Regardless, Bennett has advanced the little that is known about stereo photography in Korea.
Korea. Early photography in Korea—photography of all types—has been little researched. Much of what’s in Bennett’s book has never been available before in one place, and a fair amount has never been available anywhere. Some historically important photos in the book may never have been published before, even in Korea. And when the photographs have been published, rarely have the photographers who took them been identified.

Photography started later in Korea than in most Asian countries. Until late in the 19th century, Korea pursued a reclusive foreign policy, avoiding contact with all foreign countries except China. Because of this isolationism, it was often called “The Hermit Kingdom.” Korea finally signed a treaty of commerce with Japan in 1876, and with the U.S. in 1882, which made it possible for foreigners, including photographers, to enter the country. The earliest photographers tended to be diplomats and other visitors who pursued photography as amateurs. Stereo photographers arrived later. Nonetheless, stereo photography is one of the most important genres of early photography of Korea because stereographs are the type of early Korean images that are most available.

Today, Korea is the world’s 11th largest economy—at least it was until its recent devaluation—but few books have been available in English that document what Korea looked like as it emerged from centuries of Yi dynasty isolation barely 100 years ago—when it had only cottage industries and agriculture. Bennett has made an important contribution to the understanding of this period.

Norman Thorpe, of Spokane, Wash., has a Master’s Degree in Korean Studies from the University of Washington, and spent more than a decade living in Korea. The views illustrating this review are from his collection and provide complete versions of some of the half-stereos used in Korea: Caught in Time.

Bennett has made an important contribution to the understanding of this period.

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New Publisher

(Continued from page 13)

The next View* packet, scheduled for release at NSA '98 in Richmond, will be 3 reels of Frank Lloyd Wright's Fallingwater. Other projects under consideration include individual architects, individual buildings, collections of buildings, etc. With a personal archive of architectural stereographs that go back 30 years, Michael Kaplan says that View* will be a "...common thread, for the moment, is architecture."

View* has taken View-Master publishing into the CD age by designing their packets to fit a small version of a CD or CD-ROM clear plastic "jewel case" with an acid-free cover/folder incorporating three slots for the reels and fold-out space for text or illustrations. The cases (no doubt a sheer coincidence) happen to hold a 3.5 inch computer floppy disk perfectly, but are just a tiny bit too small for standard View-Master single reel envelopes. Even these will fit if a 2mm strip is trimmed off the top—OK for the blank white envelopes, but a misdemeanor in several states if done to original VM blue envelopes!

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Note:
Due to limitations of time and space, the Calendar will now concentrate on events of clear stereoscopic content or association. This will enable us to give more attention to photographs shows oriented toward images and to exhibits, meetings or other events specifically including stereoscopy in whole or in part. The added space will also allow events to be announced longer in advance and, when possible, in more than one issue.

May 9 (CA)
The 2nd annual Photographic Collectibles Trade Fair will be held at the Burbank Airport Hilton, 2500 Hollywood Way, Burbank, CA from 8 a.m. to 3 p.m., admission $5.00. This is an image show featuring daguerreotypes, stereoviews, paper prints of all types, and photographically illustrated books. Contact Rainbow Creations, Box 8935, Universal City, CA 91618, (818) 762-3540, e-mail: antiques@earthlink.net

Fall 2000 (France)
What may end up being one of the most elaborate exhibits of stereoscopic images ever presented will open sometime in the fall of 2000 at the Musée Carnavalet (The Museum of Parisian History) in Paris, France. "Paris in 3-D: From Stereoscopy to Virtual Reality 1850-2000" will cover the diversity of 3-D photographic production and research through the presentation of works related to Paris and Parisian life. Anyone with vintage or modern stereos of Paris is being invited to share the best of these at the exhibit. (Good, one-of-a-kind amateur views may be especially welcome.) An upcoming article will provide names, addresses and submission details, but it's something to start thinking about.

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Aug. 6-10 (VA)
NSA Convention, Marriott Hotel, Richmond, VA. See insert with this issue, or contact Judy Proffitt, 4118 Roundtree Rd., Richmond, VA 23294, e-mail: momanom@webtv.net or click "Convention info" on the NSA web site: www.nsa-3d.org

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