The Boer War: History Tracked in Stereo

VENTURE 3-D Covers

Johnson-Shaw Stereoscopic Museum
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Our first slide this issue comes from Leonard Hollmann, who found it with about 50 others and a Realist viewer in a case which came from a Topeka, Kansas estate. He explains that the Kodachrome slide shows “James Arness of Gunsmoke fame arriving at the speaker's stand (barely visible at the extreme left in the right-hand frame) for (probably) the dedication of the block-long historic 1870s recreation of Front Street in Dodge City, Kansas, in 1958. The slide is not labeled, but others in the group reveal that the Front Street recreation is immediately in back of the speaker's stand. Alas, the other photos in the group are very poorly composed.”

“Arness is riding in a 1958 Chevy, behind which is a turquoise 1958 Ford, followed by a red and white 1957 Ford. My book on Dodge City history indicates that Arness was present at the dedication, and was a ‘frequent’ visitor thereafter. The embankment seen in the background is gone now, as the historic area and related parking facilities have been expanded, and the annual summertime Dodge Days are a major attraction.”

Thanks for the fun slide, Leonard! Heads that violate the stereo window can be overlooked on little slices of history like this (although I did crop the bottom of the slide a bit to reduce the impact of the heads!)

Our second view was sent by Dennis Green, but was not taken in the '50s. Instead, he wrote in response to last issue's slide of the U.S. Royal Tires ferris wheel (Vol. 29, #4), and included the current-day view reproduced here. He explains that “the U.S. Royal Tires ferris wheel exhibit was made into an advertising sign after the fair and has been standing beside I-94 just west of Detroit for as long as I can remember. They are sprucing up the old exhibit for its 40th birthday. Attached is a stereo pair taken yesterday of the way it looks now.”

Thanks Dennis! While I like it better as a ferris wheel, I'll bet it still has a big impact when you pass it on the freeway! It's nice to know that it still exists.

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we’ll understand if it’s not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Keystone No. 1181, "The Shattered Tower of the Town Hall at Ladysmith, South Africa." This is one of the 18 views illustrating part 1 of Richard Ryder's two-part historical feature "Kimberley, Ladysmith, & Mafeking: A Tale of Three Sieges.”

Back Cover:
"The Johnson-Shaw Stereoscopic Museum, Meadville, Pennsylvania in Winter" by Huntington Christie is one of the stereos illustrating our article on the now one-year-old Johnson-Shaw Stereoscopic Museum by Jodi Paich Kohlstrom.
New NSA Dues Will Keep the World Coming to Your Door for 9¢ a Day

After several years of resisting any increase in dues, the National Stereoscopic Association Board of Directors realized, at their July meeting in Charleston, that a change had to be made soon. Small increases in postage and production costs have accumulated over the years, combined with the move to color sections in most issues, to make the total cost of publishing Stereo World actually exceed the annual income from member dues and donations.

Fortunately, proceeds from recent NSA conventions (an average of $10,000 for the past three) had made up the difference and kept our modest reserve in the bank from shrinking much below the figure needed to publish a couple of issues. But with news that proceeds from the Charleston convention would fall far below other recent conventions due to an attendance drop of 100 to 150 people, it became clear that dues would have to increase.

Noting an obligation to the membership to continue publishing Stereo World at the highest possible level of quality, the Board decided to make the magazine self-sustaining rather than subject to the changing fortunes of convention proceeds. Stereo World will be placed on a more “business-like” basis, budgeting its expenditures for production, postage, and equipment based strictly on income from member dues, advertising, and donations. To make this possible, dues for a six issue membership via 3rd class mail will be $32.00 effective October 1, 2003.

Dues for 1st class mailing will be $44.00 effective the same date. The new rates will be reflected in your next renewal notice, which will be sent shortly after you receive an issue with “02” issues remaining indicated on the address label.

We know that some members will find the increased rates barely noticeable while others, especially in the present economy, will feel some acute sticker shock. The $6.00 increase in both domestic mail categories was agreed to in the hope of avoiding any additional increases for some time while covering all anticipated publishing expenses. The NSA receives no government or corporate grants of any kind, leaving it totally dependent on members who care “deeply” about stereoscopic imaging in any and all of its forms—past, present and future. In order to provide the sort of forum that such interest and dedication deserves, we simply have to keep the organization on a sound financial footing.

If it helps, please think of the new basic membership rate this way:

For one year (six issues) it’s under 9¢ a day. Or 62¢ a week. Or $2.67 a month. Or think of it this way: There’s just no other magazine like this ANYWHERE devoted to all aspects and all epochs of stereo imaging.

International Members

For members outside the U.S. a new single rate of $44.00 will bring them Stereo World almost as quickly as the former air mail rate and weeks faster than the old surface rate. Through an arrangement with Deutsche Post Global Mail, all magazines going to members outside the U.S. will be shipped by air to the countries in which they live and mailed directly to those members from within their own country. This will avoid what could otherwise have meant increasing dues to $62.00 for regular air mail memberships, and will simplify the whole dues structure.

Help Revive The Unknowns!

Due to gaps between installments, contributions to “The Unknowns” fell off and the column hasn’t appeared for many issues. We hope to revive the popular concept by including at least one Unknown vintage stereoview in every issue, along with a description of details like the color and back of the mount and things visible through a magnifier that may help in the identification of the subject. Successful identifications of previously published views will also appear.

If you have unidentified or only partially identified views in your collection, you are invited to send in the most unusual or interesting of them. Views related to transportation, industrial subjects, education, unique commercial enterprises, public events or disasters are the sort of thing we have in mind here. Views of generic 19th century houses, barns or farm fields are of far less interest and are less likely to be identified anyway.

A high resolution digital print of a view is perfectly acceptable. A less high quality copy print accompanied by a high res (350 dpi) digital file on a CD would be equally good, as of course would be a

(Continued on next page)
Coming Soon to a Stereo World Near You...

This most perfectly French of stereo viewers, made from a wine cask, was displayed at the 2003 ISU Congress in Besancon, France, and will be seen in 3-D as part of our report on the Congress. Sharing that issue will be our report on July's 29th annual NSA Convention in Charleston, SC.

The Kodak Stereo 35 by Ray Moxom presents a very close-up and detailed look at this popular and easy to use 1950s camera.

The (non-animat-ed!) Large Format film Bugs! will be reviewed by Lawrence Kaufman, along with a report by Ray Zone on September's Hollywood 3-D Film Festival (SW Vol. 29 No. 3, page 35).

Sent in your Directory form yet?

If you haven't returned that yellow insert from the previous issue, please dig it up and do so ASAP. In order to make the NSA 2004 Membership Directory as up to date as possible, we need everyone to respond with all the current information they want to share. The more responses we get, the more useful the Directory will be for all. If you do not wish to be listed in the Directory, check the box that will be found at the bottom of the next renewal card you receive.

Cruise to Alaska?

For those attending next year's NSA convention in Portland, Oregon, there is a possibility of organizing a chartered cruise to Alaska during the 7 to 10 days following the convention. The cruise would leave from Seattle, so those participating would need to drive, fly, or take the train there from Portland. Price will depend on how many people sign up. This potential cruise is being organized by NSA President Mary Ann Sell, who needs to hear from those interested—or with more questions—ASAP at: vmmasell@cinti.net.

Editor's View

(Continued from previous page)

sharp photographic copy print. Originals can be mailed with little risk as long as they are placed between two very heavy pieces of cardboard in a strong envelope, or are cushioned inside a small box (we've yet to lose one). Always include return postage.

Send views, questions, or ideas to: Neal Bullington, 5880 London Dr., Traverse City MI 49684.

Correction:

In our "Coming Soon" piece about the upcoming article on documenting Ellis Island Buildings in 3-D (Vol. 29 No. 4 page 3), Cynthia Garrett was misidentified as the Deputy Superintendent. She is in fact now the Acting Superintendent.

Upcoming Stereo Conventions

2004

• PSA International Conference of Photography: September 6-11, 2004, Thunderbird Hotel and Conference Center, Bloomington, Minnesota www.psa-photo.org

2005

• ISU: September 7-11, 2005 Eastbourne, UK http://stereoscopy.com/isu/

2006

• NSA: July 2006, Miami, Florida.

2007

• NSA/ISU: July 10-15, 2007 (Possible additional days on the 16th and 17th for field trips). Boise, Idaho; contact David W. Kesner, drdave@dddphotography.com
A Trio of 3-D Film Gems

reviews by Don Marren

Kleiser-Walczak has pushed stereotechnology to new heights—again! A few years ago, the computer-generating imaging wizards successfully mastered the almost impossible task of getting 3-D to retain its dimensional realism from a moving point of view in The Amazing Adventures of Spider-Man at Universal Studios Islands of Adventure in Orlando. Now the company has created two innovative 3-D 70mm experiences, Santa Lights Up New York, the film that introduces The Radio City Christmas Spectacular in New York, and Corkscrew Hill, a thrilling motion-based ride pioneering digital projection at Busch Gardens in Williamsburg. The challenge? To create one seamless, continuous camera shot from the audience’s point of view for each animated film—with no cheats or cuts. One film reflects a point of view of the audience riding behind Santa Claus’s sleigh as it flies over New York, while the other reflects a point of view of the audience experiencing the film as though it is riding on the back of Santa’s sleigh along with gifts he is delivering. While descending from the sky, the sleigh hits a bump causing a few of the wrapped parcels to fly towards the audience and hover in front of the screen. Naturally, most of the children and adults in the 6,000-seat auditorium try to reach out and touch them. It’s a delightful 3-D moment, one of many in this short film. Now the ride really takes off as the sleigh dips beneath the arch of Washington Square, soars over Madison Square Gardens to the Empire State Building, past the New York Library through Times Square, up into Central Park and down Fifth Avenue to Radio City Music Hall where the computer generated Santa Claus enters the theater on film and a live Santa Clause suddenly appears on stage. There’s a lyrical quality to the animated ride through the city and the overall effect is one of pure magic.

“We wanted to give the audience a thrill ride through the greatest city on earth, and computer animation was the only way to achieve it,” says Jeff Kleiser, who created the film with his co-director Diana Walczak and their team of 30 digital artists at Kleiser-Walczak. “It was a real challenge building thousands of structures—7,234 to be exact—to represent New York City, including landmark buildings that needed to be accurate and generic buildings to be used in the distance where detail and accuracy were less demanding.”

When production started on the film, the Toys R Us store that’s in Times Square today hadn’t even been built. Contractors and architects of the building provided KW with plans and references so the animators could build the new store from scratch.

To create the film’s sets and characters, Diana Walczak used SensAble’s FreeForm modeling system, a computer platform that enabled her to use her sense of touch to sculpt models using virtual clay instead of making clay models and then digitizing them. Each reindeer in the film is a copy of the same character. They were set up in an adjustable run cycle so that their motion could be automated and edited when necessary. The most challenging part of working with reindeer was choreographing their movement through the city. The animation team devised a system for Santa’s sleigh with its intricate harness and the reindeer to move along an invisible roller-coaster-like track or ribbon, much as a train moves on a track. The camera system was attached to this track with a bungee cord rig so that the camera could follow the sleigh as though...
it was a water skier behind a boat. KW used this system to keep the camera's point of view separate from Santa's.

**Urgent Changes Made after Sept. 11th**

The version of *Santa Lights Up* New York shown at Radio City Music Hall in 2002 was dramatically different from the film that premiered in 2001. In fact, there are three versions of the film, including one that was significantly altered after Sept. 11, 2001. This is the version that the public never saw at all. Let me explain. When the project began in February 2000, the film was to open with aerial views of the southern tip of Manhattan, Brooklyn, parts of New Jersey, Ellis Island, Governors' Island and Liberty Island. The original plan even included scenes where Santa interacts with an animated Statue of Liberty and then takes a roller-coaster-like ride up the side of the Twin Towers, passing at the World Trade Center's observation desk, before dipping beneath the Washington Square arch.

The original film was scheduled to be ready for the Christmas show's dress rehearsal in mid-October of 2001. When the fully rendered film was test-screened on Sept. 10th, no one imagined that in a day it would be necessary to cut the film's opening only weeks before the official premiere. "After Sept. 11th, everyone agreed that we would have to redesign the opening of the film to remove the World Trade Towers," explains Executive Producer Patrick Mooney. "The Statue of Liberty also had to be excluded because you can't be at The Statue of Liberty and not see the World Trade Center. All of this was sad for so many reasons. The statue and the establishing view of Manhattan are beautiful and they gave the film a nice feeling. It's a very familiar way to approach the city."

Producer Molly Windover remembers, "The World Trade Center required a great deal of work. The buildings seemed like they would be simple because of the storybook quality of our design. The surfaces are flat with painted windows. There isn't a lot of real detail but, in going up the side of the World Trade Towers, we saw that we would have to build the interiors of all those rooms. We built interior ceiling planes with light fixtures on the ceilings. A good portion of our team spent three months building the World Trade Center, focusing on it, looking at photographs of it, studying how it looks at different times of day and lighting it to make sure the window lights were the right color before rendering them. Everyone liked getting all of it just right."

The Radio City Christmas Spectacular debuted in 1933, one year after the Music Hall opened its doors for the first time. The stage show was originally presented as a special holiday "gift" between movie screenings. Today's 90-minute format was introduced in 1979 to overwhelming public response. More than 1.1 million people from all over the world attended the 2002/03 edition, making it the number one live show in America. More people saw this show in its nine week run than the number one Broadway show is seen by in one year. Most of the people attending the performances probably saw 3-D for the very first time. What a marvelous introduction to stereo.

(Note: I believe *Santa Lights Up New York* is the first 3-D film, short as it is, to have a commercial run at Radio City Music Hall. MGM's *Kiss Me Kate* was, unfortunately, shown in 2-D in the fall of 1953.)
Irish Magic in Digital 3-D

Thanks to Kleiser-Walczak, theme park rides are becoming more realistic and more thrilling than ever before. Building on their earlier achievements, the computer-generating imaging house now introduces a number of daring technical innovations in Corkscrew Hill, the new 3-D 70mm motion-based ride at Busch Gardens in Williamsburg, Virginia.

It's the first ride in history to use a digital projection system. The results? Sharper imagery, higher pixel resolution and images that are perfectly stable, unlike traditional film projection. KW didn't stop there. To get more resolution, they worked with engineers at Electrosonic Systems to develop a four-projection system running in unison that incorporates tricky, over-lapping "edge-blending" technology.

And, it gets even better! The pre-show is partially in 3-D—believed to be a first. The four-and-a-half minute film is one continuous shot with no cutting over the 11 different settings. To complicate the production even more, the story is told from the audience's point of view.

KW is always taking 3-D in different directions with every new project they undertake. The many innovative achievements in The Amazing Adventures of Spider-Man at Universal Studios Islands of Adventure in Orlando included the use of rear-screen projection that maintained polarization to free up front space for animated props, and the development of "squinching," an elaborate mathematical and optical pattern that digitally compensates for the changing distortions when you look at a stereo image as you pass across a screen in a moving vehicle. (For more technical details, see Stereo World, Vol. 27 No. 1.)

Following the huge success and critical acclaim of the Universal Studios 3-D ride, KW was given a free hand in creating Corkscrew Hill at Busch Gardens Ireland, the theme park's sixth and newest country. "Once the concept was approved, we were able to create a quality product with masses of detail by making decisions on the spot," says Jeff Kleiser who wrote and directed the project along with Diana Walczak. "We didn't have to wait for committee approval at every step of production. We had a special relationship with Busch Gardens, and that understanding provided us with an efficient working environment."

Whoops! The Audience is "Miniaturized"

Corkscrew Hill is a larger-than-life adventure that "shrinks" the audience to the size of "wee fairies" and places them inside a magical old wooden box where they are carried on an adventure through 18th century Ireland. According to Diana Walczak, "Some of the characters and the Corkscrew Hill setting were derived from a book called Irish Wonders by D.R. McAnnally, Jr., which was originally published in 1888." One of the stories, "Taming the Pooka" inspired Kleiser and Walczak to write a story based on Celtic legends that aren't commonly known in the United States.

The two-and-a-half minute pre-show is a treat in itself. Guests of Ireland enter an old abandoned castle, follow a queue line through its deep interior and enter a room with a spectacular view. As the audience gazes outside, an old Irishman named McTavish walks up to the window (the movie screen) and talks to the guests. He appears to be normal size until he throws a swirl of fairy dust at the audience and magically scales everyone in the room down so that they can fit into a magical wooden box. It's a startling and realistic illusion, thanks to the synchronized timing of the ride's motion base and the abrupt transition from 2-D to 3-D. Now the ride kicks into high gear.

Within seconds, the "miniaturized" audience comes face to face with "giants" Patty and Fenton, two young boys who appear to be six to eight times their normal size. The boys have found the box on a moonlit beach. From here on, the audience experiences life as miniatures in a world ruled by roaming giants and their only view of this strange life is from an open box.

Patty and Duncan run to a local pub, box in hand, and the audience feels every jarring step of this short trip. Duncan, the bartender, instructs the boys to take the fairies to Pooka, a magical black steed residing in the forest. The horse decides to sell the fairies to a witch called Moll on Corkscrew Hill. On the way to the hill, a troll threatens the audience. It's a chill ing 3-D experience. The high point of the ride comes when the witch's eagle-like griffin snatches the box with its talons and soars into the clouds. The huge beast then drops the box containing the audience, and everyone experiences a stomach-wrenching 4,000-foot free fall. No one is prepared for this. The rapid descent is similar to the one in The Amazing Adventures of Spider-Man—only this one is twice as long. Wind machines make the rapid descent all the more realistic. Of course, the box lands in the ocean so there is a big splash effect. This sequence in the ride is an amazing technical accomplishment and it's executed with split second precision. According to Kleiser, "The motion base is very powerful, but we tried to keep the action reasonably subtle so that nobody in the audience would ever get sick."

The whimsical story influenced everything from the architectural layout of the theater at Busch Gardens to the pre-show and every element of the main event including its design, animation, voice casting, music, sound design, in-house effects, 3-D projection and motion base programming. The seamless integration of these elements allows the audience to suspend their disbelief and lose themselves in a mythical 18th century Celtic journey—if only for a short time.

The storybook look of Corkscrew Hill didn't just happen. KW undertook a thorough research program to develop a collection of reference images that would provide digital artists with critical information about the geography, people and mythical creatures of Ireland, and diverse items including costumes and scenic elements such as landscapes and buildings and even bottles and chairs.
After the Corkscrew Hill audience is "shrunk" and placed into a small magical box, the first thing they see when the box is opened are two giant boys called Patty and Fenton who found the box on a beach and light a match to see what is inside. So begins the audience's first-person adventure through an enchanted 18th-century Ireland. Everything the audience sees is from the point of view of being inside the box as it is handed from one character to the other. A stereoscopic 3-D ride for Busch Gardens Williamsburg, written and directed by Jeff Kleiser and Diana Walczak.

A First-person Film Adventure

According to producer Molly Windover, many of the most complex challenges in Corkscrew Hill involved camera movement. "Normally, we animate the camera as an independent element within a scene. However, in Corkscrew Hill, the camera, the audience point-of-view and the box are all tied together. The audience is essentially inside the camera and camera is driven by character animation. So the camera point-of-view is also the audience point-of-view from the box." KW experimented with animating characters and then translating certain aspects of their motion back to the camera, which is always being carried by a character. The camera or box had to be animated to mimic the motion of these characters.

Corkscrew Hill is designed as one continuous camera shot with no cuts because the audience is sitting in an open box that is being carried by an assortment of characters for the entire film. Windover claims that KW had to restructure a whole new vocabulary to deal with this continuous motion because they couldn't speak about scenes or shots. "You can't divide up the animation work very cleanly. Everything overlaps. We had to break the camera animation down into character cameras. The animator working on Paddy also operated the Paddy-cam. Then, if the camera is handed off to Duncan, it becomes the Duncan-cam."

In order to visualize almost anything to do with the box in the film, Walczak constructed a cardboard and tape box that was used as a visualization tool. This was to be the box where the audience is strapped in for the entire film viewing the Irish world around them. Anytime a scene had to be acted out, Walczak would stick her head inside the box in order to see what the audience sees.

Revolutionary 3-D Technology

Corkscrew Hill is the first ride in history to showcase digital projection. This system is not new, but it is rarely used. The film industry is trying to adjust to this new technology because the cost of prints for a film's wide release is skyrocketing. Then there's the question of who will pay for the new equipment—the studios or the theater chains? Last year, Star Wars II: Attack of the Clones and a few other films were digitally projected in a few theaters around the world.

Digital projection has many advantages over traditional systems especially for 3-D projects. Co-technical supervisor Frank E. Vitz points out that "Film projection suffers from a number of projection quality issues, not the least of which is that in stereo you've got two projectors side by side and their images have to line up perfectly." He adds that since film is a mechanical system, the film tends to jitter or weave around a bit inside the gate. The big problem with two projectors is that they never move exactly the same. Vitz says, "Not only does it look like the film is moving a little bit but it causes missed registration between
the left and right eyes softening the image and reducing the apparent resolution." He goes on to explain that another negative feature of traditional projection is the frame-by-frame mechanical pull down action, which causes the film to go dark between frames resulting in a flickering effect. Vitz says that with digital projection there is no weave and there is no dark time between frames. "The picture simply changes digitally—within a few hundreds of a second—to the next image with no dark time in between. The same resolution, number of pixels, as on film, on a digital projection system will appear to be of a higher quality." He points out that when you use film, there is generation loss when film is printed out through a film recorder onto a negative, another loss when made into an inter-positive, and again when distribution prints are made. "The quality keeps going down. With Corkscrew Hill, the images originate digitally, remain in the digital realm, and go out first generation. Everybody who goes to see the show will see pristine quality—better than it has ever been done before and it won’t get scratches over time. We are not using a print that will degrade with each screening."

Four Projectors Run in Unison

KW is using a projection technology called Digital Light Processing (DLP) that is based on a chip set developed by Texas Instruments. Their current state of the art for a single DLP chip is 1024 pixels wide by 1280 pixels high resolution, which according to Vitz, "is pretty good, but it's not enough for the full panoramic experience that KW envisioned.”

To get more resolution, KW worked with engineers at Electrosonic Systems to develop a sophisticated system incorporating four projectors running in unison. For each eye, a digital computer system runs two digital content streams fed into two projectors, each responsible for one half of the screen. The result is an image that's twice the standard number of pixels in a standard DLP projector. (The total light output from all projectors is 48,000 lumens.)

The projectors, which are mounted on their sides to project a portrait format image, are arranged so that each one throws imagery onto one half of the screen and the halves overlap by about six percent. This edge-blending technology allows the picture to be divided into four overlapping quadrants, and each projector's image will digitally fade out in the last six percent of its edges causing the blending to be imperceptible. "It's tricky to get this just right," explains Vitz. "If you don't get it right, if the colors of the lamps are slightly different from one projector to another, or if the brightness isn't consistent between projects, you will see a seam-like edge between the quadrants." Electronic Systems championed this part of the project and produced tests of edge-blending that work. Over time, images will not move around and the edge-blending will not degrade, two technical problems that have plagued other systems. Since it's only possible to get edge-blending to work on a flat screen, Corkscrew Hill is projected on very large screen (44' wide x 30' high) tipped towards the audience. As space is very limited in the compact 60-seat auditorium, the projection distance to the screen is a mere 24 feet.

Hardware and Software

Corkscrew Hill was produced on SGI, Hewlett Packard, Dell and Apple Macintosh work stations. AliasWavefront’s Maya was used for 3-D modeling and animation. SensAble Technologies’ FreeForm Modeling System was used by Diana Walczak to sculpt each character's head. Paraform was used to join the pieces of each character model together. AliasWavefront’s Composer was used for compositing. 3D Studio Paint and Adobe Photoshop were used for a variety of tasks including texturing.

Gone...But Not Forgotten

Many people didn't know what to make of Monsters of Grace, A Digital Opera in Three Dimensions. The controversial live concert and 70mm 3-D film presentation divided critics and audiences when it toured back in 1998 and 1999. Some critics hailed the opera as being either “boring” or “brilliant,” “monstrous” or “mesmerizing.”

NOW, a hip, alternate newspaper in Toronto, where the opera ended its North American tour, had a surprisingly refreshing take. In the paper's "Top Ten Pop Concerts of the Year" list, three critics placed
Monsters of Grace is celebrated or criticized for its slow pace and puzzling images. One unhappy critic felt he was watching paint dry. Other critics called the images "haunting," "chilling" and "mesmerizing." Some sequences featured barren landscapes with single, small images that slowly moved in the distance from one side of the screen to the other side, then disappeared. A digital opera in three dimensions by Philip Glass and Robert Wilson. Stereoscopic film directed by Diana Walczak and Jeff Kleiser. ©1998 International Production Associates. Images courtesy Kleiser-Walczak.

the opera in the number two position—after a DMX concert! They believed that “those who approached it (the concert) with an open mind witnessed something completely new and more than a little chilling.” A few pages away, the paper’s classical concert critics sharply disagreed with the pop music critics and cited Monsters of God as a disappointment while they hissed “A 3-D opera? Right. More like a concert with glorified screen-savers.” In a lengthy review, the Los Angeles Times raved about the opera, calling it “a 3-D computer-animated marriage of the virtual and the surreal.”

Monsters of Grace is an opera and a 3-D movie rolled into one. It showcases the music of Philip Glass, one of the most recognizable serious composers of today, the visual concept of Robert Wilson, one of the world’s most celebrated and sought-after stage directors, and the visual realization and computer animation of Kleiser-Walczak (KW), one of the most respected computer generating imaging (CGI) houses in the world.

Monsters of Grace did not start out as a live concert with a 3-D film. It was originally conceived as a more theatrical presentation with mixed projectors and moving constructions. It soon became evident that Wilson’s vision would be too expensive, requiring four truckloads of scenery and taking many stagehands up to four days to set everything up. Wilson’s past productions of Time Rocker, Four Saints in Three Acts and many others were so elaborate they taxed most modern theaters’ sophisticated stage machinery. Some of the expensive stage effects required for the initial vision of Monsters of Grace included a 10-yard foot walking across the stage and a life-size helicopter flying around the stage. That’s when KW became involved with the project. Co-producer Jedediah Wheeler asked KW if they could make a 3-D film of the foot. It was Diana Walczak, the film’s co-director, who suggested to Wheeler that perhaps he should think of something completely new, burst out of the confines of the theater and make the entire visual experience a stereo project. “Monsters of Grace is not a film in the tradition sense,” says Walczak. “It has the dynamics of film but it has the three dimensionality of a stage show, plus the three dimensionality is expanded so that you can almost reach out and grab it.”

When co-director Jeff Kleiser first got a tape of the music, his initial reaction was natural enough—“How am I ever going to fill all that time (about 73 minutes) with 70mm stereoscopic film in six months? My first response was one of sheer terror,” he says now with some amusement.

At the beginning of production, KW had some problems translating Wilson’s vision to the screen. “When we first began showing tests to Bob (Wilson), we realized that we had quite a gap between our understanding of what his insights into color and motion were, and he really didn’t have any idea of what computer graphic technology we were using,” explains Walczak. “We were speaking different languages.” KW set up a mini studio in Berlin where Wilson was working at that time. It was here where Kleiser and Walczak met stage and lighting directors who had worked with Wilson for many years. “They really helped us get into Bob’s head,” says Walczak. “Once we understood how Bob interacts with his technicians we were then able to replicate his ideas on computer graphics.”

Kleiser and Walczak worked with 20 CGI animators to capture Wilson’s vision on film. And what a stunning vision—a covered wagon trundles across the sky above a Chinese pagoda, a family stands atop their two-story home as it floats down river past a jungle, a cityscape, and an iceberg before settling in the ocean, the skin on a palm of a severed hand is pierced by a needle, a snake slithers over the audience’s head, a helicopter roams over a Himalayan landscape, a polar bear lounges, a boot drops out of nowhere and it takes four leisurely minutes to fall, and the simplest image of all—a table set with chopsticks. “You won’t see many in-your-face 3-D tricks in the film,” says Kleiser. “That was specifically what Bob (Wilson) and Phil (Glass) were not interested in. They wanted it to be more meditative and more in the distance and not have things come up in your face all the time.”
“Daring” is the word used to describe this nine-minute scene from Monsters of Grace in which a boy rides his bicycle from 100 yards away towards the camera. Innovative blocking and simple, but effective, camera movement keeps the audience spellbound waiting for something to happen (nothing does). A digital opera in three dimensions by Philip Glass and Robert Wilson. Stereoscopic film directed by Diana Walczak and Jeff Kleiser. ©1998 International Production Associates. Images courtesy Kleiser-Walczak.

When Wilson was asked by the Los Angeles Times to explain his images, he renounced meaning and said, “I don’t think that way. I don’t try to interpret these images or impose anything on them. If I touch this wood, and then I touch this metal, one is warmer and one is colder, and that’s something I experience. And this experience is a way of thinking. The mind is a muscle. Thinking has to do with the whole body.”

The haunting music by Philip Glass is meticulously orchestrated to complement Wilson’s dreamlike images. The libretto is drawn from the writing of a 13th-century Turkish poet and mystic, Jalaluddin Rumi, believed by some to be the original whirling dervish. Glass is a prolific composer who has worked within and outside of the classical realm with Ashley MacIsaac, Twyla Tharp, Alan Ginsberg and many others. Wilson and Glass have collaborated on many projects before, including the 1976 four-and-one-half-hour epic Einstein On The Beach. (The primary focus of our coverage of Monsters of Grace is on the film whereas most newspaper critics concentrated on the music.) Glass received Golden Globe and Academy Award nominations for Best Original Score for Kundun, a film by Martin Scorcese. He was nominated again this year for his score for The Hours, directed by Stephen Daldry and starring Nicole Kidman and Meryl Streep. Recently, Glass composed a new score for the 1931 horror classic Dracula. For this presentation, he played keyboards with the Kronos Quartet, and the music was performed live when the film was projected in concert halls all over the world. At every performance of Monsters of Grace, the music is performed live using seven musicians, including Glass on keyboards, and four singers. The piece is divided into 13 ethereal episodes which Glass calls “dream plays.” They may or may not be linked as they tell no real story.

Monsters of Grace is 73 minutes long, and it is believed to be the longest CGI film ever made at the time (1998). Even the film’s creators admit the pacing is a tad slow, but that’s the way Wilson envisioned it. One scene in which a boy rides a bicycle from 100 yards away towards the camera takes nine minutes. The scene would surely test the patience of any audience if KW hadn’t choreographed the camera’s panning motion in such a way that the slow moving action became a mesmerizing experience. “I think the most significant lesson we learned from Robert Wilson was restraint,” says KW art director Keith Watson. “We’re used to so many activities happening in two or three seconds whereas Robert Wilson would stretch that time into two or three minutes.”

“Monsters of Grace was an opportunity to slow down and to go into a different space that allows the viewer to view the work like they might a painting,” says Walczak. “It’s a meditation. It’s very artistic. It’s very beautiful. Kleiser-Walczak is ready to take Monsters of Grace to the next level. We think it is the springboard for a new kind of theater—teatro for the 21st century.”

Acknowledgement

We are grateful to the many people at Kleiser-Walczak, especially Amanda Roth and Santo Ragno, for preparing background information and producing specially rendered 3-D pairs for exclusive use in Stereo World.

Liberty Bell Stereos on Web

With the recent move of the Liberty Bell to its new home in Philadelphia’s Liberty Bell Center near Independence Hall, the online Liberty Bell Museum includes in its Gallery section 13 full stereoviews of or related to the bell. Views by James Cremer, R. Newell & Son, Keystone, G.W. Griffith, B.W. Kilburn, and C.H. Graves document the bell in various placements within Independence Hall over the years and in Atlanta, Chicago and Boston exhibits. See www.libertybellmuseum.com/stereoviews.htm. Other pages of the site provide a detailed history of the Liberty Bell, it’s move and it’s new home.
Good Old-Fashioned Anaglyph

Some people just don’t like anaglyph. Viewing the world through complementary colored glasses, red and cyan, is just too much retinal bombardment for them. But the anaglyph continues to fascinate filmmakers and artists as a viable way to display stereographic imagery. Director Robert Rodriguez, creator of the popular Spy Kids movie franchise, is the most recent case in point.

For the third installment in his popular Spy Kids series, titled Game Over, which opened on 3500 screens July 25, Rodriguez made an extensive use of polychromatic anaglyph, introducing a fuller palette of color into the two-color stereographic process. Rodriguez has done his homework and has made an entertaining and easily viewable film which is about 75 percent color anaglyph. The audience is directly told when to take the glasses off or put them on by on-screen instructions and the actions of the characters.

When high-tech bad guy, the Toymaker, played by Sylvester Stallone in multiple humorous roles, traps Carmen Gomez (Alexa Vega) in a new computer game called Game Over, her younger brother Junie (Daryl Sabara) dons his 3-D glasses and comes to the rescue. With the assistance of his grandfather, played by Ricardo Montalban, Junie enters the computer-generated world of Game Over and faces a series of dimensional duels and tests to save his sister.

Green screen filming of the actors was done at Rodriguez’s Troublemaker Studios in Austin, Texas using the new Reality Camera System (RCS) built by James Cameron and Vince Pace and utilized previously for stereoscopic capture of footage for Ghosts of the Abyss. The RCS uses two Sony High Definition cameras and dual Fujinon lenses having a 69mm interocular with convergence which can be driven independently or slaved to focus, iris and zoom controls. A separate dual-camera unit with a beam splitter was also used to shoot footage with smaller interocular distances going down to zero.

The live action stereoscopic footage was composited into the computer-generated world of Game Over. This kind of control over the stereoscopic imagery allowed Rodriguez in making what he called “good, old-fashioned anaglyph,” to minimize onscreen parallax where necessary, control colors and continually place the stereo window in an optimum position for the most comfortable viewing. As a result, Spy Kids 3-D represents a definite step forward for anaglyphic motion pictures.

A Little Red/Blue History

Anaglyphic motion pictures have a varied and intermittent history that goes back to the Nick-elmotion era of cinema when filmmakers and audiences first discovering the story telling capabilities of the new technological art.

The projection of anaglyph images using complementary colors was first attempted and described by Wilhelm Rollman in Germany in 1853. In 1891, Louis Ducos du Hauron of France patented and named the system of the “anaglyph” and it was used at that
time both for printing and projection of lantern slide shows.

The first public presentation of anaglyph motion pictures in America took place on June 10, 1915 at the Astor Theater in New York with anaglyphic sequences in the film Jim the Penman photographed by Edwin S. Porter with the assistance of William E. Waddell. Two anaglyphic travelogues, Niagara Falls and Rural America, were also on the program.

It seems likely that Porter and Waddell used a twin interlock projector system with two black and white film strips projected through red and green filters. The audience, of course, was equipped with anaglyph spectacles to view the films.

When Technicolor introduced their two-color cemented film positive process in 1921, Frederic Ives and Jacob Leventhal, under their Educational Pictures banner, produced a number of short films in the single-strip process and named it Plastigrams, the title of their first production. Other anaglyphic shorts, Zowie, Luna-cy, Ouch! and The Runaway Taxi were released by Ives and Leventhal in 1925 through Pathé studios. An enterprising producer, Harry K. Fairall released an anaglyphic feature, The Power of Love, in 1922 in Los Angeles which gave the audience the option of viewing two different endings to the film through either the red or green lenses of the spectacles.

"The problems involved in producing anaglyphs in natural colours have claimed the attention of many workers," wrote Leslie P. Dudley in his 1951 book Optics, An Introduction, "and various processes for the production of so-called polychromatic anaglyphs have been proposed from time to time."

The first full-color anaglyph motion picture appears to be a 1969 adult film called Swingtail. Los Angeles-based producer Steve Gibson's Deep Vision company with the talents of 3-D cinematographer Arnold Herr has also produced seven adult films in polychromatic anaglyph including The Playmates (1973), Black Lolita (1975) and Disco Dolls in Hot Skin (1978), among others.

These polychromatic anaglyph features were filmed with a beamsplitter and color filters directly onto a single strip of Eastman Kodak color stock. The disadvantage of the system is that no adjustment to parallax is possible after principal photography. For the color anaglyph finale of Freddy's Dead: The Final Nightmare (1991) the stereoscopic photography was done with the single strip Stereovision process and then optically printed to anaglyph composite.

Freddy's Dead was a good example of how not to art direct a color anaglyph movie. Freddy's sweater, for example, consisted of alternating bands of bright red and green stripes. The retinal rivalry that bright red, blue and green induces in the anaglyph is a deficiency that Robert Rodriguez has assiduously avoided in Spy Kids 3-D. The color palette consists of gun metal gray and purple backgrounds, highly metallic surfaces and primary colors that are minimally used. Yellow and purple, light orange and green, carry most of the color design and help to minimize the color flicker through the red/blue glasses.

**McDeeply Collectible**

During the recent theatrical run of Robert Rodriguez's Spy Kids 3D: Game Over, playing in 3300 movie theaters in North America, McDonalds made available a set of six Spy Kids 3D comic books and toys. The McDonalds comics, like the feature film itself, displayed three-dimensional imagery in polychromatic anaglyph. Each 12-page issue also included a unique pair of anaglyph glasses with 4-color 3-D printing on the front. These 3-D comic books, glasses and toys were converted to the anaglyphic format by Stereo World contributor Ray Zone. (NSA member Roy Walls reminds us that the plastic toys themselves also feature small anaglyphic images hiding behind various transparent parts.)

"There was quite a bit of complex work for the Spy Kids 3D comics," notes Zone. "The color palette in the books used a lot of primary colors so the dimensional aspects had to be very selectively applied to the imagery." Each Spy Kids 3D comic book features a freestanding story with the six sequences in the different comics forming a loose narrative arc with characters like "the Mime" who do not appear in the feature film itself.

Complete sets of the six Spy Kids 3D comics began to be offered for sale as collectibles on eBay while the McDonald's promotion was still underway. "3-D premiums are typically produced in very large numbers," says Zone, "but a short time afterward they become very hard to find."
An additional achievement of Rodriguez's polychromatic anaglyph color design is to stage the action of the actors continuously at the stereo window where minimal color fringing and ghosting is evident. You could even watch the anaglyph sequences in Spy Kids 3-D without the glasses and not experience too much distraction. This is a real achievement for anaglyphic motion pictures which historically have had excessive ghosting and exaggerated parallax that is painful to view.

Stereographic Storytelling
While film critic Roger Ebert remains "unconvinced that 3-D is necessary in cinematic storytelling," Spy Kids 3-D, with a story set in computer cyberspace, creates a natural fit between the narrative and the anaglyphic format. For the audience, as well as the characters in the story, entry into stereoscopic cyberspace is made possible by wearing the red/blue glasses.

A 1963 black-and-white horror film, The Mask, directed by Julian Roffman, featured a similar imaginative use of the anaglyph with three different segments that depicted the subconscious minds of characters in the film. The hypnotic voice of a psychoanalyst in The Mask commanded the audience to "put on the mask now" to view hallucinatory anaglyphic segments. As with The Mask, Spy Kids 3-D makes use of the anaglyphic glasses as a metaphorical portal to another world of experience.

It's a challenge for 3-D filmmakers to coherently justify the use of stereopsis within the context of a narrative. "It is a mistake," says Ebert, "when the medium distracts from the message." Quite often the use of off-the-screen effects, the sheer sensory distraction of 3-D, does little to enhance the story. Spy Kids 3-D, however, set within an active arena of cyberspace with floating platforms, outsize weapons and hovercraft motorcycles, uses the stereoscopic parameter as a seamless part of the kinetic narrative.

The classic ride film is invoked when a brief surfing segment takes place with the youthful spies gliding down hot lava that is judiciously colored yellow and black with the merest traces of red. A glissando of surf guitar music is heard in this segment. Another classic homage is invoked when a giant custard pie is flung at a youthful combatant. The many off-the-screen effects take place logically within the main actions of the film which include plenty of jousting, racing and hurling objects flying randomly in the zero gravity of the immersive cyber-space.

At the end of Spy Kids 3-D, giant robots escape the world of the video game and break out into the reality of Austin, Texas. The outsized robots, appearing monumental in scale and colored as a kind of faded brass, are impressive in 3-D. When they are destroyed by the family of superspies and come crashing down at the viewer from great heights, it's a real stereoscopic climax with dimensional jolts surpassing those seen previously in the film.

With its sweetly pro-family message, rated PG, and its heart on its armored sleeve, Spy Kids 3-D is the first anaglyph film created for children since the MPAA ratings code was created in the late 1960s. One can be grateful to Robert Rodriguez for rescuing the polychromatic anaglyph motion picture from the shadowy precincts of the sex and horror film.

Reviewing the Reviewers
Despite the widespread ignorance of journalists about stereoscopic cinema, Spy Kids 3-D received generally favorable press. A common prevalent misconception is that the 1950s 3-D films, inaugurated by Arch Oboler's Bwana Devil, were viewed by audiences with red/blue glasses instead of the polarizing glasses which they actually used. This error of fact was once again reiterated in the July 20 issue of the New York Times. Then in a July 25 review of Spy Kids 3-D in the New York Times, Dave Kehr called the film "an enjoyable, noisy romp" but wrote that it had "been photographed in the relatively primitive anaglyphic process."

Roger Ebert, no friend of stereoscopic cinema, stated that Spy Kids 3-D represented "not much of an advance." Claudia Puig, however, writing in the July 25 USA Today wrote that "rather than merely startling the audience by hurling things toward it, Spy Kids creates a vivid fantasy world that is all the more alive in 3-D." Two days earlier USA Today had run a full-page illustrated feature explaining the camera technology behind Spy Kids 3-D.

Megan Lehman, reviewer for the New York Post, must suffer from some form of visual impairment or stereoptic deficiency to write in the July 25 issue that "combined with the eyestrain produced by the cheap cardboard 3-D glasses, the resulting vertigo is decidedly unpleasant." The 4-color Spy Kids paper glasses actually use red/blue filters with sufficient density to produce the necessary cancellation of colors to make the anaglyph process work very well. In addition, the glasses feature a flexible band that goes around the head to ensure that they stay on during the film.

Why do these newspaper writers think that the anaglyph glasses are "cheap" just because they're made out of cardboard? The Spy Kids glasses are supplied folded and wrapped in food grade cellophane so that they are untouched as supplied to audiences. Of course many of the 5 to 10 year old kids emerging out of the theater after the screening continue to wear their high-tech looking anaglyph glasses which are similar in design to the glasses the characters in the movie wear. It's a ready means of identification with the Spy Kids themselves.

I asked a couple of old codgers leaving the theater what they thought of the stereoscopic effects in Spy Kids. "It doesn't work!" replied one cranky old senior, obviously no fan of retinal bombardment. Querying about twenty

(Continued on page 46)
Captain Haldane and Sergeant Major Brockie had been planning their escape for several days, even weeks. Now, at the last, they had been discovered, not by the enemy but by the one fellow-prisoner they least wanted involved in their scheme. There was no questioning the young man's courage. But he didn't know the local language, didn't know the country, and often displayed an irritating exuberance that might unkindly be described as an appalling lack of common sense. Besides, he'd be the first one they'd miss from here. Officially, he wasn't even a soldier at all, just the war correspondent for the *Morning Post*.

Now Haldane watched with mounting frustration as the newcomer made his way across the darkened schoolyard that served as a makeshift military prison and entered the outhouse that backed up against the outer wall. Peering through a chink in the wall, the enthusiastic amateur eyed the single figure at the nearby guard post. Suddenly, the lone guard turned his back to light a cigarette. Now was his chance! In a flash he was across the wall. For a single, heart-stopping second, his coat snagged on the fence, then, freed, he dropped quickly to the ground and lay hidden among the bushes of a neighboring garden.

Using a fellow prisoner answering the call of nature to pass word to Haldane and Brockie, he waited for over an hour. But the others never came. Perhaps they were suspected. Finally, the escapee could wait no longer. He pulled his hat down low over his eyes, adjusted his collar to conceal his features, and sauntered calmly past the guard post and into the streets of the enemy's capital. Haldane and Brockie would eventually make their own escape—but not tonight. In the predawn darkness, the escapee settled himself amid several bales of cloth on a train headed (unbeknownst to him) east toward Portuguese East Africa and freedom. There would be additional adventures before he reached his...
Three Sieges
The Campaign
by Richard C. Ryder

goal and he could not know that, as he would later write, he “had leapt from a latrine into world celebrity” or that his former captors would soon offer a reward of £25 for his apprehension—“Dead or Alive.” The young man’s name was Winston Churchill and he was about to become the first hero of what to most of the world today is a long-forgotten military absurdity.

Winston Churchill won his fame in the Boer War (also called the Anglo-Boer War or South African War) of 1899-1902, the last and largest in a long series of colonial conflicts that had characterized Britain’s empire in the Victorian Age. Like the nearly contemporaneous Spanish American War, the conflict in South Africa was extensively covered in stereographs, with every major company (plus several minor ones) producing a total of perhaps more than a thousand views. (According to one source, Underwood alone may have produced as many as three thousand negatives of the war, although how many of these were actually issued as cards is unclear.) And yet, despite the wealth of images, a cast of colorful and

“British Scouts firing on a Boer Patrol (Jan. 10th), near Colesberg, S. Africa” (U&U).
This has long been touted as a genuine combat stereograph, although closer examination of the artistically posed figures suggests otherwise. Such faked scenes of combat are widespread among Boer War stereographs and have helped to tarnish their reputation among collectors.
sometimes quirky characters, and enough dramatic incidents to make a Hollywood scriptwriter go green with envy, the Boer War is largely ignored by collectors of stereographs today. The common perception seems to be that most Boer War views are “stagey” and uninteresting—the uninspiring images of an uninspiring conflict. This characterization is, at the very least, misleading.

Of all the major conflicts documented in stereographs, the Anglo-Boer War is (with the possible exception of the Russo-Japanese War of 1904-05) the least understood by Americans today. And yet there are many similarities between the hostilities in South Africa and those of that most perpetually fascinating of all American conflicts, the Civil War. In each case, a relatively small agrarian population, cut off from virtually all meaningful assistance from the outside world, was fighting to achieve or maintain its independence from outside domination, while its opponent, though possessing enormous manpower reserves and awesome industrial strength, faced the dilemma that to win the war it must invade and subdue the hostile homeland.

Similar racial situations underlay each; the agrarian side was economically and socially committed to maintaining a system that exploited the Negro, although it is true that this was not an issue in the Boer War. In each conflict, many (but not all) people on the industrial side desired to see some amelioration in the condition of the country’s blacks (particularly in the case of the Civil War, which evolved into a struggle over the elimination of slavery) but in both cases they stopped far short of advocating anything even remotely approaching true racial equality—the very idea of which would have been widely regarded as a logical and practical absurdity in the highly structured society of the Victorian Age.

Furthermore, each war was to a large extent dominated by the need to control lines of communication—in particular, the rail lines spanning both the South African veldt and those of the Southern Confederacy. The river system of the Mississippi Valley was also an extremely important military objective in the Civil War, whereas South Africa’s shallow and obstructed rivers were of no practical use for transport purposes but only as formidable defensive barriers—a situation that would have been only too familiar to soldiers of the Army of the Potomac who, forty years earlier, had served along the Rappahannock.

In each case, the weaker power tried without success to embroil its opponent in a European conflict; the Confederacy came somewhat closer to achieving this aim than did the Boers. Finally, advances in military technology, especially in the accuracy and range of infantry small arms, would force the need to rethink traditional tactics and the common soldier would pay a terrible price for generals who continued to adhere to outmoded doctrines.

Beyond this, both wars divide naturally into similar phases. In the first phase, the industrial power suffers numerous battlefield reverses before it can mobilize its manpower and strategic resources; while it struggles to overcome its “unpreparedness,” lack of strategic direction, and bungling generalship, the agrarian side owns the initiative and takes the offensive.

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1 A word on spelling may be in order here: although “veldt” was the spelling used by the Boers at the time of the South African War, “veld” is the preferred spelling in use in South Africa today. Where such conflicts occur, I have tended to use the contemporary version, as this is the one most likely to have been used by Underwood, Keystone, and the other stereograph companies at the turn of the century.
In the second phase, the industrial power, shocked by a series of unanticipated and seemingly unrelied disasters, slowly begins to assert its supremacy, winning through attrition as its armies advance into enemy territory, crushing his organized forces and occupying his capitals. Churchill himself noted the similarity between the two wars at the time, writing of the Boers that “the Republics must weaken, like the Confederate states, through attrition.”

There the similarity ends, for there is a final stage to the Boer War that America fortunately was spared. With Richmond fallen and his forces surrounded at Appomattox Court House, Robert E. Lee had the good sense to give up, rejecting the suggestion that he disperse his army and conduct a lingering guerrilla campaign. (There was a fairly effective guerrilla campaign in occupied areas of the Confederacy, supplemented by the slashing, hit-and-run raids of Forrest and Morgan, but these existed simultaneous with, not subsequent to, the conventional campaigns.)

In South Africa this was not the case. The British occupied Bloem-
fontein and Pretoria and smashed the main Boer armies at Paardeburg and elsewhere, but the Boers, perhaps because of their decentralized command structure, legendary mobility, and just plain Dutch stubbornness, refused to come to grips with reality. What ensued was two years of confused and bitter guerrilla warfare, with the befuddled British, frustrated by an enemy that refused to stand and fight, resorting to “concentration camps” and a scorched-earth policy. It was an unpretty end to an unhappy conflict.

If one seeks in the Boer War the romance and glamour that legend and the passing of time associate with most wars, then one is largely confined to that first phase of the war, when Britain stood at bay, heroic deeds could and did alter the course of history, and the laurels of victory were still pretty much up for grabs. In the litany of such wartime myth, three names stand out as monuments to the “stiff upper lip” mentality of the defiant Briton, three small towns converted by circumstances into symbols of heroism—Kimberley, Ladysmith, and Mafeking.

Background for War

Some things never change. Or at least so it must have seemed to the Boers in October of 1899 as they prepared to take on the might of the British Empire. The Boers were descendants of Dutch settlers who had originally come to the Cape in the mid-1600’s, a few years after the Pilgrims landed at Plymouth in New England. The original Dutch settlers were soon joined by co-religionists, the Huguenots, Calvinist refugees fleeing from persecution in Catholic France. These early settlers quickly subjugated the primitive and racially distinct Bushman and Hottentot peoples they encountered at the Cape. Curiously, the Dutch had actually arrived in South Africa before the true Negroid Bantu peoples, whose tribes were still slowly migrating south at the time. In what must truly rank as one of history’s greatest “what ifs,” the more advanced peoples of black Africa had lost the race to the end of the continent by perhaps a single generation.

The Boers quickly settled into their chosen role as large-scale farmers (indeed the very word “boer” means farmer in Afrikaans). The Cape settlement had prospered, providing a vital link in the Dutch maritime empire of the seventeenth century, the midpoint on the long sea voyage to the fabulous Spice Islands of the East Indies. But the strategic location had a down side as well: it was also a key way-station on the route to the incredibly rich Indian subcontinent, where England and France were contesting for imperial supremacy. By the mid-1700s, the English had won that contest and

2 Although “concentration camps” was how the Boer camps were described at the time, the term has become so emotionally charged due to its association with the horrors of the German camps of World War II that it is important to realize that they were in no way similar; a more apt comparison might be to the “internment camps” in which Japanese-Americans were confined during World War II. Nevertheless, many Boer women and children did die in the camps, not due to any deliberate policy but to a combination of the relatively primitive medical and sanitary conditions of the time and a certain amount of bureaucratic ineptitude. The situation was sufficiently scandalous to prompt a public outcry in England, largely due to the efforts of reformer Emily Hobhouse.

3 Curiously, the British not the Dutch might have been the first Europeans to settle at the Cape. In 1620, two British sea captains had tried to annex South Africa—but the King, James I, wasn’t interested and turned them down!

4 The terminology in use when 19th century stereoviews were published. These indigenous South African hunter-gatherers and herders are now known as the San and Khoekhoen peoples, who are working to revive their cultural heritage while DNA research continues to erode perceived racial groupings.
the Cape was subsequently occupied by British forces during the Napoleonic Wars. From then on things had begun to go badly for the Dutch and by the time of the Boer War a long legacy of distrust had built up in Anglo-Dutch relations. It had been the desire to escape what the Boers saw as unwarranted British interference in their lives, specifically introduction of English as the "official" language and the abolition of slavery in the 1830s, that had motivated their ancestors to trek their ox-drawn wagons into the interior and found the twin Boer republics of the Transvaal and Orange Free State. They had also spilled over the Drakensburg Mountains into coastal Natal, where they encountered not only their old nemesis, the British, but the fierce and aggressive Zulus as well. That had been more than half a century ago. Although in Natal, the British were soon in control, in the interior it was a different story. For a time, withdrawal into isolation from their rivals had seemed to work and the Boers were able to maintain their own distinctive lifestyle. Then, with the discovery of gold and diamonds, the inevitable horde of fortune-seekers had poured onto the veldt. Soon these "uitlanders" threatened to outnumber the Boers and the latter were understandably reluctant to extend full political rights to the newcomers. Matters had come to blows once before, in 1881, and nearly again in 1896 during the abortive Jameson Raid. On the former occasion, Gladstone's government in London had backed down after a single humiliating defeat at Majuba Hill. During the latter incident, empire-building diamond magnate Cecil Rhodes had dispatched a small invasion force into the western Transvaal in support of an expected "uitlander" revolt. The revolt had failed to materialize and the motley invasion force was quickly rounded up, much to the embarrassment of all concerned. Now, three years later, the anticipated showdown had begun. As usual, the British were apparently caught napping. Their forces in South Africa were inadequate to defend their own territory let alone invade that of the Boers. To make matters worse, on the eastern or Natal front, the British pushed too far forward, were promptly beaten back from their exposed positions and, within a fortnight, Sir George White had managed to turn the Boers to the south in possession of a series of ridges overlooking the Tugela River, directly astride the rail line any approaching British relief column must take. After some initial probing and one major night assault on the town's southern defenses, an attack that was repulsed with fairly heavy losses on both sides, the Boers surrounding Ladysmith confined themselves to periodic heavy shelling of the British positions. Kimberley, three hundred miles to the west of Ladysmith, was the center of the diamond industry but, aside from the possibility that the Boers might damage the mines, was of little strategic value. Little that is until the irrepressible Rhodes showed up and announced that he intended to remain until help arrived. Throughout the siege, Rhodes would prove far more of a burden to Colonel Kekewich, the garrison's commander, than the Boers ever would. Ringed with barbed wire and strong entrenchments and protected against surprise night attacks by powerful searchlights commandeered from the DeBeers Mining Co., Kimberley was never seriously threatened by direct attack. Indeed, during the entire four-month siege, there were only thirty one combat-related deaths, mostly resulting from the rather perfunctory bombardment. Starvation and disease proved far more deadly, with garrison and non-combatants suffering nearly 1600 fatalities from these causes. Mafeking, far to the north, was really hung out to dry. Located more than two hundred miles up the rail line from Kimberley, a line that for its entire length literally skirted the Free State and Transvaal borders, Mafeking was hardly more than a whistle stop and of
absolutely no military significance whatsoever. The forces there were little more than a token and it was uncertain whether the isolated hamlet could or even should be held. The siege of Mafeking would be a long one.

Far more important strategically than any of these were the key rail junctions at DeAar, Naanwpoort, and Stormberg, yet one rarely encounters mention of these. It is the defense of Kimberley, Ladysmith, and Mafeking, and the attempts to relieve them that dominate the first phase of the Boer War, a phase that, unlike its American Civil War counterpart, was compressed into a period of five short months.

As sieges go, they were a rather strange lot. For much of the time, both Kimberley and Ladysmith were in actual heliographic contact with their would-be rescuers. Even Baden-Powell in Mafeking managed to get frequent messages through the lines with apparent ease. And such messages! On October 25th, as the Boers closed in:

"All well. Four hours' bombardment. One dog killed." For Baden-Powell (who pronounced his name as if it rhymed with maiden-noel), it may have been merely a statement of fact. But for the average Briton, sipping his morning tea in far-off London, this was the heady stuff of which Empires—and legends—were made. Mafeking had become a cause.

**Buller's Blunders**

This was the situation when a new British Commander-in-Chief, Sir Redvers Buller, stepped ashore at Capetown with the first wave of reinforcements. Buller was forced to scatter his troops to meet a multitude of emergencies and he himself soon departed for Natal to assume personal command of the attempt to relieve Ladysmith—a somewhat dubious role for the overall Commander-in-Chief. Doubtless Buller's decision was prompted by the thought of the more than 13,000 British troops bottled up with White, a force that would greatly simplify Buller's problems if he could only figure out a way to get at them. Unfortunately, the road to Ladysmith would prove to be a very long and difficult one.

Even before Buller's arrival, the British in Natal had been probing toward the Boer defenses along the Tugela, utilizing one of the most ludicrous and ill-conceived of all military devices—an armored train. Consisting of a locomotive and several trucks protected with a layer of boiler plate, the armored train carried a force of infantry and a couple of small naval guns mounted on flat cars and appeared most formidable—provided the enemy was not so ungentlemanly as to block the rails behind you. Which of course is precisely what the Boers did.

On November 15th, the Boers ambushed the armored train as it returned from the Tugela and succeeded in capturing most of the British force. The locomotive itself, crammed with the wounded, did manage to dislodge the obstruction and make its way to safety, largely through the efforts of an individual who officially was merely an onlooker—the war correspondent of the Morning Post, Winston Churchill, who was himself captured. While some in Britain thought Churchill deserved the Victoria Cross for his efforts, not a
few Boers believed he should be shot. Since both eventualities were apparently equally warranted, perhaps it is just as well that neither was forthcoming. Some three weeks later, as we have seen, Churchill further electrified the British public by escaping from the States Model Schools, a makeshift military prison in Pretoria, and after sundry adventures succeeded in making his way to Portuguese East Africa and freedom.

By the time Churchill returned to Natal, the British had tasted real disaster. In Cape Colony, Lord Methuen had been pushing up the rail line toward Kimberley, brushing aside Boer opposition at Bel-

mont, Graspan, and Modder River—the last a stubbornly fought contest that very nearly went amiss. That the British won at Modder River at all was largely due to the fact that the Boers had envisioned the battle only as a delaying action and, after stopping the main British assault in its tracks, withdrew from their positions when their flank was threatened. Now, on December 11th, the gener-

"Spion Kop, Natal, South Africa" (No. 11886 by Keystone). The scene of Britain’s worst defeat, Buller’s second attempt to reach Ladysmith ended in disaster when Sir Charles Warren occupied this isolated hilltop. As post-battle scencics go, this is more interesting than most. A "kop" or "kopje" is the Boer term for a hill.
al threw his infantry into a massed predawn assault against the Boer positions astride the Magersfontein ridge, a mere dozen miles short of Kimberley. The concentrated mauser fire shredded the British ranks and Methuen was forced to retire with heavy losses. He would not see Kimberley this year.

Magersfontein followed hard on the heels of another British setback. Gen. Gatacre's attempt to recapture the rail junction at Stormberg by a surprise night march on the Boer positions had miscarried and he too had been repulsed with heavy losses. But worse was still to come.

Over in Natal, Buller's small army was finally on the move. The British were now facing one of the most difficult of all military obstacles. Approaching across open terrain, with almost no cover and in full view of the Boers, they would have to force the river in the face of an enemy strongly entrenched on the far bank and supported by artillery on the heights above. Furthermore, the British had only the vaguest knowledge of the Tugela fords. Nevertheless, on December 15th, Buller launched a frontal assault on the Boer positions at Colenso—with predictable results. Deadly mauser and artillery fire ripped into the British formations. Units blundered about, lost their way, and had to fall back. To make matters worse, some of the British artillery moved too far forward, the gunners were promptly picked off, and ten guns had to be abandoned to the enemy—to a Victorian soldier one of the most embarrassing of all prospects! This time the total casualties numbered more than a thousand—as against about forty for the Boers. Taken together, Colenso, Magersfontein, and Stormberg constituted an incredible "Black Week" for the British, with losses on a scale that had not been seen since the Crimea, half a century before.

There is a certain fascination about Sir Redvers Buller. In appearance and temperament, he reminds one a great deal of that most inept of Civil War commanders, Ambrose Burnside. Like Burnside, Buller was about the only person around who did not share an inflated opinion of the general's command abilities. Both had in fact argued strongly against their own appointments. Personally courageous (he had won the Victoria Cross against the Zulus in 1879) and solicitous of his men, Buller lacked the breadth of strategic vision necessary for greatness.

Where innovative thinking was called for, he tended to grope blindly for a solution. Colenso was Buller's Fredericksburg. Again aping Burnside, Buller now decided to do what he should have done in the first place—outflank the enemy. But while Burnside's thrust up the Rappahannock had resulted in nothing worse than the ignominious "mud march," Buller would not be so fortunate.

By moving rapidly upstream to his left, Buller could cross the river beyond the enemy, seize the ridges, and establish contact with White before the Boers had time to react. Or so it was hoped. Success of the venture depended on two things: speed of execution and a sure hand at the helm. The former the ponderous British Army was ill-equipped to deliver. As to the latter, Buller chose this particular juncture to detach himself from personal command of the operation, placing the attack in the hands of the luckless General Sir Charles Warren, whose only previous claim to fame was that, as Commissioner of the London Metropolitan Police in 1888, he had not only failed to apprehend the

6Kipling, "The Absent-Minded Beggar"; the Kruger referred to is "Oom Paul" [Uncle Paul] Kruger, the irascible President of the Transvaal Republic.
notorious Jack the Ripper but had actually destroyed potentially important evidence in the case.

The Boers under General Louis Botha barely had time to react, rushing men and guns to the threatened sector. Nevertheless, Warren persisted, focusing his mid-January assault on the small isolated hill of Spion Kop. The British took the hill, only to find that the summit was too hard to entrench and horribly exposed to artillery fire from the surrounding heights. With the hilltop already overcrowded and the British in some cases sheltering behind their own dead, Warren crammed in reinforcements. When a flanking force began without orders to occupy an adjacent position that might have turned the tide, they were peremptorily ordered back. Nevertheless, after a fierce fight, the Boers on the north slope of Spion Kop abandoned their positions during the night. The following morning, two Boers, searching for a wounded comrade, were astonished to discover themselves alone on the hilltop. The British too had fled, leaving behind a concentrated carnage that foreshadowed that of World War I. At a cost of more than 1600 casualties, Warren had accomplished exactly nothing. For the British in South Africa, Spion Kop would be their worst defeat. Better times lay ahead.

**Turn of the Tide**

At home in England, Rudyard Kipling, the poet-guru of Empire, had exquisitely caught the rising ground-swell of patriotic fervor as the British public rediscovered a soldiery too often ignored and too much maligned.

When you've shouted 'Rule Britannia',
When you've sung 'God Save the Queen',
When you've finished killing Kruger with your mouth,
Will you kindly drop a shilling in my little tambourine
For a gentleman in khaki ordered south?

A great many "gentlemen in khaki" were now indeed headed south. Reinforcements were pouring into South Africa in an ever-increasing torrent. With them had come yet another Commander-in-Chief, Frederick, Lord Roberts, "Bobs" as he was known, Britain's second-most influential general. This hardly boded well for Buller, who was a protege of Lord Wolseley, Roberts' bitter rival. The fact that Roberts' only son had been killed at Colenso wasn't going to help either. Nevertheless, while Roberts built up a powerful striking force in the central Cape, he generously retained Buller in command in Natal, giving him a chance to extricate himself from the morass he had helped to create.

Finally, Roberts' preparations were complete. Cleverly turning the Boer army of Gen. Piet Cronje out of its strong position overlooking the Modder River, Roberts ran Cronje to ground at Paardeburg a few miles upstream. With the main opposition thus levered out of the way, the British cavalry under Gen. Sir John French raced unhindered to the north and, on February 15th, entered Kimberley. After 124 days, the siege was over. Surrounded itself now and unable to move, Cronje's 4000-man army hung on desperately under steadily increasing pressure for another two weeks, then on the 27th surrendered. For Robert's men, the victory was particularly sweet; the day was the nineteenth anniversary of the humiliating British defeat at Majuba Hill.

The capitulation sent shock waves through the Boer Republics—there was now little to prevent Roberts from advancing on the Orange Free State capital of...
Bloemfontein. For the British, it was the first real taste of victory after four months of bitter fighting. And there was more good news. Buller was finally across the Tugela!

Buller had tried again in late January at Vaal Krantz and again had been repulsed—this time with only moderate losses. Buller had some cause for concern. In Ladysmith, the garrison was reduced to eating its cavalry horses and might have to surrender if help didn’t arrive soon, a course Buller himself had hinted at in the aftermath of Colenso. Then the suggestion had brought the full wrath of London down around Buller’s ears and he wasn’t about to countenance a repetition of that.

Sir Redvers Buller was nothing if not persistent. Undiscouraged by his three previous failures, he now turned his gaze downstream, to where the Tugela curved to the north and the Boers were entrenched on a line of low hills south of the river. A series of sharp attacks in early February dislodged the enemy and left Buller in a position to enfilade the Boer defenses at the Colenso crossing. The British were soon across the river, only to find themselves enmeshed in a confused tangle of rocky outcrops and hills, ideally suited to the Boer’s defensive tactics.

The fighting was severe but Buller possessed an overwhelming superiority of numbers and for once he employed it with a modicum of intelligence, not piecemeal as had been done at Spion Kop but in a series of coordinated attacks that turned the Boers out of a succession of hilltop strong points. By the 27th—the day Paardeburg fell—the Boers had had enough. Although there were still a number of strong defensive positions between Buller and the beleaguered garrison at Ladysmith, the semi-independent Boer commandos began to pull out of the line and head for home. The first intimation in Ladysmith that something unusual was afoot was when hundreds of Boer wagons and horsemen were spotted moving north across the veldt on the 28th. Then, just as dusk, a column of horsemen was seen approaching from the south. It was an advance element of the relief force. Ladysmith was saved. Among the defenders was a chaplain who was struck by the contrast between “the robust and bearded veterans” of Buller’s army and the emaciated garrison: “Till then we had not realized how wasted and weak we were.” Characteristically, among the first to enter the liberated town that evening was Winston Churchill, completing an odyssey begun when the armored train had been ambushed four months before.

Captains and Kings Depart

For Sir Redvers Buller himself, the relief of Ladysmith was something of an anticlimax. His name forever linked to those earlier failures, Buller had, like Burnside before him, become in part a scapegoat for the shortcomings of the military system that he represented—and no amount of later success could change that. Although he acquitted himself well in several later battles, his reception on his return to England was

The coinciding of the key Boer surrender at Paardeburg with the fateful date of Majuba reminds one of the earlier pivotal surrender of the Confederates at Vicksburg to the forces of Gen. Ulysses Grant on the Fourth of July, 1863, during the American Civil War, a similarity heightened by the fact that, for the victor, the joy over each surrender was coupled with that over perhaps the single most significant victory in the other theater of their respective wars, Buller’s relief of Ladysmith the day after Paardeburg and the Union victory at Gettysburg, the day before Vicksburg!
decidedly mixed; both acclaimed as a hero and derided as a bungler, he retired from the Army in 1901.

The name didn't help either, being easily transformed into "Sir Reverse" in memory of his repeated failures along the Tugela. Another "Black Week" commander suffered a similar fate. Gen. Gatacre became "Gen. Backacher" because of his penchant for forced marches, often at night, one of which had resulted in the repulse at Stormberg.

Lord Methuen, the other important British commander involved in Black Week, suffered an even more ignominious fate; demoted by Roberts to Brigadier, he served with some distinction in that role but then had the bad luck to be ambushed in the waning weeks of the war by a Boer "commando" under Koos de la Rey (the very general who had beaten him at Mengersfontein) and ended the war as the only British general taken prisoner by the Boers. Nevertheless Methuen managed to weather the storm of abuse, went on to serve in

"Gordon Signalers at Enslin receiving the word 'Relieved' by heliograph from Kimberley (Feb. 20), S. Africa." (U&U). The heliograph, a device that used light and mirrors to flash messages in Morse Code between distant hilltops, was widely employed in South Africa, especially after the Boers cut the telegraphic links with Kimberley and Ladysmith.
several important administrative posts after the war, and ended his career as governor of the Tower of London in the 1930s.

After Paardeburg and Ladysmith, one senses a certain inevitability—almost primal in its intensity—in the course of events. For all their skill, determination, and courage, the Roers could do little to stem the steadily encroaching British tide. By mid-March, Roberts would be in the Free State capital of Bloemfontein. And yet, far to the northwest, Mafeking remained invested—one last lingering blemish on the pride of the British nation.

While the British armies advanced inexorably across the veldt, “Marching to Pretoria” as the song went, far to the north the siege that was not quite a siege continued. After an initial attack in October had failed to carry the town, much of the Boer force besieging Mafeking had been drained off to meet other commitments, especially checking Methuen’s advance on Kimberley. The Boers had Mafeking cut off but not fully surrounded and weren’t quite sure how to proceed. With little real pressure on the defenders, Baden-Powell spent much of his time arranging concerts, polo matches, and amateur theatricals, indulging his own acting talents in the latter.

For the Europeans in what Col. Baden-Powell called the “small tin-roofed town of small houses plumped down on the veld” life went on pretty much as usual despite the occasional desultory bombardment. The most pressing problem was the diminishing food supply. Everyone was on reduced rations and the menu was, to say the least, unique. As one women in the town noted: “Horse sausages, breakfast; minced mule, lunch; and curried locusts, supper.” For the several thousand blacks penned within the defenses, the problem was infinitely worse; to preserve food for the garrison, they were restricted to a near-starvation diet. Finally, with relief forces approaching from both the north and the south, the Boers besieging Mafeking made one last effort to penetrate the town’s defenses; when it failed, they finally admitted defeat and withdrew. The town was relieved five days later, on May 17th, after what was in effect little more than a rather polite confinement of some 217 days.

When word of the relief reached London, it provoked the most extravagant display of jubilant patriotism the city had ever seen. Wildly delirious crowds packed Piccadilly Circus and much of the capital, completely shutting down transportation for almost two days. The joyful madness was so universal that it resulted in the invention of a new word, “mafficking,” to describe such uninhibited celebration. The somewhat bemused Colonel became the hero of the hour, was made the nation’s youngest Major General, was given a peerage, and went on to found the international Boy Scout movement. Quite a fuss for what was in reality a minor and relatively inconsequential sideshow. As historian Brian Gardner noted, it had been “the most casually conducted and jauntily withstood siege in modern history.”

With the capture of Pretoria and Johannesburg in early June and the flight of Transvaal President Paul Kruger from the country, the war seemed just about over. Lord Roberts happily relinquished his command to his understudy, General Sir Herbert (Lord) Kitchener and sailed for home. With him went another hero, Winston Churchill, who had reentered the army after his daring escape, and characteristically had been among the first to enter the Transvaal capital, racing ahead of the slowly advancing British troops to the military prison (now relocated to a
“The Boers reached Baden-Powell’s buildings but never his Flag! - shell-hole in Dixon’s Hotel, Mafeking, S.A.” (U&U). The last of the besieged towns to be relieved, news of its rescue set off a demonstration of unparalleled jubilation in England and marked the birth of a Victorian legend. Such views showing extensive damage indicate that Underwood’s photographer visited the town fairly soon after the conclusion of the siege.

Churchill’s daring was apparently boundless although his sanity might at times have been open to question. Together with his cousin the Duke of Marlborough, he had earlier volunteered to carry messages from his own commander to Lord Roberts, riding on bicycles through the very center of enemy-held Johannesburg in civilian clothes. If caught, they would inevitably have been shot as spies and, not knowing the Boer language, could hardly talk their way out of any confrontation. In the event, they were eyed by a suspicious Boer horseman who, with the Boers preparing to abandon the city, fortunately had better things to do than worry about two odd looking strangers on bicycles.

Kilburn was unique in documenting the war from the Boer side, producing literally dozens of superb views of the Transvaal and Free State forces. Many of Kilburn’s views of the Boer forces in the field have a wonderfully relaxed, informal feel about them that is especially appealing.
Churchill's luck never seemed to fail him. For Churchill, a colorful, distinguished, but controversial career in the military was ending; another career, equally so, in politics was about to begin. He would soon be elevated to Parliament in what would become known as the "khaki election." Few could foresee that the irritating hit-and-run raids of the highly mobile Boer "commandos" (the word got its modern usage here) presaged a long, bitter, and brutal phase of the struggle that would last for another two years.

Within a few short months of Roberts' great victories, Queen Victoria would be dead and the long imperial summer of the Victorian Age would likewise begin to pass into history. Yet the great Empire "upon which the sun never set" seemed as firm and unshakeable as ever. Few could see that with the Boer War it had reached—and passed—its zenith. With its industrial production now eclipsed by both Germany and the United States, Britain could no longer maintain the overwhelming naval superiority that had rendered the homeland secure and turned the nineteenth century into the age of the "Pax Britannica."

In the end, the Boers both lost—and won. Although the Orange Free State and Transvaal no longer existed as independent entities, a generous peace allowed the Boers of the former republics, along with their compatriots in the Cape and Natal, to quickly establish political dominance over the new Union of South Africa that emerged after the war. And, although South Africa remained nominally part of the British Empire and former Boers would fight loyally on her side during the First World War, it was Boer—not English—ideas of race that would dominate there. The real losers were the country's blacks—consigned to the role of bystanders in a war that would decide their fate, they would go on to suffer nearly a century under the cruelties of a system that became known as "apartheid."

Here too, there are parallels with the American experience. Although the South lost the Civil War and slavery was formally abolished as an institution, by the end of Reconstruction, southern whites were back in control throughout the former Confederacy—while through agencies such as sharecropping, Jim Crow laws, and the terror of the Klan, former slaves soon found themselves firmly relegated to the status of second-class citizens, a situation that would not even begin to change until the Civil Rights Movement of the 1950s and 1960s.

There were of course major differences in the situations in the two countries, not the least being the fact that South Africa's blacks represented an overwhelming majority, rather than a relatively small but vocal minority of the population. And, while the connection should not be overemphasized, the successes of the American movement would help to inspire the struggle against apartheid in South Africa.

Our portrait of Boer War stereography concludes next time as author Richard C. Ryder takes an in-depth look at the views themselves, which, although often dismissed as either uninspiring or of questionable authenticity, nonetheless provide a compelling and surprisingly detailed record of nearly every aspect of this long-ago conflict.

"Balloon Corps - ready to ascend for observation - Lord Roberts advancing on Pretoria, S.A." (U&LI). In one of many parallels with the earlier conflict, aerial observation of enemy forces by balloon, first utilized in the 1862 Peninsular Campaign during the American Civil War, had become standard practice during the Boer War - which ended one year before the Wright Brothers' first flight began to revolutionize the aerial component of warfare.
Better Loreo 3-D: MKII vs. Lens In A Cap

by John Dennis

The two latest stereo products from Loreo Asia Ltd. mark some clear advances in inexpensive, point and shoot stereography. Although subject to some definite limitations, under average shooting conditions both can produce quite acceptable stereo prints for far less than a $100 investment in hardware.

The New Loreo MKII

Actually, this is at least the fourth "new Loreo" since the camera was introduced in 1990. (SW Vol. 17 No. 4, page 28.) But unlike the original model, the Argus, or the Discovery Store variants, this camera (the MKII) at last incorporates some of the improvements that owners of the earlier versions craved as soon as they saw their first Loreo prints.

Gone is the molded plastic "house of mirrors" assembly that seemed determined to catch stray light from every possible angle in front of, beside, above, or below the camera and smear it across what would have otherwise been the best shot on the roll. (Even using the plastic septum "nose" didn't guarantee freedom from internal reflections.) The MKII uses real front surface glass mirrors housed in a black plastic housing that eliminates most stray reflections, and yes, the camera still comes with the snap-on septum to shade strong side lighting.

The older versions' plastic lenses have been replaced by 28mm aspheric glass lenses that make an easily noticed difference at the f/11 flash aperture. As with the original, closing the flash reflector stops the aperture down to f/18. The original shutter speed of 1/90 has been slowed to 1/60, providing a little more exposure when using the still weak flash or shooting in shade or overcast situations. (With the new lenses, no image quality is lost by opening the flash lid for the f/11 aperture on gray days. If you don't want the foreground lit by the flash, just lay a piece of cardboard on the tiny flash head.) Also, the image pitch has been adjusted for easier fusion of images, especially when viewing 4x6 prints.

What hasn't been improved is the Loreo's hideous flash coverage, which still creates a hot spot at the center of the image and leaves the top, bottom and corners dark. Some enterprising fans of the early Loreos placed a slave trigger over the flash head in order to fire a full power, full coverage flash unit on a bracket. The concept, which also eliminates red-eye, could be more worth the effort with the MKII despite the continuing lack of

Tested using fine grain black & white film and resting on a tripod head, the Loreo MKII reveals its full potential for sharpness. Trimming and mounting for better window and edges may more often be worth the effort than with earlier Loreo prints.
a tripod socket for easy attachment of a flash bracket.

Many stereo enthusiasts would have been happy to pay more for a completely redesigned Loreo with auto exposure and a better flash, but the improvements incorporated in the MKII came nearly free. The MKII is priced at under $60 from Berezin Stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691, www.berezin.com/3d and from Reel 3-D Enterprises, Inc., P.O. Box 2368, Culver City, CA 90231, http://stereoscopy.com/reel3d/.

The Loreo 3D Lens In A Cap

At a distance, it looks like another beam-splitter attachment, but the 3D Lens In A Cap goes on an SLR in place of the regular lens, not in front of it. Essentially, it turns any SLR into a Loreo but with the advantage of the SLR's full range of shutter speeds, through the lens viewing, auto exposure, TTL flash, tripod socket, self timer, power wind, etc.

Behind the unit's glass mirrors (which transpose the images), are two 38mm, 2 element plastic lenses. These project the images onto the flat film plane side by side, for printing as a unified 35mm frame by any lab—just as with negatives from a Loreo. The resulting prints are ready for viewing in Loreo viewers or for trimming and mounting on standard stereoview mounts. Unlike a Loreo, the unit allows a choice of apertures (f/11 or f/22) and focusing range of three feet to infinity.

As with any gizmo that splits the frame for stereo, it can be disorienting to see two images in the viewfinder. The 3D Lens In A Cap adds to this by making the images very dark, as its widest aperture is f/11. In direct sun, this is no big deal but in shade or indoors it can resemble the view through a regular lens cap! It also requires good light (at f/11) to see much effect from the manual focusing lever on the side of the unit, which shows three generic settings: near (1 - 2.5 meters), Midrange (2 - 6 meters), and Far (5 meters to infinity).

Unlike beam-splitter (or, more properly, frame-splitter) attachments that are stuck in front of a regular lens, the transposing mirrors and dual lenses of the 3D Lens In A Cap produce no obvious keystoning distortion to horizontal lines. With the added exposure control offered by the SLR's choice of shutter speeds, film can be chosen to match conditions instead of relying on the wide latitude of the 400 speed color negative film generally used in a Loreo. The resulting prints are impressively sharp even under the magnification of a good viewer—thanks to both the optics of the unit and the option of using higher shutter speeds than the Loreo.

For flash use, things become a little more complicated thanks to the f/11 widest opening of the lenses. Lower priced flash units don't offer an automatic range at f/11 unless you use 800 speed film. Using full manual flash and relying on the latitude of a medium speed color negative film is probably the most practical option. The flash unit's distance chart will reveal...
The Loreo 3D Lens In A Cap seen head-on, mounted on an SLR. The glass mirrors transpose the left and right images sent through the two lenses visible inside the unit. As in Loreo cameras, a glass front protects the mirrors but the short septum in the middle is a permanent part of the unit.

The 3D Lens In A Cap from the rear. Images captured at an effective separation of about two inches emerge, transposed, from these two lenses to share a single frame of film side by side. The focus lever on the left side of the unit moves the lenses within the two small wells. Visible at the top is the aperture lever, here set at f/11.

When to switch the 3D Lens In A Cap between its limited f/22 and f/11 settings.

The 3D Lens In A Cap is available for the four main types of SLR body mount: Pentax K, Canon EOS, Nikon F, and Olympus OM. The unit is priced at $59.95 from Berezin Stereo Photography Products, 21686 Abedul, Mission Viejo, CA 92691, www.berezin.com/3d.

The 3D Lens in A Cap for use with APS and digital SLR cameras is slightly different from the one for standard SLRs because digital SLRs (as of 2002) do not have full frame (35mm) sensors. This modified 3D Cap has to be specially assembled and is therefore priced significantly higher than the regular one. For specifics, contact Loreo Asia Ltd., Rm. 7, 7/F., New City Centre, 2, Lei Yue Mun Road, Kwun Tong, Kowloon, Hong Kong, www.loreo.com.

Enlargement from the left image of the 3D Lens In A Cap pair reveals the superiority of the unit over the MkII despite the Lens In A Cap's plastic lenses.

The 3D Lens In A Cap's 38mm lenses cover a noticeably narrower angle of view than the MkII's 28mm lenses. Both cameras were tested from the same position. The 3D Lens In A Cap focus lever was set at midrange, f/22 at 1/60. (Compare with page 29.)
After more than two years of planning and development, the Johnson-Shaw Stereoscopic Museum opened in Meadville, Pennsylvania, on October 12, 2002. The private grand opening ceremonies were held in an adjacent building, the Barco-Duratz Cultural Center, and featured John Waldsmith as Keynote Speaker. Congressman Phil English and State Representative John Evans were also honored speakers at the event. The speakers were much appreciated, especially Mr. Waldsmith, who regaled the overflow, standing-room-only crowd with his stereoscopic stories.

Following the speeches everyone strolled next door to the museum for the ribbon cutting ceremony and a casual museum tour. Upon entering, the guests discovered a theatrical presentation directed by Dorothy Pawlowski. The playacting revived Glenn Maxwell Stanley, an old Keystone employee and legend. After losing an arm to a grinding wheel belt in a factory accident, Maxwell became a night watchman for Keystone. In this play, the unsuspecting Maxwell had an accidental run-in with Helen Josephine, the daughter of Keystone View Company founder B. L. Singley. The cleverly written script shared a tremendous amount of historical information with the public in a very entertaining way.

The press surprised us by pouring lavish attentions on the grand opening. Everyone was well aware of the collection's local importance, but no one seemed to realize the interest level from outside our region. We were treated to television coverage on CNN, articles in the New York Times, the Washington Post and numerous papers across the country, as well as a variety of Northwestern Pennsylvania outlets. At this time, the full realization of our accomplishment began to sink in. Over a century of industrial history and personal connections had come together to produce a lasting tribute to Keystone View Company, the stereographic industry and the dedicated individuals who labored to create it. The journey to the October 12 grand opening is a tale well worth telling.

Johnson-Shaw Stereoscopic Museum was established by the labor of two families. One, the Johnson family, has a career history dating back to 1896, when Charles Johnson began working at Keystone View Company. His son Harold also spent his entire working life at Keystone, meeting his wife Isabel there. Many members of this family tree spent time at the company, including Lance and Eric Johnson, the museum founders. The Johnson family kept a private collection and considered establishing a museum for decades.

Despite a brief Keystone career in his youth, Lance Johnson's career eventually took him down a different path. Ironically, his chosen profession of general contractor eventually unearthed the massive Keystone View Company Col-
lection that was thought to have been discarded as trash in the 1970s. George Shaw was a businessman from the town of Franklin, Pennsylvania, only 30 miles or so from Meadville. Lance Johnson was meeting with Mr. Shaw to discuss plans for a warehouse when memories of Keystone began to stir.

During their conversation, it occurred to Mr. Shaw that Lance Johnson could be a relative of Harold Johnson, the former Keystone superintendent. Shaw and the elder Johnson had met in the 60s, when Mast Development Corporation was in the process of buying Keystone. Shaw had looked over the collection and later purchased all that was left in the factory, including personal effects of employees and a substantial amount of dirt. His wisdom and foresight preserved a great deal of vital history that would otherwise be lost to us. Upon the rediscovery of the Keystone holdings, Lance Johnson and his brother Eric set forth to establish a museum that would pay homage to their family history and give back a treasure to their community. The collection required 4 tractor-trailer loads and two flatbeds to transport it back to its home in Meadville. Nearly four years later museum staff and volunteers are still treasure-hunting, documenting and inventorying.

In spite of the collection's size, museum staff and volunteers have come a great distance toward finding and displaying many unique documents, photographs, volumes and other publications. Amazingly, these materials were left behind when the Keystone glass negatives and other materials were transferred to the University of California, Riverside, in the 1970s. Some of the more remarkable items include materials from the sales department.

Books published by Keystone and others used in training the sales staff are complemented by items from smaller collections that have been donated to the museum. We found card files with personal information from freelance photographers seeking work in the 1920s and 1930s, a series of 54 photographs (oddly, non-stereo!) from 1925 depicting nearly every step of production in the Keystone View Company plant, and many important and beautifully preserved books from companies like Underwood & Underwood dating back into the 1870s. A number of items formerly belonged to prolific Keystone salesman L.L. Cupp. We even discovered some 1898 first-edition copies of The Stereoscope and Stereoscopic Photographs by Oliver Wendell Holmes! The treasure trove is seemingly bottomless, making each day a new adventure at Johnson-Shaw Stereoscopic Museum.

Thanks to this vast and unique collection, research is flourishing. A number of graduate students have contacted the museum to study aspects of the collection. One student from the University of Michigan has completed his work at our facility. His eagerly-awaited paper will focus on the representation of the stereoscope in novels and journals from 1850-1875; it will contextualize the elite discourses of Wheatstone and Brewster and analyze the marketing text of Underwood and Underwood. The museum welcomes all student research projects since they provide valuable information that the museum staff has little time to investigate.

Volunteer researchers have also turned up some amazing historical details. Independent research revealed that B.L. Singley was a practicing Christian Scientist. This knowledge helped to explain Keystone's production of a stereoview set entitled "Christian Science." A
delightful connection to the museum's physical location also emerged. The 1856 building that is home to Johnson-Shaw Stereoscopic Museum was originally part of the Huidekoper estate. This wealthy local family repaid Dutch merchants for loans made to the colonies during the Revolutionary War. For a time the museum building was office space for the business; later, it became a private school for Huidekoper children and their friends. In 1929, the Christian Scientist Church purchased this building from the Huidekoper estate, moving in the next year. At that time, Christian Science was fairly uncommon in the small towns of Northwestern Pennsylvania. Was B. L. Singley, devout Christian Scientist and successful businessman, instrumental in the purchase of a church building that would later become a home for his life's work? This is a fascinating project that is begging to be investigated.

The museum's interior design perfectly showcases the variety of material from Keystone and other notable stereo companies. In planning the displays, I chose to make installations reflecting the three-dimensional nature of the industry. Small vignettes capture the visitor's attention, depicting typical moments and key elements of the industry. These tableaus give the viewer an inside glimpse of the industry in true 3-D.

About 50 National Stereoscopic Association members have traveled to Meadville to visit. Their appreciation for what has been accomplished carries great meaning for the museum and its supporters. NSA members truly know the industry and what a great responsibility it is to be caretakers of this collection. I have gained invaluable knowledge in my conversations with them. It has been and will continue to be a pleasure making the acquaintance of stereo enthusiasts.

It is my intention to continually forge ever-strengthening relationships within the National Stereoscopic Association and the Stereoscopic Society of America. I look forward to working hand-in-hand with the Oliver Wendell Holmes Library and other stereo research institutions. Finally, I plan to enlist the aid of collectors and 3-D artists to provide a well-rounded program at Johnson-Shaw Stereoscopic Museum and expose the public to this intriguing industry.

At this point, only budgetary considerations hold us back. Our primary focus in the year since the museum has opened has been fund raising; it will continue to be so until we are more financially stable. Facing such an endeavor with no institutional backing can be overwhelming. However, with the support of our local community and the stereoscopic community, we will succeed. Please consider a gift or membership (both are completely tax-deductible) and feel free to contact me personally via email or telephone. The museum also raises funds through the sale of duplication on www.ebay.com. The museum username is JSSM03, but you can call the museum office for specific item requests.

Upcoming Events
Tentatively slated for Saturday November 1, 2003: Johnson-Shaw Stereoscopic Museum's First Anniversary Celebration, call for more information.
Saturday December 6, 2003: "The Flash Festival" featuring "A Magic Lantern Extravaganza" with professional showman Terry Borton. This event will feature a Victorian Christmas magic lantern show and a variety of workshops related to the 3-D industry and free lunch.

Contact Information
Jodi Paich Kohlstrom, Johnson-Shaw Stereoscopic Museum, 423 Chestnut Street, Meadville, PA 16335, (814) 333-4326, www.johnsonshawmuseum.org or jodi@johnsonshawmuseum.org.
Photo books of Australia, from coffee table size to smaller, are among the most easily spotted hard bound publications. But more continue to appear because they seem to do well on the international market and especially in the U.S. Even the worst of these scenic collections generally contain enough gems of astounding landscapes or wildlife to make them worth looking through, if not buying.

Americans are almost universally fascinated with Australia. Its Southern Hemisphere location across the Pacific makes it seem about as far away as you can get, plus it's physically very exotic while socially more similar to the U.S. than even much of Canada. Dramatic color photos of nearly anything Australian have a way of grabbing attention that pictures of the Alps, the Rhine, Rio, Egypt, Greece, or the castles of Scotland haven't quite done for some time.

Among the photographers who have produced numerous books of Australian images is Ken Duncan, widely known (I couldn't resist) for his stunning panoramic photographs documenting nearly every corner of Australia both urban and wild. His latest publication, however, abandons width in favor of depth. *3D Australia* (produced with help from several members of the Sydney Stereo Camera Club), presents 45 color stereo pairs in the now familiar lenses-in-cover book viewer design used by Chronicle Books for five titles by Mark Blum and earlier by the famous 3D Museum published in Japan. Pairs of 65mm square images are viewed through the same large diameter lenses, but *3D Australia* adds the feature of a 4 x 4 inch lenticular stereo on the cover, shot by Leo Meier and produced by David Burder. The image, of the “Devil’s Marbles” rock formations in

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*Fig Tree, Daintree Rainforest, QLD* (page 37) by Franz Miller of Germany. This threatened home of over a thousand tree species is just north of Cairns, Franz spends so much time stereographing the outback that he keeps an SUV in the Sydney area. He supplied six of the views in the book and is also the Australian representative for RBT cameras, projectors and mounts.

**3D Australia—An Awesome 3-Dimensional Experience**

2003 Ken Duncan Panographics® Pty Ltd, 95 pages, 45 color stereo pairs with viewer incorporated in cover, hardback 9.5 x 6.5 inches. $31.82 AUD ($21 USD) plus shipping from www.kenduncan.com, PO Box 3015 Wamberal NSW 2260 Australia.
LOOK was their most famous magazine, but in 1964 Cowles Communications, Inc. started VENTURE: The Traveler’s World, which became the world standard for travel magazines—a standard that still exists in today’s travel magazines.

Gardner “Mike” Cowles, Jr., upon graduation from Harvard in 1925, became the city editor of his father’s Des Moines Register and Leader newspaper. He gradually moved up to executive editor and the paper became the dominant daily in the state of Iowa. By 1937, he became editor-in-chief and chairman of the board of Cowles Communications. Also in 1937, he founded LOOK magazine to compete with Henry Luce’s LIFE. Under his leadership Cowles Communications would grow in to a media empire of newspapers, magazines and television stations.

In the early 1960s Mike Cowles asked Curtiss Anderson to develop a prototype for a travel magazine to be introduced in 1964 and to become its editor. Anderson was reluctant until Mike Cowles tempted him by offering, “Curt, I want this to be a luxurious magazine, beautifully illustrated with great writing.”

In 1964, Anderson rolled out VENTURE: The Traveler’s World. It would change the face of the travel magazine industry. VENTURE became the most elegant and opulent travel magazine published to date. It would be an unparalleled service magazine while also being a literary magazine. VENTURE would be published in hardcover...
as well, and mailed to subscribers in a box. That was new. Noted writers were used, and top artists and photographers illustrated the stories.

VENTURE was good inside and out. The look kept it in a class of its own. The 1964 debut was launched in hardcover with a luscious full page photo cover. The covers captured intimate details, a moment; early morning on a London street, a split-second on a Hong Kong bay, a couple chasing each other through a Marin County field. Covers that conveyed a sense of place.

Marking its first anniversary in June, 1965, the magazine abandoned the hard cover for what Chip Cordelli in the on-line magazine outpatient.com, called “the newest, most controversial photographic technique of the time: 3-D.” Cowles would take the lenticular technology that was used in such toys and games as Cracker Jack “Magic Motion Fun Card” prizes from the 1950s and turn it into high art on the cover of VENTURE. The printing process was invented in Japan, and was called a Xograph. Cowles president Marvin Whatmore had picked up the idea from Japanese postcards that produced “triple dimension images.” “Marvin was very interested in 3-D,” said Anderson, “and we bought the franchise to use Xograph in the U.S. exclusively, producing innovative covers with a look that had not been seen since Fleur Cowles’ FLAIR Magazine in 1950.” Fleur, Mike Cowles’ wife, developed FLAIR, which ran for 12 issues from 1950-51 and featured cutouts, foldouts, and eye-catching covers.

The cover photography would be directed by Arthur Rothstein, LOOK magazine’s Technical Director of Photography. Mr. Rothstein was instrumental in developing the Xograph process. To insure that the Xograph picture came out properly, managing editor Cynthia Kellogg would set up a portable darkroom and style the covers on location. A costly process, but according to Anderson, very worthwhile, as VENTURE’S look couldn’t be copied easily, maintaining its exclusivity.

The cover Xograph was a lenticular photograph (generally 6 inches square) on the subject of the feature story starting in June, 1965 (Volume 2). These 3-D camera photographs were credited to Visual Panographics, Inc. (then at 488 Madison Avenue, New York City). To introduce the new 3-D cover photographs, Gilbert C. Maurer wrote in the June 1965, “Publisher’s Log”: If you are startled by the cover of this anniversary issue, you have good reason to be: It is the first three-dimensionally produced cover ever to appear on a national magazine. This revolutionary departure in photography is called XOGRAPH. The process has been under development by Cowles Magazines and Broadcasting, Inc., VENTURE’s publisher, for more than fourteen years and has been perfected only in the past year. Starting with this issue, XOGRAPH 3-D photography will be featured on the cover of every issue of VENTURE.

However, the major problem has been to refine these techniques and adapt them to modern high-speed printing presses. Working with Eastman Chemical Products, Inc., we have hurdled this final barrier.

In addition to the achievement of 3-D printing itself, there was a further challenge in bringing it to VENTURE: It was necessary to develop a new format for our covers, in order to produce the most efficient and accurate application of each 3-D photograph. The result of our efforts is the distinctive new portfolio style cover of this issue.

For the VENTURE staff the possibilities of three-dimensional photography were enormous. They would bring to life the work of such brilliant artists as Marilyn Bass (June 1965) or the maiden flight of a new jet (February/March 1966). Maurer continued:

Already our 3-D cameras are roaming the world for subjects. The pictures they take will enable you to step the rim of...
the Grand Canyon and experience the full impact of its awesome size and depth, to savor the classic proportions of the Acropolis; to sense the very presence of a sheik standing at a Moroccan roadside.

VENTURE's aim from its inception has been to involve the reader more personally as a participant in the essential travel experience. We believe that 3-D photography on our covers, and later on inside pages as well, will dramatically enhance the excitement of the world of travel that is VENTURE.

From the "Traveling Companions" notes on page 4 of that June 1965 issue:

The design for VENTURE's first 3-D cover is by Marilyn Bass, a young Philadelphia-born artist who studied at that city's Museum College of Art. Now living in New York, Mrs. Bass describes her medium as decoupage rather than collage, because "I work with the paper from the bottom up."

The August 1965 cover was a Xograph by Art Rothstein and was inspired by a portfolio of picnics on page 54 for an article on picnicking as a fine art called "The Roadside Gourmet in Europe." For an article on New England in the October 1965 issue, "VENTURE" took its 3-D camera to Mystic Seaport Connecticut, to recapture the age of sail. Seen here, along the restored waterfront, is the Charles W. Morgan, the last of the wooden whalers. In the background is the Bowdoin. Photograph by Visual Panographics, Inc.

The December, 1965 Cover is captioned:

Our 3-D camera gives a new dimension to the ancient Roman Forum, where archeologists of the American Academy in Rome, Assisted by Young students like bare-chested Andy Mackendrick, are still unearthing the past. The columns are relics of (left) the Temple of Vesta, where the sacred fire that symbolized the life of Rome was kept forever burning, and (right) the Temple of Castor, commemorating the legendary youths Castor and Pollux, who saved the Romans in Battle. In the foreground are the ruins of the temple of Caesar, built on the spot of Julius Caesar's funeral pyre. In the background (left) is the Palatine Hill, the site of the first city of Rome and later of the residences of the emperors, and (right) the massive ruins of the Temple of Augustus. Photograph by Visual Panographics, Inc.

Inside the December issue on page 39 is a 3-D Xograph of Pope Paul. The story of photographing the Pope began in the "Publisher's Log" in the October issue. Publisher Gilbert C. Maurer wrote,

To explore the possibility of photographing Pope Paul in our new Xograph, I flew to Rome in midsummer. I was kindly received; Vatican officials expressed great interest. Our unique camera was already in Europe to photograph England and France. On the same weekend the camera arrived in Italy, we received the Pope's answer: Yes. Early that Wednesday morning, the gates of the Pope's summer palace at Castel Gandolfo swung open and our camera truck drove into the private gardens. At one o'clock His Holiness, with a few aides, appeared and greeted our crew. He was all patience in posing. In twenty minutes the session was over. He blessed the camera and crew.

Filling in more details in December's "Traveling Companions" column:

Though we had the Pope's consent we didn't have our camera. For the want of several thousand dollars' duty charges, the camera was immured in the Italian Customs. After several hours of trans-Atlantic phone calls and cables, the money was there the next morning. The VENTURE staff headed by Art Rothstein found the Vatican staff so human. Monsignor Marcinkus helped drive the camera truck up the steep garden road. Even the Pope made a face at the camera while Polaroid tests were made.

VENTURE magazine started 1966 with the February/March issue.
There was no commentary on the cover Xograph in the “Publisher’s Log” or “Traveling Companions” column. The cover had a cut out in the shape of a window frame, which showed only part of the 3-D image showing an outdoor table, with 7 waiters, at a restaurant. Opening the cover revealed the rest of the 3-D image, with a short write-up on the “luxury to travel” and “to travel Luxuriously.” The “Publisher’s Log” did note that the 3-D camera was now called “The Cynthia” after managing editor Cynthia Kellogg, who directed the December 1965 Rome photograph. Inside the issue was a post card size Xograph picture advertising the BOAC (British Overseas Airline Corporation) Super VC10 jet service from New York to London.

A Sampling of more Venture Cover Descriptions

APRIL/MAY 1966: The description of the cover Xograph was on the title page. The cover photograph was described as “With its contemporary sculpture by Sir Jacob Epstein, the Cathedral Church of Saint Michael in Coventry, England, typifies the best of Europe’s new religious architecture.” “Photograph by Visual Panographics, Inc.” now became the standard photo credit.

AUGUST/SEPTEMBER 1966: Inside the cover was a small description of the cover photograph. “Weekend Destinations in this issue... from London, Castle Combe in England’s Historic Wiltshire”. In the Publisher’s Log from the following October/November 1966 issue, Mr. Maurer wrote about how VENTURE’s schedule demanded advanced planning to cover and timely report on worldwide events. He wrote, “The 3-D Xograph cover of our August issue, however, turned out to be more timely then we could have predicted.” Castle Combe, which was voted by the English as the prettiest village in Britain, had just been selected by 20th Century Fox to be the setting for the Doctor Dolittle movie. He also described the photo shoot of Castle Combe and Cynthia Kellogg’s adventure with the district constable. The photo truck was too big to fit in the narrow street of Combe and caused quite a traffic jam. The district constable spent many hours directing traffic and helping the VENTURE staff. Ms. Kellogg wanted to tip him. She was instructed that the proper approach was to say, “May I put something under the counter for you?” The translation from proper English is, “Can I give the barman money so you can have a drink when you get off duty?” Following that advice, Ms. Kellogg did just that. However, the response from the constable was unexpected, “No thank you. I’m teetotal.”

FEBRUARY/MARCH 1967: The cover uses another cutout, this time in the shape of a porthole that shows a still life arrangement, the assemblage by Robert Sullivan. The text description reads, “Four imperatives of island life: a shell to imprison the murmur of the encompassing sea; a boat to circumnavigate the land and catch, through expanded angles of vision, the shifting patterns of green earth and blue water; a house architected to the full measure of personal longing; and the sun, the prime mover of wanderlust, between whose rise and fall all island life moves in a rhythm that is older than man.”

APRIL/MAY 1967: The cover credit is now placed back on the Traveling Companions column page: “The ruggedly grand northern California seashore near Bodega Head, north of San Francisco, was to have been the site of a big power station until the Sierra Club conservationists (for the story see page 17) won a fierce struggle to keep it wild. VENTURE’S 3-D camera has also helped to preserve its uncluttered splendor.”
Manned Spacecraft Center, Houston, Texas, a simulated lunar landscape (the rocks come from as far away as Hawaii) permits engineers to test and evaluate the flexibility of astronaut clothing. VENTURE’s 3-D camera, anticipating 1970, recently put a quarter-scale lunar module and a cooperative dummy on the created terrain to suggest the momentous landing as well as on the created terrain to suggest the momentous landing as well as a Texan’s view of the earth from the moon.

DECEMBER/JANUARY 1968: “A cyclist pauses before the ornamental Gasthaus zum Engel (Inn of the Angel) in the Swiss village of Walchwil and VENTURE’s 3-D camera captures the scene through the early morning fog rolling in from nearby Lake Lucerne.” Also in this issue publisher Gilbert Maurer announce that VENTURE would become a monthly with December/January and July/August being double issues.

FEBRUARY 1968: “To symbolize the newest travel target, supersonic speed in passenger airplanes, VENTURE designed this construction of concentric circles of color, with a model of the first such airliners, the Anglo-French Concord, which is scheduled to fly this month.” The credit is now “Xograph photograph by Visual Panographics, Inc.” This is the last issue that Gilbert C. Maurer is listed as publisher, as Mr. Maurer left Cowles after 19 years for a position with the Hearst Corporation.

APRIL 1968: The description of the cover photograph for the issue had been moved back to the inside cover page. “America’s gone completely aquamanic, from coast to coast and in VENTURE, from cover (San Francisco’s rebuilt waterfront) to cover.” (A marina in front of Bay Bridge.)

JUNE 1968: The cover is a photograph of a map of Europe, with each country covered by its flag. It was used to symbolize the feature story, “New In Roads in Europe.” Credit for the cover was given to Arthur Congdon, who designed this stylized map of the continent. While not in 3-D, this issue contained photographs of Arizona by Senator Barry Goldwater, also a noted photographer.

FEBRUARY 1969: “The sun, the female form divine, and the watchable birdie that sits on every lens, combine (on our cover) to spell out Florida and our first Color Travel Photography Contest.”

MARCH 1969: If there is such a thing as a prophetic understatement, VENTURE certainly made one in the caption for this issue’s cover. “Afghanistan offers many fierce faces to the world: human (like our cover frontiersman), natural, historical. But, it’s stimulating in a way that blander lands can never be.”

JUNE 1969: One of the more effective lenticular covers is also a rare example of a well known personality being shown rather than food, buildings or local people in costume. “Actor Peter Finch’s favorite role is that of a real-life farmer in this remote Jamaica hideaway. He’s typical of a band of latter-day Gauguins, people who have fled to the ends of the earth in search of a new life.”

SEPTEMBER 1969: It wasn’t always necessary to travel far to shoot stereos of regional artifacts. “Southern Africa’s most prized artworks come from its west coast and, as these ceremonial head dresses reveal, combine primitive mysticism with Picasso-like magic. The Xograph was photographed at the Museum of African Art, Washington, D.C.”

MAY 1970: A still life image (credit: “assembly by John Wilson”) decorates the cover of this issue. “The city’s real splendor lies in its architecture; ‘it is one of the architectural showplaces of the world.’"
world,' rhapsodizes James Morris in praise of Chicago."

OCTOBER 1970: "Five U.N. guides pose in the General Assembly Hall, heart of the U.N. and setting for this month’s twenty-fifth anniversary session."

DECEMBER/JANUARY 1971: "New around-the-world routes are a big trend in travel. Easter Island with its mysterious monolithic figures is but one of the exotic adventure stops on an itinerary that girdles the southern half of the globe; it is reported further on."

Credit is given to "Thomas Sennett and Xograph photograph by Visual Panographics, Inc."

APRIL 1971: Marin County’s tawny hills, swelling steeply out of the Pacific, are alive with hikers and bird watchers."

Credit is given to "John Lewis Stage and Xograph photograph by Visual Panographics, Inc."

The End Nears

On May 27, Marvin C. Whatmore, President of Cowles Communication, made the announcement that VENTURE would end after the publication of the July/August 1971 issue. VENTURE lasted just seven years. The almost 300,000 subscribers would be offered cash refunds or subscriptions to LOOK. Mr. Whatmore said, "The recession of 1970 and the proposed postal rate increases contributed to its demise. Because of the softness in the kind of advertising that VENTURE attracted, the magazine couldn’t have been profitable in 1971 and probably not in 1972, either." VENTURE’s General Manager Arthur H. Diedrick, Jr. continued, "the magazine has not had a year in the black since it started, but until 1970 losses were declining year by year." He pointed out that ad pages were down 16 percent and that ad pages in LOOK were also down 15 percent. VENTURE, published by Travelventures, Inc., a subsidiary of Cowles, employed less than 40 people.

JULY/AUGUST 1971: Final cover caption, "A prime example of the spacious, natural look in zoos: in

VENTURE became a fixture on up-scale American coffee tables until mid 1971. Other travel magazines, such as Town & Country, began to compete for that certain reader and more importantly for advertising dollars. The interest of the country was also changing and LOOK, the big money maker suffered a loss of readership along with the main competitor, Time-Life’s LIFE Magazine. Increasing production and distribution costs and competition from television forced the suspension of LOOK, despite healthy circulation in the 1960s. When LOOK was closed down in 1972, it took VENTURE with it. "A victim," says Anderson, "of the popularity of television news. It was sad, as VENTURE was profitable by 1971. Television news killed the picture news weekly. It was a dying medium. There has been no magazine that comes close to LOOK—or VENTURE—since then." Ultimately, the Cowles Publishing Empire was sold off in 1998 and few, if any, have any memory of the days of LOOK and VENTURE.

With the demise of VENTURE, the Xograph seemed to return to the status of a novelty and toy. Kellogg’s made a set of baseball 3-D cards that were inserted into packages of cereal (1974-75) and it was used as the "Cookie Jarvis Magic Action Card" (2x3 inches) inside packages of Cookie Crisp by Ralston (1977). There have been other uses for the Xograph, but none as compellingly elegant as during the six short years it was considered high art on the cover of VENTURE: The Traveler’s World.

Sources

www.Britannica.com


This Seagram’s Xograph, bound inside the November, 1969 VENTURE, has better depth and fewer flaws than some of the magazine’s own still life lenticular covers.
8th SSA International Stereo Card Exhibition

Listed below are the winners in the SSA StereoCard Exhibition, which was judged during the Charleston 2003 NSA Convention.

**Best of Show**
- Robert Bloomberg: "Mission Inn Stairwell"
- Yellowfoot Award, Best SSA member
- Dale Walsh: "Autumn Bike Path"
- Best Novice
- David Thompson: "Ketchikan #2"
- Keystone Award, Best Portrait
- Bill C Walton: "Army Aviator at Work"
- Ray Bohman Award, Best Scenic
- Robert Bloomberg: "Tahoe Sunset"
- Best Monochrome
- Pauline Fredrickson: "Owl's Head Light"
- David Hutchison Award, Best Urban Setting
- Ray Zone: "Wall St. Conversion"
- Best Humor
- H. Lee Pratt: "Strange Film"
- Frank Lloyd Wright Award, Best Architecture
- Ernie Baidlin: "Cupolas"
- Best Presentation
- Jack E Cavender: "Cincinnati Collage"
- Judge's Choice
- Klaus Kemper: "Geranium Kiss"
- Judge's Choice
- David Allen: "$5 Bill Abe Lincoln Conversion"
- Judge's Choice
- Robert Bloomberg: "Face and the Buddha"
- Honorable Mention
- Dale Walsh: "Olympic Peninsula Stream"
- Honorable Mention
- David Saxon: "An Old Wall in Louisburgh Ireland"
- Honorable Mention
- Albert Sieg: "Ace of Hearts"
- Honorable Mention
- Robert Leonard: "Monarch on Green Flower"

Report Cards with individual scores/acceptances were mailed on July 29, 2003. Exhibition Co-Chairs Dick Twichell and Bill Walton would like to thank all the Sponsors for their support and everyone who entered the 8th SSA Exhibition.

SSA Annual Meeting Report

A well-attended SSA Annual Meeting was held on the Sunday, July 27 at the NSA 2003 Convention at Charleston. A formal vote of a quorum of the membership was made to modify the SSA Membership Rules to provide the option for combining the duties of Treasurer and Membership Secretary when there is an individual willing to assume both jobs. At the current time Dan Shelley is serving in those positions.

Formal approval by quorum vote was given for Lifetime Membership to SSA members Brandt Rowles (#693), Stephen Best (#699), Rolf Eipper (#700) and Thomas Moore (#709). The 2003 Treasurer/Membership Secretary's Report was discussed and formally approved.

The SSA Friday Night Supper held at Sticky Fingers in Charleston was sold-out as nearly a hundred hungry diners devoured barbecue smoked ribs and rotisserie smoked chicken. Discussion was initiated about various options to combine the SSA Annual Meeting with the Friday Night Supper at the NSA 2004 Convention in Portland, Oregon.

Website tracking of various postal folios was discussed with Paul Talbot, SSA Webmaster. It was agreed that David Kesner, Gamma Transparencies folio Secretary, and Paul would assist any circuit secretaries in setting up online tracking. To check out the SSA website go to: http://www.ssa3d.org.

After the meeting, SSA members in attendance adjourned to the steps outside the Convention Center to pose for a group stereo portrait. They are seen in the adjacent photograph that was taken with side-step stereo by your General Secretary.

Software for Stereocards

Photo-3d member Robert Swirsky recently posted that "I've been experimenting writing software to generate Holmes Stereo Cards. The software facilitates loading a pair of images, selecting and positioning crop regions (whose aspect ratios are constrained to the correct ratio for a stereo card), and fine-tuning the stereo window. There's a preview on the screen that you can view with a Pokescope or similar device. Then Print, trim, and dry-mount and you have a stereo card. I put the software here: http://www.callipygian.com/3D/ Sorry, since this is just my "hobby" I can only develop and test on the platform I use at home: Windows XP."

Bill Walton Recaps His Stereo Career

Veteran stereographer Bill Walton recently described his career in an online post to photo-3d.

I am 72 years old and was first introduced to stereography as a 9-10 year old, at the Johnson County Library in Clarksville Arkansas. The Library had a big box of some really beat up old Stereocards and a Stereoscope to view them with. I spent many an afternoon "visiting" foreign countries, but didn't have any interest as to how these Stereocards had been produced.

Following my second tour in Vietnam, in 1968, I spent a 30 day leave in Clarksville, Mississippi. I struck up a friendship with a old photographer, who had been in business in this small town for as long as I could remember, and then some. Then he mentioned that he used to make stereographs and this rang a bell. He showed me some of them and described how to make them using the side step method. So now I knew how to make stereographs, but didn't have a stereoscope (and no one to tell me about freeviewing).

In 1973 I found a stereoscope and tried my hand at side step (Astronaut Shuffle) stereos. Right away I recognized their shortcomings with my favorite subject, people, and started looking for something else. Then, as luck would have it, I found a Stere Realist Manual at a used book sale. After reading it, I sought out and bought a Realist in April 1978 and so far they have given me good service. I work 99.9% in Black and White Stereocards.

I joined the NSA in 1975. Thru Stereo World I discovered the SSAB (which changed to the SSA in 1990) and joined it as Member #715 on March 6, 1978. In 1979 I became a SSA Folio Secretary and held that position for almost 23 years.

After buying a TDC 716 projector for $5 at a yard sale in 1985 I shot my first Realist Stereo Slides. But, as far as I am concerned they are a poor substitute for a well made Stereocard and I didn't really get involved in slides. I shoot an occa-
SSA members on the steps outside the Convention Center, Sunday, July 27 at the NSA 2003 Convention in Charleston. (Stereo by Ray Zone)

A professional roll so I can support the Slide Exhibitions, but mostly act as a "Mr. Filler."

In 1993 I produced a stereo book Back to Basics which covers Infantry Basic Training at Fort Benning CA. At the 1993 NSA Convention in San Diego I met PSA's Pauline Sweezey. I became a PSA Member and started promoting Stereocards. Last year, for the first time, there were more Stereocard than Stereo Slide Exhibitions. In 1994 I was elected to the NSA Board of Directors and became Chairman of the Board in 1995.

Five years ago ISU's Marilyn Morton invited me to join ISU and see if we could start some Stereocard activities in it. After joining I became part of a 5 member committee, 2 Germans, a Dane and 2 Americans that integrated Stereocards into the ISU. We started with a Stereocard folio, then graduated to a ISU Stereocard Exhibition. This was then expanded to include Stereo slides.

In 1999 Dan Shelley produced the Bill Walton 3D-CD Project containing about 1000 of my stereo images, plus 100 or so from some of my friends. I am the only stereographer in Muscogee County, Georgia. My main interest is Black and White Stereocards, and my favorite subjects are people, and "Then and Now", I do not like Color!!

How to Join the SSA

To join an SSA folio contact Treasurer/Membership Secretary Dan Shelley directly at: dshelley@ddesign.com. Contact Dan via regular mail or phone at: Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 548-9081.

3D Australia (Continued from page 35)

Australia's Northern Territory, works flawlessly as a lenticular and is reproduced inside the book as a pair in which considerably more depth appears.

Of the 45 stereos in the book, 23 are by Ken Duncan and 9 are by Leo Meier, with the rest by ISU and/or NSA members Nancy Moxom, Ray Moxom, Franz Miller, Allan Griffin, David Stuckey and Mark Blum. The sequence of images seems to jump randomly all over Australia, from Sydney to the southwest coast near Perth to Tasmania. A small map above each descriptive page of text provides the location of the scene, but its fun to try and guess the location by just viewing the pair first. Several of the best views were taken in surprising locations, like the weathered hikers hut surrounded by rocks and snow that sits not in the mountains of New South Wales or Victoria but on Cradle Mountain in Tasmania. In fact, that island is well represented through a number of dramatic views, as are Kangaroo Island and Lord Howe Island.

I was equally delighted to find at least three views taken on or near Cape York in the north of Queensland, one of the most inviting being a shot of a falls on Canal Creek near the tip of the cape by Nancy Moxom. One tranquil view of an arched stone bridge by Ken Duncan (complete with ducks paddling near the shore), looks convincingly like a scene from rural England. In fact, Richmond Bridge in Tasmania was built in 1825 by convict labor and is said to be haunted by the ghost of a particularly brutal overseer who was murdered by enraged prisoners.

The overall quality of the work is high, and while certainly not every view would rate as a gem in a competition or a Stereo Theater show, there are clearly no duds. Even the obligatory shot of Uluru (by Leo Meier) is distinctive, taken from under some Desert Oak trees that frame the monolith with multiple planes of depth providing an earthly reference that avoids the captured asteroid look of more monumental views of the rock.

The stereos by Ken Duncan and Leo Meier were taken using a pair of Nikon Coolpix 5000 digital cameras on a rig designed by Meier with an adjustable base for scenes requiring more separation. The images contributed by Australian and other ISU/NSA members are from existing slides, some of which have been seen in earlier shows or exhibitions. Of course 45 or even 4500 images can hardly begin to cover a continent, but 3D Australia includes an exceptional sampling of stereographs by people who know and love the subject.

Through fine stereography and flawless presentation, it showcases the unique ability of 3-D to reveal far more about a popular subject than the usual picture book, and should encourage more such projects.
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3-D BOOKS, VIEWERS, and paraphernalia to suit every stereoscopic whim and fancy, all at terrific prices! For a free list, write, call or fax Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461, tel/fax (602) 279-7658.

BOOK, The Siege at Port Arthur; hardback with 3-D viewer. $15 Econ Air. (Cash preferred). Ron Blum, 2 Hussey Ave., Oakslands Park SA 5046, Australia.


CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://www.cpfrr.org

CONTEMPORARY COLLECTIBLE stereoviews. Nudes, portraits, creative, computer images by award winning stereoscopic artist Boris Starosta. eBay auctions two or three times per year. eBay seller id=starosta. Receive announcements, email: boris@starosta.com web: www.starosta.com/3dshtocase/ or www.3ds.com (nudes). P.O.Box 772, Charlottesville, VA 22902.


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

NUDE & EROTIC stereoviews. Contemporary fine art. Creative. Economical annual subscription available. CD-ROM available on eBay sellerid=starosta Internet catalog shows several hundred new views: www.erotichaphotography.com/boris/ P.O.Box 772, Charlottesville, VA 22902.

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

THE OHIO Stereo Photographic Society invites you to our meetings on the first Tuesday of each month at AAA Headquarters at 5700 Brecksville Road, Independence OH. Web http://home.att.net/~neph/ or George Themelis (440) 838-4752 or Chuck Weiss (330) 633-4342.

Wanted

A DOORS - JIM MORRISON 3D SLIDE would make a great gift to the Doors fan. I will try 100 ANY 3D photos or slides of The Doors 60s rock group. I also buy most memorabilia relating to the band. Please contact me: Kenny Humphreys, PO Box 1441, Orem, UT 84059. kerry@doo.com.

BRISTOL, CONNECTICUT: Any stereoviews or CDVs. Tom La Porte, PO Box 37, Unionville, CT 06085.


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

GLASS - Views of glass making industry exhibitions, glass blowing, postcards, etc. Send info and price to Jay Doros, 780 Chanceller Ave., Irvington, NJ 07111-3997.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

LOUIS HELLER of Yreka and Fort Jones, California. Anything! Also, any early California or western views wanted. Carl Mautz, cmautz@ncn.net, (530) 478-1610.

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

WANTED

PRECIOUS ENTRY Slide submitted to Beta folio, but never returned. “Creature From Black Lagoon” As A Kid - On a Skateboard. Roy Walls, 1217 Meadowview Ave., Johnson City TN 37601, (423) 928-1725. rylalle41@yahoo.com .

PUBLISHER sought by the Morro Bay National Estuary Stereo Photo Survey for 3-D book. CD-ROM, calendar and postcard set(s). Spectacular hyperstereo aerials, landscapes, water courses, migratory birds, otters, seals, rare flowering plants. Contact: angldguy@hotmail.com .


SEEKING ANY information on a 6x13 cm. medium format stereoscopic slide projector made by the Charles Beseler Company New York around 194074 to R.P. Lindsell, 12 Church Rd., Mountnessing, Essex, CM15 OTH Great Britain.

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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 http://home.comcast.net/~dswweb/ or call Dennis Green at (313) 755-1389.

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

Send all ads, with payment, to: STEREO WORLD Classifieds, 5510 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)
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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 photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735. WILL PURCHASE up to 300 varied stereoviews for my collection. Reasonable price. Prefer most views with people showing. Must be graded very good to excellent. No colorized, lithos, or religious. Send 425-643-7777 or write Suzanne Krasny PMB 223, 577 120th Ave. NE #A2, Bellevue, WA 98005.

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Spy Kids 3-D
(Continued from page 13)

different children, aged 5 to 10 after the film, all of them attested to enjoying the 3-D effects. The open minds and supple eye muscles of children bode well for the future of anaglyph movies.

Modestly budgeted at $40 million, Spy Kids 3-D took in $32.5 million with a 3-day gross over its opening weekend, which was a better opening than either of the first two Spy Kids movies.

Digital vs. Film

Numerous theaters playing Spy Kids 3-D are using the Texas Instruments DLP digital projection system. Rodriguez is persona non grata in Hollywood because he has stated for the record that he dislikes film itself and would produce and exhibit all of his films digitally were it possible. At the very beginning of Spy Kids 3-D the opening credit reads "A Robert Rodriguez Digital File." In addition, Rodriguez writes, designs, directs, photographs, edits and scores the Spy Kids movies, a rather too eclectic approach to filmmaking which flies in the face of the division-of-labor system which has been built up in Hollywood for decades. We are not surprised to find that Rodriguez has named his production company Troublemaker Studios. Like George Lucas, Rodriguez is a highly successful digital rebel working outside the Hollywood system.

I made a point of seeing Spy Kids 3-D twice with both digital and film projection to analyze some of the visual differences for anaglyph in the two separate processes. The overall colors with digital projection were slightly more on the pastel side and there was less ghosting in evidence with solid edge colors. Film output of Rodriguez's digital files produced a slightly harder red and blue. This is controllable, of course, but the film output was slightly more brilliant and just slightly more difficult to view in anaglyph. With his new digital "old-fashioned" process, Robert Rodriguez has a winner on his hands. Good for him. And good for the polychromatic anaglyph.

Robert Stack 1919–2003

Robert Stack, age 84, died Wednesday May 14, 2003, at his Bel-Air mansion from heart failure. Since October he had undergone successful radiation treatment for prostate cancer.

Born on January 12, 1919, he began his 62 year career in 1939 with his first film, First Love. He acted in more than 40 films with his last appearance in 1998's Basketball, in which he was playing comedy, mocking his stalwart image that he first satirized in the 1980 comedy classic, Airplane!

Nominated only once, in 1956, for an Academy Award for Best Supporting Actor as an irresponsible playboy-millionaire in director Douglas Sirk's now considered melodrama/kitsch classic Written On The Wind, he lost to Anthony Quinn for Lust For Life.

His greatest fame as an actor came from the 1959-63 television drama The Untouchables, in which he played Chicago crime buster Eliot Ness, winning in 1960 the Emmy for best actor in a television series.

In a 1954 interview, Stack admitted that his breakthrough role with which he broke free from being typecast in juvenile movie roles was in director Budd Boetticher's 1951 The Bullfighter And The Lady.

The other movie, which he did not want to mention, was Hollywood's first commercially successful 3-D movie, 1952's Bwana Devil. For all of his movie roles, Robert Stack will now be best remembered as the first major movie star in a camp classic 3-D movie promoted with the line "A lion in your lap, a lover in your arms". (SW Vol. 29 No. 2.)

He leaves behind his wife of 47 years, Rosemarie, a son, Charles and a daughter Elizabeth.

- Gary S. Mangiacopra
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You can reserve your copy of the stereo issue for $6 US, or subscribe to the 2003-04 series for $16 and receive: Fall 2003 (Portrait issue), Winter 2003 (Stereo issue) and Spring 2003 (Digital issue). For more information contact: Felix Russo at felix@photed.ca PhotoEd Magazine, 2100 Bloor St. West, Suite 6218, Toronto, Ontario M6S 5A5 Canada.

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