'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Time at Home

Our views this issue are both informal snapshots showing moments of life at home. Besides serving as a nice record of family get-togethers for those included in the photos, slides like these become wonderful time capsules decades later, allowing us a glimpse of everyday life in that era.

Our first slide shows a couple of young girls at what I’m assuming is their grandparents’ house. While it may be difficult to see as reproduced here, Grandpa is holding a pocket watch up to the ear of one of the girls, allowing her to hear it operating.

With the folding card table set up, a card game can’t be too far away! The interior decor in this scene is really startling, with the light colored picture frame set off by one of the deepest green walls I’ve ever seen! The floral drapes are a nice touch also.

This is a Kodachrome slide, whose film chips are mounted on a Realist heat-seal mask and then placed in a Realist cardboard folder, labeled “June ‘49”. The photographer is unknown.

And speaking of floral drapes, our second view has some nice ones too, along with some matching pillows! This slide is labeled “At Antonia’s, 1955”, and is also a Kodachrome slide, mounted by Kodak in a gray (with red edges) cardboard mount.

I like the shape and texture of that chair in the foreground (which I believe is holding Antonia). This slide was shot by a different photographer, who apparently lived in Portland, Oregon. Other slides in the same collection lead me to believe that the other woman (on the sofa) is most likely the photographer’s wife. They appear to be having a nice visit, and I’m glad the moment was preserved in a stereo slide.

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.
A Stereo Mystery Solved

Fans of the PBS show *The History Detectives* featuring noted stereoview dealer Wes Cowan are familiar with the historical research needed to trace the origins of even the smallest artifacts or the careers of single individuals. Our feature in this issue takes such detective work to a larger scale in describing how collector Brian May located an entire English village—one made famous in the 1856 “Scenes in Our Village” series by stereographer T.R. Williams and subsequently “lost” by all who sought to learn its name and location. The story turns on one small detail that had escaped the notice of researchers for over 100 years. Brian is now working on a book about Williams along with his many other projects detailed at www.brianmay.com.

A Feather in Their 3DCAP

Apparently finding the efforts involved in organizing the 2004 NSA convention not stimulating enough, members of the Cascade Stereoscopic Club have also been busy establishing the 3D Center of Art & Photography in northwest Portland. Our news item about 3DCAP in this issue serves as only a basic introduction to the ground breaking, multi-faceted and very ambitious project. The NSA and *Stereo World* will be well represented among the wide variety of material the public sees when visiting this combined gallery/museum/library/theater/store to be staffed by CSC volunteers. It will of course be one more Portland attraction not to be missed by NSA members attending the convention, and more about the Center’s exhibits will appear in future issues. One hope is that 3DCAP will inspire stereo groups in other cities to establish similar facilities to expose the general public to quality 3-D imaging on an ongoing basis. In the meantime, visit the CSC website: www.cascade3d.org.

Volume 30!

Round numbers like that attract attention, especially when they represent so many pages of stereo images and information contributed over the years to help fill what will be 180 issues of *Stereo World* by the time this volume is complete. This is a good time to again thank the people who helped fill all those issues and to invite the submission of more material from anyone and everyone with a deep interest in any aspect of stereoscopy. This applies especially to those who feel a particular subject or area has been neglected. Send us research notes, a rough draft, a finished article, or the name of somebody you think may willing and able to submit interesting material.

---

**Explore the World of Stereo Images**

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

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

Name: _____________________________
Address: ____________________________
City State Zip ____________________________

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

---

**NSA National Stereoscopic Association**

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
A Rose City Adventure With More, in 2004

The 6-day NSA 2004 convention begins Wednesday, July 7 at 8:30 am when busses leave the hotel for a day of 3-D movies and exploration of northwest Portland. Plan to arrive on Tuesday, July 6 so you don’t miss anything!

National Stereoscopic Association 30th Annual Convention
July 7-12, 2004, Portland, Oregon
Contact Diane Rulien chair@nsa2004.com
website: www.nsa2004.com/
NSA 2004, PO Box 68724, Oak Grove, OR 97268-0724

Convention Hotel
Jantzen Beach DoubleTree Hotel, 909 N. Hayden Island Drive, Portland OR 97217, (503) 283-4466
Reservations: 1 (800) 222-8733
The Jantzen Beach DoubleTree Hotel provides a free 12 mile shuttle ride to and from the Portland International Airport. Guests also receive complimentary chocolate chip cookies upon check-in, complimentary USA Today newspaper delivery, and complimentary access to on-site health club and recreational facilities including an outdoor pool and tennis court.

2004 NSA Convention rates
Single/Double Occupancy ........ $104
Triple/Quad Occupancy ........ $114
To receive this rate, reservations must be made before June 23, 2004. Be sure to mention you are with the NSA 2004 convention so you will be quoted the convention rates. For the best selection of rooms (some rooms have river views), reserve early.
A New Member’s Stereo History

A hearty welcome to new SSA member Mike Galazin (#1099) who is an active stereographer and a prominent voice on the photo-3d online discussion list. Mike wanted to be in three slide folios, so he has been added to Alpha, Beta, and Gamma and he tells some very interesting stories about his origins as a stereo photographer. Mike writes:

I started as a 3-D shooter in June 2000. It was May 2000 when I first discovered that stereo slide photography was still possible and still being done. My dad shot stereo with a Realist beginning around 1951 or ’52. He told me more than once that it was very unusual in that it happened to come with German lenses, not the David Whites or Ilex lenses one would normally get on a 3.5. He said he’d never run into or heard of anyone else who got one like that.

I was born in 1958. By that time Dad was taking most of his slides with a Leica, and the Realist was gathering dust. I only saw him shoot with it a couple of times. But I often looked through the Baja case that my dad shot stereo with a Realist beginning around 1951 or ’52. He told me more than once that it was very unusual in that it happened to come with German lenses, not the David Whites or Ilex lenses one would normally get on a 3.5. He said he’d never run into or heard of anyone else who got one like that.

I was about six or seven; I simply could not understand what the ‘third lens’ was for, despite his explanations. I also recall riding somewhere with Dad on a long drive (in the late ’60s, I think), and he was telling me about several of the different stereo cameras that were made, and how the Stereo Realist was generally recognized as having the best lenses, and explaining things like depth of field and proper exposure and the importance of holding the camera rock steady.

My favorite times growing up were the vacations we took to Ontario, Canada, Florida, and occasionally other places. Once we went all the way to the west coast via the Canadian Rockies. This is where I learned to enjoy scenic vistas so much. So today, what am I most interested in shooting and viewing? Scenics, of course.

In the mid ’80s, I asked my dad, now retired and in Arizona, if I could have his Realist so I could try taking stereo slides. He replied that he knew of no way to get stereo slides mounted any more, and that after all those years the Realist surely would not work (at least not for long). Little did we know, he was wrong on both counts. I never did see his Realist again; he passed away and the camera was never located (his second wife probably sold it off).

It wasn’t until May 2000 when, on a lark, I did an internet search for ‘stereo photography’ and hit paydirt. I found Jon Golden’s little website. I wrote to him, he replied with a list of great links, and within three weeks I was the proud owner/user of a Realist 45.

Since then I’ve bought several stereo cameras, including a Realist 3.5 like Dad’s. But I am especially attached to the wide aspect slides obtained with my twin rig; it’s perfect for scenics. I now prefer my twin rig of Pentax ZX-M cameras, but I also use a Sputnik and TDC Vivid; also to a lesser extent a Revere and a Nimarlo.

Dave Kesner’s comments on Photo-3D a couple of months ago finally prodded me into joining the SSA, which I’d been seriously contemplating for over a year. I enjoy seeing good slides and expect that this will be a good way to see some of the best. I have tried buying some old slide assortments on eBay over the past year or so and found it to be a rather expensive way to indulge in the habit.

SSA Standouts in 2003 Tokyo Stereo Club Exhibition

A number of SSA members performed very well in the 2003 Exhibition of the Tokyo Stereo Club. Every year the Tokyo club mounts a fine exhibition featuring world class stereo photography. The SSA standouts and their work for 2003 in Tokyo include:

Dan Shelley: “Pike’s Peak”, “Running Cheetah”, “Two Resting Lionesses”


David Kesner: “Symmetry”, “Spike”, “My, What Big Eyes You Have” (Best of Show)

Klaus Kemper: “Mille Fiore”, “Just a Fly”, “Tournesol” (sunflower), Kipoko-mask

Walter Wolff: “Juggler”

Eric Miner: “Disney Carousel”, “Spike” (3rd Place)

Team Thompson to Chair 2004 SSA Exhibition

After serving for eight years as co-chairs for the SSA International Stereo Card Exhibition, Bill Walton and Jack Cavender are relinquishing the reins. Taking over for the 9th SSA International Exhibition in 2004 are David and Linda Thompson. This stalwart pair of stereo photographers is also known as Team Thompson and they are currently serving as Circuit Secretaries for the Speedy Print Folios. Linda and David are fine stereo photographers and last year David won the “Best Novice” award in the SSA Exhibition. To contact Team Thompson regarding entry forms for the 2004 SSA Exhibition send email to: DLT4WD3D@aol.com.

SSA Members Tops in PSA

The Journal of the Photographic Society of America (PSA) recently reported on the “Top Worldwide Stereo Slide” and “Stereo Print Exhibitors” for 2002. We are not surprised to learn that several SSA members are included on these lists. Among the top Stereo Slide Exhibitors are SSA members George Themeles, Joe Hohmann and David Kesner. Included with the top
Stereo Print Exhibitors are Dale Walsh, winner of the 2003 SSA Yellowfoot Award as Best SSA Member, Bill Walton, Klaus Kemper, David Saxon and Carole Honigsfeld.

No Small Achievements

Pictured in this fanciful stereo view from the Speedy Folio is SSA member Brandt Rowles (#693). Brandt is also a member of the Alpha and New Zealand Folios as well. Don't be misled by the giant chair in the photo. Brandt is of average height but his stereoscopic achievements loom large for anyone who practices stereo photography.

In 1977, the Stereoscopic Society of Great Britain had an American Branch (SSAB) that had been functioning in the United States since 1919. At that time, Brandt Rowles was Treasurer of the Society and an officer in the National Stereoscopic Association. Working with SSAB Life Member Fred Lightfoot, Brandt proposed that the SSAB be joined to the NSA. At the time the SSAB had a single transparency circuit that had dwindled to less than 20 members. Brandt Rowles became the first General Secretary of the renamed Stereoscopic Society of America (SSA) and in connection with the NSA guided the organization into a new era of great growth.

Brandt Rowles is a former President of the NSA and in 2002 received The William C. Darrah Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy (originally called 'Fellow of the NSA'). He was made a Life Member of the SSA in 2003 and continues to produce many fine, new stereographic images.

How to Join the SSA

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

Upcoming Stereo Conventions

NSA
(National Stereoscopic Association)
www.stereoview.org/convention.html

- **30th NSA Convention**: July 7-12, 2004 at the Doubletree Jantzen Beach in Portland, Oregon.
  Contact Diane Rulien:
  NSA2004@cascade3d.org
  Website: www.nsa2004.com/
- **31st NSA Convention**: July 15-17, 2005, Dallas/Ft. Worth area (Irving, Texas)
  Website: http://2005.nsa3d.org/
- **32nd NSA Convention**: July 2006, Miami, Florida.
- **33rd NSA Convention**: July 10-15, 2007 (Possible additional days on the 16th and 17th for field trips). Boise, Idaho; Joint ISU/NSA meeting.
  Contact David W. Kesner: drdave@dddphotography.com

ISU
(International Stereoscopic Union)
http://stereoscopy.com/isu

- **15th Congress**: September 14-19, 2005 in Eastbourne, UK.
- **16th Congress**: July 10-15, 2007 in Boise, Idaho, USA (ISU/NSA - see above).

PSA
(Photographic Society of America)
www.psa-photo.org

- **PSA International Conference of Photography**: September 6-11, 2004, Thunderbird Hotel and Conference Center, Bloomington, Minnesota.

Stereoscopic Society (UK)
www.StereoscopicSociety.org.uk

A line of thunderstorms rolling up the eastern seaboard provided a dramatic nightly backdrop to the 2003 NSA convention in Charleston, South Carolina, July 23-28. Fortunately, most of the days included long periods of clear if humid weather for exploration and stereography of the historic city. Almost as if intentionally designed for the convenience of tourists, the core of Charleston is on a narrow peninsula that puts plenty of photo (and shopping) attractions in walking distance of each other, and a good portion of the 397 people attending the convention took advantage of the city’s almost theme-park layout.

The convention hotel itself, the Embassy Suites in North Charleston (next to the airport), is connected to the convention center by a sky bridge—an arrangement truly appreciated during several thunderstorms and especially the downpour from a tropical depression that hit one evening. The hotel provided a shuttle service to the downtown Visitor Center that was far cheaper than a cab, and members who had driven to the event were generous in offering rides to those who had come by air. The relative isolation of the hotel, with only one fast-food joint in walking distance, was made a bit less obvious by the spacious atrium (room-hopping friendly) design and the free-drink happy hour every evening.

**Workshops**

The 15 well attended workshops presented at Charleston started Thursday afternoon and continued through Sunday, with two Thursday workshops repeating on Friday.

**HOW TO COMPOSE A SHOW FOR THE STEREO THEATER** by Jon Golden and Jan Burandt explained how to add more meaning and purpose to your stereo image collection by sharing them with others through organized and coherent presentations.

**POKE SCOPE STEREOSCOPIC SOFTWARE** by Dr. Monte Ramstad was an introduction to version 2.4. Topics included how to combine and align stereo images, setting the stereo window, creating classic and modern stereo cards with text, performing advanced color editing for high quality color anaglyphs, advanced viewing functions, batch processing, and slideshows.

**COMPUTER POST-PROCESSING OF STEREO PAIRS** by Boris Starosta was a useful demonstration on the how-to’s of stereo pair alignment, setting the window, patching distortions, “spotting” stereo pairs and getting good anaglyphs from bad sources.

**THE DIGITAL RETOUCHING OF STEREO VIEWS** by Steve Hughes was a short class for beginners showing simple methods of restoring old stereo views and retouching modern images using inexpensive software.

**THE ART OF CREATING ANAGLYPHS** by Jim Harp covered techniques for creating the most effective anaglyphs possible from stereo pairs using commonly available graphics software was demonstrated. Several approaches to solving the problems inherent in creating color anaglyphs were shown, including some variations of Dan Shelley’s “3-layer method”.

**THE NEW DISSOLVER XB** by Bob Brackett offered a demonstration and a look inside the new Brackett Dissolver XB (extra bright) projector. Attendees were invited to bring a few slides and operate the controls of this unique device.

**THE LEGEND AND LORE OF TAX-STAMPED PHOTOGRAPHY** by David Horton. This little known sub-stratum of photographic was revealed by arguably the most knowledgeable expert in the field, David Horton, who has assembled a notable and unique collection.

**DIGITAL CAMERAS** by Bill Moll covered the synchronization of twinned digital cameras. Twinned cameras brought by attendees were tested for average synch, variation and firing order. Other twinning issues were discussed in a round table format.
HOW TO TAKE BETTER STEREO PICTURES VIA GOOD COMPOSITION by George Themelis focused on the artistic aspects of stereo photography and how to improve results by paying attention to composition. Discussed were simple things to improve 90% of even routine snapshots, 12 rules of 2-D composition (illustrated with 2-D diagrams and 3-D slides), depth and how it affects these rules, and improving composition through mounting/cropping and placement of the stereo window. The workshop included stereo projection.

3-D PUBLISHING: REVIEWING HISTORICAL VS. CONTEMPORARY STEREO PRACTICE by Darryl Jones who uses both history and modern technology in his work and is the author of Destination Indiana; Indiana in Stereo: Three Dimensional Views of the Heartland. He used his latest book as a basis to compare and contrast historical with contemporary stereo photography.

TRIALS AND TRIUMPHS OF UNDERWATER STEREGRAPHY by Ed Jameson shared his experiences spanning forty-three years as a diver, underwater photographer, experimenter, and builder of underwater camera equipment including many 3-D underwater camera systems. Participants learned how to take and view 3-D underwater photographs using the simplest underwater disposable cameras along with learning the principles needed to use available systems to construct 3-D underwater systems of their own.

THE FRANKENPONY PROJECT by Bill Davis again presented his popular workshop on building a full-frame 35mm camera from inexpensive used cameras found on eBay. The workshop specifically covered Siamesing two Kodak Pony 135 Model C cameras.

COMPREHENSIVE SLIDE MOUNTING WORKSHOP: FORMAT FREE-FOR-ALL by David Kesner included many formats were demonstrated through the use of a variety of technical equipment.

UNLOCKING THE SECRETS OF THE STEREO WINDOW by George Themelis discussed: What is the stereo window? How is it controlled? Common stereo window problems and “optimum” stereo window placement. It included stereo projection, with film clips adjusted “live” while being viewed on the screen.

THE STEREO FORUM: SHARING IDEAS; SOLVING PROBLEMS by James Olsen invited anyone with an idea, an inspiration, a tip, a discovery, or a different way of doing or using something to participate. Each sharer had five minutes or less, and could use handouts if desired.

A new competition was introduced at this convention involving stereo taken during the event and judged during the event. “3-D Charleston” invited everyone registered to submit up to four slides taken in or around Charleston during the days of the convention for judging and projection Sunday afternoon. E-6 film dropped off at the NSA registration desk was taken in for processing several times a day, and RBT mounts and mounting aids were provided each entrant. Unknown to the judges, slides by the same entrant were selected for the top three awards!

FIRST PLACE: “East Battery Gingerbread” by Joe Hohmann.
SECOND PLACE: “Elegant Entrance” by Joe Hohmann.
THIRD PLACE: “St. Michael’s Church” by Joe Hohmann.

HONORABLE MENTION: “This Way In” by Mary Paul.
HONORABLE MENTION: “Welcoming Entrance” by Mary Paul.
HONORABLE MENTION: “Yellow Moth Purple Flower” by David Kesner.
The Stereo Theater

The 2003 Stereo Theater included 21 shows presented over three days, with some shows repeating on Saturday or Sunday. The facility was excellent and projection went very well with only a couple of false starts and no major glitches. Unlike some years, there were no shows that many people found generally tedious or much too long, although as usual a little editing or a faster pace could have made a few good shows even better.

VIEW-MASTER INTERNATIONAL SEQUENCE presented by Mitch Walker included the most recent winners of this unique competition among View-Master shooters undaunted by the lack of new personal reel mounts on the market. More than in previous years, several entrants seemed to have made an effort to keep their scenes relatively light with projection in mind.

HELLO FROM HUNTSVILLE, ALABAMA by Lee Pratt was like a walking tour of neighborhoods that brought the viewer right up to the front walks and along the picturesque fences of houses not necessarily to be found in tourist brochures, but that one could easily imagine living in or near. The show earned Second Place in the Stereo Theater Awards.

HISTORIC CHARLESTON by Mike Griffith and Larry Moor took the audience back to Charleston before and after the Civil War through 20 minutes worth of fascinating, often rare views of the city, its people, Fort Sumter and Moultrie, the harbor and nearby plantations. Seven of these views were reproduced on the conventional View-Master reel Historic Charleston - Stereographs from the Civil War era published through View* Productions.

FAREWELL TO THE GORGES by Phyllis Maslin and Dwight Cummings was stereographed just as the water from China's Three Gorges dam project was starting to cover the evacuated towns and turn world famous river gorges into lakes. The stereos equaled or surpassed the best of various television documentaries about the project thanks to their dramatic composition and attention to detail. From the water, the shore, and steep alleys between buildings being dismantled for their materials, the coverage provided by this presentation earned it the Paul Wing Award for the best Stereo theater show of 2003.

VICTORIAN NUDES by David Burder presented some exquisite images, some looking more like they had been taken in the 21st than the 19th century.
AUSTRALIA ABOVE & BELOW by Lynn Butler included some fresh angles on a very popular country for stereography.

STEREO METAMORPHOSES - 2003 by Jon Golden was the latest incarnation of this wild collection of stereo imagery incorporating everything from industrial leftovers to moody scences.

STEREO DRAWING & 3-D HISTORY by Ray Zone again reminded us of the vital part basic line art has played in developing and popularizing 3-D over the years, from Wheatstone to 3-D comic books to recent commercial applications and computer generated 3-D art.

RIESS'S PIECES by Boris Starosta won the Special Recognition Award for Stereo Theater presentations with its exquisite shots of glass sculpture that seemed to flow through the screen as dramatically as the light through the glass.

GETTYSBURG IN 3-D by Bob Zeller went beyond the coverage of the battle and the area found in either volume of his Civil War in Depth books, with some newly discovered views and others that didn't make it into the books helping fill the this riveting 30 minute show.

UNDERWATER by John Roll was 15 minutes of some of the most eye-popping underwater stereo the audience had ever seen. Most of the pictures were taken with the Pennings Macromiya camera (a macro stereo camera made from a Mamiya 645 and incorporating close-up lenses of multiple focal lengths). The show had won First Place earlier in the year at the ISU Congress in Besançon, France (see SW Vol. 29 No. 6, page 8), and was an obvious favorite with the audience at both showings in Charleston.

URBAN COWS by Diane Rulien was a fast-paced look at a humorous variety of large cow sculptures scattered throughout downtown Portland OR for a fund raising effort.

WELCOME TO PORTLAND invited all to the 2004 NSA convention, July 7-12, with 15 minutes worth of appealing stereos taken in and around Portland by members of the Cascade Stereo Club.

NUDES by Boris Starosta demonstrated again this professional stereographer's ability to combine imaginative composition with masterful control of lighting to produce truly impressive stereo art.

SCENES OF THE SOUTH WEST by Cecil Stone earned the Stereo Theater Award for Best New Presenter with its dramatic views of ruins, canyons, and arches—including one arch within another arch.

COTTON STATE by Larry Moor provided a rich assortment of historic views.

THE GREEN FIELDS OF FRANCE by Tom Rywick was a rare combination of historic World War I views and color stereographs taken in the fall of 2001. Alternating with generally staged views of confident soldiers training in gas masks, waiting in trenches, or preparing to charge the enemy were somber stereos documenting the reality of WWI military cemeteries in northern France.

INTRODUCING GREECE by Bill Tribelhorn won Third Place in the Stereo theater awards. Narration of the 42 minute show took the approach of an academic lecture, but the stunning, well composed stereos revealed more about the subject than a college catalog's worth of 2-D illustrated courses.

HOT AIR BALLOONING IN JAPAN by Russ and Pat Gager proved that balloons are colorful, ideal subjects for stereo anywhere in the world, but a background like Japan does offer more than those desert launch areas.

THE RICHMOND SHOW by Larry Moor provided an interesting historic comparison with the many views of Charleston seen in other presentations.

A lot of kids seen at conventions might be expected to show off their latest Pokémon acquisition, but at an NSA convention it was of course a PokéScope that kept Kaj Kohlstrom occupied while his mother, Jodi Paich Kohlstrom, helped represent the Johnson-Shaw Stereoscopic Museum.
Digital Theater

Digital slide and video shows were shown in the Stereo Theater room Friday afternoon and Saturday evening following the Banquet.

A BATH PLUG ADVENTURE by Takashi Sekitani. This popular Japanese saga returned for an encore. (Takashi's own software: 3Dslideprojector).

ART IN DEPTH: RENAISSANCE TO MODERN ART CONVERTED TO STEREO by Jim Long showed classic masterpieces stereoscopically enhanced. (2xga).

More of his conversion work can be seen on his website: http://jim3dlong.com/art.html.

HIGH STRUNG AERIAL DANCERS by Simon Bell showed rare tree dwelling swingers, captured in 3-D.

FAVORITES FROM LANGENHEIM TO DIGITAL by Ralph Johnson presented a number of stereo images from his collection. (2xga).

EVOLVER by Jim Bartz featured 2-D to 3-D conversions of classic rock albums with original music (2xga).

SPORTS ILLUSTRATED 3D by David Klutho featured his dramatic sports stereography, not the swimsuit stereos from the famous SI issue. For more of each, see SW Vol. 28 No. 1. (2xga)

STEREO STILL LIVE by Ron Labbe was "a potpourri for college crowd newbies". (2xga).

ROCK CONCERT by Ron Labbe. A Music video from the Cramps and the Bentmen (dual DVD)


NATURAL RECEPTION by Roger (PK Kid) Maddy (interlace). A 3-D video of a river and waterfall playing on a TV, while everything surrounding the TV is in 2-D.

WATERFALL by Roger (PK Kid) Maddy included 3-D video of Tumwater Falls, the Deschutes River and a small creek's waterfall that runs into the river below the main falls. Filmed at the Tumwater Falls area in Tumwater, Washington.

CARSTENSZ PYRAMID - ADVENTURE IN IRIAN JAVA by Tom Reiderer (interlace). This 45 minute 3-D video covered a journey to and up the side of a famous climbing peak, and gave a good idea of what some of the best television nature shows could be like if done in 3-D. Every slippery, muddy length of rain forest trail, every racing river and stream, and every intimidating rock overhang were captured in exciting, often very close-up, hand-held 3-D video.

A number of commercially available 3-D videos were shown after the scheduled shows Saturday, extending the Digital Theater late into the night.

Sea Dream

One special repeating exhibit was the showing of a 16mm print of Murray Lerner’s 1978 3-D nature documentary Sea Dream. This short version of the film was discovered in a Marineland of Florida store-room just as the attraction (for which the film was made) was being demolished. Lamar Kennedy, who helped rescue 35mm Sea Dream.

George N. Barnard, "Laborers returning from picking cotton on Alex Knox’s plantation", scene 7 from the NSA 2003 View-Master reel Historic Charleston, Stereographs from the Civil War era. Dated 1874, this is one of many such views taken by Barnard in and around Charleston from 1873 to 1880.

Historic Charleston
Stereographs from the Civil War era

The cover of the NSA 2003 View-Master reel Historic Charleston, Stereographs from the Civil War era shows scene 6, “East Battery Looking South” by S.T. Souder, dated 1872. The mansions on Charleston’s East Bay Street had been rebuilt after the war and the sea wall was in place to protect the tip of the city from hurricanes.
Dream prints and projection equipment from the Marineland theater, projected the film on a small screen using a special 16mm over/under lens box. The full 35mm version of the film (with sound) will be shown during the 2004 NSA convention in Portland, Wednesday, July 7th.

**View-Master Reel**

The NSA 2003 Charleston View-Master reel features images from the period just before to just after the Civil War. Two of the views on the reel are rare examples of Charleston stereos from before the war; an 1860 Osborn & Durbec view of slave quarters on a plantation and an 1860 Cook view of the interior of Secession Hall (aka Institute Hall) in Charleston. One Osborn & Durbec view taken during the war shows damage to a shot furnace at Fort Moultrie by the guns at Fort Sumter, taken April 12, 1861.

All seven views are from the collection of Mike Griffith, with scanning and digital preparation by Steve Hughes. Larry Moor coordinated production of the reel with Fisher-Price, and Michael Kaplan at View* Productions did the packaging and offers the reel for $10.00 on his website [www.viewproductions.com](http://www.viewproductions.com) or PO Box 11835, Knoxville, TN 37939.

**Awards**

NSA President Mary Ann Sell distributed the annual awards at the packed Saturday evening Awards Banquet to the following recipients:

**THE WILLIAM C. DARRAH FELLOW AWARD** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Robert M. Bloomberg.

**THE ROBERT M. WALDSMITH AWARD** for Meritorious Service went to Lawrence Kaufman.

**THE NSA AWARD** for Best Stereo World Article on Historical Stereoscopy went to Bert M. Zuckerman for “There Were Soldiers At the Alter – The Russian Pilgrimages to the Holy Land” (Vol. 28 No. 6).

**THE LOU SMAUS AWARD** for Best Stereo World Article on Modern Stereoscopy went to Jerry Chase for “Anaglyphs on the Internet” (Vol. 29 No. 1).

**THE PAUL WING AWARD** for Best Overall Stereo Theater Presentation went to Phyllis Maslin and Dwight Cummings for “Farewell to the Gorges”.

**SECOND PLACE in the Stereo Theater Awards** went to H. Lee Pratt for “Hello From Huntsville”.

**THIRD PLACE in the Stereo Theater Awards** went to Bill Tribelhorn for “Introducing Greece”.

**THE BEST NEW PRESENTER** Stereo Theater Award went to Cecil Stone for “Scenes of the Southwest”.

**THE SPECIAL RECOGNITION Stereo Theater Award** went to Boris Starosta for “Ries’s Pieces”.

**THE NSA AWARD IN GRATEFUL RECOGNITION OF GENEROUS CONTRIBUTIONS** went to both John Jerit and David Thompson.

**Competitive Exhibits**

Although in a separate area from the Trade Fair, this year’s exhibits got plenty of attention. The room was rarely empty and often packed with people admiring both the competitive stereoview exhibits and the noncompetitive exhibits in various other formats. These included historical images from Mike Griffith; anaglyphs by Simon Bell, Boris Starosta, and Ron Labbe; an APEC III display from Tom Dory; a DSEC display from Steve & Suzanne Hughes; over/under pairs by Ken Kistner; Sea World slides by Peter Bahouth; and illuminated tissues from Bill Moll.

**FIRST PLACE** for Modern Views went to Ernie Rairdin for “Country Roads”.

**SECOND PLACE** for Modern Views went to David Thompson for “Yosemite, The Quiet Time, Winter & Spring”.

**THIRD PLACE** for Modern Views went to Boris Starosta for “Creative”. (Added to the usual view categories this year was the “Other” category for formats like anaglyph, large prints, lenticulars, etc.)

**FIRST PLACE** in the Other Category went to Terry Wilson for Phantograms”.

**SECOND PLACE** in the Other Category went to Dorothy T. Mladenka for “Mexico”.

**THIRD PLACE** in the Other Category went to Phyllis Maslin and Dwight Cummings for “A Chronicle of Child Labor” in the Vintage Views category.

**Keynote**

Using 3-D projection of images from his huge collection of views, Bob Zeller presented what he described as “what I would show if I didn’t have to show my regular show”. Best known in the 3-D world for his books *The Civil War in Depth* Volumes One and Two, for his keynote presentation at the 1998 NSA convention in Richmond, and for his many 3-D illustrated lectures, he clearly felt at home back in front of an NSA audience.

He explained that he would be showing a number of examples of views that “didn’t make the cut” in the books or lectures “because another one was better, and so I’m...
Tissues at last got "equal time" in the Exhibits, thanks to Bill Moll's light boxes that provided rear illumination to reveal the views' full effect. A number of the stereos used in this article were shot with the new Loreo MKII camera (SW Vol. 29 No. 5, page 29). Results, except for the poor flash coverage, were generally good.

Running down the center of the room, the Competitive Exhibits received increased attention thanks in part to the attraction of special exhibits like anaglyphs, tissues and slides along the walls.

The Harbor Cruise

Sunday evening's cruise aboard a chartered tour boat provided a delightful answer to the frequently asked question at NSA conventions of "what to do after the Trade Fair closes" for 100 eager stereographers and/or tired collectors. About an hour and a half of daylight remained for good sunset shooting as the boat passed Charleston Harbor attractions like the Battery, Patriots Point, Shem Creek, Fort Sumter and Fort Moultrie. A busy bar on the Nautical Queen's upper deck kept both conversation and film moving easily while clear weather and cooling breezes helped make the experience a memorable journey past historic locations.

A dolphin playing in the bow wake of an outbound ship seemed to acknowledge our presence with a brief detour toward the strange looking tour boat. Decorative river-boat style stacks topped the two boxy decks sitting on a barge hull with "paddle wheels" all of four inches deep attached to each side, dragging in the water but not even allowed to turn freely. There was clearly nothing about the Nautical Queen to distract from the sights of the harbor, but despite some pretentious embellishments she provided a comfortable and interesting ride for all.

The Monday Excursion

Two plantations with an aircraft carrier in between were the destinations of Monday's stereographic excursion. The first stop was Boon Hall Plantation, established near Charleston by a 1681 land grant and for years one of the area's largest and most influential plantations. When the soil could no longer support intensive cotton cultivation, boon Hall turned to the production of bricks from the local clay and in fact provided bricks for the construction of Fort Sumter and most of the structures remaining on the estate.

The current plantation house actually dates from the 1930s, but the structure or both to accompany most of them.

With wet plate photographer Rob Gibson and the late Al Benson, Bob Zeller helped found the National Center for Civil War Photography in 1999. It exists today as Gibson's Gallery, the world's only operating Civil War wet plate studio, in Gettysburg, PA. Along with more exhibits and displays, a 3-D theater for original Civil War images is planned. See www.civilwarphotography.org for details.
appreciated the dry respite offered by the brick slave cabins, a circular smoke house, and especially the generously air conditioned gift shop in what had been a cotton gin building.

Across the harbor from downtown Charleston is the Patriots Point Naval and Maritime Museum, where the WWII era aircraft carrier USS Yorktown awaited a hungry crew of stereo fanatics. Lunch was served aboard—one deck below the hanger deck—on metal trays straight out of a black & white war movie that were filled as quickly as the line moved past the galley. It was impressive that food served so efficiently could be so good, but the diners were eager to finish and explore the huge floating museum.

Every turn in the maze of passageways, ladders and stairs leads to another exhibit from the ship’s long career, with enough subjects worthy of careful stereography to require a full day’s visit. The aircraft on the very wet flight deck were interesting, but covered with protective gray paint that made them look anything but flyable. It was the WWII era planes exhibited down on the hanger deck that looked ready for action—and stereos.

By the time the busses had pulled into Middleton Place plantation for the final stop of the day, the weather had cleared and things looked ideal for wandering around in search of stereographic opportunities. The 1741 National Historic Landmark features the oldest landscaped gardens in the country, which include one live oak tree that predates the arrival of Europeans in the area. This “Middleton Oak” is 85 feet tall with a circumference of over 37 feet and a limb spread of 145 feet that provides an irresistible frame for photography of the surrounding gardens.

NSA folks had widely dispersed among the miles of garden paths, groves, pools, terraces, lakes and rice fields when an ominous black cloud appeared and the growing rumble of thunder made it obvious that the pace of walking and shooting would have to pick up quickly. Within minutes, a crashing thunderstorm was overhead, making it easy to understand the presence of lightning arrestor wires in so many of the large old trees. Among the various places people found shelter from the ensuing downpour was a row of covered workshops where the 18th and 19th century crafts of spinning, weaving, corn grinding, pottery making, carpentry and coopering were being demonstrated. The carpenter described in detail the tools and techniques of the time as well as the brutal but practical day to day controls involved in utilizing often highly skilled slave labor—and the resulting distortions in the economy and society that some acknowledged even then.

In a covered area between the blacksmith shop and a barn, visitors were invited to help milk a cow while the weather started to clear up again. Slightly damp stereographers began to make their way across saturated fields and down muddy paths back to likely subjects they had noticed during the earlier dash for cover. One favorite was the remains of the plantation’s original main house, burned by Union troops near the end of the Civil War. The remaining gutted walls were leveled by an earthquake in 1886, leaving a historic pile of bricks behind an elegant gate.

The bus ride back to the hotel gave the tired NSA tourists time to talk about the wealth of sights and historic information this tour (more than others for some time) had provided. Like the best of NSA conventions themselves, it had provided the kind of stimulating sensory overload that leaves people wanting to know more, and to someday spend more time in Charleston.
Thanks to Credit for the success of one of the most smoothly run conventions ever goes to all who helped with one or more aspects of such a complex event—specifically:

Convention Chair: Bill Moll
Treasurer: Bill Moll
Registrar: Ed & Gail Comer
Trade Fair: Mike Griffith
Stereo Theater: Lany Moor
Projection: Bob Brackett, Bob Aldridge, Lee Pratt
Digital Theater: Ron Labbe
Workshops: Marilyn Morton

Auction: Bob Duncan, Dave Wheeler
Exhibits: Peter Bahouth
Movie "Sea Dream": Lamar Kennedy
Tours: Bill Moll
Logo design: Steve Hughes
Website: Steve & Suzanne Hughes
Printed Program: Suzanne & Steve Hughes
3D Charleston: Cynthia Morton Chapman
3D Charleston Supplies: Jon Golden
3D Concepts: "Welcome to Charleston": Steve & Suzanne Hughes
Stereo Theater Annunciator: Cynthia Morton Chapman

A steamy, misting rain softened the appearance of this row of slave quarters at the Boone Hall Plantation. The one-room brick cabins contain exhibits related to slave life and offered stereographers dry interiors where, unlike the main house, photography was allowed.

Explore the World of 3-D Imaging, Past & Present, in STEREO WORLD

Only $32 a year from NATIONAL STEREOSCOPIC ASSOCIATION
P.O. Box 86708 Portland, OR 97286

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

3D Concepts
3D Cameras
Projectors
Viewers
Mounts
Images & More!

www.make3Dimages.com
P.O. Box 715 Carlisle, MA 01741 978-371-5557

3D Products, Services & Imaging
O n my flight to NSA 2003, I was able to take a dozen 3-D slide shows, with music and player, slide synchronizers, two projectors and 20 3-D movies and demultiplexer with me on the plane—as carry-on luggage! "Slides" and music were on my laptop, and my digital projectors are smaller, lighter and brighter than conventional slide projectors.

The digital revolution has changed almost all aspects of our lives, and 3-D presentation is no exception. Naturally, 3-D, not being a mainstream media, presents special challenges. We will discuss digital technology as I have worked with it in relation to projection. Of course, technology changes very quickly—but this treatise should hold for a year or so!

There are two aspects of imaging to address: stills and video. I will try to give a full description of both, so both the novice and experienced computer user may find something useful.

Stills

In order to understand digital pictures, one must understand their building block: the pixel. Each pixel is a single block of color—the more blocks of color you have, the higher "resolution" you will have. For example, a certain digital camera is said to have 2.1 "megapixels". That is, 2.1 million pixels per picture. Each picture comes out to be 1600 pixels wide by 1200 pixels high. (With no compression, a single picture that size would take up about 5.6mb of hard drive space). Your computer screen is set up to show a certain amount of pixels—if you have configured your screen to show 1024 x 768, you will not be able to see all of the 1600x1200 image on the screen at once (if you are zoomed at 100%). But if you had your screen configured to 1600x1200, your picture would fill your screen exactly (at 100%, full screen).

Computer screens generally have standard resolutions. The original monitor resolution was 640x480—this was known as VGA resolution. Soon, more and more pixels were able to be shown on the screen: 800x600 (SVGA), 1024x768 (XGA), 1280x1024 (SXGA), 1600x1200 (UXGA). Notice these are all multiples of 4x3, which is the "aspect ratio" of the standard computer screen (same as a TV, 4:3).

Digital projectors differ from computer screens in that they have a "native" resolution, which means that they have the exact number of picture elements of the resolution quoted. An XGA projector has exactly 1024x768 picture elements, so an image with exactly that many pixels will exactly fill the screen, pixel for pixel. Higher resolution projectors are more expensive, as are the brighter projectors. For my purposes, I have chosen the XGA resolution, 2000 lumen projector by INFOCUS—the LP530. In a dark room, this projector has enough light to fill a 9x12 screen. This projector is a "DLP" (Digital Light Processing) projector, which (incredibly) utilizes tiny mirrors to reflect color for each pixel. The other popular type of projector uses an LCD (Liquid Crystal Display) panel which employs polarizing filters. These can interfere with the polarizers needed for 3-D projection. Naturally, the cost of these projectors is constantly coming down—as of this writing they are available for about $2500 each. They were about $3200 each when I first bought a pair over a year ago. Another nice thing about these projectors is that they fit beautifully in a standard slide projector stand! This makes them very easy to align.

So now we have two XGA projectors waiting for two XGA resolution images, a left and a right. How to send two separate signals to each projector? The solution is to make a single image, that has the two images side by side. This means that you've got an image that is exactly twice the width of an XGA image, which I call 2XGA: 2048x768. I have the side by side images in a crossed, or transposed, configuration (since it's possible to cross-freeview larger images on the computer) but this is not necessary. Either way will work, but it's nice to have a standard! If we can configure our desktop to be twice as wide as normal (by adding another monitor/projector) we should be able to fill one projector with the left image, and the other with the right. Unfortunately, video cards on laptops do not come with a "dual head", as do many desktop computers. Fortunately however, there are several pci-mia cards available which allow a second monitor (or projector) to be used (Appian Traveler and the MARGI Display To Go). An unexpected problem, however, showed up on the software side: most slide show programs, including the popular Microsoft Powerpoint, would not fill both screens—by default it would snap to fill only a single screen. A solution was finally found in an "add-in" third-party software called "Powershow." (Graphic Media Research's POKESCOPE PRO software allows for dual screen presentation, but no
sound synchronization.) A real nice feature of the Powerpoint/Powershow configuration is that you can actually be running three screens: left and right images are seen via the two projectors while the laptop's monitor displays the Powerpoint application. Various transitions are available (though certain ones may be limited by the video cards) including wipes, dissolves, etc.

If you are interested in details on how to set up digital images for display in this setup, please check out “Stereo Projection” at studio3d.com. There are many 3-D software examples that can utilize this format for viewing on your computer using shutter glasses or simple anaglyph glasses (Pokescope, Vrex Depthcharge, Stereoscope Applet, etc).

Remember, you don’t need to use a digital camera to get into digital projection—any pair of images which can be scanned can also be used.

Video
For those of you who know how tough it is to put together a well-aligned, entertaining 3-D slide show can imagine what goes into making a successful 3-D video! Definitely not for the squeamish! On the other hand, for a relatively small investment, quality digital 3-D video can now be achieved—nearly unthinkable until fairly recently. The 3 components are, of course: capturing, editing, and showing (digital, digital, digital).

Stereo Video formats
First, we need a little background on video. Standard in the US and most of the world is NTSC (National Television System Committee) which uses 525 scan lines per image (but only 480 of these contain picture information). Every other line of each frame on your TV is shown at a time (first the odd 240 lines, then the even 240 lines)—each half is known as a “field”, so there are two fields per frame. Video consists of 30 frames per second which is 60 fields per second. (Note: 30 frames per second is not fast enough to avoid flicker! Many think that 24 frames per second is enough, as is film, but when film is projected we are actually seeing 48 pictures per second due to a butterfly shutter in the film gate, showing each image twice!) Converted to a digital image, a video frame is 640 pixels wide by 480 pixels high, VGA resolution. (Sometimes 720 pixel width is used. I believe this relates to non-square pixels—details are a bit convoluted!)

Field Sequential Stereo Video
(Also called “Interlaced”, “Interleaved” or “Alternate Field”). Somewhere along the line someone figured out that the odd and even fields of a video frame could be used for the left and right images of stereo! The good news is that a single stream of video can be shot, edited and shown in 3-D (sort of like the “over/under” for-

Digital Stereo Projection Aids Stem Cell Research

by John Dennis

Stem cell research is advancing rapidly, especially in laboratories outside the U.S., and digital stereoscopic projection is being added to the tools used for research and education in this and other scientific fields. A Scanning Electron Microscope sequence showing the division of neural stem cells was recently shown via digital stereoscopic projection at the Karolinska Institute in Stockholm by renowned bio-photographer Dr. Lennart Nilsson, author of the international bestseller A Child is Born. “Stereoscopic viewing of motion pictures in color, and with this resolution, is a really new idea with very exciting results,” said Dr. Nilsson. “It puts us right inside a fantastic world, and gives us an intimate, up-close experience. It will have terrific value for medical people and, of course, for the public in general.”

This very high-end digital video playback technology was originally developed for film making uses as FrameCycler by the German firm IRIDAS, and makes possible resolutions up to three megapixels per frame. The stereo potential of the technology (FrameCycler 3D) was soon realized by scientific researchers for its instant access to high resolution stereoscopic playback on PC workstations or for projection.

The full system includes sound playback capabilities and controls such as slow or fast playback, reverse playback, and zoom and crop to allow for detailed examination. For pricing information, technical specifications, and hardware requirements, please visit www.iridas.com or contact IRIDAS at +49 (89) 330 40 982.
mat of 3-D movies—left and right images are on one frame). The bad news is, like film, the left and right images are only half resolution. As early as the late 1980s, Toshiba came out with a stereo video camera with two lenses built-in, automatic field sequencing (multiplexing)! Viewing was on a standard TV with shutter glasses, but since each field is only 30 frames per second, flicker is an annoying problem on TV (computer monitors have much higher refresh rates, eliminating the flicker problem). Video was analog, of course, utilizing an internal VHSC tape. Luckily, the SK-3D7 offered a "video out" port, which means that an external digital deck can be used. The video can then be sucked into a computer with a video capture card, edited and presented via projection. How to split the single frames to two fields? A demultiplexer must be used. Not only does it split the frame, but it interpolates the missing lines of each field so you end up with two full video streams, which can be directed to the two projectors. (Demultiplexers are expensive, about the same price as the INFOCUS projector!) The video source can be a tape deck, hard drive or DVD player. Currently available for shooting 3-D video is the "NuView" camcorder adapter (from 3dStereo.com, razor3d.com) for under $250. It attaches to your standard digital camcorder and does a decent FS 3-D video (internal polarizers cause odd reflection aberrations and close-ups may not align properly).

**Dual Stream Stereo Video**

For now, the best available system is showing two full resolution video streams via two synchronized DVDs. The dual streams make capturing, editing and showing a lot more difficult! To capture, two DV cams can be used. We use a pair of Canon Eluras. The shape of the cameras allows them to be close enough for a 2.5 inch lens separation and one can see stereo through the viewfinders! This is very helpful when setting convergence (though toe-in is not normally recommended). I’d hoped that the LANC controller, which remotely controls recording and zoom functions, might be able to be split ("Y’d") so that both cameras might be synchronized, but so far that has not worked out. Therefore, zooming is currently not used, and synchronization is done in the editing software (it’s helpful to have a "clapper" or flash frame which is easy to sync to—turns out it’s easier to sync to interlace video than progressive/non-interlaced since there’s twice as many pictures per second). I use Adobe Premiere and put the left video stream over the right, and slide the clips until the matching pairs are above and below - then the ends are cut so they match in size. Each clip is named exactly the same, but one is in a "Left" folder, the other is in a "Right". When all the clips are matched, all the clips in the "Left" folder are put into an "Edit" folder. Editing is done with these clips, and any audio/effects needed. Then the Left video stream can be rendered. Now all the clips in the "Edit" bin are replaced with the clips from the "Right" folder, and a Right video stream is rendered. A left and right DVD are burned. To play the videos simultaneously, two industrial DVD players (we use the Pioneer V-7400s) are controlled with a special synchronizer that utilizes a black burst signal to obtain field accurate sync. Two video streams may also be run from high-end dual video head computers with special software (see below). We have been talking about standard video quality projection (though the INFOCUS projectors employ "Faroudja" technology which steps interlaced video resolution up to progressive XGA resolution). The next step will be Dual Stream 3DHD (What James Cameron and Spykid’s Robert Rodriguez have been shooting).

A company called Lightspeed Design Group in Bellevue, WA has come up with a great software package for running dual video streams, both standard and high definition, called "DepthQ" (www.depthq3d.com). DepthQ is an ongoing development effort of the combined stereoscopic expertise of Dr. Michal Husak of the Czech Republic and Lightspeed. Standard Definition needs a $4,000 computer to run dual stream (with nVidia FX 2000 card), but HD must be run from a $16,000 server! The software comes in two flavors: HD for corporate pockets, and SD for...
A Martian 3-D Spree

It can be amazing how suddenly (if briefly) stereo imaging grabs the public's attention when the subject matter is dramatic and the media coverage is extensive. When the Mars probe Beagle 2 failed to respond after landing in December of 2003, the drama of having three missions headed for the red planet within weeks of each other was intensified by world press attention to the odds that only one would succeed.

Few stories mentioned the stereo imaging capability of Beagle 2, but the multiple 3-D cameras aboard the two NASA craft must have had better agents. Reporting on those aspects of the mission had built up more public anticipation than is usual by the time Spirit successfully landed in January, 2004. Network news programs ran panoramic anaglyphs of some of the first images from the rover, along with clips of JPL team members wearing 3-D glasses in front of large monitors. New Mars stereographs from the NASA website, both pair and anaglyphic, quickly spread to numerous other sites where enthusiasts did their own fine tuning and tweaking. Sales of anaglyphic glasses from firms like American Paper Optics, Reel 3-D and Rainbow Symphony experienced a massive surge.

Since both the Spirit and Opportunity rovers have four stereo cameras on board, that means eight stereo cameras can, between assorted glitches, send us 3-D images of Mars from close-ups of rocks to scenerics of craters. The panoramic cameras view the surface using two high-resolution color stereo cameras. Delivering panoramas of the Martian surface with unprecedented detail, the instruments' narrow-angle optics provide angular resolution more than three times higher than that of the Mars Pathfinder cameras. (SW Vol. 25 No. 1.)

The cameras' images help scientists decide what rocks and soils to analyze in detail, and provide information on surface features, the distribution and shape of nearby rocks, and the presence of features carved by ancient waterways. Lens separation is 12 inches at about five feet above the surface on the rover's mast. Multiple filters...
The high resolution, color panoramic cameras are behind the filter wheels at a 12 inch separation for hyper-stereos of the surrounding area. Lenses of the black & white navigation cameras are closer to the center, easily seen here with the cover removed. The navigation camera is another stereo pair of black-and-white cameras. Like the panoramic camera, it sits on top of the mast and can rotate and tilt. Unlike the panoramic camera, it shoots wide-angle images (about 45 degrees across, compared with about 16 degrees across for the panoramic camera) and it does not have changeable filters to produce color images. Because of its wider field of view, the navigation camera’s images can give a quick full-circle view of the surroundings at each new location that the rover reaches, requiring less data-transmission time than would a full-circle set of panoramic camera images. Engineers and scientists use these images in planning where to send the rovers and where to use the science instruments for more detailed examinations.

NASA’s Mars Rover website is http://marsrovers.jpl.nasa.gov/home/index.html where stereo images (both anaglyphs and pairs) are scattered through various galleries. A concentrated collection of Mars stereos can be found at: http://stereoscopy.com/mars.

Located on the outer ends of the camera array on the rover’s mast, the high resolution, color panoramic cameras are behind the filter wheels at a 12 inch separation for hyper-stereos of the surrounding area. Lenses of the black & white navigation cameras are closer to the center, easily seen here with the cover removed.

movement of the rover’s arm and placement of arm-mounted tools on target rocks.

New House of Wax to be Flat

Original reports about Dark Castle/Warner Bros. remake of House of Wax claimed that it would follow in the footsteps of the 1953 Vincent Price classic and be presented in 3-D. Now a press release issued in Australia (where the film will be shot) states that’s not the case: “The new version will not be in 3-D.” That’s a shame, given that the process proved itself with the box-office success last year of Spy Kids 3-D (which has led Director Robert Rodriguez to begin work on a second dimensional project, another kid-oriented fantasy.) The release goes on to say that House of Wax will be filmed entirely in Queensland, at the Warner Roadshow Studios and locations in the area, through late June 2004.

Spy Kids 3-DVD

Spy Kids 3-D Director Robert Rodriguez is said to have continued working on the 3-D effects for the DVD even after the movie was released and thinks that the 3-D effects appear better on TV screens than they did in theaters. The Spy Kids 3-D DVD was released Feb. 24, with the anaglyphic viewing glasses included. (See SW Vol. 29 No. 5, page 11.)

This sweeping 3-D look at the unusual rock outcropping near the Mars exploration rover Opportunity was captured by the rover’s panoramic camera shortly after landing at Meridiani Planum, Mars on January 24. Scientists believe the layered rocks are either volcanic ash deposits or sediments laid down by wind or water.
A unique new facility where people can step in off the street and experience nearly every aspect of 3-D imaging opened February 27, 2004, in Portland, Oregon. The “3D Center of Art and Photography” is the product of much thought, debate, planning, labor, and genuine optimism on the part of dedicated members of the Cascade Stereoscopic Club, which will operate the Center and hold its monthly meetings in the recently refurbished storefront.

3DCAP is a learning center, museum and art gallery, open with volunteer staff two days a week and one evening a month. The 1100 square foot space includes a theater for 3-D projection (with three to four public shows a day), displays of antique and modern stereocards, cases of 3-D cameras and viewers, a library, interactive displays, informational boards, a computer station, and a small gift shop. Rotating displays of 3-D art from artists worldwide and workshops for those interested in creating their own 3-D will be included. The first of these artists is David Lee, whose astounding, large stereo print pairs now occupy most of the east wall. He made six of his large mirror viewers available so the public can view the framed images. All formats are welcome for consignment, including anaglyphs, large stereo pairs, stereo drawings, lenticulars, computer generated works, photography, and all forms of stereocards. If you have produced or know of suitable 3-D art in these categories, please contact Diane Rulien, dianer@easystreet.com.

Leasing a storefront and financing the creation and operation of such a center clearly required a collective leap of faith for the 71 member CSC, which has presented three public, multimedia 3-D events in recent years but now faced with managing a permanent establishment. It was obvious from its inception that this project could not succeed without support from the 3-D community worldwide. That support has already begun to materialize in the form of encouraging donations from numerous sources, but more help is needed, especially in the first year of the Center’s operation. For details on becoming a Charter donor to this tax exempt 501(c)(3) organization, contact Ron Kriesel, KRIERO@aol.com, 1928 NW Lovejoy, Portland OR 97209.

Some of the Center’s funding will come from the small gift shop at the front of the facility, where interest in 3-D will hopefully be spread among people who buy stereo images, books, viewers, etc.—generally in the under $25 range. If you make, sell or know of high quality, inexpensive 3-D related products that could appeal to the general public, please contact Diane Rulien, dianer@easystreet.com, 1928 NW Lovejoy St., Portland OR 97209 to arrange for possible marketing through the 3DCAP gift shop. Catalogs of 3-D suppliers will be available for people to look up more specialized equipment, as will publications and addresses of 3-D clubs around the world for those tourists inspired to get more deeply involved when they return home.

The 3D Center of Art and Photography is located between the trendy NW Portland neighborhood called Nobhill and the very upscale development taking place in the Pearl district. Its address is 1928 NW Lovejoy St., Portland OR 97209, on the line of the Portland Streetcar and just a few blocks from Cinema 21, the theater where 3-D movies will kick off the opening day of the 2004 NSA convention July 7th. For more information and assorted stereos of the facility, visit the CSC website: www.cascade3d.org.

The 3D Center of Art and Photography looking from the screen toward the entrance on Lovejoy Street after installation of new lighting and carpet early in 2004. CSC volunteers had repaired and painted the walls and sink area, and the space is now filled with room dividers, a projection stand, chairs, tables and display cases. More views of the Center can be seen at www.cascade3d.org.
Upcoming Stereo Exhibitions

The PSA Stereo Division’s website: http://home.comcast.net/~psastereo/ has a number of current Exhibition entry forms.


- **Stereoscopic Society of America 9th Int’l Stereo Card Exhibition.** Format: Holmes format stereo cards. Closing date: Not yet announced. Team Thompson, Email: DLT4WD3@aol.com

- **The 41st Annual PSA Stereo Sequence Competition (2004-2005).** Format: Stereo slide sequences from two to eighteen images with theme (35mm stereo slides, Realist format, preferably RBT mounts). Closing date: June 17, 2004. Judging date June 19, 2004. Lee Pratt, APSA, Stereo Sequence Competitions Director, 107 Kipper Lane, Madison, WI 53758-7706 USA. E-mail: leepatt@knology.net. Tel: (256) 325-1854 evenings. Fees: $10.00 in U.S. funds for first Sequence entry, $5 for second entry, $5 for third entry (from all countries). Entry forms will be posted on several web sites. Note: Accepted sequences will be returned after about 12 months. Sequences will be shown to approximately 12-14 audiences.

- **71st Detroit International Salon of Photography.** Format: Stereo Slides. Closing Date: September 13th, 2004. Richard Cass, P.O. Box 312, Pinckney, MI 48169, USA. Email: FRC@provide.net. Fees: USA $7.00, All others $8.

3-Digital Digital Digital

(Continued from page 17)

enthusiasts and prosumers. The software also plays side by side or over/under and interlaced videos beautifully on your monitor, with zero flicker, via a quad-buffered/page-flip shutter-glass solution. It can even display the same movies in anaglyph, and correct for vertical or horizontal alignment errors on the fly and also works as a demultiplexer for projection! Support for direct playback of 3-D DVDs and also the display of high-resolution slides is currently in the final stage of testing. Lightspeed will officially release this great software in the 4th quarter of this year, expected price will be $695.00 MSRP. Since stereo 3-D is far from mainstream, running it requires some savvy on the part of the user—a “plug and play” solution for everyone is nearly impossible. (A similar, less robust software from Stereographics, called “Parallax Player”, has been taken off the market—most likely due to difficulties in making it work for the many kinds of systems out there.) Like anything computer related, prices will drop as capabilities expand.

Robert Rodriguez, creator of *Spykids 3D*, recently said: “Film is obsolete. I’m hoping the industry wise up and lets it go the way of the eight-track tape where it belongs.” I still love film (in the form of slides) and always will—in a hand viewer! For projection, digital is the way to go.
As a collector of 1850s stereo photographs, I have been fascinated by the work of Thomas Richard Williams (1825-1871) for the past 30 years. His photographs are consistently outstanding in technique and composition, and his attention to detail in every part of his published work has astounded and delighted collectors over the years, many of whom have come to the conclusion that TRW was indeed "The Master".

Though there is abundant evidence that Mr. Williams was hugely successful in his day, his work is now quite rare. Moreover, the details of his professional and private life have always been shrouded in mystery, almost as if he has deliberately covered his tracks. He was known in his lifetime as a quiet perfectionist, shunning public display, and it was said that even his Regent Street studio, with a reputation for preeminence in Stereo Daguerreotype portraits of the cream of society, did not have a sign above the door. (Ref. 1)

Williams succeeded on his reputation, by word of mouth. His portraits of Royalty, including Queen Victoria and her daughter Princess "Vicky", were evidently highly prized by the Queen herself, who ordered duplicate copies to be made in case they should fade (they didn’t!), and many of these fine works of art survive to this day.

As a devotee of TRW's work, I have been researching Williams for many years, more or less diligently depending on my work commitments. Now that I have some expert help, I am hoping that a definitive book on T.R. Williams will be completed in a year or so. Much of TRW's personal history remains elusive, but we have recently been able to uncover at least some of the circumstances of TRW's work.

One particularly fine series, "Scenes in Our Village" defines TRW's unique position at an important crossroads of the history of photography. The series comprises around 60 views of village life, usually including villagers at work, rest, or play; they appear in the form of stereoscopic pairs of albumen photographs mounted on...
Scenes in Our Village.

The Church.

Long be our fathers' temple ours:
Woe to the hand by which it falls!
A thousand spirits watch its towers,
A host of angels guard its walls.

St. Margaret's Church 2003.
cards, each with a dedicated verse printed on the reverse.

"Scenes in Our Village" are well-known to most collectors of the genre, but I have never met anyone who has the complete set, or even knows for sure how many images there are. Moreover, to my knowledge, no one has ever identified the location where the photographs were taken. One popular view was that Williams had been commissioned by a publisher (presumably The London Stereoscopic Company) to make a series of photographs documenting country life, and that he had chosen scenes in various villages in England to make up a representative set. Another suggestion was that, inspired by the popular book by Mary Russell Mitford, "Our Village" (published 1824-32, see Russell Norton's excellent article in a previous issue of Stereo World, ref. 2) TRW had perhaps visited Three Mile Cross near Reading, the subject of Mitford's narrative, and photographed this village. As I studied the scenes more closely it became apparent to me that, though Williams may indeed have been inspired by Miss Mitford, neither of these hypotheses were correct. The clues were there for all to see in Williams' stereo cards, but it seems that for the last 145 years or so the location of "Our Village" has remained a mystery to all scholars and collectors.

The clues? As Russell Norton has pointed out (1988), the London Stereoscopic Company advertisement in Sir David Brewster's book, The Stereoscope (1856) refers to "Several Exquisite Rustic Scenes from Berkshire" (my italics). Three Mile Cross would of course fit this specification. However some 20 years ago I was reliably informed by an expert on coaches and wagons that two of the "Scenes" feature an Oxfordshire Wagon. I now realize I might well have taken this more seriously!!! The Christmas 1856 London Stereoscopic Company catalog advertises "On the 1st December 1856. SCENES FROM OUR VILLAGE" with a list of 59 titles. No.1 in the list is "The Church". In my own collection there are two entirely different versions of this view, one summer version with the
trees in full leaf, and one taken in winter, with the same trees bare. This is an indication that Williams made at least two trips to photograph the village, separated by 6 months or so. My feeling, supported by a closer scrutiny of the activities engaged in on the trips, is that the photography of the complete series may have taken considerably longer even than this.

But the church itself stands out as an obvious clue. It is very distinctive, constructed with limestone blocks, with a Norman tower to which is attached a large clock. Surely this church must be still standing, or at least there would be records of its destruction?

Many of the studies in "Scenes" feature people whose names are specifically detailed in the printed verse relating to the view, appearing on the reverse of the card. Some of these villagers are mentioned more than once. Moreover, inspection of the houses in the views reveals a consistency of building style. Also in some cases there are several views taken in the same location, used to tell a different "story". As a result I became convinced that the village was indeed real and specific, and that the verses were written expressly for the photographs. This view is supported by a literature search kindly conducted for us by Michael Ferber of the University of New Hampshire (ref. 3)—which unearthed no publicly known body of verse which could have been the source of the "Scenes in our Village" captions. Prof Ferber has also suggested that Oliver Goldsmith’s "The Deserted Village" might equally have been a source of inspiration for the series. Whatever the inspiration, the degree of dedication required to produce this amazing series suggests to me that no one else but the photographer, T.R. Williams himself, would have been able to sustain the commitment to the overall production, including the composition of the verses. We will have much more to say on this subject in the book.

After three decades of gazing at every church I came across in Berkshire, always hoping to discover TRW’s legendary Village, I decided on a new course. Last February (2003) I enlisted some help in the search. I published a picture of the Church in Scene No. 1 on my website (Brianmay.com) with a promise of a reward for anyone who could find the location of it. In less than 36 hours I had received a dozen answers which were to prove correct! (three of them were from Italians who had never set foot in the UK—proving that the village is indeed real and specific, and that the verses were written expressly for the photographs. This view is supported by a literature search kindly conducted for us by Michael Ferber of the University of New Hampshire (ref. 3)—which
THE BLACKSMITH'S SHOP. by T.R. Williams.

The village is still there, a little modernized but very recognizable, with many of the structures so beautifully captured by "The Master" reasonably intact in 2003. The name of the village is Hinton Waldrist, and today it is situated in Oxfordshire, close to the county border with Berkshire. I discovered a little later that in the 1850s the border was in a different place, and Hinton Waldrist was THEN in Berkshire; this of course explains why the village had managed to stay so well hidden, for so long, from researchers.

Elena Vidal, my co-researcher, and I have now visited Hinton more than once, and have discovered much to be excited about in the present-day village. Some of the houses still have their thatched roofs, and have been preserved by their owners in their outward appearance at least, quite true to the way they presented themselves to TRW's camera in the early 1850s. The dwellings were actually constructed so uniform in style that it is quite difficult to determine which house is featured in any particular view, though in some cases this is possible. The church itself, Anglican but opening its doors to all denominations, is the Church of St. Margaret of Antioch at Hinton Waldrist, Vale of the White Horse Deanery, dating from the 13th century. Although this parish church was extensively restored in the late 19th century, including apparently an enlargement of the nave roof, the surviving features, including the distinctive clock tower, allow a clear identification. Many of the old gravestones have gone, but "new" ones replace them, among them one John Sims, an 1850s inhabitant charmingly pictured in Williams' series, and named as a pig farmer! He also appears in local records of the time, which we have been fortunate to unearth, as do some
other characters named in the original series.
So, finally, many of the threads of Williams' mysterious village begin to be unraveled. There are still many questions to be answered—up to this moment we have managed to correlate a large body of information about the Village, which is satisfying (all will be detailed in the forthcoming book) but the details of how TRW was personally connected to this beautiful place remain tantalizingly elusive. Close examination of the verses reveals many apparently direct references to "Our Village" as the place where the author spent his childhood days, yet there seems to be no direct evidence in local records of a Mr. Williams actually living there. We do know however that he was married in Hinton Waldrist, in the very church which has tantalized us for so long.

If this has whetted your appetite, please help us document the surviving T.R. Williams material so we can share as complete a picture with the world as possible. We would be thrilled to hear from you with details and locations of any Williams photographs that you know of—whether they be scenes from "Our Village", examples of TRW's fabulous still lifes, events such as the "Launching of the Marlborough", or views of the Crystal Palace, or his daguerreotype portraits, always exquisite in execution.
You can find me on the Web at BrianMay.com —any information gratefully received!
We can promise you a nice acknowledgement !!!

References
1) Photographic News Obituary, April 21, 1871.
2) "Foreign Affairs part 1 - Scenes in our Village" - by Russell Norton - Stereo World March/April 1988 Vol. 15 No. 1 page 22.
3) Michael Ferber - University of New Hampshire - private communication.

Our thanks for help in this project to Russell Norton and Gwyn Nicholls, to David Nash Ford of the Berkshire Historical Society, Lisa Harteley, Francesco Intagliata, Chris Wood and Jennifer Tunney for help in locating the village, and for advice and proof reading, to Roger Taylor of the University of De Montfort, Leicester.

No one could tell me how long the table model stereo viewer had occupied the corner of the Harlan-Lincoln House Museum in Mt. Pleasant, Iowa. In addition, no one seemed to know how it came to be there. But it was apparent that it had occupied its little corner, dusty and dirty, broken and empty, for many years. I had first noticed it during a tour of the Harlan-Lincoln House Museum several years before. The docent was certain aware of what it was and what it had been used for but could also see that it was pretty much useless at this point in time. A quick glance told me it was a Becker style viewer, made of black walnut with some nice patterned carving where the woods came together. This particular viewer was commonly called a "Sweetheart model" due to the fact that two people could put their heads closely together and be visually entertained at the same time. It was also apparent, from these fine details and its delicate size, that it had been an expensive piece. It's injuries were numerous; three of the four lenses were missing, the bottom of the viewer had fallen out revealing a half inch of possibly one hundred year old dust, a portion of the wood trim was missing, the internal mechanisms were stiff and nearly unmovable, and the supports for the two small doors at the top were broken off.

The museum docent and I then took some time to look more carefully at the viewer and, in doing so, tried to estimate it's age. The internal mechanism allowed the views to be loaded with pressure from a small metal cup at the top of a spring like coil. Two cards of the original stereo size (7"x3.5") would then fit in back to back. There were slots for thirty-six stereographs and with the back to back loading, seventy-two cards could be packed into the small viewer. The coils were not large enough to accommodate the larger cabinet size stereographs that became popular in the 1880s. There was no mirror on the fold out doors at the top but rather some type of reflec-
I was no expert, but based on these criteria, I suspected a family might have purchased the viewer some time in the 1860s or 1870s.

But just what family had been the original purchasers? Since it was now located in the Harlan-Lincoln House Museum, it was possible that it had been purchased by the James Harlan family who built this home in 1876. James Harlan was a notable Iowan and had been the United States Senator from the state in the years preceding the Civil War. He had promised President Abraham Lincoln that he would serve as the Secretary of the Interior in Lincoln's second administration. Even after Lincoln's assassination, he stuck to his promise and was a cabinet member, the first from the state of Iowa. After a year of difficulties with the Andrew Johnson administration however, he had returned to Mt. Pleasant, Iowa and remodeled the structure that is now the Harlan-Lincoln House Museum as his home. In the early part of the twentieth century, it was given to Iowa Wesleyan College, a small liberal arts institution located in Mt. Pleasant, and maintained by the college since that time.

As with many house museums, items have been added over the years to create an atmosphere of the time of occupancy. Certainly many of the museum artifacts did belong to the Harlan family. Other original pieces were taken by family members and, over the years, have been given to other museums and institutions. This stereo viewer may well have been "gifted" to the museum by a donor at some point in time but accurate acquisition papers do not exist. It could have belonged to another Mt. Pleasant family that lived in the town at the time of the Harlans. During the restoration period of the Harlan-Lincoln House, many items were gifted to the museum. This table stereo viewer may have been one of these, even in its poor condition. If it did, however, belong to the Harlans, it brings us to the intriguing possibility that the viewer may have been used by a family that carried on the name of one of the most important political leaders of our nation, Lincoln.

As a politician and member of the Senate, James Harlan had been aligned with President Abraham Lincoln on many political issues including the unity of the nation. The two men had come from similar, modest backgrounds and had worked their way to their positions through hard-earned education. The two families moved in some of the same social circles in Washington and even shared a buggy ride into northern Virginia shortly after some of the Civil War hostilities began. For the festivities surrounding the second inauguration of Lincoln in 1865, President Lincoln's son, Robert Todd Lincoln, chose the daughter of James and Ann Harlan, Mary Harlan, to accompany him. "Miss Mary", as she was called by the President, had been raised in Mt. Pleasant and had attended the local schools there before continuing her education at the exclusive Madame Smith's French School in Washington, DC.
Three years after his father's assassination, Robert Lincoln, the only Lincoln child to grow to adulthood and marry, took Mary Harlan as his wife. It was a marriage that united these two families and was one that would last for nearly fifty-eight years.

After his wedding, Robert Lincoln set up a lucrative legal practice in Chicago and he and Mary began their family. Three children were born to this union. Ironically, although four children had been born to both the Harlans and the Lincolns, these three births to Robert and Mary were to be the only grandchildren of either couple. The Harlans witnessed the deaths of three other children (two boys and a girl) and the Lincoln's other three sons died early in their lives. Mary (Mamie) was the first child born (1869) for Robert and Mary Lincoln and the first Lincoln grandchild. Their second child, a boy, was named Abraham (Jack) Lincoln II and was born in 1873. Their third and final child was a girl named Jessie who was born in 1875. Because their maternal grandparents lived in Mt. Pleasant, the three Lincoln children were to spend much time in this Iowa county seat town from the 1870s through the 1890s. Some visits were lengthy and occasionally lasted for several months, especially in the summertime. Other visits were just a short weekend trip, arriving by train from Chicago. Mary Lincoln thought of her childhood hometown as a peaceful and restful spot for her children. All three of the Lincoln grandchildren quickly discovered that Mt. Pleasant was a safe place for many activities that they were unable to do in the hustle of the large city. Here they could ride their ponies, play tennis, roam the creeks and hills, and have their parties. The front door of what is now the Harlan-Lincoln House Museum would have swung open widely as they pursued their many activities. Neighbors would have paid a watchful eye as they did with all of the children of the town. Could stereo viewing have been part of the warm summer evenings or cold snow bound winter nights? Was this the viewer that the family enjoyed?

Stereographs and stereo viewing were extremely popular during these decades for families in Mt. Pleasant and across all of America. Certainly both families were aware of this popular pastime. Images of President Abraham Lincoln and his wife Mary and also of Senator Harlan had been made into stereographs. Senator Harlan had at least two portrait stereographs taken of him in the 1860s. The famous photographer Matthew Brady made these during the time in which his firm was photographing and marketing views of the Civil War. Brady had photographed many of the important politicians and celebrities of the day. Brady views of Senator Harlan might have even found their way to this very viewer.

A piano occupies the corner of the front parlor in the Harlan-Lincoln House in Mt. Pleasant. The two Lincoln granddaughters, Mamie and Jessie, were both musical and took lessons at nearby Iowa Wesleyan College. A Kimball organ, a gift from Robert Lincoln to his wife (who also loved music), is found in another room in the home.

(Stereo by Ernie Kirdin)
As a person interested in the preservation of stereographs and stereo viewers, it bothered me to see the Harlan-Lincoln House Museum viewer sitting alone in the corner in such bad condition. I wondered if younger generations visiting the museum would have any idea of what this broken little box was ever used for. I have, however, watched even young children thrill to seeing a view through a viewer for the first time. No matter what their generation the oft-repeated comment, “I feel like I could reach out and touch it” can be heard. I made a quick decision that if this viewer were repaired it would be a nice attraction for the Harlan-Lincoln House. It would fit in nicely with the numerous other house treasures including a portion of Abraham Lincoln’s coat worn on the night he was assassinated and a full mourning veil that belonged to Mary Todd Lincoln. A few weeks later, at a meeting of the Harlan-Lincoln House Committee, I offered to have it repaired and again assure a place of honor for a stereo viewer in the house. The Committee gave me an unqualified go-ahead; eager themselves to see the viewer used once more.

I turned to the Internet to find the expertise needed to fix the old viewer. A quick search turned up the name of Anatoly Zayaruzny in Connecticut, who advertised as a restorer of musical instruments and stereo viewers. [See SW Vol. 29 No. 4, page 21.] An email and scans of the viewer showed him its present condition and also allowed him to be able to confirm that he could do the task. Mr. Zayaruzny was courteous, competent and professional in giving me an estimate of the cost. I professionally packed the viewer and left Iowa for a trip to the East. After seeing the viewer first hand, Mr. Zayaruzny gave it a prognosis that was serious but in no way deadly. It would require four new lenses installed into four oculars, replacement of the fabric strips under the 36 card-holders, two new main wooden axles, some new walnut trimming, cleaning and assembling the action and the box, and some new hardware. In less than two weeks, the viewer was repaired and sent back to me. It arrived in pristine condition. Gone were the dust accumulations and all of the woodworking had been repaired and replaced. The mechanism was ready to turn cards for, perhaps, another century. It had a new polish that made the black walnut shine. I quickly took out some 1870s view cards from my collections and put them in the machine. I opened the top doors to let in 2003 light and peered inside. It was wonderful. The figures literally jumped from the round lenses into my eyes. I turned the viewer and looked through the other set of lenses and they, too, gave me the almost mystical images of well over a century ago.

But then, in the weeks following, another thought came to mind. A friend in Cedar Rapids, Iowa, Ernie Rairdin, makes modern day stereographs. Ernie Rairdin may be known to some Stereo World readers as the man who photographs raccoons. His home, in a natural setting, attracts the four-legged critters each evening. His photo of Pinky, the Raccoon, graced the cover of the Vol. 25 No. 1 and other raccoon views by Ernie are to be found in Vol. 22 No. 4, and Vol. 28 No 5.

Although I knew that visitors to the Harlan-Lincoln House would enjoy the vintage views that I had loaded in the viewer, I thought that it would be an interesting project if Ernie could make some modern stereographs of Harlan-Lincoln sites around Mt. Pleasant to use in the viewer. Children from Mt. Pleasant would see familiar places and sites using the same type of viewer that was used by...
their city’s nineteenth century families. Ernie and I drove to Mt. Pleasant and we followed a list of sites prepared by Lynn Ellsworth, the archivist at Iowa Wesleyan College and Chairperson of the Harlan-Lincoln House Committee. We spent most of a pleasant June day driving around Mt. Pleasant, walking the campus of Iowa Wesleyan College and photographing sites that had some connection to either the Harlan or the Lincoln families.

James Harlan had been an imposing figure in the town until his death in 1899. There is an elementary school named after him, a street, his former residence now called the Harlan House Hotel, and a Civil War mustering campsite called Camp Harlan. There were also Lincoln stories and sites including the house where young Abraham (Jack) Lincoln II had his broken leg mended on a dining room table and the pond where he could swim if he pledged not to use alcohol or cigarettes until he was 21. We also took stereos inside the Harlan-Lincoln House, at the Old Main building on the campus (erected by Harlan when he was President of Iowa Wesleyan College), and at various other venues.

"It was an interesting project", said Ernie, "my objective from a photographer's standpoint was to photograph the buildings and places that were a part of the Harlan-Lincoln heritage in Mt. Pleasant. Knowing that the 3-D views would be seen by children and adults, possibly their first viewing of 3-D photos, I used hyper techniques to emphasize the 3-D effect. Those were taken using the side step method with a Nikon D100 digital camera. The rest of the images were taken using a RBTx2 stereo camera. The only digital manipulation used was to correct rotation between the views and to set the window".

In less than two weeks, Ernie had the images aligned and mounted. They were beautifully crafted and we ended up with 24 views for the viewer. All were in bright modern colors and he had created both a series and individual title on one end of the mount and his name on the other, just as some photographers had done in the nineteenth century. These were then loaded in the viewer at the Harlan-Lincoln House Museum and now visitors to the museum can once again see how the old viewer worked with sites that may be familiar to them. Elizabeth Garrels, Chairman of the Development Committee, Iowa Wesleyan College Board of Trustees, commented, "Those of us involved in the Harlan-Lincoln House Committee have always looked for ways to make our museum more interesting. The restored stereo viewer and modern stereographs were certainly a unique approach which has proved to be of interest to many of our visitors, both young and old." Lynn Ellsworth, archivist at Iowa Wesleyan College, added, "The refurbished stereo viewer and stereographs are a valuable addition to the Harlan-Lincoln House museum collection. They provide our visitors with an opportunity for a hands-on experience of life in the late 19th century. Our younger visitors enjoy comparing their own video/DVD experience with the stereo viewing experience. Something old is new for them."

Pleased with both the restoration of the viewer and the creation of the new stereographs, I found myself wondering how many other house museums in the United States have such a viewer lying in the dust or hidden in a back room. Of those on display, I also wondered just how many have their lenses intact and working inner mechanisms that allow the docent to show what stereo viewing in the nineteenth century was all about. Perhaps by sharing this story of the Harlan-Lincoln House viewer (Continued on page 35)
Starlight Express 3-D

Review by Lawrence Kaufman

I was thrilled when I first heard that Principle Large Format was producing 3-D segments for a touring version of Andrew Lloyd Webber’s Starlight Express. Except that meant I would have to sit through another performance of Starlight Express, which is not one of my favorite Lloyd Webber musicals.

The new touring Starlight Express does fuse state-of-the-art technology, electrifying music, and dazzling costumes with a lighting and special effects system which combines more than 1,400 colors and lasers. It features a score drawing from every musical genre, even if it is one of Lloyd Webber’s least subtle demonstrations of his ability to compose in different musical styles. There are some catchy tunes including the hit title tune, but there are several un-notable songs that just slow the whole thing down for me.

While the kids in the audience seemed to find the live staging exciting, everyone enjoyed the three big race scenes that were presented in 3-D. The 3-D segments keep the dramatic impact of the original in which roller skating performers careened through the audience. Integrating 3-D film sequences into the touring production achieves the same sense of audience immersion without having to extensively refit the theaters it is playing in. The show’s original designer John Napier had the idea for the 3-D segments and his son Julian directed the film in an old factory in Wales. Julian Napier is in discussion with Principal Large Format over future 3-D collaborations. Alexandra Ferguson (Bugs!) (SW Vol. 29 No. 6) produced the 3-D film segments.

I must admit I had trouble understanding a lot of the lyrics when I saw the performance at the large and airy Orange County Performing Arts Center in December 2003. Of the lead performers, Franklyn Warfield (Rusty) seemed to lack the vocal range necessary for his numbers; he had no trouble hitting the high notes, but sometimes missed the rest. Clarissa (Pearl) seemed at times to be a little bored. But the charismatic Dennis LeGree (Poppa) brings a lovely humor and warmth to his character; he had an incredible voice that truly saved the show for me (had it not included the 3-D segments). The show is directed and choreographed by Arlene Phillips, the original choreographer, who has been with the show for almost two decades.

3-D projection was with the Digital Cinema Playback System (DCPS) developed by IRIDAS, http://iridas.com. The project is in collaboration with London-based Inition, a systems integrator and solution provider for stereoscopic 3-D graphics and immersive virtual reality. DCPS makes uncompressed, high-resolution 3-D digital projection possible far below the cost of using film 3-D projectors. DCPS includes unlimited sound channel support. Starlight Express uses eight sound channels: four for the music, and four for sound effects.

Much like Lloyd Webber’s earlier musical Joseph and the Amazing Technicolor Dreamcoat, but lacking its charm, Starlight Express began as a children’s show. It was originally conceived in 1973 as an animated television series loosely based on The Little Engine That Could. Eleven years later the story (which revolves around a battered steam engine named Rusty who is encouraged to race a flashy diesel locomotive), had evolved into a hi-tech spectacle on roller skates that featured a 5.5 ton steel suspension bridge and a gigantic set constructed of 6 miles of timber, 2.5 acres of sheetwood and 60 tons of steel. It took 1200 lanterns & 6000 pea lights on the back wall to create the star effect. The production cost over 2.25 Million British pounds when the curtain rose for the first performance at the Apollo Theater Victoria in London on March 27, 1984, which had been remodeled with seats removed to allow for tracks and ramps for the skaters to skate throughout the theater.

Second only to Andrew Lloyd Webber’s Cats as the longest running musical in British theater history, the London production of Starlight Express celebrated its 6000th performance on August 12, 1998. The Broadway production opened at the Gershwin Theater on March 15, 1987 and ran for 761 performances (where it lost millions). It was revised in 1992, switching some songs, removing the most obvious cold-war references, and adding one pop single (“Next Time You Fall in Love”). Additional new lyrics are by David Yazbek the composer and lyricist of The Full Monty.

The first North American tour in the 1990s was the most expensive touring show ever, taking a cast and crew of 77 on the road. It was one of the first tours to use the then novel mobile lighting instruments and video monitors. No theater seats were removed and the tracks stopped at the orchestra pits. In the late 1990s it was an ice show that didn’t seem to work, with the reviews being mostly cold (pun intended).

The new 3-D tour might have seemed like a gamble, so I find it ironic that its debut was at the Grand Casino in Biloxi, Mississippi on April 1, 2003. After playing nine cities its next appearances will be in:

- Portland, OR, Keller Auditorium; March 23-28, 2004
- Seattle, WA, Paramount Theater; March 30-April 4, 2004
- Omaha, NE, Orpheum Theater; April 8-11, 2004
- Columbus, OH, Ohio Theater; April 20-25, 2004
- Richmond, VA, Landmark Theater; May 4-9, 2004
- Providence, RI, Providence Performing Arts Center; May 19-23, 2004
- Norfolk, VA, Chrysler Hall; June 1-6, 2004

Tickets can be purchased at: www.ticketmaster.com/artist/864248.
CLASSIFIED

Buy, Sell, or Trade it Here

For Sale

RARE 3D BOOKS from around the world! Japan, Germany, Sweden, France, USA. Nudes, scenery, art, geography, etc. Also, rare Nintendo Virtual Boy 3D videogame items! (703) 719-0668 (Virginia), or nspringhead@reed.com.

REAL EYES 3D Digital imaging system, transforms normal 2-D into 3-D television. I have a few left in original factory cartons, originally $699.00 now $150.00. Includes shipping & handling. Free brochure. Doug Derman, 755 So. Buena Vista Dr., Lake Alfred FL 33850, (863) 514-0902.

STEREOPHOTOGRAPHY WORKSHOP Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming $25 each. Details: home.comcast.net/~workshops or send SASE for list to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

STEREO VIEWS for sale on our website at: davestereos.com. E-mail: wood@pikeonline.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337. Phone (570) 296-6176. Also wanted - views by L. Hensel of NY and PA.

STEREOVIEW PRICE GUIDE. Only $12.00! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. No viewers unless with views. John L. Hansen, 151 East 55th St., New York, NY 10022.

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/~workshops or George Thelemis (440) 838-4752 or Chuck Weiss (330) 633-4342.

WOLLENSAK STEREOK 10. Excellent cond. With case, $475.00. Stereo Vivid w/case excellent cond. $150.00. Call (818) 367-4187.

For Sale

NUDE & EROTIC stereoviews. Contemporary fine art. Creative. Economical annual subscription available. CD-ROM available, on eBay seller-starosta Internet catalog shows several hundred new views: www.eroticochographica.com/starosta. P.O.Box 772, Charlotte, VA 23202.

ONE REAL EYES 2D-3D video. 9ea LCD (glasses only - no drivers). Brad Bishop, 7728 Boeing Ave., Los Angeles CA 90045.

WANTED

ALASKA & KLONDIKE stereo needed, especially Muirbridge; Maynard; Brodie; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau AK 99802, (907) 789-8450, email: dick@AlaskaWanted.com.

WANTED

ALL LOUIS ALMAN. Louis Alman and Company, L. Alman: Stereoviews, CDVs, Cabinet Cards, Photographs, etc. plus all paper from Lake Mahopac, NY. Robert Oberlander, Sr., 3505 East-West Highway, Chevy Chase, MD 20815-5957, (202) 895-5702, paualb@hotmail.com.

ANTEQUE SAFE COLLECTOR wants views of old safes, all formats. Please contact Mark, (918) 367-4187 collect or 13364 Borden Ave., Sylmar CA 91342.


COLLECTORS who own Shaker folding stereoscopes by Nelson Chase and who would be willing to provide photos for a research study and article, please contact Mike Kessler, mkessler18@cox.net (945) 661-3320. Collection credits given - anonymity OK.

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

GERMAN RAUMBILD 3D stereo albums, WWI real photo postcards, pilot aces. Mole & Thomas "Living Photos" - thousands of troops in various pictorial formations. Call (425) 432-3282 or write: Ron, PO Box 611, Maple Valley WA 98038.

H.C. WHITE "STEREO PACK" The Wilson System. Small sets of views bound with a metal ring at each top corner. Send description, condition and price to: Del Phillips, Box 235, Somers, MT 59932 or email s3doc@centurytel.net.


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 add. Additional ads may be inserted at the rate of 20c per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested. Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97266. (A rate sheet for display ads is available from the same address. Please send SASE.)
View Once More

(Continued from page 32)

restoration, others might be encouraged to undertake some kind of a similar project. NSA members and local historians could work together to keep all of the viewers in shape to last another hundred years and entertain future generations. In addition, the partnership between those interested in the historic images and the modern stereo photographers can certainly make a contribution to the museums that will be extremely valuable as visitors come and go into the next century.

There is an end to every story and, in some cases, to families themselves. Tragically young Abraham (Jack) Lincoln II, while studying in France in 1890, developed a carbuncle in his arm that became blood poisoning and died at only seventeen years of age. Mary (Mamie) Lincoln married a man named Charles Isham a year later. They had one son named Lincoln Isham who married but had no children.

The younger Lincoln granddaughter, Jesse Lincoln, married three times in her life having two children, Mary (Peggy) Lincoln and Robert (Buddy) Todd Lincoln Beckwith. Neither child in this next generation of the Lincoln family had children themselves and the bloodline ended with the death of Buddy Beckwith in 1985.

But Mt. Pleasant, Iowa, and Iowa Wesleyan College have always remembered their link to the historic past of the families of both the Harlans and the Lincolns. If a drive should ever take you through the state of Iowa on Interstate 80, you will find the town of Mt. Pleasant an easy drive of about fifty miles south of Iowa City. If you have found this story interesting and would like to visit the Harlan-Lincoln House, tours can be arranged by contacting Lynn Ellsworth, or iwcarch@iwc.edu. While at the Harlan-Lincoln House, do make certain that you have a look at the restored viewer and the modern stereographs that help tell of the influence these two families had on this small town. If you can’t visit in person, you can also visit by website at www.abrahamlincolnonline.org.

Molly and Colin, two sixth grade students, stopped by the Harlan-Lincoln House on a recent Saturday morning to become a little more familiar with the history of the two families. Last year they both attended the nearby Harlan Elementary School in Mt. Pleasant.

WANTED

I BUY PENNSYLVANIA stereoviews by Purviance, Gutelkunst, and Henderson. Fred Lerch, 20 Star Lane, Lewistown, PA 17044, PH/FAX (717) 248-4454, fredandee@vahoo.com.

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

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

PHOTOGRAPHIC LANTERN SLIDES. Collector and dealer in search of photographic lantern slides and related ephemera. Also buy slides used in movie houses. Call (703) 534-8220, fax (703) 534-0285, or e-mail marketflea@aol.com.

RED/BLUE ANAGLYPH from alt. field video. Problems are known but who can offer suggestions, a device? Brad Bishop, 7728 Boeing Ave., Los Angeles CA 90045.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marblehead, MA 01952.

STEREOVIEWS OF SAINT LAWRENCE RIVER 1000 islands region of northern New York State, especially those by A.C. McIntyre, D.L. Grant, 15451 Lyellton Dr., Clayton, NY 13624, (315) 686-3097.

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/~dssweb/ or call Dennis Green at (313) 755-1389.

UNADILLA, NY. Buy or information of stereoviews or the photographer R. Wheeler of Unadilla, NY. Please contact Les Youngs, 4740 Robertson Ave., Carmichael, CA 95608.

USED RBT 3-D CAMERA with Pentax mounts. (Models X2, X3, X4, or X2V/2 with 75mm base, full frame images.) Contact David Kure (206) 205-1921 or write with details, 1719 Walnut Ave SW, Seattle WA 98116.

WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions, 1850s-1900s 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.

OMNISCOPE

The only viewer capable to fuse 3-D prints of any size from 6x6 to life size. Also O/U or for compu 3-D return $ policy. OPAL1@SHAW.CA.
Can You Identify the Subjects of These Views?
Neal Bullington

Our Unknown this issue was submitted by Paul Juhl. It is a gold card view showing an imposing building that might well remain standing, perhaps at a university. A pencil notation on the reverse is "literary department". A companion view of another building is labeled "medical department".

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 ideal. Send views (with return postage) or high resolution scans (of entire card) to The Unknowns, 5880 London Dr., Traverse City MI 49684. Identifications of previously published views should go to the same address.

Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.

FREE 3-D Catalog

- Supplies for Stereographers
- 3-D slide viewers
- Print stereoscopes
- 3-D slide mounts
- 3-D slide mounting supplies
- Books about 3-D & in 3-D

Visit our World Wide Web Catalog at www.stereoscopy.com/reel3d

Reel 3-D Enterprises, Inc.
P.O. Box 2368
Culver City, CA 90231 USA
Telephone: +1 (310) 837-2368
Fax: +1 (310) 558-1653
e-mail: reel3d@aol.com
**STEREO PHOTO TOOLS**

**SLIDE BARS** for

SLR's—Macro—Medium Format—Lenticular

Heavy Duty up to 38" Long

**TWIN CAMERA MOUNTS**

Horizontal—Vertical—Toe-In

**PANORAMIC PHOTOGRAPHY PANO-HEAD II**

**JASPER ENGINEERING**

1240 A Pear Ave. Mtn. View CA 94043

WWW.STEREOSCOPY.COM/JASPER

Email Jasper31@aol.com—Phone 650-967-1578

---

**GO DIGITAL**

Digital Scans of your Slides and Negatives on a Nikon Coolscan 8000 ED.

- 4000-dpi, 42-48 bit color depth
- Digital ICE, ROC, GEM
- 14 bit A-D Conversion
- File sizes up to 650 MB
- 35mm slides and film strips
- 120/220 film
- Scanned images burned onto CD

$0.90 per scan + $4.95 per CD

$15 minimum order plus S&H and tax.

**MANY OPTIONS AVAILABLE**

For submittal guidelines, options, pricing & order forms write or visit our web site.

Stokesphotographics.com
PO Box 124797
San Diego, CA 92112-4797

Member NSA, PSA

---

**Carl’s Clean & Clear Archival Sleeves**

Polypropolene Acid Free

<table>
<thead>
<tr>
<th>Size</th>
<th>Quantity</th>
<th>Price/100</th>
<th>Price/1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cd (2 3/4 x 4 3/8)</td>
<td>100</td>
<td>$8</td>
<td>$70</td>
</tr>
<tr>
<td>Snapshot (3 1/4 x 4 3/8)</td>
<td>100</td>
<td>$8</td>
<td>$70</td>
</tr>
<tr>
<td>Postcard (3 3/4 x 5 3/4)</td>
<td>100</td>
<td>$9</td>
<td>$80</td>
</tr>
<tr>
<td>4 x 5</td>
<td>100</td>
<td>$9</td>
<td>$80</td>
</tr>
<tr>
<td>Stereo (3 3/4 x 7)</td>
<td>100</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>Cabinet (4 3/8 x 7)</td>
<td>100</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>5 x 7</td>
<td>50</td>
<td>$8</td>
<td>$30</td>
</tr>
<tr>
<td>#10 Cover (4 3/8 x 9 5/8)</td>
<td>50</td>
<td>$10</td>
<td>$35</td>
</tr>
<tr>
<td>Boudoir (5 1/2 x 8 1/2)</td>
<td>25</td>
<td>$8</td>
<td>$45</td>
</tr>
<tr>
<td>8 x 10</td>
<td>25</td>
<td>$9</td>
<td>$45</td>
</tr>
<tr>
<td>8 12 x 11</td>
<td>20</td>
<td>$9</td>
<td>$50</td>
</tr>
<tr>
<td>11 x 14</td>
<td>10</td>
<td>$9</td>
<td>$55</td>
</tr>
<tr>
<td>16 x 20 [sealed]</td>
<td>10</td>
<td>$22</td>
<td>$140</td>
</tr>
</tbody>
</table>

Total

Shipping $3.75 + $1 extra for each $50 over $50

California residents pay sales tax of 7.38%

Grand Total

---

Carl Mautz

15472 Shannon Way

Nevada City, CA 95959

530-478-1610 Fax 530-478-0466

Order sleeves or books online at www.carlmautz.com

---

**19th and Early 20th Century Stereoviews For Sale**

Over 3,500

all illustrated, graded & priced, (including glass views), work by Bedford, England, Sedgfield etc.

Especially strong on UK and European views.

Only online at:

www.worldofstereoviews.com