Unseen Ellis Island
John Cramb's Journey
Museum Stereo Exhibits
Food for Sale

We visit the '60s this issue, with a couple of views showing two very different scenes of establishments selling food. Our first slide was taken in what appears to be a fairly large supermarket. I'm not quite sure how the photographer was able to use existing light without an exposure long enough to blur people's movement, but he managed to capture a wonderfully sharp, detailed scene near the check-stands. The bag boy (in a white shirt, tie and slacks!) appears distracted by something, while the cashier (in a blue uniform dress) attempts to hand him several packs of cigarettes to be placed in the customer's bag.

It's interesting to see these massive cash registers, from the age before barcodes and scanners. I also enjoyed the shape and styling of the checkstands, with their angled color scheme on the sides.

This unlabeled view was mounted in an EMDE aluminum mask and stiffener. Other slides in the same collection were labeled, revealing that they were photographed by a man who lived in the Los Angeles area, but the location of this view is not known.

On the opposite end of the food sales spectrum, our second slide, labeled "Mexican Fair, Mexican Girl!", appears to have been taken at a very small ice cream and snack stand where these two women sold refreshments to hungry fairgoers.

That's quite an outfit the one woman has on, with earrings that match the orange color of her top! I'm assuming that perhaps this image was actually made in Mexico, since the items listed on the menu seem to appear both in English and what must be Spanish.

The prices are visible for a few items: Drumsticks and Eskimo Pies were 20¢ each, Malts were 30¢, and Popcorn was only 15¢!

This slide was mounted in an EMDE aluminum mask and a cardboard folder, but its photographer, location and date are unknown.

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 them along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Unseen and unchanged for 50 years, this view of the Statue of Liberty is through the windows of a Measles Ward on Ellis Island, one of 29 buildings abandoned to weather, time and vandalism in 1954. Our feature “Unseen Ellis Island—Island of Hope, Island of Tears” by Sheldon Aronowitz and Gary Schacker includes dozens of stereos from their unique and monumental documentary project.

Back Cover:
Immigrants undergo quick physical examinations during Ellis Island’s busiest days in a vintage stereo from our feature “Unseen Ellis Island” by Sheldon Aronowitz and Gary Schacker. (Collection of Louise Goldstein)
**Ellis Island**

Immigration has been a controversial topic in one way or another for about 200 years—coming to a boil again in the currently very polarized political climate. So this seems a fitting time to take a deep look into the place where so many of the ancestors of today's Americans entered the country, New York's Ellis Island.

In 1990 one major building was restored and opened (with great fanfare), as a museum, leaving 29 other historical structures on the island to continue the process of decay that started when they were abandoned in 1954. NSA members Sheldon Aronowitz and Gary Schacker were able to arrange permission to stereograph the buildings in 2003 (with some help from an NSA grant), providing a unique opportunity to document what had become, in effect, a ruin of the mid 20th century. Like structures in a *Twilight Zone* set representing a town abandoned for 50 years after some nuclear or biological disaster, these Ellis Island hospital wards, hallways, dormitories and cafeterias were comprehensively stereographed in their long uninhabited and unmaintained state just prior to a stabilization project that will preserve them for possible restoration if funding becomes available.

Unlike the monumental, railway terminal-like Grand Hall, now restored as the Immigration Museum, it was in the other buildings that some immigrants spent far more time in treatment or detention, and where even more intense human dramas played out for better or worse. Capturing them in their present state of decay may in many ways provide a more compelling and evocative stereoscopic record than would posed views from their functioning days or stereos of pristine, restored rooms with furniture in place and the lights on.

This huge complex of buildings where millions of immigrants were examined, welcomed, processed, terrified, treated, and sometimes rejected is clearly worth preservation—both through stereographs and eventual full restoration. If people can experience the rooms where immigrants were detained not knowing the outcome of their physical or mental health conditions or other tests of entry status, it may help enrich often simplistic popular opinions regarding immigrants then and now that either romanticize or demonize them.

Many more stereos of Ellis Island, both vintage and from 2003, will be projected in a Stereo Theater presentation by Gary Schacker and Sheldon Aronowitz at the 2004 NSA Convention in Portland, July 7-12. Having seen a preview of the 20 minute show, I can easily recommend it as one of the best stereoscopic documentaries ever made and as one more good reason to attend the 2004 convention.

**Lenticular Sails**

A possible alternative means of traveling to the 2004 NSA convention is pictured in the lenticular postcard included with this issue, courtesy of Victor Jauch of Lantor, Ltd. on the firm's tenth anniversary. This could be an ideal way to communicate with folks back home while at the convention or on other trips. Lantor markets over 750 stock 3-D lenticular images on products from address books to pencil cases, notebooks, postcards, magnets and CD cases. The well crafted images, which don't try to exceed the limits of the medium, fall mainly somewhere between cute and sentimental, plus a few nudes and scénics. To see the gallery of images or order products, visit: www.lantorltd.com / 25835 Narbonne Ave., Lomita, CA 90717, (310) 530-1165.

**California Cutbacks Threaten Museum**

The University of California/California Museum of Photography (SW Vol. 29 No. 1, p 35) has been promoting photography and related imaging technologies since 1973. UCR/CMP moved to its present location in 1990, an acclaimed three-storied facility on Riverside's popular pedestrian mall. UCR/CMP's permanent collections include the priceless Keystone-Mast archive of 350,000 stereograph prints and negatives dating from 1870.

2002 NSA Riverside convention attendees were thrilled to learn that the UCR/CMP collections room would more than double in size due to the University of California, Riverside's purchase of the adjacent building, the city of Riverside's renovation and a $500,000 "Save America Treasures" grant.

But in mid April it was learned that the University planned to slash the museum's budget by $130,000 eliminating three positions, including the curator. This 40% cut would reduce the staff (already the smallest of any university museum in California) to three people and effectively shut down public access to its exhibits and collections. The cut would also mean the loss of large federal matching grants. University of California Regents offered no explanation of why the UCR/CMP was being cut 40% instead of the 7.5% cut expected across the system as a whole. If an organized letter writing campaign or appeal for donations is announced, it will be publicized on the NSA web site, at the NSA convention, and in *Stereo World*. Just one interesting and timely sample of stereoviews from the museum's collection is a selection of views taken in Iraq. Visit www.cmb.ucr.edu/photography/iraq/.
Coming Soon to a Stereo World Near You...

Matlock Bath Stereo History Plumbed

Once popular for its thermal springs and great natural beauty, the area around Matlock Bath in Derbyshire, England was widely photographed in the mid to late 19th century. NSA member John Bradley, who lives in the area, has researched the lives, careers and output of eight stereographers who were active there at one time or another. He has produced a fascinating feature richly illustrated with views that many outside the UK (or in some cases outside Derbyshire) may never have seen.

In addition, John has included details of his research methods and tips for others interested in doing similar research on stereographers once active in their own areas. As he observes, "Although not originally a stereocard collector, I had always picked up local stereoviews when I saw them, and at the start of my investigations a few years ago I had shoe boxes full of Derbyshire views. When I consulted Darrah I was surprised to see that of the 100 English 'local photographers' who Darrah praises with the accolade ‘produced work of artistic quality’ two of these were resident in Matlock. For what is now a little market town this seemed quite an achievement." Bradley refers more than once to the advice of Norman Thorpe to "Research That Early Photographer Now!" given in his SW Vol. 24 No. 1 article "Spokane's Orrin William Watson". The work of both contributors offers proof that you don't have to be a professional historian or a major view collector to contribute important material to the literature of stereoscopic history. Even if your main interest is in shooting stereos, the discovery of vintage views of your favorite subjects from earlier times can inspire research that means a lot to readers when it's assembled into an article.

The Devil in the Details

Our upcoming article “Classification of Diableries” covers both the history of these fascinating French tissues views and the various styles, titles and numbers associated with them. The table top views of small clay figures showing the devil and skeletons with pierced eyes cavorting in various poses were often thinly disguised social satire and political commentaries on Napoleon III. Working originally with the late T.K. Treadwell, author Robert A. Schreiber provides a coherent approach to the often confusing chronology, titling and numbering system of these highly collectible sets.

Stereo Viewing in Two Museums

Two current exhibits at major museums include stereoscopic images loaded in rotary viewers supplied by NSA member Jon Golden’s 3D Concepts company. “Jacques-Henri Lartigue: A Boy, A Camera, An Era,” will run through July 18, 2004 at the The Samuel P. Harn Museum of Art, S.W. 34th and Hull Road, Gainesville, Fl. 32611 (352.392.9826) www.harnmuseum.org. The exhibition includes 12 stereos as well as 40 of Lartigue's other photos that so imaginatively document everything from family life to early aviation experiments in the early years of the 20th century. (See “The Third Eye of Jacques-Henri Lartigue”, SW Vol. 13 No. 4, page 38.)

Running through August, 2004 at Harvard’s Peabody Museum is “Regarding the Kalahari: The Marshell Family and the Ju/’hoansi !Kung, 1950-1964.” The exhibit of 28 prints and 20 stereo slides is drawn from the museum’s Marshall Collection documenting the way of life of the indigenous Ju/’hoansi !Kung of the Kalahari desert in southern Africa. In the early 1950s, Laurence Marshall with his wife and children went on numerous Peabody Museum expeditions to the Kalahari, learning anthropology and photography in the field and eventually producing several books, articles, over 20 films, and the 25,000 photographs and stereoscopic slides now in the collection. The Peabody Museum is at 11 Divinity Ave., Cambridge, MA, within the Harvard campus, (617) 496-1027, www.peabody.harvard.edu/kalahari.html.
Another dimension explored at Brookside,” reported the December 3, 1999 Saratogian, as it heralded the first public, stereoscope-based, program that we conducted for a museum. The newspaper continued, “Mineral springs and gingerbread hotels, tobogganing and balloons were just some of the sights brought back to life at the Saratoga County Historical Society annual meeting recently.”

The journey to Brookside started when my brother Malcolm and his wife, LaVerne, arranged for me to speak to their walking club, the Empire State Capital Volkssporters. The club was shown a collection of Victorian era stereographs from my book, Stereoscopic Saratoga Springs. After club member Natalie Smith, a trustee of the Saratoga County Historical Society, had seen the presentation she recruited me to be the speaker for the society’s annual meeting.

I decided to provide a direct experience in stereoscope parlor entertainment for the meeting. To the pleasure, and relief, of some, there was more seeing than hearing during this presentation.

How did it go? Perhaps the Saratogian captured the immediate reception well, but the fact that we were invited to participate as exhibitors at all of the museum’s subsequent annual Victorian Celebrations, tells the story better.

July 30, 2000

The Brookside Museum had a tent and a sign ready for us when we arrived for our first Victorian Celebration. My brother Robert and I brought stereoscopes, Saratoga area stereo cards, the Stereoscopic Saratoga Springs book, and other stereo photography publications. Everything was in good order for our small, outdoor display of stereoscopes. I had suggested that an outdoor location would provide the best light for viewing the cards.

The museum’s public programs director, Linda Gorham, wrote, “The stereoscopes were delightful and enjoyed by all who visited your booth!” Our display was featured each year, until the museum held its last Victorian Celebration event in 2002.

Working together as Stiles Studio, my brother Robert, my wife Janet, our son Gregory, and I have become regular participants at the...
ongoing shows. We get great satisfaction from watching people react, as they discover their own ability to see depth in a stereoscope. The words of wonderment they use vary according to the age group. "Awesome!" "Cool." "Oh, just look at this, will you?" "Wow!" But where do you find such appreciative audiences?

Museums and historical societies provide a natural source for audiences for stereoscopic exhibits, especially when the stereographs show scenes directly related to the special interest of their members. Invitations to new projects usually come from referrals by those who have attended a prior program, or who have seen the studio's stereoscopic publications. We are careful to work with the museum staff to make our shows and exhibits effective presentations of their archival and artifact treasures.

In addition to four programs at Brookside Museum of the Saratoga County Historical Society, we have presented public stereoscopic shows for six other historical societies.

March 12, 2000

"Windows to the Past," a parlor talk, to the Rensselaerville Historical Society at Medusa, New York, combined our stereographs of Saratoga with Catskill Mountain region stereographs from the New York Public Library's Dennis Collection. We obtained permission to make single prints from their "Small Town America Stereoviews" Internet gallery for use at the show.

Windows to the Past also documented the more recent past by showing images we made during
the first Great Northern Catskills Balloon Festival in August of 1999. Our balloon photo sequence started when the hot air balloon, "Up Tu It," from the festival, landed on our farm in the Town of Rensselaerville, New York.

April 28, 2001

Orange County Historian, Ted Sly, invited us to give a show for a Saturday morning local history seminar, and to set up a stereoscopes exhibit at his office in the 1841 Courthouse in Goshen, New York.

In addition to looking at our stereographs, seminar members were invited to bring stereo cards from their personal collections. Participants brought rare stereographs of local places and people that were delightful to see. The scenes that caught the eye of the amateur, or commercial photographers in the past still appeal to many of us today. People get excited when they see the way familiar places looked long ago, especially when seen in stereo.

One attendee donated a collection of local stereoviews to the County Historian. Without that seminar, I doubt that that collection would have been given to the historian. Most of the views brought by participants showed their families, their homes, and neighborhood scenes, taken by local photographers.

It was during this seminar that we made our first use of stereo slide projection. We used a synched set of Brackett Fader projectors. We dubbed these projectors, "Modern Magic Lantern 3-D projectors". Their design, and mode of operation resemble those old-time magic lanterns.

April 28 – May 28, 2001

The County Historian's exhibit hall provided seven tables and wall space for the exhibit of stereoscopic viewers, cameras, books, and imaging techniques.

Our exhibit informed visitors about other current stereoscopic activities in the region. Conveniently, "LS", a delightful futuristic 3-D film about an early space colony, was playing at the nearby IMAX Theater. A 3-D harness racing simulator was in operation at the Harness Racing Museum & Hall Of Fame Of The Trotter, across from the historian's office.

Books and magazines are often incorporated into our exhibits. Here, we used Paris in 3D, along with an English translation we had made of a Stéréo-Club François Bulletin review, Impressions of Carnavalet, by Pierre Parreaux and Olivier Cahen. We often use Wim van Keulen's, 3D Past and Present when we present the story of stereoscopy at historical societies. Another display book that we use is Paul Wing's Stereoscopes: the First One Hundred Years. Visitors enjoy examining these publications. The Stereo World issue (May/August 1999), featuring the 60th anniversary of the View-Master, was in this exhibit, along with a variety of View-Master viewers and reels.

October 22, 2001

After the Orange County Historian's seminar, Betty Kirby, a seminar participant, invited us to give the same show to the Land of the Lenape Historical Society at the Minisink Valley Central School in Slate Hill, New York. At this event, those in attendance were immersed in the legacy of antique stereo views.

August 8, 2002

In collaboration with Guenther and Lois Bauer of Jay, New York, we published Adirondack 3D based on their Stereo World (May/June 1996) article about the Adirondack Mountain stereo photographer Seneca Ray Stoddard. As a follow-up to that publishing project, a slide show about Stoddard was created as the program for the February 22, 2002 meeting of the New York Stereoscopic Society at the American Museum of Natural History.

When Guenther told Laura M. Viscome of the Lake Placid-North Elba Historical Society that we had prepared the show, she arranged for us to present it during the society's summer lecture series. In order to create a full program of documentation, viewing and projection, Guenther prepared exhibits of Stoddard's works. Following a time for visitors to examine his exhibits, Guenther narrated the scripts he had written for two slide shows.

One show featured the story of Stoddard's career as an artist, photographer, cartographer, and environmentalist. The other show traced the route of Stoddard's 1873 photo expedition through the Adirondacks.

January 13, 2003 – March 8, 2003

Orange County Community College and the Lower Hudson Interactive Museum, a children's museum in the making, in Middletown, New York, invited us to produce exhibits of stereo visuals for two of their annual public exhibitions of the interface of sciences and the arts. The first year, we built exhibits demonstrating binocular vision and methods for taking stereo photos.

In the second year, our exhibits, "Two Ways to See Depth," highlighted anaglyphic images and parallel view images. Each method was shown in its own "gallery." The two stereo visual methods were contrasted in an exhibit where a souvenir of the St. Louis arch was exhibited, along with its anaglyph and parallel images.

College President, Morton Meyers wrote, "SUNY Orange is proud to present such quality events for the community and your display certainly added to the enjoyment and learning of all who attended. The exhibit visitors enjoyed viewing all the 3-D images, many of which you designed especially for this display. The works were both artistic and enjoyable. Your display helped the visitors understand how we visualize distance and depth."

July 31, 2003

Because Susie Kilpatrick, former Executive Director at Brookside, is now Development Director for the Huguenot Historical Society in New Paltz, New York, we were
invited to show children attending their “Summer on the Street” youth program how stereoscopes were part of the early twentieth century way of life. Our group, with ages from ten to fourteen, would look at those 1900s days as ancient history!

We divided our allotted three and a half hours of the “day” into three distinct activities.

First, the children were shown how stereoscopes and stereoscope cards helped children in the early twentieth century to learn about far-distant places, without ever leaving their own homeland.

We believe in the importance of a hands-on experience with the old stereoscopes, therefore, each child took a turn holding and looking through a Brewster Stereoscope, which contained an excellent stereo glass slide, as we introduced the children to the invention and development of stereoscopes. They also worked directly with antique viewers and cards throughout the program. One modern viewer that we used was the View-Master, so the children could see the reels from 3D Past and Present.

Much as their great-grandparents’ family might have done in the early 20th century, we examined stereo cards from the Keystone View Company’s Tour of the World. Our tour started in the land of the midnight sun, went across England, Europe, Africa, and ended at the Taj Mahal. Not the whole world, to be sure, but many famous landmarks were included.

Inspired by an exhibit showing a classroom, complete with teacher, chalkboard lesson stereoscopes and cabinets for the school’s stereo card library, featured at the Johnson Shaw Stereoscopic Museum in Meadville, Pennsylvania, we also demonstrated the role Keystone views played in schools.

It was an exciting morning. Each child studied nearly eighty of the cards, talked about the cards with the others in their small groups, and asked us questions about what they were seeing. After lunch, we moved to the next activity of the program, making stereo photographs in the Huguenot Street Historical District, a neighborhood of six original stone houses from the 17th and 18th Century.

The Huguenot Historical Society has a fine archive for its many photographs, tended by careful
archivists. Staff member Mary Ann Colopy, Museum Educator, who coordinated our day at “Summer on the Street”, was able to locate a few stereoviews showing several of the buildings in the area in the early 1900s.

In preparation for the program, we scanned, cleaned and digitally enhanced half a dozen of the cards to make viewable prints. The children would never have been allowed to handle the original cards. Even if they had, they would be able to see very little in the faded and stained images that had been given to the society.

Using the old view of the Bevier-Elting house, the children were given the task of going to the place where they thought that the photographer was standing, when the stereograph was taken. We had seven different opinions in the group of fourteen children, so we had each of them look through a camera’s viewer, until they were satisfied that they had the right location.

The children were invited to take us to places in the district, where they had seen things that they thought would make interesting stereo photographs. At each place, they were given opportunities to shoot stereo photos. Their work, with credits, will be included in a slide show in preparation for the museum.

The children were given 3-D Book Viewers, a set of stereo prints, and a handout that reviewed the day’s activities. Finally, they were shown how to build their own double camera stereo rig.

Parents and grandparents were arriving as we were packing up. We were surprised by the reappearance of some of the children, dragging their elders back to the room to see what they had just seen! The adults got interested in looking at the viewers, views, cameras, and documents that we had had on exhibit. Altogether, the session ran for better than an hour overtime. Talk about enthusiasm!

Except for an invitation to return to “Summer on the Street” in 2004, we have no idea what will come up next. But, then, that is part of the adventure. There are at least as many different subjects for stereo images as there are different museums. It is a very rewarding activity to take stereo visuals to a local museum and to discover how such imaging can be helpful in preserving and showing the legacy of that museum. Should you want to join us in this type of venture, welcome aboard.

Suggestions for a low budget exhibit

1. Display Stereo World, published books, and other sources of reproduced stereo images, giving credit to the sources.
2. Rigid foam panels make lightweight, attractive display boards for the printed pages of the display. Such panels can be arranged on walls, stands, or set up freestanding.
3. Use advertisements, such as movie posters, promotional pieces for stereo equipment, and other ads that incorporate stereo.
4. Non-functioning, “broken” cameras, and other such stereo gear, can be shown for exhibit purposes only.
5. Leftover glasses and sample viewers that accumulate from attending stereo events can be placed in the exhibit. In some cases, the viewer can be inside a display cabinet, yet placed so that visitors can look through the glass to see the images inside the viewer.
6. Provide opportunities for stereo viewing. Leaving only three to five inexpensive viewers at each station for visitors to use tends to eliminate loss of equipment.
7. The Internet can become a supplement for the exhibit. Print enough downloaded material from relevant existing sites to arouse interest in the each website, and give the address where the site can be found, or create part of the exhibit on a web page.
8. Print a program for visitors to use during, and after they visit the exhibit. Include locations of other places of interest to stereo enthusiasts. Visit the exhibit regularly, to maintain the supply of printed programs, and while there, refresh the exhibit.
9. Provide pamphlets for membership in NSA and other organizations that relate to the exhibit.
10. If possible, be present for a scheduled showing of some stereo viewing or projection program. We have not found it necessary to be present all of the time that the exhibit is open to the public, but it is good to have a scheduled appearance for the sake of those who want to talk with someone about stereo visuals.

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David Thompson
400 Jasmine Dr.
Brea CA 92821
Bollywood 3-D Film to Premier at NSA 2004

by John Dennis

The Indian film industry long ago surpassed Hollywood’s production figures, now releasing about 12,000 films a year to theaters throughout the world’s second most populous country as well as around the planet. Given these numbers, it’s a bit surprising that only two 3-D feature films have been produced by “Bollywood”, as the Indian film industry has universally come to be labeled in the west.

The second of these features, Little Magician 3-D, will have its U.S. premier at the NSA 2004 convention on July 7th as part of a day of 3-D films at Portland’s Cinema 21 theater. Filmed largely in New York City, it’s the story of eight year-old Indrajit, who wants to live in an Indian village with his loving grandfather and learn magic tricks. Back with his father in New York, he runs away from home to go back to his grandfather. The unfriendly streets become friendly with 3 children, a dog, some magic tricks and 37 more dogs. All of the above are mixed with the obligatory Bollywood ingredients of singing, dancing and riotous color—all in 3-D!

Little Magician 3-D actor and New York Producer Tirlok Malik had long wanted to produce India’s first 3-D movie, but 1984’s Chhota Chetan holds that title. Originally made in the Malayalam language, the film was later dubbed in almost all major Indian languages, and became a great hit with children and adults alike. The Little Magician story of an Indian boy lost in Manhattan was a natural for New York based Malik, who had earlier written and produced the cross-cultural film Lonely In America in which he also acted. Lonely is considered a study in the Indian immigrant experience, and was shown in more than 74 countries and went to more than 37 international film festivals where it won many awards.

Little Magician is definitely a film about and for children, and this in combination with its Bollywood flavor will probably make it one of the more unusual 3-D films most NSA members have seen. Nearly the entire story of the film is played out in New York streets where dogs, kids, dancing, magic, color and movement fill both sides of the screen with unrestrained 3-D effects, to put it mildly. In Tirlok Malik’s words, “The success of Harry Potter and Disney films points to the need for cinema geared specially for children. It is also important to see such films through children’s perspective. Little Magician 3-D is an effort in that direction. We hope that it will be liked by children and their parents alike.”

Not only is this Malik’s first 3-D film, but it is the first film as director for Jose Punnoose, after having assisted his father N.C. Punnoose with film production for 23 years in India. A team of 40 artists and technicians from India along with 35 local crew members and actors (plus 38 dogs) shot the film in and around Manhattan in about 70 days using Chris Condon’s Stereovision system. Malik believes it to be best available for productions like his, offering good control of convergence and overall ease of use. He said there were no significant problems with the system’s single strip, over/under projection in India, where the film ran in about 100 theaters last year.

When asked if he anticipated any future 3-D film projects, he answered “Who knows?” and went on to explain that he is open to more 3-D projects if the story is right for it. He strongly believes that 3-D is best when it enhances a film’s creation of worlds filled with action, color and fantasy rather than stark reality. Little Magician 3-D will clearly give him an opportunity to demonstrate his point at NSA 2004 in Portland.

A Day of 3-D Movies
Four 3-D films will be shown at Portland’s Cinema 21 Theater on Wednesday, July 7th as the opening event of the 2004 NSA convention. They include:
• Little Magician (2003)
• Sea Dream (1978)
• Friday the 13th Part 3 (1982)
• (to be announced) see www.nsa2004.com.
The images presented in this article, except for the vintage views and a few other exceptions, focus primarily on the 29 abandoned and decaying buildings of Ellis Island—known as the "South Side"—as this was the subject and focus of our 3-D photographic study. However, for contextual purposes, this article covers the full history of immigration to America from the earliest times to the present.

Island of Hope, Island of Tears

by Sheldon Aronowitz and Gary Schacker

Text: Sheldon Aronowitz • Photography: Gary Schacker & Sheldon Aronowitz

A view of the hospital complex on Island 2 from the restored Library/Exhibits offices on Island 1. The Statue of Liberty lies just several hundred yards beyond. All 2003 Stereos by Gary Schacker & Sheldon Aronowitz

A view of the back of the Administration building with its broken windows leaving the interior open to the elements. The foreground building was a large kitchen serving patients in the wards.

When one thinks of immigration to America, one thinks of "Ellis Island" in an almost synonymous fashion—and for good reason. Although not the only immigration center of its time, (there were 70 others!) Ellis Island was certainly the largest and the longest running, processing 90% of all immigrants during the peak immigration years, and over 12 million immigrants since its opening on January 1, 1892 until its closing (as an immigration processing center) in 1954. However, immigration to America started well before Ellis Island.

It is a common belief that America was originally peopled by wanderers from Northeast Asia about 20,000 years ago, becoming the ancestors of today’s Native Americans. Others believe that the first Americans came from Polynesia or South Asia. Around the year 1,000 a small number of Vikings arrived.

Immigration to America, as we know it today, actually began in 1620 when 102 English Colonists (pilgrims) set sail on the Mayflower. They landed in Plymouth, Massachusetts, in what many consider to be the start of planned European immigration to America. The Swedes were to follow, and then there was a constant flow of immigrants—mostly from Germany and Ireland—escaping the crop failures. This was followed by groups from the Netherlands, Spain, Italy, the Scandinavian countries, and Eastern Europe.

Throughout the 1800s, and intensifying in the latter half of...
the 19th century, political instability, restrictive religious laws, and deteriorating economic conditions in Europe were some of the reasons leading to the largest human migration in the history of the world. 70% of the immigrants coming to America during this period, about 8 million, were processed at New York State’s immigration center and predecessor to Ellis Island, Castle Garden.

Castle Garden was actually built as a fort in 1811, and was one of five forts built in then “defenseless” New York City after the British attack on the American frigate the Chesapeake. It was renamed Castle Clinton, in honor of New York City Mayor and later New York State Governor DeWitt Clinton, after the War of 1812. In June of 1824 it became an entertainment center and was renamed Castle Garden. It served as an immigration center from 1855 to 1890—when the growing number of immigrants, compounded by corruption and incompetence at Castle Garden, forced its closing. It became the New York City Aquarium until 1941 and is now a relatively little known visitor’s center for the National Parks in New York City as well as one of the ticket centers for the trip to Ellis Island and the Statue of Liberty.

The Federal government, in 1890, took over the responsibility of immigration from the individ-
A new immigration station was built on Ellis Island, which opened its doors on January 1, 1892. Annie Moore, a 15 year old Irish girl, was the first of the more than 12,000,000 immigrants to be processed at Ellis Island.

Ellis Island is located in the upper New York Bay, between Manhattan and New Jersey—closer to New Jersey than Manhattan—about one mile from the southern tip of Manhattan, and within a stone's throw of the Statue of Liberty. (Its jurisdiction lies both with New York and New Jersey.) Ellis Island was originally known to Native Americans as Gull Island, named for the birds that were its only inhabitants. It consisted of 3.3 acres of mud and clay which barely rose above high tide. The Island was purchased from the Native Americans by the colonist governors of Nieuw Amsterdam (later named New York), on July 12, 1630, who renamed it Little Oyster Island because of the delicious oysters found in its sands. The Island, then considered good only for oystering, changed ownership many times during the next century. During the 1700s it was called Gibbet Island alluding to its...
use for executions, by the hanging from a "gibbet", of state criminals. During the American Revolution the island passed into the hands of Samuel Ellis. On June 8, 1808, it was purchased by the Federal Government for $10,000 for the purpose of building Fort Gibson prior to the War of 1812. As the years passed it was used only to store ammunition until, in 1890, the Federal Government chose it as the site for the new immigration center, replacing Castle Garden. Another island of those in New York Harbor which were under consideration was Bedloe's Island, on which stands the Statue of Liberty.

The "Barge Office" in Battery Park, near Castle Garden, served as temporary Immigration Center while Ellis Island was being readied. It was no small task to convert three acres of mud and sand to a first class immigration center. Landfill from the subway tunnels and from the Grand Central Station excavation was brought in to create the ground for the construction of the new buildings, doubling the Island's size. Docks were constructed and channels were dug. Georgia Pine (a soon to be realized fatal error) was chosen for the construction of the buildings. A staff of one thousand (officers, inspectors, interpreters, engineers, cooks, doctors, nurses, and numerous other categories) was hired and Ellis Island opened as New York's immigration center on January 1, 1892. The cost grew from the initial estimate of $150,000 to a final cost of $500,000 (equivalent to about $10,000,000 today).

On June 14, 1897, shortly after midnight and without warning, a disastrous fire broke out and the pine buildings were immediately destroyed.
This vintage lighting fixture in the Measles Ward surrounded by the ubiquitous flaking paint has emitted no light for five decades.

Debris from a crumbling ceiling provides a medium for the growth of moss in this long unused bathroom sink.

Floor sweeper and hand sprayer, Isolation Ward. These everyday implements have rested untouched in these abandoned buildings for generations.

For the emigrants, the journey to Ellis Island was one which drained them of their finances as well as their emotional and physical strength. There were many reasons they came to America—some to escape religious persecution, some to escape famine and poverty, some to escape flu or other epidemics, and countless other reasons—but all to make a better life for themselves and their families. Not living near one of the primary ports of Liverpool, England, or Naples, Italy, or Hamburg, Germany, meant a long and difficult journey by foot or train. Crossing through borders was fraught with red tape and corruption, and sleeping in fields or inns often resulted in theft of their few belongings.

The trip to port could take weeks, consumed. Hours later the Island was bare. Miraculously, not one life was lost!

Congress approved $600,000 for rebuilding, and the Barge Office was again used in the interim. The buildings were now constructed to strict safety standards and were fireproof. The architectural style was grand and magnificent. The main building is considered to be one of only a few “grand scale brick buildings” in New York City. It showcases a dramatic vaulted ceiling tiled by the Guastavinos family, themselves having arrived in New York City as immigrants, using a now lost art and technique involving the “weaving” of three layers of tiles together. At a final cost of $1,500,000, Ellis Island reopened on December 17, 1900.
No heat or air conditioning in steerage meant freezing in the winter and roasting in the summer. Many died aboard ship from typhus, cholera, measles, and other diseases and were buried at sea. When the ships finally arrived at New York City's Hudson or East River Piers, the few wealthier 1st and 2nd class passengers were given a cursory exam on ship and entered New York City. The steerage passengers however, had, on some occasions, to wait on the ship a few more nights before barges and/or ferries could take them to Ellis Island for further examination and processing. Ironically, the "land of equality" did not apply to the immigrants in steerage!

Upon entering Ellis Island the immigrants climbed a staircase to the large registry room, known as the Great Hall, where they would be examined by doctors and immi-
This large autoclave was used for the sterilization of mattresses.

A view of the Statue of Liberty through the smashed windows of the Measles Ward. The presence of the Statue just a few hundred yards away must have been a constant emotional stimulus to those confined to these wards anxiously awaiting final determination of their status.

Various pieces of deteriorating vintage furniture can be found throughout the complex.

gration inspectors. Metal pipes divided the large space into narrow aisles and some sections were enclosed in wire mesh. (The iron pipes were later removed and replaced by long rows of wooden benches.) With thousands of immigrants in the Great Hall at any given time, each speaking one of more than 30 different languages, the noise was likened to the “Tower of Babel”.

Ellis Island was like a miniature city unto itself—a city of thousands of anxious immigrants. There were waiting rooms, dormitories for over a thousand people, restaurants, a hospital, a psychiatric facility, a baggage room, banks, a post office, a railroad ticket office, laundries, a courtroom, a kindergarten, a bakery, etc. Unbeknownst to the immigrants, their medical exam began before they even knew. While they climbed the staircase to the Great Hall, doctors watched and took note if they limped or became short of breath. They observed their skin, throat, hands, and scalp. All immigrants were asked their names only to check if they could hear and speak. The doctors would then use a metal button hook to roll their eyelids back to check for the contagious eye disease trachoma. The walk up the stairs was called the “six second medical”—the balance of the exam taking not much longer, about two minutes. These U.S. Public Health Service doctors were trained to spot any of more
than 60 specific diseases almost immediately. When the doctors noted a problem it would be marked in chalk on the back of the immigrant's clothes, by the shoulder. To name a few, an "X" meant mental problems, "B" back problems, "E" eye problems, "P" lung problems, "SC" scalp problems, "L" lameness, and "CT" for the dreaded trachoma—an almost certainty of deportation. Having a mark meant further examination. An incurable or contagious disease, mental illness, suspicion that you would become a public charge (unable to find work), illiteracy, criminal past, or any other of a multitude of problems or conditions could mean refusal of entry and deportation.

A particular dilemma for the immigrants was how to answer the question: "Do you have a job?" If they said "no" they could be chalked with "LPC"—liable to become a public charge, and possibly deported. If they said "yes" they would surely be deported! (The Congressional ban on contract labor precluded any immigrant from having a job waiting for them upon arrival for fear they would have accepted lower wages than American workers and thereby take jobs away from those already living and working here.) Word soon got around that the correct answer was: "I am able and
Maternity Ward. This large, now empty room once echoed with the cries of the newest immigrant Americans.

This room, which once served as a kindergarten for children of detained immigrants, is one of several areas now claimed by pigeons as evidenced by the accumulation of guano.

Rear of Isolation Ward with deteriorating staircases, doors and windows. Although heavily damaged from vandalism and the elements, these well constructed buildings are considered structurally sound.

willing to work and with the help of my friends and family I will have no problem finding work.” The first and second class passengers were not subject to this screening or the resulting possible deportation. In theory, their “affluence” precluded their having the above conditions or problems. In the haste of the exam, not all the decisions by the inspectors were fair or accurate. One young girl with an “X” on her back feared deportation and turned her coat inside out and put it back on. She passed all the other tests and was granted admission to America.

Ultimately, whether the immigrants passed all the examinations or were detained, they were tunneled down the “staircase of separation”—a wide staircase, divide into three sections by two center railings, leading out of the Great Hall (Registry Room). Those descending on the right, about 50%, proceeded to a New Jersey train station for destinations west, south, and north; those on the left, about 30%, to a ferry, arriving 20 minutes later at the tip of Manhattan and on to the squalid “Tenement District”; the balance going down the center to the much feared detention rooms, legal hearings, hospitalization, or deportation.

All immigrants with curable diseases were hospitalized until they were better. (The hospital, known as the Marine Service Hospital, tended to the various medical needs of over 250,000 immigrants and was considered one of the best in America. Continued expansions of the hospital and the related
wardklands
2
and 3 of Ellis Island—brought the Island to the 27.5 acres it is today) Measles were common and many spent weeks in measles wards. Those less fortunate remained in the contagious disease wards until deportation arrangements could be made. Others ended up in locked psychiatric wards, many receiving shock therapy, which was then in its infancy. (Shock therapy continues to be a treatment alternative to this day in many of the best psychiatric hospitals.) The least fortunate, and there were many, ended up in the morgue, where their autopsies

Documenting Decay in Depth
Inside Ellis Island With Stereographers Schacker & Aronowitz
by Sheldon Aronowitz

This project was extremely challenging, on an emotional level as well as on a photographic level. Although we'd had a glimpse of the surroundings months earlier, it did not fully prepare us for our encounters as we went from building to building. Initially we were struck by the extremely long hallways. All the various rooms were dark, damp, and moldy. Daylight was the only source of light and therefore most areas were very dimly lit.

We were also amazed by the scope of the plant life that had made its way into the buildings. No room escaped the elements entirely (due, in combination, to holes in roofs and walls from the natural deterioration as well as the broken windows from vandalism in the early years after the complex was abandoned). Some looked like indoor greenhouses. The elements also took their toll on the paint, leaving us surrounded by this foreboding mosaic on every wall, ceiling, door, etc. The conditions were damp and chilling. Then there were the pigeons who took up residence in many areas, as evidenced by accumulating guano.

Although it was exhilarating being able to document such an important piece of American history, where so few have been since 1954, it was at times eerie and depressing. None of the immigrants who were confined to the hospital and ward complex were there of their own volition. In the best of circumstances it is not easy to deal with a hospital stay—how much more so for these immigrants. It must have been quite frightening for them, despite the hospital being one of the best of its time and probably much better than any the immigrants would have experienced in their countries of origin. We could not help but feel the anguish and pain of the many thousands confined here. These emotions heightened in
served as instruction for the medical staff.

Fiorello LaGuardia, the famous mayor of New York City, worked as an interpreter on Ellis Island before he became mayor. He was a strong advocate for the immigrants and estimated that half of the immigrants who were sent home for mental problems were victims of cultural misunderstanding. One mental test consisted of the immigrants looking at a picture and describing to a psychologist what they saw. One immigrant described a picture of a boy burying his pet rabbit by saying, “the boy killed the rabbit for dinner”, a common practice in his European community. He was deported for being “insane”.

Every immigrant had to have $25 in cash so that they could maintain themselves until they found a job. It took months for most immigrants to save $25, in addition to the other expenses they incurred to get to Ellis Island, and many did not have the money. After showing the inspector the $25, an immigrant would often secretly hand it to the person in back of them and so on down the line.

Any immigrants who were refused entry could appeal to the “Special Inquiry Board”, but they were not allowed to have a lawyer. About 20 out of every hundred immigrants went before this Board of Inquiry. Amazingly, about 18 of these 20 won their cases, resulting in an overall deportation rate of only 2%! However, with up to five thousand immigrants coming into Ellis Island daily, (the record was 11,747 on April 7, 1907) this 2%
translated into well over a thousand deportations a month.

For those detained, the wait could be weeks. Detainees were served three meals a day in the restaurants and cafeterias of Ellis Island. There was even a separate Kosher kitchen for observant Jews. The food was plentiful and nutritious, but often strange and unfamiliar. One young girl remembered the first time she ate a banana. Neither she nor any of the people she was with had ever seen a banana before. She ate it skin and all!

America has become the great, strong, and rich country it is largely to the efforts, sacrifice, and contributions of the immigrants. President Lincoln described immigrants as "a source of national wealth and strength." By 1920 New York City had more Italians than Rome, more Germans than Bremen, more Irish than Dublin, and more Jews than Jerusalem! They built the skyscrapers, the roads, and the subway systems. Such notables as Albert Einstein, Alexander Graham Bell, Knute Rockney, Greta Garbo, Irving Berlin, Enrico Fermi, Bob Hope, Kahl Gibran, Frank Capra, Charles Atlas, Al Jolson, Edward G. Robinson, and thousands of other well known personalities made worthy contributions to America in their respective fields. So many things we take for granted, like log cabins, symphony orchestras, Santa Claus, bowling, and ice skating, are immigrant contributions.

Hundreds of foreign words like "yankee", "alligator", "phooey", "prairie", "jukebox", and "gung-ho" are now part of the English language. The immigrants came to make a better life for themselves and they made a better life for us all. There was a joke which was popular among the Italian immigrants: "I came to America because I heard that the streets were paved..."
Prior to the widespread use of air conditioning, these interior nurses dorm rooms in the administration building used screen doors to allow for air circulation and keep out pests.

Electro-convulsive therapy, which is still in use today, was employed at Ellis Island.

No need for potted plants - growth is spontaneous from crumbling and decaying floors.

with gold. When I got here I found out three things. First, the streets were not paved with gold. Second, they were not paved at all. Third, I was expected to pave them!” (Italians make up the largest immigrant group—over 2,500,000).

There is debate over whether some immigrant name changes are truth or rumor. It is clear that, in fact, some names were changed. According to some sources, immigration officials changed many Jewish names to Levine or Cohen. One immigrant reportedly told the inspector that he was a “yosem”, meaning orphan in Yiddish, and his name was recorded as Josem. Often, when asked to state their names, many confused and nervous immigrants stated the names of their hometowns or former professions instead, so a baker would become Mr. Baker. Some immigrants even changed their own names out of fear that a long or unpronounceable or ethnic sounding name would get them deported. Such a case was Irving Berlin, whose real name was Israel Beilin. Other reputable sources maintain that any name changes were made prior to arrival at Ellis Island, where officials went strictly by the immigrant's name as recorded on the ship's manifest.

Within a few years after World War I, Congress passed laws that severely limited the number of people allowed to enter the United States. Ellis Island's role changed from being solely an immigration processing center to also serving as a hospital for wounded servicemen.
of both World Wars, a holding center for prisoners of war, a Coast Guard Training Station, and during World War II, a detention center for Japanese and German nationals suspected of ties to their own countries.

In November of 1954, the last enemy detainee, a merchant seaman named Arme Peterson, was released and Ellis Island officially closed.

The unused buildings began to decay and the weeds, pigeons, and elements took over. In 1965 President Johnson declared Ellis Island part of the Statue of Liberty National Monument under the jurisdiction of the National Park Service. In 1984 Ellis Island underwent major restoration—the largest historic restoration in US history. At a cost of $60,000,000 the main building was reopened to the public on September 10, 1990, as the Ellis Island Immigration Museum, receiving 2 million visitors annually. Islands 2 and 3, the “South Side” hospital and ward complex, as well as other buildings on Island one, remained in decay.

These long and once magnificent hallways of the vast hospital and ward complex, which were once scrubbed, polished and cleaned on a daily basis, are now in such condition that even walking in them could pose a health hazard! The main cafeteria looks more like an unkempt forest (see photo). Dirt, mold, asbestos, and animal droppings are but a few of

Lush plant growth during the summer months is in stark contrast to the decaying structures.

Cafeteria in the Baggage and Dormitory building now resembles a mini indoor forest thanks to broken skylights.

Long enclosed hallway running the length of Island Three connecting the eight Measles Wards (one seen here) and the three Isolation Wards.
the hazards to watch out for—not to mention the instability of the structure itself. Where in these once bright hallways there were sounds of newborns crying, children playing, medical staff bustling and busting about, and immigrants talking, singing, and joking around—these now dark, damp, and musty hallways, on the verge of collapse with vines and vegetation forcing their way into the every broken window and foundation crack—hold only the sounds of the wind whipping through the crevices rustling the ever present vegetation, the creaking sounds of your own footsteps, and the cooing of pigeons.

The immigrants’ stories of their experiences, their families, and their hopes and dreams for a new and productive life have been replaced by stories of ghostly apparitions, sounds of gurneys rolling about, screams, and sensations of touch and cold, widely reported by much of the security staff who nightly patrol the hallways of these dank buildings. (The “lady in red” and her five children reportedly have made their middle of the night appearance on more than one occasion.)

This will soon change. In 1977 the National Trust for Historic Preservation added the “South Side” complex to its “America’s most Endangered Historic Places” list. The United States Congress along with the State of New Jersey and the National Park Service have appropriated $8,600,000 for stabilization and restoration, with work already begun—but $300,000,000 more is needed. This most important national treasure, to which over 40% of all Americans can trace their ancestry, and which has lain in decay for all these years, will someday be restored to its original magnificence and grandeur—and the sounds of tourists and school groups walking in the footsteps of their ancestors will be heard.

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Desk Top Mars Rocks

If you can't make it to Mars, or at least to the NASA Mars Center in California, you might consider a 3-D piece of Mars for your desk. Terry Wilson, who's "Random Objects" series of phantograms won a First Prize at the 2003 NSA convention in Charleston last year, has recently added a set of Martian landscapes to the anaglyphic images for sale on his website www.terryfic.com/photo.

As phantograms are meant to be laid flat and viewed from an angle in order to produce the illusion of an object standing up on a horizontal surface, the samples on his site are presented as anaglyphic stereos of the original phantograms as viewed from the proper angle. This removes any need to stand your computer monitor on its back to view the images.

The effect of viewing Mars rocks in these 8.5 x 11 inch phantograms is stunningly realistic. They rise up alone or in groups from the surrounding rocks and sand, inviting you to touch them as if you were riding on the front bumper of the Spirit or Opportunity Mars Rovers. Most of the images include a rock somewhere that spills over the white border of the phantogram, enhancing the illusion that these are actual sections of Mars carefully shoveled onto your desk. One, instead of featuring a standing rock on a surface near the plane of the paper, shows the edge of a rock outcropping with one side descending into what looks like a hole in the desk or table. The Mars phantograms are $20.00 each and are mixed in with similarly effective (and higher priced) images of coral, baskets, geological samples, fruit, etc.—all presented at actual size. The signed images are on heavyweight matte paper, using archival dye-based inks.

Shrek 3D CD

A Shrek 3D CD was released May 11th in the form of a double pack from Dreamworks Home Entertainment. The package contains the same Shrek special edition disc already available on store shelves plus the all-new adventure Shrek 3D. (Unknown as yet whether or not this is the same as the Shrek 4D film created for the Universal Studios ride.) This second disc includes the 20 minute short animated story in both 3-D and 2-D versions as well as a sneak peek at the upcoming sequel Shrek 2. It comes packaged with a lenticular cover and four pairs of 3D glasses. Sealing the deal, every purchase comes with free Skittles. Retail is $26.99.

Reel 3-D Takes A Break

After 26 years of supplying the 3-D community with a wide variety of hardware, supplies, and information, Susan Pinsky & David Starkman have announced the closing of their Reel 3-D Enterprises, Inc. As of April 2, 2004, the Reel 3-D Enterprises Online Shopping Cart, mail and phone order operations have been closed. As they informed visitors to their www.reel3d.com website:

"We have decided to take a hiatus, a break, a sabbatical, a holiday, a rest, a time to take stock (figuratively and literally). We are leaving you MANY other resources for the 3-D needs you have. In the last decade other 3-D companies have come into existence, and many of them already sell products created by Reel 3-D Enterprises...

Right now we estimate that we are going to take one year off to reevaluate our lives and business structure. During this time, please feel free to check this Home Page for changes, or additions to information on other sources of 3-D products, and for any updates in what Reel 3-D is up to. We will deeply miss the daily interaction we have had with so many of you, but we hope you will understand our decision to take this break."

Lists of alternative 3-D product dealers and online resources are included on the Home Page (which will stay online), as well as an appeal by Susan Pinsky for support of the Multiple Sclerosis Society. (Her own MS Society Web, including some 3-D images is at http://give.chariteam.com/chariteam/participant/part_page.jsp?partner_id=175266&b=MS&sp=MSW04&ce=GLAMSW2004 or call 1-800-FIGHT MS for more information). Susan's 22 year MS condition was exacerbated by the heat wave during last year's ISU Congress in France, and is part of the reason behind Reel 3-D's current hiatus.
nWave's Yellow/Purple Anaglyph Option

Based on the success of the ColorCode version of their film 3D Mania, nWave Pictures (www.nwave.com) will offer their latest film Misadventures in 3D in a new, improved version of the ColorCode process. ColorCode is a special anaglyphic 3-D process that utilizes yellow & purple color filters and allows 2-D theaters to show 3-D films on their standard (non-silver) screens.

ColorCode 2 is said to improve upon the original process by utilizing lighter lenses. Misadventures ColorCode version will premiere in Japan and will be available to theaters in the spring of 2004.

nWave Pictures recently revised its corporate logo to celebrate and reinforce the company's digital heritage and its commitment to 3-D. The new logo features a man apparently sitting in a dark theater wearing 3-D glasses and smiling as he looks up towards the screen.

3-D Motion Pictures in 2003

by Lawrence Kaufman

3-D certainly is becoming more popular. In 2003 in addition to a number of theme park attractions we saw seven 3-D movies released: Ocean Wonderland, Bugs, Ghosts of the Abyss, Misadventures in 3D (More 3D Mania), Spy Kids 3-D: Game Over, Little Magician and the short Falling in Love Again. Since many are large format films, they have had a limited release, but are still openings worldwide.

Spy Kids 3-D: Game Over raced to the head of all 3-D motion pictures and became the number one top grossing 3-D film of all time with a total box office of $159.8 million. It was the number 19 film grosser for 2003. (House of Wax was number 7 in 1953.) For years, Jaws 3-D had been the highest grossing 3-D film of all time with a $42.2 million gross. But two large format films had passed it up: T-Rex: Back to the Cretaceous with $83,705,320 and Space Station with $66,869,085. Both these films are still in release and still adding to those figures.

The 76th Annual Academy Awards

I had hoped that one of the 2003 3-D films would be honored somehow at the Academy Awards. Unfortunately, even though Bugs and Ghosts of the Abyss held Academy documentary member screenings neither were considered.

However for Bugs, Technical Academy Award winners Peter D. Parks and Image Quest 3-D developed and used state of the art 3-D snorkel lenses to focus on hatching eggs, insect nests and transforming larvae. Spectacularly versatile, the lens can move within an inch of the ground, dive down holes and slide into miniature gaps. [See SW Vol. 29 No. 6.1 Visually stunning shots were recorded with one of the world’s most advanced optical benches and aerial imagery systems. Check out Image Quest’s website where many of these images have been archived: www.imagequest3d.com/Bugs/ .

In September, 2003, the Academy of Motion Picture Arts and Sciences announced that the “Series of Four Separate but Integrated Macro/Micro 8/70 & 15/70 3-D Camera Heads” of Image Quest 3-D Ltd. was one of fourteen scientific and technical achievements selected for review and consideration for the 76th Academy Awards (www.oscars.org). At the Scientific and Technical Awards presentation February 14, 2004, Peter D. Parks was actually awarded the Gordon E. Sawyer Award (an Oscar statue) for his lifetime of technological contributions to the industry.

(NewViews continues on the next page)
NASA Opens 3-D Reality Theater in Mars Center

A virtual walk on the surface of Mars via huge 3-D images now awaits visitors to the NASA Ames Research Center, Moffett Field, California. Powered by supercomputers, the Reality Center facility is capable of immersing audiences in interactive 3-D visualizations, multimedia presentations, and panoramic images that can be navigated in real time on a 14 by 36 foot screen. Largest of its kind on the West Coast, the new Reality Center facility was developed by Silicon Graphics (SGI).

NASA's new Reality Center provides a seamless image across three projectors that are used to create the sense of being on the surface of Mars. The seamless image enables current NASA Mars Center staff to interact with these enormous 3-D models based on the latest images from NASA's Jet Propulsion Laboratory by quickly panning and zooming with simple mouse movements.

Mars Center visitors will be able to view the latest high-resolution images from Mars that are downloaded daily from JPL. Mission control engineers at JPL receive 168 images taken by the Mars Exploration Rovers every day and NASA engineers then use the images to create 360-degree panoramas of the red planet.

The new Mars Center has become a popular Bay Area attraction since the landings of the Spirit and Opportunity Mars Exploration Rovers. Over the past several weeks, more than 50,000 students, teachers and area residents have witnessed NASA's history-making achievements up close and in depth.

Las Vegas Gains One, Loses Two 3-D Attractions

by Lawrence Kaufman

STAR TREK: The Experience* at the Las Vegas Hilton Opened its BORG Invasion 4D attraction March 18th. BORG Invasion 4D is a multi-million dollar, state-of-the-art attraction that allows visitors to truly become a part of a Star Trek adventure by utilizing their sense of sight, sound and touch. Guests visiting STAR TREK: The Experience will be able to enjoy two attractions—Klingon Encounter, the original attraction that debuted in 1998, and the new BORG Invasion 4D. BORG Invasion will assimilate guests into a darker and edgier dimension of the Star Trek universe. BORG Invasion 4D combines live actors and phenomenal special effects in a state-of-the-art theater providing an all-immersive tactile experience for visitors to the attraction.

BORG Invasion 4D is an original 3-D film starring Robert Picardo (The Doctor), Alice Krige (BORG Queen) and Kate Mulgrew (Admiral Janeway). Through the use of various technologies and techniques, participants will be able to experience the feeling of being “assimilated” into the BORG Collective. In addition to 23,000 watts of 12-channel sound, each state-of-the-art theater seat has 10 effect features all choreographed with the 3-D film. For example, probes poke the guest's backs as the action peaks, in coordination with timed air blasts, surround sound audio rumbles, and a motion platform floor, creating the fourth dimension and amplifying what the guests are experiencing on screen.

BORG Invasion 4D is not recommended for small children. For more information visit www.startrekexp.com or call 1-888-GO-BOLDLY.

As Caesars Palace is planning it's third wing to the Forum Shops there have been several closures, including the 3-D Motion Simulator rides.

The IMAX Race for Atlantis 3-D Ride also closed, mainly due to low attendance at this very high priced shopping mall. This was a first rate ride, but unfortunately Imax got out of the ride business shortly after it opened. (See SW Vol. 25 No. 6 page 29.)

While you’re in Las Vegas you might want to visit the Stratosphere's new Trick Art & Holography Museum on the second floor, next to the Haagen-Dazs Ice Cream Shop.

Lenticular Imaging Spreads

Updating our "Lenticular Lives!" item from Vol. 29 No. 6 page 39, another firm producing consumer 3-D lenticular prints from three or four lens cameras has appeared—this time in Tehran, Iran. “3D Creations” offers film processing and printing of standard size, 5x7, and 8x11 inch lenticular prints as well as single-use cameras and the 3D Trio reloadable camera.

The company is run by Faramarz Ghaahremanifar, who is also the ISU representative for Iran. For information or prices, or just to see how completely international 3-D imaging interest has become, visit www.3d-lenticular.20m.com or write to Faramarz Ghaahremanifar, No.355 Second Golestan St. Noor Blvd, Vali Fadger City, Tehran-Iran 1659675833, email: iran_3d@yahoo.com .
Imagine:
six days to enjoy stereo images of every kind, watch 3-D movies, room hop till you drop, hang out with old and new friends, surf the Trade Fair aisles, enjoy an orgy of 3-D slide and digital projection, and explore the scenic wonders of Portland and the Columbia River Gorge, and learn why one of the popular bumper stickers around town reads “Keep Portland Weird.”

And Workshops Too
A 2004 workshop that should especially appeal to all who enjoyed Ron Labbe’s article on digital projection in the previous issue will be “THE ART AND SCIENCE OF HOMEMADE DIGITAL STEREO CAMERAS” by Rob Crockett and Larry Heyda. Rob designed the LANC Shepard for slaving Sony digital cameras, and Larry is the designer of the Stereo Breeze digital camera. The presenters will cover a number of approaches for overcoming barriers such as synchronization to effective digital stereoscopic photography. You’ll get a chance to hear about and see actual projects done by the presenters and discuss the methodology involved. More can be found on Rob Crockett’s web site: http://pages.shcglobal.net/rcrock/index.html.

Contact Diane Rulien:
chair@nsa2004.com
website: www.nsa2004.com/
NSA 2004, PO Box 68724, Oak Grove, OR 97268-0724

Among the most collectible of vintage Portland stereoviews are those of the 1905 Lewis & Clark Exposition (see SW Vol. 24 No. 1, page 5). This Kilburn view of that year looks north on what is now 5th Ave. from SW Yamhill. Most views of Portland and the surrounding area are relatively rare, with names like Orrin W. Watson, Samuel Buchtel, M.M. Hazeltine, Frank Patterson, B.C. Towne, Frank Abell and Carleton Watkins being among those to watch for. As with Watkins, many of the best views were taken by stereographers passing through.
In the Driver’s Seat

The Filming of NASCAR 3D: The IMAX Experience

Ray Zone Interviews director Simon Wincer and cinematographer James Neihouse

Simon Wincer

To put the audience in the driver’s seat for NASCAR 3D: the IMAX Experience, IMAX hired director Simon Wincer, who recently completed the 2-D large format film The Young Black Stallion (2003) and is noted for the television mini-series Lonesome Dove (1989) and the 35mm features Phar Lap (1983) and Free Willy (1993). Wincer and Neihouse were interviewed by Zone in December 2003 just as wincer was finishing the editing on NASCAR 3D, released in March 2004.

Zone: How did you get this job?

Wincer: Well, somebody from IMAX saw the footage from Young Black Stallion and they came up with the idea of using me for this NASCAR film. They contacted me early in January 2003 and literally three weeks later, there I was at the Daytona 500 shooting. So there wasn’t a lot of time to prepare. But then—you know the Daytona 500 is their defining spectacle, it is the Superbowl for racing—it happens to be the first race of the season as opposed to the last.

So what we did after that was to shut down and literally do a proper preproduction. And then we started shooting again mid-April in Alabama so our preproduction was really after we had shot one race. It was great because it was a learning experience. We found what we could and couldn’t do at the track. We learned what goes on and how frenetic it is in the garages. It was actually a blessing in disguise that we started that way. We knew what we were going to be facing for the rest of the shoot.

The irony of this whole experience was that every single part of the movie is shot on the fly, apart from the opening sequence which we staged. That’s an old moonshiner chase filmed in the hills of Carolina in the Blue Ridge mountains. Apart from that everything else was shot on the fly. So there’s nothing staged. It’s filmed like a documentary because no one would stop for us, basically. We just had to catch things as they were happening and that’s very difficult, as you can imagine, with a camera the size of a 3-D camera. I’m very pleased with the results.

The one thing I learned at Daytona was how difficult it would be. And what we would have to do to get a great movie.

Zone: What were the biggest challenges you faced?

Wincer: I think capturing the sport was, because we couldn’t stage anything. Actually, we did stage some of our own racing sequences. It integrates with the real races that we filmed. Obviously, when 43 cars are racing you can’t have a 300 pound 3-D camera in the back of one of the cars. So we had to stage some of those moments and some of those shots where we wanted the camera in the middle of the track. It took quite a bit of doing.

The challenge was literally capturing the sport so that you’ve got the intensity and excitement because we couldn’t really stage much. You also can’t be invisible in this medium because the camera is so large and it takes four grips just to lift it. You can’t hide behind a post like you can with a small 35mm camera and grab crowd shots. Everybody knows you’re there.
For shooting in the garage area and around the pits, what I did basically was to put the camera on a Shotmaker, which is a big, mobile crane on a very maneuverable 6-wheel drive truck. That’s where the camera lives so that we could change setups very quickly and we could have nice camera movement and get lots of height when we needed it and be very flexible. That’s about the only way that you can do it in this medium.

The Shotmaker is a terrific piece of equipment. It is used with cranes to about 27 feet in the air. I’ve used them over the years. The first time I used it was on Lonesome Dove. We used it every day on that shoot. It’s great for shooting westerns.

But with IMAX, a medium this big, it’s very easy to change setups without having eight guys having to lift camera off, push it somewhere else and set it up again. And, of course, you can do nice gentle movement which really enhances the 3-D medium when you’re moving toward something, or across something or through something.

Zone: When you’re shooting in IMAX, and 3-D, it’s always important to use the Z-axis so that movement isn’t staged laterally so much as from point of view. How did you implement that?

Wincer: Well, very early on, I learned that with the cars going across the screen, unless you pan with them, they just blur because they’re traveling so fast. They strobe. And we’ve used that for effect in some shots in the movie. Basically, when we’re on the track with the cars they had to be coming towards us or going away from us. We had to be moving forward with them or tracking behind them. There are some really exciting moments where cars nose right up to the camera and feels like they’re leaping right off the screen. It’s fabulous.

Zone: So you were ahead of the cars and filming back.

Wincer: Yes, we used three specially built vehicles. One was was a high speed tracking vehicle which topped out at about 165 miles per hour. That car was built by a company called Fast Track. They had a wonderful driver. James Neilhouse would sit beside him in the passenger seat. The remote head for the camera was built either on the back of the tracking vehicle or the front. The remote head weighed 600 pounds so the car had a special suspension with springs. So they would track in front of the pack or be amongst them or behind them. A couple of times we had the camera literally inches off the deck tracking behind the cars so you really get a sense of speed.

Zone: I saw the trailer and it’s quite exciting.

Wincer: There are actually two trailers for the movie. There’s a 3-D one and a 2-D one in IMAX. And there’s also a great 35mm trailer which we cut quite differently, more like MTV.

We have in this movie done a lot of things differently in terms of the style of cutting. We’ve tried some sequences where there’s some fairly fast cutting and we’re just being careful not to jump from wide shots to closeups because the eyes can’t really take that. You have to be sort of gentle about that. It’s certainly different but it suits the subject matter of the film, the way we’ve cut it.

Zone: When you’ve got that gigantic screen, plus 3-D, the eyes need time to look around more.

Wincer: Exactly, they need time to take it in. One of the things that happened on Young Black Stallion, because no one gets to see the film until it’s basically finished—it’s one of the things that is frustrating for a large format director—Disney kept saying “The movie’s too slow. Tighten it up.” There are a couple of places where it should have breathed just a little bit more. I went through exactly the same thing with everyone on this film. Warner Brothers said “Tighten it up. Tighten it up.”

And, of course, when you see it finished, it just goes like a rocket. But I was more forceful in saying “No, you can’t tighten it up, because you’re not going to know how fast this is going to be when it’s got the sound and the music.” The wide shots are an enormous amount to explore and take in.

Zone: Did I see some time lapse photography in the trailer?

Wincer: Yes, there are three or four time lapse shots in the film. This particular sport lends itself to that mainly because of the logistics which are so fascinating. Not just standard things like crowds filling grandstands but what we call the “Hauler Ballet” when the haulers that carry the cars to the track. It’s the most extraordinary sight. It probably takes 15 minutes for these things to park inches apart. They line up in points order outside the track and they roll in. We chose to use time lapse for that segment and it’s very, very effective.

Zone: Tell me about the moonshine chase.
Wincer: After the Daytona experience, I had to sit down and write the film. And I thought we needed to have control over some part of the film so we could really go for the 3-D and make it spectacular and exciting. I also wanted to address the history of this sport very quickly and succinctly and get us to 2004. I thought the only way to do that was to deal with the roots of the sport which lie in moonshining. These guys literally are a hangover from the Civil War and both World Wars. They made moonshine to help pay the bills. And they were avoiding paying liquor tax.

Zone: They were outrunning the government agents?

Wincer: Exactly. They were outrunning the tax collectors. It wasn't like it was a criminal activity. The moonshine stills were located deep in the hills and ridges of the Blue Ridge and Great Smoky mountains. The roads were rough. So, basically, these guys became expert at building cars to outrun the cops on these lethal roads with all sorts of tricks under the bonnet. And all sorts of special springs and suspension and God knows what else.

NASCAR really grew out of all that. These guys would get together at all these small dirt tracks that used to litter the South and race their cars. And of course the moonshiners were the best at it because of the cars that they built to outrun the cops.

So the movie starts with a quote from Richard Petty about auto racing and a moonshiner chase. The moonshiners are played by a couple of very well known drivers Ryan Newman and Jimmy Johnson. The cops are played by the President of NASCAR, Mike Hilton and the director of competition and research and development Gary Nelson.

The moonshiners get away. The cops spin out. Then we see the moonshiners car slowly morph through the ages through the 50s, 60s, 70s, 80s and 90s to 2003 and the speed and the sound changes and increases and the cars that we used for that morphing sequence were all the great drivers from Junior Johnson to Richard Petty to Darryl Waltrip to Dale Earnhardt to Dale Earnhardt Jr. You end up on the track with the last morph with 43 cars doing 200 miles an hour and you're tracking in front of them and the main driver comes up. It's pretty exciting and pretty dynamic.

Zone: That's a pre-title sequence?

Wincer: Yes. There really is only one title at the beginning of the movie. The rest of the titles are at the end of the movie. It's just so exciting and so noisy we didn't want to clutter up the screen with information that no one seems to know about.

Zone: You know I had an uncle that did that. He was a moonshiner. But he got caught.

Wincer: Yeah? Well, so did Junior Johnson in the middle of a NASCAR season. He was a champion driver and he spent a year in jail.

Zone: Did you know there's a Robert Mitchum moonshiner film called Thunder Road?

Wincer: Yeah there is. And there's also one about Junior Johnson called The Last American Hero. Good movie.

Zone: Well, this is great stuff. You're tapping into some real American mythology.

Wincer: Yep. That's basically how I wanted to start the movie. But also, by using some current day drivers, very well known and very popular. I wanted to show the audience the film was going to be fun. So, when the cop car spins out Mike Hilton, President of NASCAR who has a great sense of fun and a great face, steps out and tells the fans "Hey this is going to be fun, don't take it too seriously. You're going to have fun for the next 45 minutes." It brought the bloody house down in New York when we screened it because we had all the drivers and the motor ing press and a lot of officials from NASCAR. The reaction was extraordinary because Hilton had just made a speech. Then they saw him in the cop car spinning out. It was just great.

Zone: How were you able to use the 3-D to enhance the narrative?

Wincer: Really, we used the medium for what it is. The moonshiner chase is in beautiful mountain locations with dirt roads with lots of stuff in the foreground, with bridges, streams. When they cross the river in the chase—the water comes right up into the audience. There's all that kind of stuff. And in the film, with the race shops, for example, there are so many machines, with sparks coming into the camera and drills with shavings coming into the camera. It just makes it that much more interesting and dynamic.

Zone: How did you reinvent this documentary along narrative lines?

Wincer: What I did in structuring the story, after the opening
sequence, which gets you to where the sport is now, was to give the audience a taste of what is to come in terms of cars racing on the track, the size of the crowds and all that. And then we go back in time and explore a little bit about the foundation and the history of the sport and then the rest of the movie builds up to race day. We show where it all begins and the fact that the cars are all built by hand for every race. We slowly build to the cars being taken to the track and the practice and the qualifying, building up to race day.

The last ten minutes of the movie are the E-ticket ride which is the actual race on the track. We see it from all sorts of points of view, with the driver, the fans and basically the narrative is building towards race day in the way that it's structured.

Zone: How did you like working with LF cinematographer James Neilhouse?

Wincer: James is great. I had never done 3-D before. And he's certainly an expert in that field. It was a very good experience. 3-D is different and I needed someone by my side who knew the medium. Our stereographer was a guy called Doug Lavender who's done a lot of 3-D films.

Zone: So, having made a large format 3-D film, are you up for making another?

Wincer: Not for a while. For a director the finished product is astounding. It is very satisfying. It's the most total movie experience you can have, to sit in an IMAX 3-D theater with its unbelievable sound. But the pain in getting there is like nothing I've ever been through before. It's not a director-friendly medium. A: the size of the camera. B: the fact that the cameras aren't blimped so you can never be invisible. C: you have absolutely no mobility at all. So, if you have a lot of time and a lot of money it can be great. But it is frustrating. It is worth it in the end.

I'm looking forward to going back and just doing a normal feature. I've done two large format films in a row. 2-D is a lot easier than 3-D. And once you've learned the compositional thing which I'm very competent about now. And I worked with a great cameraman on Young Black Stallion, Reed Smoot, who's just wonderful you know. Reed has done so many great IMAX movies. In The Young Black Stallion he's done a beautiful job. Exquisite. So, I'm very confident about 3-D, now, and how to use it. It's taxing on a director, to say the least.

There's no doubt that large format 3-D is a new medium. You can't compare it with Spy Kids 3-D or anything like that. When the screen is all around you basically, and you can't see the edges, and it's so big, it's just extraordinary, I think. There are really only two IMAX 3-D cameras in the world. On race days we had to use them both. I had one in the infield and one on the grandstand side of the track. They had 3 minute loads. And it's twenty minutes to turn it around, to reload. Always running out of film at the wrong time. Somehow we got through it and we got some great footage. The film is terrific. I think it is probably the most exciting film experience in any medium ever.

Zone: That's a mouthful.

Wincer: I really do believe that. Certainly the first four and a half minutes that we've mixed very quickly in Toronto last week to show in New York. I've never seen such an extraordinary reaction to a film.

Zone: It was a blessing that you shot at Daytona and had a chance to actually look at what you shot.

Wincer: Yes and it was also just what we learned from being around the track. And to see the extraordinary time pressures that all the teams work under. We couldn't stop and say "Hey guys can you do that again?" They literally don't have the time. And if they do, then they're at the back of the pack. Everyone in the end was such a great help and so wonderful. I'm sure if we went back again next year, now that they know us all, they would just bend over backwards to help us even more than they did.

One other thing I wanted to mention. The other vehicle used for filming the races was a special vehicle built by Roush Racing, Jack Roush built us a car and I drew a storyboard for various in-car shots I wanted from mounts in the car. Then James worked with Roush Racing and their engineers and they came up with a car which was basically a NASCAR but with a very special suspension and springs in which they could adjust according to where the camera was mounted. Those two vehicles were the main ones for on track filming. We also used the Shotmaker with the crane hanging out over the track and the cars going underneath. Sometimes that was moving as well on the apron of the track as the cars were coming around.

So it's a tough medium. And it's plenty dangerous. On the last day of shooting, one car blew a tire and took out 17 cars. The camera was luckily locked off on the track on its own. One of the cars hit one of the braces steadying the camera but it didn't damage the camera. It just ended up pointing up into the sky. But it did remind us all that it is a dangerous sport. There's nothing anyone can do about it when something breaks and the cars are that close together. I think they were going about 165 mph when this accident happened and it was a lot of insurance payouts.

Zone: Was the camera running when that happened?

Wincer: Yes, the camera was running. It got the first 3 cars colliding and then one of them actually bumped the camera and we missed all the rest. But we got the spectacular part. A tire came literally right into the camera, which was great.

Zone: During editing, there was no such thing as 15/70 dailies.

Wincer: No, you have 35mm. Certainly when we were doing the circuit. But it was interesting. Because we were filming certain races we were coming back to LA a bit. So we caught up on our 35mm dailies in 3-D. That's nothing like what stuff looks like in IMAX. It's a bit of a compromise. There are only two places you can screen 3-D in Los Angeles. One is at Paramount, who has a good 3-D screening room. And the other is a little place in Culver City.

Zone: It makes it challenging to edit your film.
James Neihouse

James Neihouse is a large format LF and IMAX 3-D veteran who has photographed Space Station 3D (2002), Michael Jordan to the Max (2000) and The Dream Is Alive (1985), among many other LF films.

Zone: So you've wrapped NASCAR 3D. What cameras did you use?

Neihouse: We had the two two-stripe cameras. On the race days we had a second unit go around and do the big wide IMAX style shots.

Zone: What lens?

Neihouse: Mostly, we used the 40 and 50mm focal length lenses. Didn't use the 30mm a lot. We had a couple of shots in the film that we used 30mm just for kind of a weird effect. But we stayed pretty much away from the 30.

Zone: So you had the the doubled up 3-D cameras. How should I refer to them?

Neihouse: That's a good question. They used to call them the Solido cameras. But they don't like using that term anymore. I think they're just the IMAX 3-D two-stripe cameras.

Zone: With the film stock for NASCAR 3D, did you use much of that new Kodak 5218 color negative film which is rated at 500 ASA?

Neihouse: Yeah. We used a lot of it. We shot nearly 400,000 feet of it. That's only 200,000 on a regular 2-D film. And probably a little over a third of it was 5218.

Zone: What was the other stock you used?

Neihouse: Just 5246.

Zone: Was the 5218 useful for mixed light sources, when you were shooting at dusk and the lights were coming on at the track, things like that?

Neihouse: Yeah. But I primarily used it in the race shops. You know these big warehouses where they build the machines. Even though we had a big lighting package there are some places you just can't light completely. And the way it held underexposure and the blacks, by not turning milky, was really nice. I even pushed it once or twice and it looked pretty good. The other thing we did was to use the 5246 on a couple of the shops because a lot of them had these big windows. So we just lit from outside with the big HMIs and shot it on the 5246. And pushed it.

Zone: How did you film those race cars in motion? With IMAX and 3-D you just can't have them racing by!

Neihouse: Well, you can have them racing by, but they're just little blurs when you do that.

Zone: Well, it also strobos with that horizontal film movement.

Neihouse: Actually, it goes beyond strobing. Once you get to a certain point the motion blur doesn't show the strobing so much. There are just blurs of color going by. And we used that sometimes. Simon wanted to make sure to convey the speeds that these cars were going so we didn't under-crank anything. That would have slowed things down and helped the strobing. But we would pan with the cars and let the background go blurry. That adds to the speed effect. We shot a lot of them where the relative motion is not changing that much, where they're coming at you and going away from you. Or we shot a diagonal into the frame or at you.

Neihouse: We used all the tricks in the book to keep away from the strobing. It worked out pretty well.

Zone: You had the cameras mounted on a special crane for most of the filming?

Neihouse: We used a Shotmaker a lot, which is based in LA, and a big Ford vehicle with an open back space and a big crane arm mounted to it. It worked out really well. We could move around easy, leave the camera on it, and reposition with the flexibility of being on a crane. Generally that's the way we operate with the "A" camera. It would be on the Shotmaker and the "B" camera was on a dolly to be rolled around where we needed it where we couldn't get the Shotmaker in.

Zone: Did you film while driving the Shotmaker?

Neihouse: We did a little bit, but you can't go very fast with that crane arm on it. We used it on the camera car without the crane. We also had two high speed camera cars. One we got from a racing school that has their own Winston cup car that's converted into a camera car with a platform on the front and back. And then one of the race teams gave us one of their 2000 model Winston Cup cars and we were able to make mounts to go onto it and modify it any way we wanted to, to get the in-car kind of shots.

Zone: So what kind of mounts did you build to it?

Neihouse: Very sturdy ones (laugher). They were just hard mounts that we welded right onto the chassis and they used a lot of speed rail and gaffer clamps. I had a great grip crew that just put these things together for us.

Zone: How did you film from the driver's point of view?

Neihouse: Again, we had the Roush Car where we could put the camera in the back of the car to look over the driver's shoulder. They're a race team. They have 5 Winston cup teams.

Zone: Talk to me about the 3-D. What things did you have to do to make the 3-D work?

Neihouse: It's just like everything else. You've got to work your way up and get as close to things as
Motion blur is evident in this dynamic 3-D shot, photographed from the IMAX camera that has been placed directly on a steeply banked part of the track. ©2004 IMAX corp

you can. We did things like putting the camera in the middle of the track and had the cars go blasting past the camera. We couldn’t shoot any races that way but all the teams would give us their showcars, which are former race cars, and drivers and we would go out on the track and recreate races with our two camera cars and various other set-ups so we’d have twenty five or thirty of these cars blasting around with us.

Zone: So you staged those shots?

Neihouse: We staged a lot of the shots. I mean there’s no way, you can’t just put a camera car into a race. I guess you could. I think for Tom Cruise’s Day of Thunder they qualified a car at Daytona and put it in the race.

Zone: Were you able to vary the interocular at all?

Neihouse: You can’t on that camera. It’s fixed. They have converging lenses so you’re able to converge. But the interocular is fixed. It’s kind of wide. I think it’s 2½ inches. The wide lens tends to miniaturize things. So you’ve got to be real careful with that. Shot most of everything with the 50mm and by the end of the shoot they wouldn’t even ask me to put the 50 on. (laughs).

Zone: How much did you use the convergence?

Neihouse: Oh quite a bit. Especially when we were inside doing things with the engines and test setups.

Zone: Were you trying to place things more behind the stereo window, behind the screen?

Neihouse: We were trying to bring ‘em out!

Zone: Your backgrounds were limited so you did more with it?

Neihouse: Yeah, especially on the closeups. You could throw the backgrounds far out of focus and didn’t have to worry about it.

Zone: What are your favorite 3-D shots in the film?

Neihouse: I haven’t seen any of it in 15/70 so it’s hard to tell what my favorite 3-D shots are. I’ve only seen it in 35mm but there’s some stuff in manufacturing the cars where you got sparks flying at you. They have these English wheels where they form the metal and they’re pushing metal out at the audience. There’s fun stuff like that.

Zone: The moon shine chase. Talk to me about filming that.

Neihouse: We spent 3 or 4 days shooting the main part of the chase. We had stunt drivers and all that doing the drivebys and the car to car stuff up in the mountains in Morganton, North Carolina. And we just picked a spot that we liked and said “What are we going to do here?”

We told the drivers you do this and you do that and we’ll see what happens. Then we had Jimmy Johnson and Ryan Newman as our two moonshiners and we got them for a half a day. Down in Charlotte we found a road that would cut with what we shot up in Morganon. Had a car mount on an old Ford that they drove and we did all the close-ups where you could see who was driving. Then we shot the two police officers in Bristol, Tennessee on another road that sort of matched. It was a close-up of the reactions once they spin out and realize that they’ve lost their prey. It was a lot of fun to play with these cars and get ‘em running at us and sideways, spinning out. It’s what that kid wants to do.

Zone: What kind of things would you like to have done that just couldn’t work for the production?

Neihouse: I think we did everything we wanted to do. We would have liked to have had more time to do some more of the mountain stuff. We just ran out of time. We had one last day in Rockingham with our show cars. And we still had a couple of mount positions we wanted to use on our camera car.

We got up into everybody’s face, out on the track so close that they threw some stuff up and busted a filter on one of the lenses.

Zone: When you saw it in 35mm were you looking at it in 3-D?

Neihouse: We were looking at it in 3-D.

Zone: What format?

Neihouse: Full aperture 35mm. Twin-stripe.

Zone: Talk to me about the time lapse stuff.

Neihouse: I think we’ve got three time lapse shots in the film. It’s kind of cool because the haulers that they carry these cars around in. They all show up at the track at the same time and they have a scheduled time. They open up the gates at 6 am and they bring the cars in and park them in the infield. So it’s a great opportunity to see all these cars come pouring into the race track in 3-D. We did that up in Richmond and it was right at sunrise, so you see all the shadows changing and the guys come zipping in and parking their semi’s. It was kind of cool.
In California we did a shot from inside one of the garages that went from totally empty to totally jam-packed full and bustling with activity in about twenty seconds. That was pretty cool.

Zone: What was your frame rate?
Neihouse: We were shooting in the neighborhood of 6 frames a minute. It seemed to be our magic number, between 6 and 9 frames a minute.

Zone: Now, with the lighting, were you really able to use your lighting package?
Neihouse: Well, of course, with the races and things like that, we couldn't light a whole stadium. But in the race shops and places like that we could go in and light and do what we needed to do. We used some lights in the garages and pits. Also reflectors, if we had sunlight.

Zone: Now when you had that whole experience almost like a dry run, you got to shoot at Daytona and get your feet wet shooting that kind of subject matter. Tell me how that prepared you.
Neihouse: Well, our first shoot was in Richmond, the year before. And it gave us a clue as to what we were going to be up against and we had time to think about what we were going to do when we did it for real. I don't think there were really too many surprises with filming. It's not unlike working at NASA. You just can't get in their way. You've got to get everybody's permission. You've got to be escorted. It was very similar to working with NASA. I don't think we had any surprises, even on the test shoot, the first shoot. It went really smooth. And we used a whole bunch of stuff from the test shoot in the film.

Zone: What did you shoot on the test?
Neihouse: We didn't shoot any races. We were able to get about six show cars and do some stuff on the track with them. That told us we could actually film on the track and make it look good and exciting. We actually put the camera in the back of an F-150 Ford pickup truck to shoot that.

Zone: Eight days? (laughter) So what are some of your favorite shots?
Neihouse: I think the one of the Richmond sunrise timelapse is one of my favorites. We also have a lot of nice pit stuff that gets you involved with the pits, shows you what's the action's like. That's exciting. Then the on track stuff is just dynamite because you're just right out there in the midst of 25 cars doing a 160 miles an hour. It really makes you feel like you're there.

NASCAR 3D Director of photography James Neihouse takes a look through the eye-piece of the IMAX 3-D camera. ©2004 IMAX corp.

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Can You Identify the Subject of This View?
Neal Bullington

Our unknown view this issue was submitted by Jeff Kraus. A photographer poses in his studio with his camera and samples of his work, which include scenes of large buildings. Apparently he had a partner because another view of the same scene shows a different but similarly dressed man posing with the camera. Can any of our member historians identify the photographer? [Note that despite a stereo camera being featured as part of the equipment, the view itself is mounted pseudoscopically.]

David Goings has identified the Unknown shown on page 36 in vol. 30, No. 1. It is University Hall at the University of Michigan. The view was taken in 1873, shortly after its completion. The left wing, which was completed in 1841, was the University’s first classroom building. The south wing was completed in 1849, and for several years these two buildings housed all of the University’s classes. Historical photos of the U of M can be found at the Bentley Historical Library website at www.umich.edu/bhl.

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.

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@cascad3d.org
  Website: www.nsa2004.com/

- 31st NSA Convention: July 15-17, 2005, Dallas/Ft. Worth area (Irving, Texas)
  Website: http://2005.nsa3d.org/


- 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: drrave@3ddphotography.com
  ISU (International Stereoscopic Union)
  http://stereoscopy.com/issu

- 15th Congress: September 14-19, 2005 in Eastbourne, UK.


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

New Treasurer/Membership Secretary

Dan Shelley has stepped down as Treasurer/Membership Secretary of the SSA and Les Gehman (SSA member 1016) of Fort Collins, Colorado has agreed to fill that position. Les is an active member of the SSA Alpha Folio and is also a medium format stereographer. A PSA member, he also participates in two local stereo clubs, the Northern Colorado Stereo Club and the Rocky Mountain Stereo Club.

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send $10 to: Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org.

SSA Dinner

Attendees of the SSA Dinner at Portland NSA 2004 are in for a special treat. This year, all you have to do is walk out the back door of the convention hotel and you’re there. Cost for dinner to SSA members is $25 (non-members are $30).

Ahem... A Correction

In the last installment of this column I erroneously reported that Jack Cavender and Bill Walton were retiring after 8 years as co-chairs of the SSA International Stereocard Exhibition. It was actually Richard Twichell (SSA member 906) who served with Bill Walton in that capacity. Sorry, Dick!

Mr. Twichell is a fine stereographer who contributed a panoramic Widelux view of the NSA 2003 trade fair to the last issue of Stereo World. He is an active member of five different SSA Folio Circuits and has produced some very impressive stereoviews of Thailand.

SSA Online Discussion Group

The SSA has its own free email discussion group, hosted at Yahoo! Groups. To subscribe to this list of active stereographers simply go to the website at: http://groups.yahoo.com/group/StereoscopicSocietyofAmerica.

Caprine Folio Report

Thom Gillam, New Circuit Secretary for Caprine Folio, has sent in the following report:

“We had a slow year, with some folios taking a rather long time to make the complete circuit, but they are all (5 remaining folios) moving along pretty well now, and next year I predict there will be quite a few more on the list. There are several views which have already received way more votes than any of those finishing in 2003, and at least two more so far which also would have topped the 2003 list. 2004 should be very interesting indeed.”

Top Five Views

1. “Horses on the Owyhee” by Ron Kriesel (CP-7)
2. “The Buck Stops Here” by Bill Patterson (CP-1)
3. “A Day at the Beach: Heading Home for Lunch” by Thom Gillam (CP-1)
4. “The Old Ferry Slip #1” by Bill Patterson (CP-5)
5. “Sun Pillar” by Thom Gillam (CP-7)

Top View in each Folio

CP-1: “The Buck Stops Here” by Bill Patterson (40 votes)
CP-2: “Horses on the Owyhee” by Ron Kriesel (97 votes)
CP-3: “Best of Show” by Bill Patterson (95 votes)
CP-4: “Silver Dollars” by Harry Richards (32 votes)
CP-5: “The Old Ferry Slip #1” by Bill Patterson (34 votes)
CP-6: “Needle in the Haystack” by Harry Richards (30 votes)
CP-7: “Horses on the Owyhee” by Ron Kriesel (47 votes)
CP-X: “Silver Dollars” by Harry Richards (32 votes)

“On another note, I was asked about our missing folios. I keep a record of every folio to come my way (some good advice I got early on). The last time I saw CP-3 was November 10, 2000 when I sent it to Dick Twichell. Ron reported that he received a voting card for CP-3 from Tom Moore who sent it to John Baker on August 20, 2001. That is the last time we had contact with CP-3. I last saw CP-2 before it went missing in November, 1996, and sent CP-4 (to RMT) in Sept, 1997: it was officially reported missing May 12, 1998. I have no records of either of their whereabouts after those dates. Any information on any of those missing folios would be greatly appreciated.”

Gamma Folio 2003 Voting Results

David Kesner (SSA member 1024), also known as “Dr. Dave” is one of the busiest men in stereo photography. Dave is Circuit Secretary of the Gamma Transparency Folio and Chairman of the PSA Traveling Stereo Slide Exhibiton. He is also a master of macro stereo photography. Just take a look at the accompanying macro stereo slide image called “Snack Time” by Dave which garnered the “Best of Show” PSA Gold Medal in the recent Hollywood International Stereo Slide Exhibition for 2004 sponsored by the Stereo Club of Southern California. Dave maintains meticulous Gamma Folio tracking records and an archive of annual votes with top scoring.
members on the SSA website at: www.ssa3d.org/gamma/tracking/2003votes.htm

The top five vote-getters in Gamma Folio for 2003 were Dr. Dave himself, Dale Walsh (winner of the Best SSA Member award in the 2003 SSA International Stereocard Exhibition), Dr. Harold Jacobsohn, Harry Richards and Lawrence Kaufman.

NSA 1990—An Historic Convention

A recent exchange in the notebook for the Speedy Bravo Folio shed some light on an event of importance that took place at the 1990 NSA Convention in New Hampshire. "The historic importance of this convention was that the Stereoscopic Society, American Branch (SSAB) became the Stereoscopic Society of America (SSA) during the annual SSA meeting," wrote Bill Walton (SSA member 715). "Bill Patterson (SSA member 697) told me in 1992 that this was the idea/suggestion of Jack Cavender (SSA member 741)."

"Yes, Bill," Cavender responded. "I did propose the name change of the Society. I simply felt that our Society deserved to be more than just a 'branch' of any organization. Yet, still we wanted to maintain a kinship to the British Stereoscopic Society. Our quality level was such that we deserved to be our own entity. It was only logical that we become the Stereoscopic Society of America. I was pleased that the motion was accepted without exception. I am also pleased that Patterson remembered the occasion at the Manchester meeting of 1990."

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The Photographic Journey of John Cramb to Palestine in 1860

by Bert M. Zuckerman

In 1860 the Scotsman John Cramb traveled to Palestine with the specific purpose of producing a panorama of large photographs and stereoviews. Cramb was not the first to ply the art of stereography in the Holy Land: he was preceded in 1857 by the Englishman Francis Frith and, at a slightly later date, by the Jerusalem photographer Mendel Diness. However, in contrast to the Frith issues, the Cramb views are extremely rare. This article considers some possible reasons for this scarcity and information on his photographic career with the primary thrust being an analysis of Cramb's stereoscopic views.

Background

John Cramb and his brother James were among the earliest photographers in Glasgow, producing stereoviews as early as 1853. Their studio was located at 67 West Nile Street in that city. A 12-part article on the Holy Land trip written by Cramb gives John's name as sole author, as do most of the references mentioned here. But occasionally the name of James intrudes, so it is evident that their photographic careers were closely entwined, John being the more vocal and certainly more prominent in the contentious affairs described herein.

Two early Cramb stereoviews were identified by the blindstamp "J. Cramb, Photographer to the Queen". An interesting feature of these Scottish landscape views is that the shape of the mounted photographs is identical to that of Cramb's Collins series of Holy Land views, suggesting that in each case the same device was used in preparing the pictures for publication. This observation also indicates that Collins was the publisher of Cramb's earlier work.

The 1850s were heady times in the domain of photography, with new innovations constantly being developed by practitioners of the art. It is natural that these new inventors would clash with the proponents of older, established methods, leading to confrontations that often crossed the border of civility. Many of these vigorous arguments have been preserved in the photographic annals of that day. John Cramb appears to have been at the center of some of the more rancorous debates. It is possible that in this lay the seeds for the negative views on the merits of his photographs by his peers and is one factor in leading to the present day scarcity of Cramb's work.

A perspective on John Cramb's contentious nature is gained from a letter from Mr. T. Brown, honorary secretary of the Birmingham Photographic Society, which appeared in the December 1861 issue of the *British Journal of Photography* (BJP). Cramb had previously written a scathing note about a contemporary photographic exhibition, sharply criticizing the judging, and the criteria for awards, and questioning the competence of all involved. Mr. Brown replied in kind, noting that Sir Francis Scott, who awarded the medals, was a highly respected peer in the world of art, and not to be demeaned by people such as Cramb. Cramb apparently had no qualms about taking on important personages in the establishment.

About the same time Cramb described as innovative his development of two stereographic cameras and a camera taking large pictures mounted together on one stand. This article prompted a letter to the *BJP* stating that Cramb's "invention" was merely a copy of a device described several years earlier. Despite this accusation of plagiarism, the description of the stereo and dry plate cameras, and the solid construction of the two-foot mahogany board on which they were mounted, leaves little doubt that the manufacture of this particular device was of Cramb's design. The whole was quite formidable and anyone using this photographic apparatus would have had to be extremely fit.

At this time, Cramb was active and served as Secretary to the City of Glasgow and West Scotland Photographic Society. A report on the March 1862 meeting indicated that both brothers were present, with John taking the lead in what was termed a "spirited discussion". In June 1862 the same journal contained the surprising news that "being a feeling of dissatisfaction among the members" a motion was made to dissolve the Society. A further note stated that "in consequence of the incompatibility of certain men, it was found necessary to dissolve the Society". Thereupon a new Society was formed and a note to the *BJP* gave the name of the new group as the Glasgow Photographic Association. In his inaugural address the new President pleaded with members to behave maturely towards each other and "not to imagine their own opinions as infallible".
Cramb's name did not appear in any of the notices of the dissolution proceedings nor in the meeting of the new Society. It should be noted that no direct connection was established between Cramb and the misfortune that befell the original group, but he was certainly present when these events occurred.

The August, 1862 issue of the BIP contained a list of the juror awards in the photographic division of the International Exhibition of 1862:

The medal awards for excellence were given to exhibitors from 18 countries and political entities (i.e., Rome). The largest group of entrants was from France, closely followed by participants from the United Kingdom. Among the latter were many who now hold a place of honor in the history of photography, namely Francis Bedford, W.H. Fox Talbot, Roger Fenton, G.W. Wilson, and Francis Frith. A

Figure 2. Reverse of No. 9, showing the descriptive legend of the Collins views.

second category, honorable mention, contained the names of those who did not win medals. The Cramb brothers were cited simply "for a series of views in Palestine". This poor showing must have been a hard blow to John Cramb. It certainly indicates that these views which he treasured were not highly regarded by his peers.

**The Stereoviews**

Cramb wrote that he returned from Palestine with 100 Stereoviews.
views but that many had been lost due to climatic factors. Just how many of these negatives were actually published is uncertain, but we are now in a position to make a reasonable guess as to the publication of some of the views. At least two series of Stereoviews were issued.

William Collins, publisher, Glasgow, Scotland, the company under whose sponsorship Cramb traveled to the Mideast, produced the largest and most commonly seen series of views. But, as noted, even these are extremely difficult to find. The reverse contains the heading "A Visit to Palestine in 1860" (Fig. 2). A description of the scene written from a historical perspective follows, the format approximating that used by Francis Frith in his successful stereoscopic series. Of the eleven views directly examined, none had a number higher than twenty-five. The Israel Museum collection contains a number of these views, but again the highest number was 25. The evidence suggests that the Collins issue contains only 25 views.

All of the views are landscapes, with the important exception of No. 5, which is a self-portrait of Cramb at the Wailing Wall, Jerusalem (from the Israel Museum Collection). Many views focus on scenes in Jerusalem, with departures for centrally located towns in Palestine including Hebron, Sechem, Lod, Jaffa (Fig. 5), Bethany, and Kiryat Jearim (Fig. 6). It appears that Cramb did not travel to the North or South in what is the modern land of Israel. A view

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Figure 3. Duthie series No. 9. A view of the Mount of Olives.

Figure 4. Reverse of Duthie No. 9, illustrating the difference in format between the two series.

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9 VIEWS IN PALESTINE.

By J. Cramb

The Garden of Gethsemane.

This was the scene of our Lord's mysterious agony. After the Passover Supper he sought to console and console his disciples in view of the great trial which was about to come upon them as well as upon Him, and having for the time finished His instructions and exhortations, He said, "Arise, let us go hence." During the day He and they had entered the city from Bethany by the gate near Silom, and now they leave it by the same gate, and pass into the quiet valley of the Kidron. Gethsemane was about three quarters of a mile from the walls of the city, across the brook, and at the base of the Mount of Olives. There was there "a garden," or rather orchard, and Jesus had "ofttimes resorting thither with His disciples." The day of the week was Thursday, or rather Friday, according to the Jews, for the sun had set. It was about two days before the full moon, and the night would be enlightened till far on in the morning. The time of that great conflict, which has had no parallel, would be the last watch of the night, between 11 and 12 o'clock. A modern garden, in which are eight very aged olive trees, carefully enclosed, is pointed out as the true Gethsemane. Those trees, notwithstanding the assertions of tradition, are probably of later-date than the event with which some would associate them. But they are of great antiquity, and in all likelihood were planted by early Christian hands, to mark a spot in respect to which they had a well-grounded belief that it was indeed the place of our Saviour's conflict, and in memory of one of the most awe-inspiring scenes the world has witnessed.

ANDREW DUTHIE, Photographic Publisher, 56 Gordon Street, Glasgow.
of the Jordan confirms Cramb’s claim to have photographed that river, though it does little to substantiate his statement that he was the first to photograph that area.

The view mounts are ivory in color, and the photos displayed with rounded corners as shown in Fig. 1. As noted, Cramb’s cameras were able to simultaneously photograph both larger pictures and stereoviews, so that comparable prints in both formats exist. One example is given. The view of Jerusalem from the Northwest (Fig. 1) appeared in large format in the Israel Museum’s traveling exhibition in the 1980s.

During the course of research for this article, no reference was found to a sale of Cramb’s stereoviews at auction. It is therefore of some interest that a small album of Cramb albumin prints is purported to have recently sold for tens of thousands of dollars (personal communication, anonymous photographic dealer). These impressive figures surely do not signify a similar valuation for the Cramb stereoviews, but it will be of great interest to see what these views bring when they ultimately enter the auction arena.

The Collins issues of Cramb’s views have drifted into obscurity, but those issued by Duthie appear to be of even greater rarity. The one reference found to the Duthie series states the issue comprises 16 views; however neither the Israel Museum collection nor several of the other sources contacted had any knowledge of the Cramb views published by Duthie. I would have had doubts that Duthie ever published these stereoviews, except that I had obtained a single view from the series many years ago.

The obverse and reverse of this view show differences from the Collins series that are immediately apparent (Fig. 3, Fig. 4). The square cut photographs were produced on a yellow mount, with the reverse having a blue label highlighting the descriptive material. The message is primarily of religious nature, contrasting markedly with the historical emphasis in the Collins series.

Duthie view No. 9 is of the Mount of Olives (Fig. 3) whereas No. 9 in the Collins series shows the Damascus Gate and other sites in Jerusalem from this perspective (Fig. 1). This tenuous evidence suggests that different negatives were used in each of the published series. If so, 16 Duthie and 25 Collins views indicate that at least a total of 41 Cramb stereoviews eventually attained publication. Note that other sources give different numbers for the Cramb stereoviews.

The Journey to Palestine

Cramb described his photographic odyssey in an article which appeared in the *BJP* in 12 installments between Dec. 1, 1860 and Dec. 16, 1861. He writes on a spectrum of subjects including the technical aspects of the photographic work, vignettes of the people he encountered, and his impressions of life in the Holy Land at that time.

From these notes it is possible to construct a reasonably accurate chronology of the journey. He was first contacted about the possibility of photographing in Palestine in late March 1860. The condition set by the sponsor of this work, Collins Publishing Company, was that the photographer be able to work with the ‘dry process’. Events moved forward rapidly, and in late spring 1860 Cramb sailed for Alexandria, Egypt and from there departed for the Holy Land on May 20th.

No date is given for his departure from Palestine, but the appearance of the first segment of his article in the Dec. 1, 1860 issue of the *BJP* brackets his stay. Cramb traveled alone on this trip (other than guides and a dragoman), but once in Palestine he joined with groups of tourists.
in short trips radiating from Jerusalem. His companions on several occasions were Americans, and most of the ministerial persuasion. At least one person accompanying Cramb was a photographer. He noted that this person used a wet process and in consequence lost the opportunity to take certain views due to the advent of sunset. Cramb stated that on this occasion the dry process allowed him to successfully take a number of pictures.

Cramb's descriptions of the people he encountered in the Holy Land lend interest to the narrative and shed light on his character. One story, cited elsewhere, relates to a contact that he made at the American consulate in Jerusalem. There he met a photographer who had practiced for some time in Palestine and was then on the verge of immigrating with his family to America. This man, who was a Jewish convert to Christianity, was undoubtedly, from the facts given, Mendel Diness. Diness refused Cramb's request for help in planning his photographic itinerary and this refusal earned him several rancorous comments in Cramb's paper for the BIP. This facet of Cramb's nature was probably a factor in molding the negative view of him held by some of his photographic peers in Great Britain.

When Cramb arrived in Jerusalem he was fortunate in being directed to a hotel owned by a Mr. Max Unger. It was through the offices of Unger that his stay in the Holy Land was made more pleasant. On a trip to Bethlehem he noted the beauty of the female inhabitants and made the wistful observation that he was unable to transport a single sample of these treasures back to Scotland. One can imagine that such a flower transplanted to the cold, harsh hills of Scotland would soon wither. On his trip to the Jordan River, he notes that he photographed his guide Sheik Salem and his entourage. This is one photo that includes native people, but I haven't seen this photograph. It was here that Cramb noted that he took his last stereoview.

The possibilities in capturing a segment of the market for photographs of the scripture lands led the Collins Publishing Company to provide Cramb with financial backing for this trip to Palestine. In one respect this reasoning was sound—for Francis Frith had exploited his photographs of the Mideast with outstanding success. Van Haaften, in an introduction to a text on Frith's work, describes in detail his successful innovations to photography and the impact that his photographs had on the contemporary English audience. These several factors combined to mitigate against a similar success for Cramb's work. First, the stereographs by Frith preceded the Cramb trip by several years—Frith was the innovator. Also, the Frith series embraced all of the Mideast, including the appeal to the most popular field of Egyptology that had flourished since the Napoleonic period in the early 19th Century. And, to judge by critic evaluations, Frith was a master of the art of photography—using light and shadows to appeal to the aesthetic senses of the viewers. This is apparent in many of his close views of the monumental colossi of Egypt. By contrast, Cramb's photographs, though certainly filling the need of depicting sites of biblical interest, seem to lack creative merit. These several factors probably combined to limit the financial success of the Collins series and this in turn impacted the distribution of the views. There appears to be no catalog of Cramb views comparable to the listing of Frith stereographs issued by Negretti and Zambra.

As a final note, the 11 Collins views in my collection were dis-
covered in a small shop in Edinburgh by Tom Rogers and Mary Laura Gibbs. These views had not traveled far from their place of origin.

Bibliography

Credits
The help of Mr. Nissan Perez, Curator of Photography, Israel Museum, Jerusalem, in providing information on the Cramb stereoviews in the museum collection is greatly appreciated. Valuable assistance was also provided by Don Gibbs and Dave Wood who supplied photocopies of rare Cramb stereoviews taken in Scotland.

Copies of the early Cramb articles were obtained through the efforts of Laurence Feldman, Head, Biological Sciences Library, University of Massachusetts and Mr. Gill Thompson of the Royal Photographic Society of Great Britain.

And lastly, to Ms. Karen Piepho for her diligent typing of the manuscript and for providing the author with fresh fruit during the course of this work. All of the stereoviews shown are from the author's collection.

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Wanted

A one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of $20 per word. Please include payments with ads. We cannot provide billings. Ad 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 97260. (A rate sheet for display ads is available from the same address. Please send SASE.)
Bob Wier

It was learned recently that NSA
member and former moderator of
the Photo-3d internet mailing list
Bob Wier has died at age 56 of
complications from a broken hip
and intense kidney problems. Bob
received his Ph.D. in Computer
Science from the University of
Texas at Arlington in May 1983.
Following this, he became an Assis-
tant Professor of Computer Science
at Texas Christian University
before leaving academia to become
a Macintosh Consulting Specialist
at Computer Systems in Ouray,
Colorado. In late 1988, he returned
to teach computer science at
Northern Arizona University and
five years later, assumed a position
at Texas A & M University.
In 1994 the Photo-3d List was
moved to East Texas State University
under the administration of Bob
Wier, then a professor of Compu-
ter Science. In 1997 Bob took the
list with him to his next employ-
ment post at Rocky Mountain Col-
lege of Billings, Montana. Along
with stereo photography, Bob was
actively interested in historic over-
land trails, their documentation
and preservation. As a member of
the Oregon-California Trails Asso-
ciation, he helped create that
group's first website and internet
mailing list.
ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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<tr>
<th>Product</th>
<th>Per 100</th>
<th>Case of 1000</th>
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(German Actress)
→ Right: The Young Velocipedist

← Left: Edward Stokes, who shot Jim Fisk over a woman.
→ Right: View from the wood car, behind the locomotive in full motion.

← Left: Tissue Genre View.
→ Right: General U.S. Grant