The Big Catch

Stereo photos are a great way to preserve a moment in time so that you can return and experience it again and again. Of course people captured important events like weddings, graduations and holidays in 3-D during the stereo boom of the '50s and '60s, but what better way to capture the results of that big fishing or hunting trip than stereo slides?

I’ve come across several accumulations of slides that included shots of people holding fish after a day on the water, but our first image here shows some of the largest I’ve seen in such a slide. In fact, the man appears to have to assume a rather uncomfortable pose just to raise his arms high enough to keep the fish off the ground! This Kodachrome slide is mounted in a gray cardboard Technicolor mount, and an inscription on the front lists the man’s name and “1960”.

Stereo photos would seem to be an ideal way to document the outcome of hunting trips as well, although such slides seem to be a bit less common than those showing proud fisherman displaying their catch. Our second image this issue was apparently taken in a basement where I’m guessing there will soon be a massive plucking and processing operation to put all those ducks into the freezer for future meals.

The two women are holding ducks in their laps, and I count nine additional ones being held by the men for a total of 11! It’s not clear who the hunter was in this case, although I would guess it was the young man and perhaps his father. Of course, there’s always the chance that these are just domestic ducks whose time for slaughter had come, but the people seem to be displaying them a bit too proudly for that to be the case!

This Kodachrome slide was mounted in a gray cardboard Technicolor mount labeled 1958.

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we’ll understand if it’s not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
The southern edge of the flooding in downtown Cedar Rapids, Iowa at the peak of the disaster June 12-13, 2008 as seen in one of the aerial hypers by NSA member Ernie Rairdin. His images join those of Robert Thorpe in our news feature "The Cedar Rapids Flood of 2008."

Back Cover:
This lone Magellanic penguin stands well away from the shore at Argentina's Punta Tombo Natural Protected Area, one of thousands stereographed by Robert Wilson for his article "Magellanic Penguins of South America."

The National Stereoscopic Association is a non-profit organization whose goals are: to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Disaster Stereography
After, During or Before

It's rare that Stereo World has the opportunity to include anything remotely like "breaking news" in these pages, but when we learned that NSA members Robert Thorpe and Ernie Rairdin were documenting in stereo the June flooding in Cedar Rapids, Iowa, we quickly made some space available. Disasters on the scale of the June, 2008 Midwest floods (of which the Cedar Rapids flooding was only the opening drama) were once covered extensively and profitably by stereoview photographers and publishers. Now we must rely on dedicated amateurs for any stereoscopic imagery that fortuitously joins the plentiful still and video coverage by shaky cell phone cameras and the endless media interviews with victims.

Living near (if not quite in) a disaster area provides both opportunity and possibly even some obligation to document historic situations in depth. One key is to start shooting as soon as possible during or just after an event to minimize contact with local authorities concerned about public safety or looting. Badges like the Stereo World name tag that Robert Thorpe wore may be of some limited help with residents and volunteers, even if it has no official standing. It can at least show people your intent to identify yourself, although the ideal situation is to shoot in a neighborhood where at least some people recognize you.

The opportunity to stereograph both major floods and fires may unfortunately present itself to more members around the country and the world as the effects of climate change grow in intensity and frequency. One just released federal analysis predicts unusual precipitation events in the midwest to happen much more often, and the drought in the mountain west (not to mention in California) has fire predictions piling up alarmingly. It could be that the most useful thing stereographers can do is to document river towns before they flood, and forests before they burn! Like glaciers and snow caps, there may be many things we take for granted today that in another 40 years will be memories experienced only in photographs. Thousands of natural vistas and unique structures are potentially at risk, but are far more accessible than things like glaciers or sea ice—some within walking distance, some less than a gallon of gas away. Imagine how much better their documentation would be in stereo, and imagine starting on a project like that, a few images at a time, next weekend.

Penguins

Robert Wilson's feature on Magellanic penguins in South America provides some seldom seen stereo imagery of this species. While the penguins of Antarctica get the bulk of attention from filmmakers and environmentalists, his coverage of this more easily visited species is no less an important example of stereo documentation of the natural world. In fact, it could be that many supposedly "safe" species and natural areas will be overlooked while more time, film, and effort is spent on Polar Rears, blue frogs, and rain forests. And it turns out that although there are thousands of Magellanic penguins in South America, their numbers have already declined drastically in the Falkland Islands following the rise of commercial fishing in the 1980s and 90s. Their population was estimated in 2003 at just 20% of what it was in 1991. Their colonies in Argentina and Chile are protected from commercial fishing, but oil spills from increasing offshore drilling and from tanker discharges is a growing threat along the mainland.

Robert’s impressive stereography shows that not all documentation of the natural world requires a National Geographic expedition. Some can be accomplished from marked paths in national parks, and some can be done in your back yard with a little planning and patience.

Correction

In the article "John James Reilly" in Vol 33 No. 6, page 8, the caption to Fig. 3 left out the plate number, which is new series #285. ☞
Phoenix 3-D From Mars

When NASA’s Phoenix spacecraft landed in the northern polar region of Mars on May 25, 2008, one of the first instruments activated was the Surface Stereo Imager (SSI) camera. Its images quickly confirmed the anticipated nature of the local surface, which lacks large rocks but is covered with polygon mounds possibly caused by freeze and thaw cycles. Within days, the lander’s robotic arm had started digging trenches in the search for water ice and evidence of past organic life. Much of this was documented in stereo pair imagery showing the extended scoop arm, the trenches, and the material in the scoop ready to be analyzed in the lander. More stereos of the nearby surface were also transmitted.

It can take some searching to pick out all the right and left images accumulated in the weeks the lander has been on Mars, but the effort is interesting and reveals much about the constant calibration and test images involved (which some days can make it seem as if the lander is more fascinated with its own parts than with the Martian surface). To view the Phoenix imagery, go to http://phoenix.lpl.arizona.edu and click on “GALLERY”. Ironically, the most famous Phoenix image pair so far isn’t stereo, but shows a trench from the same angle in images taken on the 21st and 25th days of the mission (Sol 20 and Sol 24). In (Continued on page 28)

Among the first stereo images transmitted from the Phoenix after landing was this shot looking down at one of the lander’s legs on the surface of Mars. Sol 0, 281632768. NASA/JPL-Caltech/University of Arizona

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

GONE MADDD

THE STEREO PHOTOGRAPHY EXHIBIT WAS JUST A BIG DISAPPOINTMENT.
Attention Mid-western Businessmen: All Aboard for Opportunities in the South

By Paul C. Juhl

This area, from Memphis to New Orleans, was what northern businessmen called the "Southland". It was the area where they believed great investments might be made. The route and the numerous stops along the Illinois Central Railroad are shown.

Bedecked in their finest suits and hats, about twenty men from the Waterloo, Iowa, area waited patiently at the city's Illinois Central depot on May 18, 1903, for the 7:00 p.m. train to Chicago. The anticipation had been growing since the first ads appeared in the Waterloo Courier some weeks before. Captain J. F. Merry of Dubuque, Assistant General Passenger Agent and representative of the Industrial and Immigration Department of the Illinois Central Railroad, had promised a Grand Excursion for midwestern investors in America's Southland. He claimed it would be "one of the great events of the season and every man who may be looking for southern investments, southern lands, or a southern home cannot afford to miss this opportunity of making a most delightful and interesting ten day trip through the states of Kentucky, Tennessee,
Mississippi and Louisiana. Men with money in their pockets were always looking for a good return on their investments and the South looked to be such a place. Leaving thoughts of the Civil War to the generation that preceded them, these men were seeking all kinds of opportunities. Many sought the profitable investments in industries and factories that were being built, some sought truck farming with an interest in raising small fruits and berries, still others knew the cattle business and hoped for millions of acres of cheap range lands. Already on the train when it pulled into the Waterloo depot were men from western Iowa who had boarded as the Illinois Central pulled through their towns. In all there would be fifty-five men from the Hawkeye state and many more would later board from both Illinois and Indiana. By the time the train left Centralia in southern Illinois it was full; loaded with 120 wishful capitalists.

Among the men at the depot in Waterloo was a photographer known to many in the group. Johnson Perley King certainly did not have the financial backing that was part of the lives of the other men but he did see a promising financial outcome. He would take his bulky photographic equipment and make stereographs along the way. He felt there would be a ready market among these prosperous men to purchase the views to show family and friends after the trip's conclusion. At the time of the Grand Excursion, King had been in business for himself for many years and had built a complete studio on wheels, visiting towns within a radius of 65 to 75 miles from Waterloo. J. P. King would remain in a town two or three weeks, taking his photos and doing all of his developing and printing in his wagon studio. With his stereographic camera, he made numerous views of interesting sites.

King had already sold stereographs and cabinet photographs to some of the Waterloo and Iowa men waiting for the train; showcasing their homes, businesses and families. At this time in 1903, King was a healthy 54 year old man who could haul all of the equipment he needed. He would entitle this new series, “Illinois Central Excursion South” and it would be an addition to his larger series, “Iowa Scenery—Waterloo and Vicinity.” King used the modern mount, beige in color and slightly curved. He featured a backlist on some of his stereographs. Backlists were popular during the times in which King worked and the num-

With a Waterloo population of 16,443 in 1903, the Illinois Central Depot there became a busy place when the trains arrived. (Courtesy of Grout Museum)
boring system created a nice marketing tool. King, as was the case with many other stereographic photographers, hoped that buyers would want to collect all of the views in the series. Unfortunately, King used another technique for identifying his work in the Grand Excursion. For identification purposes in this series, he attached a paper label to the front of the negative before printing. Many of these faded to such a degree over the years that they are unreadable. Numbers have been seen ranging from 240 to 270 and the Excursion series may have had as many as fifty views. As with most of King's work during this time period, he was charging twenty cents for one stereograph and fifty cents for three. One dollar would buy six, and buyers needed two dollars for a dozen views.

J.P. King No. 241, "National Cemetery, Vicksburg, Looking South." It is not surprising that one of the first stops would be the Vicksburg National Cemetery. Colonel Merry had been instrumental in prompting Congress in 1866 to set aside this site as a final resting place for United States Soldiers. This beautiful final resting place has the distinction of having the largest number of Civil War interments of any national cemetery in the United States. Of the approximate 17,000 Union veterans buried in Vicksburg National Cemetery, only 5,000 are known.

J.P. King No. 244, "National Cemetery Baton Rouge 3,075 Union Soldiers Lie Buried Here." With many of the participants of the Grand Excursion having family members who had fought in the Civil War, cemetery stops along the way were almost mandatory. After May of 1862, Baton Rouge was under Union control for the rest of the Civil War. This cemetery dates to 1867, when the area was designated a national cemetery and much re-interment took place from the surrounding battle areas.
King No. 245, "University Grounds and Barracks at Baton Rouge." Louisiana State University and Agricultural & Mechanical College, as it was originally called, was founded as a military academy. The Civil War took a terrible toll on the institution. It began to function, once again, as an education institution in 1869 and became Louisiana State University in 1870. Of special interest to the men of the Grand Excursion may have been the two cannons that General Sherman had donated to the University. These cannons had been captured from Confederate forces and had been used to start the war when fired at Fort Sumter, SC.

Iowa State Reporter (Waterloo), October 10, 1877:

"J. P. King, our east side photograph artist, whose fine display of pictures at our recent Fair, attracted general attention, received the first premium for his work. He has recently introduced a new style of picture of beautiful finish and attractive appearance, which we are certain will be popular. He also takes ambrotypes, photographs, stereoscopic views, tintypes, gems and pictures of every sort and description. He gives all his work a good finish, and has all the necessary apparatus to keep well up with the improvements in his art. Give him a call and see what he can do."

The man who was both the inspiration and the promoter of the Grand Excursion and well known by King and the others was Col. J. F. Merry of Dubuque, Iowa. A quiet, unassuming man, Merry had an extremely important position with the Illinois Central Railroad to take charge of the development of the territory in this quickly changing part of the US. He began as an excursion agent, was then promoted to general western passenger agent, and finally made assistant general passenger agent of the entire system. He was then named the General Immigration Agent in 1905, a position he held until his retirement in July of 1911. In each of these positions, Col. Merry went quickly to work, encouraging immigration initially to the Northwest and later to the South. With admirable personal traits and a professional manner, he was extremely successful in this work. Some said he alone was responsible for starting and encouraging the growth of numerous communities not only with people from the Eastern states but also Germans, Czechs, Norwegians, Swedes, Danes, Hungarians and many other nationalities. Col. Merry had previous Southern contacts, possibly more than anyone else at that time and had visited all of the states that the Grand Excursion would visit, not just once but many times. Coming from Iowa, Merry understood land and its adaptability for growing purposes. He also knew, in the decades following the Civil War that a big problem was the lack of competent labor. Some of the richest land in the world remained neglected because there weren't enough people there to work the land and make it prosper. Merry and others had encouraged the Illinois Central to build a double track all the way from Chicago to New Orleans and had thus made New Orleans a great shipping point. The Illinois Central placed their trust in him to develop the company's southern interests. These efforts had started as early as 1895 and Merry had become a very busy man, full of ideas and promotions to make this enterprise work. In 1903, at the time of the Grand Excursion, some of the results of his efforts were beginning to show. He firmly believed that the Southland, as he called it, had practically unlimited possibilities.

Just how had these initial contacts with the South happened? Colonel Merry had spent four years in the South as a Union soldier in the Civil War. It was during this time that he had his first opportunity to see the country. The war had devastated the South and left many property owners in financial straits. Col. Merry felt the
Southern people were working hard on rebuilding their fortunes which had seemed helplessly wrecked. They were, as they had done for decades, trying to rely on cotton and the old plantation system but, after the war, there was limited labor available for planting and harvesting. Many of the African Americans didn't have the capital necessary to develop a small farm and their younger generation did not really want to work in the fields. They wanted to go to northern cities, finding jobs as waiters, porters, or in the new industries in places like Detroit and Chicago. Because of this the African American population was decreasing in many areas, and Merry felt that the future of the Southland depended upon families from the North and from European countries to come into the Southland to make homes for themselves. This new breed of settler should not depend on cotton but rather introduce new agricultural practices such as raising garden truck farms, corn, fruits, livestock, etc. Some of this had certainly been going on before the Grand Excursion. The travelers would see many thriving prosperous communities (such as Hammond, Louisiana) in areas where just ten years before there were unproductive lands. There was a community of about 100 families of Italians who were shipping hundreds of crates of strawberries each day to Chicago and receiving the price of $6 per crate. Merry liked to point out that the produce shipped to Chicago, New York, and other Northern cities was immense. All this development of the countryside, of course, gave the Illinois Central huge profits annually. This was their reward for Col. Merry's activity in developing the country and inducing immigration through techniques like the Grant Excursion. He had enlisted the aid of the best real estate agents in the Northwest and other parts of the country and gave them a wonderful trip to peak their interests and understanding. Meanwhile, steamships were bringing in immigrants to New Orleans each year, all seeking American opportunities.

Merry liked to talk about a colony of a hundred Hungarian families that was expected to increase to 500 people within a year, and, he stated, "every one of them is writing home to their friends urging them to join them." He could cite example after example of places where, only a few years before, there had been deserted plantations and wild timber that had been turned into truck farms, ranging from 20 acres on up. Merry also emphasized the type of people that were arriving. He knew that emigrants wanted good neighbors if they made the transition to the South. He called the new Southland people thrifty, and progressive. He said they were very similar to the people who had come to the Northwest and that those who had immigrated from a European country were the better class of people there and had the money necessary to buy their passage to America and get started. They were, according to Col. Merry, doing for Mississippi and Louisiana what they had already done for Minnesota and Wisconsin.

Many of the northern people knew, and were proud of the fact, that Col. Merry's first work in the South had been the Vicksburg Park Project which some historians viewed as one of the wonders of the century. Called the father of the Vicksburg Park Project, Merry was the head of the commission that made it a lasting memorial.

J.P. King No. 261, "Interior of Jackson Square Cathedral, New Orleans," Saint Louis Cathedral, also known as the Basilica of St. Louis, was, in 1903, and remains today the cathedral in the French Quarter of New Orleans, Louisiana. Although not the largest or grandest of New Orleans' Catholic churches, it would have impressed the men of the Grand Excursion and J. P. King was eager to get this interior photograph. Located next to Jackson Square, with its statue of Andrew Jackson on horseback, and facing the Mississippi River, the St. Louis Cathedral, as a religious and social center, remains to this day one of New Orleans' most recognizable landmarks.
He personally had secured the passage of the bill by Congress for the necessary appropriations, working with Senators Allison and Henderson of Iowa. There was some personal sadness attached to Col. Merry, however, as he began the Grand Excursion. In January of 1903 his wife, Emma, had passed away. She was buried along side his four sons who had all died young. A year after the Grand Excursion, happiness returned for Col. Merry when he married for a second time.

An unknown member of the Grand Excursion, after returning from the trip, took time to write an article that appeared in the Waterloo (Iowa) Times-Tribune. Writing in diary form of the day-to-day experiences of the group, these newspaper clippings, along with King's stereographs, provide us with a fascinating marketplace for the northerners.
with an intriguing story of the trip. With some of the editing corrected, but none of the grammar or spelling, here is his story:

**May 18 – May 19, 1903**

Leaving Waterloo on the 7 o’clock train, we arrived in Chicago at about 7:00 a.m. We had about twenty minutes in which to eat breakfast which made us hustle through the long line of coaches and through the large depot to the restaurant nearby, which were hardly prepared to handle 150 people which dropped in upon them, all eager to get their wants filled immediately. After boarding the cars we were hustled across the great prairie state of Illinois which is very similar to Iowa exception that the land as a rule is more level. The buildings as a rule do not show up as well as in this state. It was also looking quite dry from the cars on our way down but on our way back it was looking wet enough, as low places were all filled with water. At 7:00 p.m., the 19th we arrived in Centralia (Illinois) and had over one hour for supper, after which we had a little time in which to see the town as there was a street fair in progress. It made it somewhat lively. This is the only city on the route that still has horse cars for

J.P. King No. 258, “New Orleans, Unloading Raw Sugar from Cuba, from Steamer Cayo Mona, London.” Ships from throughout the world were using the port of New Orleans by the time of the visit of the Grand Excursion, including this steamer from England. The extension of the Illinois Central tracks, and the double track to Chicago, had opened up the city to the rest of America. Sugar from Cuba had been especially important since the mid-1800s and, after 1898, there had been numerous American investments in this import.
motive power. This part of Illinois from Carbondale to Centralia is a large coal mining district. About 8:00 p.m. we left for Memphis.

May 20, 1903

We arrived in Memphis at 8:00 a.m. and were met by a number of the prominent citizens and escorted on the street cars to the Gayosa Hotel which is one of the finest to be found anywhere. After breakfast a real estate man and farmers convention was held in the hotel at which different topics were discussed regarding Kentucky soil - I. B. Hid of Frankfort, Kentucky commissioner of agriculture; Dairying in Tennessee - Hon. Burt Smith, Burnsville, Tennessee; The Green River Section - Col. Chas S. Pettit of Owensboro, Kentucky; Horticulture - Horace Rainey of Columbia, Tennessee; Inducements to Immigrants - Hon. Bernard A. Neal of Mayfield, Kentucky. After all the speaking was over all visitors were given envelopes with invitations to attend an opera party given by Trimble & Corbett, large real estate dealers, in Hopkins' Grand opera house. In the afternoon a free trolley ride was given to all visitors over the entire lines in the city. Memphis is quite a wholesale jobbing center and is growing quite fast. That night we left at 12:30 a.m. for Clarksdale, Mississippi.

May 21, 1903

In Clarksdale we made our stop which was for only three hours. Here we were the guests of the McKinney-Dodge land people who gave us a splendid breakfast at the hotel there, after which speeches were made on farming and the productions of lands in the Mississippi Delta. About 10 a.m. we left for Greenville, Mississippi, arrived there about 12 o'clock and had dinner after which we were given a steam boat ride on the Mississippi. This is the town which suffered so much last March with floods breaking the levee and flooding the entire country doing a very large amount of damage. Greenville is a new town and in the center of a great cotton county.

From here we went to Vicksburg arriving at the national cemetery which is about two miles this side of Vicksburg. This cemetery is kept in nice shape by the national government. There are 16,820 Union soldiers buried there and we were given tickets at this place to have dinner at the two leading hotels in Vicksburg, the Carroll and the Prazo by the Mississippi Realty Co. That evening a fine banquet was also given by the same company in the Carroll, at which several fine speeches were given by the citizens and others. From Vicksburg we went to Natchez which is not on the main line of the I. C. (Illinois Central) road. Natchez is one of the prettiest and most interesting cities in the south. We were taken in carriages as soon as we arrived to several places out in the country which were formerly plantation homes, some of them costing in their time a great deal. One in particular, Longwood, of Moorish architecture and its cupola rises above a park large enough to be called a forest. This is the Nutt residence and is unique standing as it has since the Civil War incompleteness except the wine room where the present occupants reside. There are 33 rooms in the house. The Civil War put a stop to the Longwood castle and the owner, Mr. Nutt, was never able to complete it. The structure is beautiful in spite of its incompleteness. Other places we were also shown Elmscourt, Concord, and Woodland. We were also shown the grave of Governor Sargent, first provincial governor of Mississippi who was killed in a duel which were very common in the early days. Natchez was made head of the Spanish province in 1716 by Gen. Bienville and it is on a very high elevation. At Natchez that evening we were given a splendid banquet. We had as fine a reception probably here as any where along the route. The town is more neat than most of the cities visited. They have a fine modern Elks hall here costing $30,000 which is complete in every way. Our stay here was rather shorter than most of us would like.

May 22, 1903

We arrive in Baton Rouge, the state capital of Louisiana at about 7:00 a.m. and first viewed the State University and Agricultural and Mechanical Schools. The students were drilling when we arrived and then went to breakfast. We also saw where the home of Zachary Taylor used to stand close to the Mississippi River and which is now marked by a small marble stone.
We were given breakfast after which we were shown the state institutions, the deaf and dumb school, the blind school, penitentiary and agricultural farm and also the state capitol where we met Governor Heard who welcomed us in the warmest manner. Baton Rouge is a very neat city with well kept streets paved with asphalt. From here we went to New Orleans, where we stayed at the St. Charles Hotel until Monday evening the 25th.

May 23 – 25, 1903

Sunday we attended church in St. Louis Cathedral. This in one of the oldest Catholic churches in the south being built in the early part of the 17th century. The sermons are in French. We also visited the Jesuit church which is two blocks north of the St. Charles Hotel. Their college is also there where after 12 to 15 years of study they are ordained priests. There are several other churches including St. Joseph’s the second largest church in the south.

A little ways to the west adjoining the St. Louis cathedral is the Cabildo building (Spanish name for capitol). This building was built early in the 17th century and was for years the seat of government of the Louisiana Province which at that time included where we now live as far north as Canada and west to the Rockies, including we believe 13 or 14 state and territories of which next year will see commemorated at St. Louis the greatest of World’s Fairs. It is just 100 years since this large tract of vast empire we sold from the French to this country and in this building the transfer was made.

It was here Marquis La Fayette was entertained on his visit to this country in 1825. In front is Jackson Park where a large equestrian statue of Andrew Jackson was erected to commemorate his great victory fifteen miles north of the city. Interesting places in New Orleans are the French markets, Audubon Park, the cemeteries, U. S. mint, soldiers’ barracks, Stuyvesant railroad docks, the old French Quarter which don’t change much I was told that was on account of so much of the property is held by the owners in the old cemetery.

We had a fine steam boat ride on Sunday afternoon. The stem calliope drawed our attention to the fact there was going to be an excursion on the river by playing several tunes including “Good Old Summertime” and finally as we left they wound up by playing “Home Sweet Home”. On the boat was a string band also. Monday forenoon we held the second Real Estate and Farmers convention at the rooms of the Progressive Union. The following were the topics; The South – Col. Charles Scheler; General Farming in Mississippi – Prof. W. C. Melborn; Uplands of Louisiana – Major J. G. Lee.

In the afternoon we saw more of New Orleans. The streets are mostly narrow with the exception of Canal Street which is about one block wide and where all the street cars for all parts of the city can be found. On account of the city being lower than the level of the river, it is hard to get sewerage and drainage in the town but they are working on turning it into “Lake Pouchatrain” by machinery. There is thirteen million dollars appropriated for this purpose. They have seven years to do it in, and have three years work done and still have four more to complete it at which time they will have a much improved city.

Lots of the sewers are still on the surface and are flushed out. This is also true of Vicksburg, Memphis, and Natchez. It would seem to us they would have more epidemics than they do. A good many are thinking there may be some yellow fever this year on account of the terrible flooding of the country this spring. All doctors are fined $20 if they do not report any cases of yellow fever so most report any doubtful cases whether its genuine or not to the health authorities. There is, however, very few cases now and with these improvements under way will largely eliminate it in the future. New Orleans is surely destined to be a great city as it is the key city to practically all southern countries and Europe and when the new canal is built will give it great access to the Philippines and Asia.

We arrived in Hammond, Louisiana, a very pretty little town settled largely by northern people about forty miles north of New Orleans at 5:00 Monday evening. This is a great place for truck farming and we had strawberries plenty for supper here. Children would come on

J.P. King No. 270, “Dinner Tables at Starkville, at State Agricultural Grounds.” Starkville, Mississippi, is still the home to the university that was spoken of in 1903. Presently called Mississippi State University, it has an enrollment of 16,800. The town of Starkville’s most recent population is around 25,000. A large fire, in 1875, had destroyed fifty-two buildings in the town and much of it was rebuilt by the time of the Grand Excursion. Members of the group especially enjoyed their stop in Starkville, Mississippi, and felt that prospects there were exceedingly good.
the cars offering boxes for sale and they usually sold out in short order. At Hammond we were given a grand ball at the opera house in which most of the visitors visited or participated in the dance with the girls of the southland. We were short a caller for the quadrille so we got Jere Ryan of South Dakota, who made it lively for the natives and the visitors from Illinois, Iowa, Indiana, and other places.

May 26, 1903

This morning, after breakfast at the Oaks, we were driven about and shown the city finally leaving at 9:00 a.m. for Jackson, the state capitol of Mississippi. Here we arrived at about 12:30 p.m. had dinner and were given a trolley ride to the various parts of the city. They have just about completed a new million dollar state capitol. From here we left at 2 p.m. for Yazoo City, Mississippi. We arrived at Yazoo at about 4 o'clock and was taken to the river and given a steam boat ride on the Yazoo River. Here Milwaukee's most famous drink was given to all who wished it, the hosts having six barrels provided. A little later a splendid supper was provided on the boat. We went down the river about twenty miles but it seemed to be very soon as time went only too fast. The river is not wide but is quite deep. A few Negro helpers playing a crap game made it very interesting to the visitors while down on the deck, some of whom ventured a little

(Continued on page 31)
Automating the Sequential Base

by Bob Brackett

Today's cameras are marvels of automation and succeed in producing well focused and exposed images, and provide the 2-D photographer with all the data he could desire. However, when these cameras are used for 3-D photography a valuable piece of data is missing. I have developed a system that will indicate the correct stereo base for any scene.

Correctly adjusting the stereo base for a scene can make the difference between just an average stereo and a great stereo that captures all the depth, and more accurately preserves the memory of the experience.

There are many ways of taking sequential stereos with a single camera:

a. One can position the camera viewfinder to the left eye for the first image and then move the camera to the right eye for the second image. The resulting stereo will have a base of approximately 2.5".

b. One can construct a portable slide bar with built-in viewfinder to take stereos with any camera. (Fig. 1)

These methods have one thing in common with standard stereo cameras. They are limited to one stereo base which is not always appropriate for maximum stereo effect.

Taking stereo pictures with a single ordinary camera has always been a hit or miss endeavor, fraught with frustration and disappointment. However, when successful, the advantages are attractive. Stereo and flat photos can be taken with the same equipment. The optics and modern camera features are superior to those found on many stereo cameras. Using the correct stereo base produces the ultimate stereo. Lens focal length, film speed, and exposures are always matched. Vertical stereos are just as easy to make and the weight, bulk, and cost of the equipment is half that of a two camera setup, so why aren't more amateurs taking "cha chas"?

The answer is that they seldom apply the correct stereo base, and often must discard the unviewable and unprojectable results. The choice of using formulas for calculating each of the photo conditions, and physically applying them to the equipment, may be too much trouble. Tripods and slide bars are cumbersome.

There is a simple solution to the problem that is totally automatic, that will always yield fully viewable and projectable stereos, and does not require a tripod or slide bar. This method works with any SLR film camera with motor drive or digital camera, and with any lens focal length. Does this sound too good to be true? It works wonderfully!

Fig. 1. Portable slide bar with built-in viewfinder.

Fig. 2. The grid can be attached directly to the camera monitor.

Fig. 3. Oversized grid photographed at the correct scale.

Fig. 4. Hood with grid slide holder.
The simple solution employs the "on film deviation" measurement (the difference between the two images). This deviation can be used to control the near and far picture objects when taking a stereo image.

We know that the ideal projected image should superimpose near objects, and objects located at infinity should measure 2½" apart on your projection screen. This deviation method will produce images within the maximum projectable depth. We can also use this deviation measurement in an automatic device to achieve the ideal projection.

The device is a transparent grid whose vertical and horizontal spaces are equal to the "on film deviation". How is the grid used? The grid is attached to the digital camera monitor, FIG. 2. After the photographer composes the scene on the camera monitor the nearest object in the scene is aligned with a grid line. The left picture is taken. The camera is then moved to the right until the same near object moves to the next grid line and then the right picture is taken. That's all there is to it. Caution: One must move parallel to the scene.

While moving the camera and looking through the viewfinder with the grid attached, it can be observed that distant and near objects appear to move across the grid at different rates. Changing lens focal lengths also affects the rate at which the near objects move from grid line to grid line. The grid image itself is constant and unaffected by changes in lens (continued on page 32)
The Cedar Rapids Flood of 2008

Ernie Rairdin and I were able to take 3-D views of the historic 2008 Cedar Rapids, IA flood (June 11-14, 2008). Ernie was lucky enough to have access to an airplane and took aerial views of the city right when the river was peaking. As he flew along he would point his camera out the window, take a shot, and as quickly as possible take a second shot with the same orientation. By doing this he was able to get quite a number of really good stereo pairs. Since the left and right frames were taken one after another, there's retinal rivalry in the automobile traffic that you see on the local streets and interstate.

I used a digital twin rig at ground-level. I took my first views a day before the worst of the flooding. At that point we were having about as bad a flood as we usually have, but it was nothing compared to what was to come. To give you an example, normal river elevation is about a couple of feet. Flood stage is at 12.0 feet and the worst flood Cedar Rapids had ever experienced before was in 1929 and the crest then was 20.0 feet. This flood set the all-time record with a crest of 31.1 feet, 11 feet over the previous record. It was well beyond the 500 year flood. The levees didn't break, the flood waters rose so high they just poured over the top of them.

On the first day it was easy for me to travel around and get access to anything I wanted. There was no sense that we were in for a terrible flood. It was business as usual. But that also means the pictures were not very sensational. By the time it started flooding, the police and National Guard had...
This shows how wide the open water was in some places near the height of flooding. We are looking basically south. The flooding in Cedar Rapids swamped 1,300 city blocks, forced 24,000 people to flee their homes and nearly shut off the drinking water supply for the state's second-largest city.

(Stem by Emk Rainin)

Here is the heart of Cedar Rapids. Governmental buildings City Hall, the county courthouse, and the city jail are all built on an island in the middle of the river. We always used to brag about this because the only other place in the world that has this is Paris, France. Now we may not be so smug.

(Stem by Emk Rainin)

started setting up checkpoints on most of the streets that led to the water's edge. You could still get around them by going down alleys getting your pictures and then leaving. The next day I was not able to get many photographs because I ran out my batteries and had to return to charge them up. I was using a motorcycle to get around and it stormed off and on, so while the batteries were charging I went around and took a few cha-cha shots. I didn't get any pictures on the day the river crested because of the rain. By the time I got out the next day the waters had already started to recede. The public officials had their act together by that time and there was no getting past them.

As the water went down, homeowners tried to get back into their neighborhoods. This was a very serious problem. Many of the buildings had serious structural damage, there was the possibility of poisonous fumes in some
The large expanse of water between the foreground buildings in the downtown is Cedar Lake. But its level was raised by the flooding river and it too spilled over into the surrounding area as you can see by the water between the foreground buildings. On the skyline, the building on the left with the four smokestacks is the downtown powerplant, which had been taken off-line.

This is the southern edge of the flooding in downtown Cedar Rapids itself. At the bottom of the picture is Cargill Inc. About 9.2 square miles of the city was affected by flooding according to fire department spokesman Dave Koch.

To aid in search and rescue efforts, powerful portable lighting was brought into the flooded area. At left, a concerned homeowner asks a policeman about the flooding.

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Completely flooded is Penford Products in the foreground. It is one of many grain processing facilities in Cedar Rapids. At the top edge of the flooded area is Mercy Hospital which had to be evacuated. Three of the city's four drinking water collection wells were contaminated by murky petroleum-laden floodwater, leaving only about 15 million gallons a day for the city of more than 120,000 and the suburbs that depend on its water system. (Stereo by Ernie Rairdin)

The Timecheck neighborhood on the northwest side is almost completely covered by the flood. It is among the worst damaged, with many houses having flood water up to the second story. More than 400 city blocks and almost 4,000 homes were flooded in Cedar Rapids. (Stereo by Ernie Rairdin)

supply intact. Citizens were asked and then told to ration their water usage.

It was very frustrating for someone trying to document the flood because the public officials were not allowing anyone anywhere near the flood waters. Some of the media were allowed to ride in the rescue boats sent out to save people who had not evacuated in time and got surrounded by water, but for the most part while the waters were raging, no one was allowed into the flooded area. The media repeatedly called for people to stay away and not hamper the public officials. No one that I saw was hampering those officials in any way whatsoever. In fact practically everything the public officials were doing was keeping people away from the flood water. This almost certainly is a once-in-a-lifetime event and I think it's important for people to be able to see what is

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For most people, their knowledge of penguins comes from the successful 2005 film *March of the Penguins*, which won the 2006 Oscar for the Best Documentary Feature by detailing the life cycle of the Emperor penguin. But the breeding habits of the Emperor penguin as shown in the film are not typical of the other penguin species. I was fortunate in having the opportunity to visit two penguin nesting areas and learn about the habits of penguins on shore excursions during my cruise around Cape Horn, the southernmost point of South America.

Penguins are flightless, swimming seabirds living in the Southern Hemisphere. There are fifteen species, ranging in size from the duck sized Little Blue Penguin, to the Emperor Penguin which is four feet tall when standing, weighing ninety pounds. Penguins have no close living relatives. They all are white below with a darkish blue or black on the back. The different species have different markings on the head or neck. They have webbed feet placed far back on their bodies. Their wings have adapted into flat flippers. They are comical, awkward and slow on land, walking upright on their webbed feet.
In snow, they can slide rapidly on their bellies, propelled by their feet and wings. But in water, they are graceful and agile and can reach 25 miles per hour. On the surface they swim with only their head and neck exposed. Underwater, their wings provide the propulsion, with their tail and feet doing the steering. They feed in large flocks at sea, eating small fish and other small sea creatures. They spend much of their lives in water, but they breed in colonies on land, usually not far from the ocean.

The penguins that I encountered on my journey were the Magellanic penguins (Spheniscus magellanicus), the most common and numerous penguin species found in South America. This penguin has a black beak, a white circular line that begins on its forehead and comes down to its throat and black and white bands across its upper breast. Both the male and female are similar in appearance, growing up to 18 inches tall and weighing six to eight pounds, with the male being taller and weighing more than the female. They can be found on the temperate coasts and islands from north of Santiago, Chile on the Pacific Ocean side, down around Cape Horn and up to Peninsula Valdez in central Argentina and at the Falkland Islands on the Atlantic Ocean side. They breed on land, making nests under vegetation, in a rock crevice or in a burrow that they dig. They mate for life and can identify their mate through a distinctive braying sound which gives them the nickname the Jackass penguin. Worldwide there are an estimated 1.5 million pairs of Magellanic penguins.

The Magellanic penguins return to the same breeding ground each year, with the males arriving in August or September to prepare the burrows and nests. The females follow, and in October lay two eggs, which are hatched in November. The males and females take turns caring for the chicks. They feed the chicks by catching squid and small fish and bringing this food to the chicks in their nests. December is a madhouse of hungry chicks, adult penguins going in and out of the ocean to feed the chicks and numerous predatory birds trying to capture the young weaklings. The young chicks have a down coat, which is molted starting in January. I was visiting these penguin breeding areas in late February 2008. By that time, the juve-
nile penguins appear to have reach full size and were in the middle of molting, as can be seen in some of the stereo views. Once the chicks are fully grown and have a feather coat, they can then enter the ocean and feed for themselves. In March, the juveniles start to migrate north, with the adults following in April, and they travel over 3700 miles towards Brazil. From April to September they do not reach land unless they are sick or oiled.

I was able to walk among the Magellanic penguins at two locations. The first time was at one of the most southern points where they breed, in “Monumento Natural Los Pingüinos,” about 20 miles northeast of the city of Punta Arenas, Chile, in the Strait of Magellan, reached by a two hour ferry ride from Punta Arenas. This Natural Monument consists of two islands. We landed on Magdalena Island, an 85 hectare island reserve. A 2002 census identified 62,000 penguin pairs on this island, but our guide estimated that there are closer to 80,000 pairs there now. It is a desolate island, with only very limited vegetation. On the day we visited the island, Punta Arenas was cloudy and 64°F, but it was windy on Magdalena Island and the temperature was markedly cooler. The penguins were not particularly active, mostly remaining bunched close to the water, or spread in groups inland around the island, with a few in the water. There were roped off walkways beyond which we were not supposed to go. And here, when I tried to get closer than about ten feet from the penguins, they would slowly move away from me.

The second opportunity for me to see these penguins was five days later, at the Punta Tombo Natural Protected Area, a three hour bus ride (110 miles) south of Puerto Madryn, Argentina, where our ship docked. It is midway up the Argentina shore on the Atlantic Ocean and is a 200 hectare reserve, continental South America’s largest breeding colony with an estimated 500,000 penguins. This is also a very arid area, but with some small vegetation under which many of the penguins made their nests. The day was warmer here, sunny and about 86°F. Again there were roped off pathways on which we were supposed to stay. Here many of the penguins were again bunched along the shore or were in the water. But the penguins were much more active here, wandering singly or in small groups well away from the shore. The penguins ignored the roped off areas, and a prominent sign informed us to “Give way to penguins.” As they were very tame and were literally walking among

(Continued on Inside Back Cover)
I made my first nude photos in 1972. I remember it specifically because at my first fine art photo class with Lawrence McFarland we had this gorgeous model whom I still see at art openings. We still talk about those early days from 30 years ago. I started doing these because I knew that it would please my father and I very much wanted to please him and have him be proud of me. He was a shutterbug at that same young 20s age and made pinup photos of my mom posing in and around the house. I show up in the background in many of the photos. The photos show my mom in her bullet bras and white panties and a gorgeous black dress and stilettos. I still have several of my father's books like *How to Photograph Women* by Peter Gowland. It's filled with posing and styling tips galore and is still useful today for those of us who like the pinup style.

I learned about stereo photography by going through the cabinets in the basement of my grandmother Rose's house. I'd look at these historical stereoviews and take a trip around the world, so to speak. I loved the 3-D depth and the private experience of seeing something that "real." Later, after I became interested in nude figure works, I loved looking at the historical style and poses of the early 1840 to 1900s stereo nudes, but they were extremely expensive, running thousands of dollars each, so I couldn't afford them. When I could afford them the quality wasn't any good and I'm a person who appreciates high quality and good design in all types of objects.

When I became the artist-in-residence at Western Heritage Museum in Omaha, Nebraska in 1979 I discovered that William Henry Jackson had his first photography studio in Omaha and worked in all plate sizes up to 11x14". In a photo that I found of him and his equipment there was a 5x7" stereo camera and I decided that I could get a 5x7" view camera body, insert a septum and get two lenses and I'd have what he had! I had no idea that cameras could actually be purchased already made. So I acquired a 5x7 Korona along with two Schneider f6.8/90mm lenses, which would be normal focal length for the divided format. It worked well for me. I mounted some of them up and some worked and some didn't work in 3-D. I had no idea about the stereo window or mounting techniques because I was totally self-taught by looking at historical stereoviews, which I later discovered were horribly mounted. I made my very first stereo image on 11-11-1998.

I've always been one to just go at trying to learn about something without too much background knowledge and I figured that if I liked them somebody else would.
so I started selling them on eBay in 1999. I sold a number of them and several people contacted me about how much they liked the poses, the lighting and composition and then they would also mention that I needed to learn about the stereo window and how to mount the images correctly so that I had better 3-D effect. Three people specifically told me about this; Tom Dory, Dan Shelley and Ron Labbe. Tom emailed and talked with me about mounting. He told me that he was the Chairman for the NSA convention in Mesa, Arizona and I should come and get to know the 3-D community. I accepted the offer and was blown away by 3-D stereo projection of Sports Photography by David Kluttho and the wonderfulness of the group of people involved in 3-D. Tom showed me how to mount to the stereo window, but I was reluctant with the knowledge. Did I really need this? Then Dan Shelley showed me what I was doing wrong by re-cropping images in front of my eyes and poof, there wasn't any ghosting anymore and real 3-D depth came to life. Then Ron Labbe showed me again and I was hooked on both stereo and proper mounting techniques.

Ernie Rairdin showed me some of his cards from the APEC (Amateurr Photographic Exchange Club) group and I was awed by the beautiful mounts that some of its members made. Notable among them were Ernie's political series of presidential candidates and David Lee's landscape works. I wanted to be as good as or better than these guys. It was something to strive for. Tom made a deal with me to go through my entire inventory of stereoviews and make detailed notations about what was wrong with each of them. Once I had that information, I went back and destroyed all of the early cards that had major flaws and sold all the rest that were good enough to do so. Then I went to the next NSA convention and David Lee presented a workshop on card mounting techniques that made it all seem so simple to do with his mounting jigs, so I remade my views using his techniques. That's when I started to design my own back and fronts and then not only had great images to work with, but they looked great in 3-D and they were wonderful to look at as visual objects. And they felt great in my hands.

Nudes photographed in 3-D just add one more dimension to the entire visual experience. As my close painter friend Keith Jacobshagen said about my 3-D nudes, "they are better than reality, they are hyper-reality". I don't know that 3-D adds more aesthetic quality to the nudes because that already has to be there to start with. Great lighting, fabulous poses, wonderful compositions, and good ideas are just the start and then when you do it in 3-D it just adds one more item to the mix. These qualities are what separate all great nude photography from just images of naked people. As Boris Starosta put it when he met me in person, "you're the guy who makes the art porn!" I've always felt that art was short for artist, it's something that an artist makes, it is the proof that something happened and existed in time and space. I've devoted my entire adult life to making art and living an artist's life.

I do change some of my posing and compositions for use in 3-D as compared to 2-D, usually talking with the models in advance about 3-D and the need to not be in a 2-Dimensional plane, we have to bring the legs forward and the arms back to add 3-D, making flattened is different than making 3-D images. I love them both and make them at the same time.

Switching between a 2-D camera

"Shanna Nicely Framed" by Larry Ferguson.
and then over to 3-D when something grabs my attention and I think that it will work. So I have to actively think to build a foreground, a middle-ground and a background to make a 3-D image. It is different than thinking in just height and width for 2-D.

What I look for in a model is the willingness to pose and to work in a collaboration. This is not a singular activity for me like making landscapes. It involves two or more people working closely together. I discuss ideas with the model about props and poses and time periods that I want to evoke. Many of my works are takeoffs of historical images from the early days of photography through the pinup era and into today's modernism. If a viewer is historically aware they will be able to identify very specific images of mine that relate to these historical art works. I prefer amateurs to pro models. That's because pro models come with too many contrived poses and attitudes. Professional models don't experiment as much plus they want a lot of money to show off their goods.

I light my studio nudes using classical lighting techniques employed by the masters of 17th and 18th century painting. These artists are Caravaggio, Michelangelo and Rembrandt. I love chiaroscuro lighting and pools of light that reveal and conceal. I don't use commercialized lighting techniques common to Playboy magazine. They aren't real enough for my images. I want real people with realistic lighting. I use large soft-boxes because they mimic the lighting that was used by the classic painters in their loft studios with skylights. I add reflectors to fill in shadows. I work very intuitively and many times I don't know how things happen exactly. I just respond to the situation in front of me and have fun while doing so. One of my favorite sayings is that "the best images just make themselves." A shooting session can run from 1 to 4 hours depending upon how much fun we are having.

I talk with my models a lot both before and during the shooting sessions. We discuss 3-D versus 2-D photography and then some basic idea that I want to shoot. Making the cover for my book was extremely exciting and taxing because it required a very specific idea to be manufactured. I tried the idea with about twelve different people and many worked, but

(Continued on page 35)
Peel ‘N’ Stick Q-VUs for your printed pixels

For those makers of stereoview cards, Caprine Folio member Quentin Rurke has announced a new self-adhesive Q-VU mount designed for digital photographers. These make mounting computer printouts in the classic Holmes stereoview card size quite easy. (Why didn’t ‘Mr. Q-VU’ do this before?)

The new adhesive coated Peel ‘n’ Stick Q-VU is made of art shop quality matte board at the Holmes standard size of 7 x 3 1/2 inches. The backing material is simply peeled off and the computer printout positioned and put in place. They can be trimmed as needed. Stacking them with a weight and allowing the adhesive to cure for 24 hours is recommended. The Peel ‘n’ Stick Q-VU mounts are $50 per 100 plus $10 p&h, (California add tax of $3.88). The mounts are also available in quantities of 12, 50 or a carton of 250. Contact Quentin Burke at his Quellen Company, PO Box 55, Holtville, CA 92250, phone 760-356-4102.

The Caprine Folio

“This year the folio has experienced the departure of three more members,” notes Caprine Folio Secretary Thom Gillam. “With Dick Twichell on continued hiatus our active membership has dwindled to six. I have retired one of the circulatingfolios and will probably retire another, or change the folio name to ‘Speedy Caprine’!

“I continue to update the SSA Caprine webpage regularly, so please have a look at http://ssa3d.org/caprine/tracking/index.html.

“The website remains a severely underused and under appreciated resource. Only Caprine, Gamma and Alpha show their activity. Those in other folios might urge their secretaries to look into doing the same on their individual pages. Contact Paul Talbot (ptww@rmm3d.com) for additional information.

Voting Results for Caprine Folio 2007

“I have compiled the votes for 2007,” reports Thom. “These results are also available on the website. Bill Patterson took top honors for ‘Magic Wand Experiments (4)’ from CP-1 with 72 points. Bill’s ongoing experiments have resurrected many originally flat images into compelling 3-D views. Congratulations, Bill!

The rest of the top ten include:

2. Quentin Burke – ‘Eiger from Murren’ CP-6, 69 points
3. Harry Richards – ‘Glass Balls’ CP-5, 66 points
4. Richard Twichell – ‘Le Veau D’or’ CP-X, 58 points
5. Peter Jacobsohn – ‘Banana Selection’ CP-6, 54 points
6. Harold Jacobsohn – ‘Warm-up’ CP-6, 54 points
7. Thom Gillam – ‘Spring Mountain Ranch (2)’ CP-7, 52 points
8. Quentin Burke – ‘Kappellenweg’ CP-X, 51 points
9. Harry Richards – ‘Apples’ CP-7, 50 points

“All the viewmakers should be proud of their achievements, and I am sure everyone will continue to delight and surprise us during the coming year. As Bill Walton coined the phrase... ‘Keep ’em Moving!’”

“Entering Zion Park from the East” by W.S. Cotton, October, 1941.
Two Historic SSA Stereoviews by W.S. Cotton

It was Walter S. Cotton of Los Angeles, California who organized the Stereoscopic Society American Branch (SSAB) in 1919 with the help of W. Marley of New York. Originally, the SSAB had 10 to 15 members. Mr. Marley was a pre-war veteran of the United Stereoscopic Society (USS) which had been formed in 1904. World War I, of course, interrupted the normal course of the USS.

The original SSAB folio was international in scope and Cotton, who had been designated SSAB Secretary, forwarded the folio to Australia and Asia. Cotton himself traveled quite a bit and during his residency in Australia in 1925 founded the Australian Branch of the Stereoscopic Society. Cotton returned to California in 1940 and resumed his SSA activities.

From the SSA archives are two outstanding stereoview cards of W.S. Cotton dating from the early 1940s. “Entering Zion Park From the East” was shot in October 1941 with a #2 Stereo Kodak Brownie Camera at 10 am using an exposure of a 10th of a second at f22. Cotton processed the Verachrome RF negative with Pyro-Soda as developer and printed on E.K. Co. Studio F paper that was toned with Gold Borax.

“A beautiful slide Mr. Cotton. I cannot criticize this,” wrote Lloyd W. Dunning on the stereoview sleeve. But the important stereo-collector B. Batchelder wrote that it was “The first slide of Mr. Cotton’s that I have seen with a poor window. Trimming off about 1 inch from the bottom corrects this and I don’t think detracts from the view. Excellent otherwise.” Directly underneath Batchelder’s comment new member Paul Wing noted “I thought Dr. Batchelder would pick up the window. I like that lower 1 inch that he would throw away. Very nice indeed.”

A second stereoview of Cotton’s titled “When You and I Were Young, Maggie” dates from August 1943. It is a rare example of a humorous view apparently staged for the stereo camera, in this case Cotton’s Model B Seneca 5 x 7 stereo camera. “Boy! this is a honey,” wrote Lloyd Dunning. “Get a load of the one-fingered technique of the young lady at the piano. Considering that this was a posed shot, the figures are remarkably natural. The slight blurring of the figures is of no consequence.” “I like this one,” noted Paul Wing. “A couple of natural born actors.”

W.S. Cotton was an active SSA member until his death in 1951. The organization he founded is still going strong 89 years later.

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also “responsible for trying to keep the Society functioning effectively and harmoniously.” Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: r3dzone@earthlink.net
NewViews (Continued from page 3)

the second image, white chunks visible in a corner of the first have sublimated like ice and are no longer visible at all—providing the best evidence yet of water on Mars. The Surface Stereo Imager, built by a team at the University of Arizona, is a higher resolution upgrade of the imager used for Mars Pathfinder, which returned more than 17,000 stereo images. Situated atop an extended mast, SSI provides images at a height two meters above the ground, roughly the height of a tall person. SSI simulates human vision with its two optical lens system giving three-dimensional views of the arctic plains with 1024 x 1024 pixel images. Optical and infrared filters allow multispectral imaging at 12 wavelengths of geological interest and atmospheric interest.

Looking downward, stereo data from SSI supports robotic arm operations by producing digital elevation models of the surrounding terrain, providing three-dimensional virtual views of the digging area. Scientists will use these three-dimensional views to better understand the geomorphology and mineralogy of the site. Engineers use these three-dimensional views to command the trenching operations of the robotic arm. SSI also provides multispectral images of samples delivered to the lander deck to support results from the other scientific instruments.

Looking upward, SSI will be used to estimate the optical properties of the martian atmosphere around the landing site. Using narrow-band imaging of the Sun, the imager will estimate density of atmospheric dust, optical depth of airborne aerosols, and abundance of atmospheric water vapor. SSI looks at the lander itself to assess the amount of wind-blown dust deposited on spacecraft. This provides information about erosional and atmospheric processes, as well as about the amount of deposited dust on the solar panels and associated power degradation.

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Some of the trenches dug by the lander's robotic arm and scoop on top of a nearby mound. Sol 25, 319152128. NASA/JPL-Caltech/University of Arizona

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Some of the mounds near the lander, showing the small size of rocks in the area. Sol 19, 300015925. NASA/JPL-Caltech/University of Arizona
New Digital Rig Answers Wild Call

The classic Jack London story *Call of the Wild* will appear again on screen in late 2008, but this time in 3-D thanks in part to a newly introduced beam splitter 3-D digital motion picture camera from 21st Century 3D. (See *SW* Vol. 31 No. 5, page 22.) The new 3DP2 is 21st Century 3D's first system in beam splitter configuration and shoots high definition stereoscopic images directly to solid-state memory. Utilizing an optical beam splitting glass element, two cameras are mounted perpendicular to one another on either side of the glass. This arrangement allows for a variable interocular spacing, ranging from 0" to 4". The operator can dynamically adjust the 3DP2's depth settings during a shot to vary the intensity of the 3-D effect. Small stereo base settings can be used for extreme close ups and wider settings can compensate for longer focal lengths or subjects at greater distances from the camera.

The 3DP2's overall weight is less than 40 pounds with battery and storage media, making it one of the smallest and lightest self-contained 3-D beam splitter cameras available. This weight advantage facilitate steadicam or even hand held operation and rapid setups.

The camera can record 1920x1080 per eye at 24 fps or 30 fps. The two HD-SDI signals can be multiplexed to facilitate live transmission of 3-D images for applications like broadcast and closed circuit.

The 3DP2 was recently used in production of the upcoming feature film *Call of the Wild* starring Christopher Lloyd, Joyce DeWitt, Kameron Knox and Devon Graye and directed by Richard Gabai. Shot on location in Lincoln and Philipsburg, Montana, the compact size and solid state recording mechanism proved invaluable while enduring the bitter cold, snow and overall harsh shooting environment. For more information see www.21stcentury3d.com.

Singapore 3-D Film Festival

Singapore will be the host of the world's first fully 3-D based film and entertainment technology festival, November 19-23, 2008. The Media Development Authority of Singapore (MDA) will host the festival officially named 3DX: 3D Film & Entertainment Technology Festival. The festival is supported by the Singapore Tourism Board (STB).

Christopher Chia, Chief Executive Officer, MDA said, “The development of a world class 3-D festival in Singapore underlines Singapore's commitment to play an active role in expanding the boundaries of 3-D entertainment. 3DX will provide a world stage and convergence point for filmmakers and technology companies to showcase their works for trade and consumer audiences. It will also provide industry players the opportunity to generate discussions on the latest trends and developments in 3-D.”

The first two films chosen for the festival are the animated *Fly Me to the Moon* (SW Vol. 33 No. 2, page 19) and the live action *Journey to the Center of the Earth*.

Highlights of the 3DX festival will include screenings of invited 3-D films from participating media organizations and partners, forums featuring guest speakers, directors, 3-D pioneers, visionaries and catalysts, red carpet reception and event gala celebration along with special entertainment based events for the public. More information on 3DX can be found on www.3dxfestival.com.

Meso-American Ruins in Stereo Book

The ruins of early civilizations in Central America and the Yucatan Peninsula are seen in stereoscopic color photos in a new book by NSA member Jim Wray titled *Meso-American Ruins in Stereoscopic Three-Dimension*. All the images were made using the author's custom made Medium Format cameras during nearly thirty years of trips to the area.

The self-published book is wire bound for easy viewing on flat pages and comes with two lorgnette viewers. For ordering information, contact Pictures International 3D Publishing, 1024 N. Cypress Pt. Dr., Venice, FL 34293, pixintl3d@comcast.net.
tame they are, sometimes allowing us to come right up beside them.

How the Views were Produced

To make these stereo views of the penguins, I used two Sony DSC-V3 7.2 megapixel cameras, controlled with a LANC Shepherd Pro controller. I like this arrangement since the controller synchronizes the operation of the two cameras without altering them so that if desired, each camera can be disconnected and used as a normal non-stereo camera. The gauge on the controller indicates how well the shutters are synchronized, which can be down to 0.01 millisecond difference between the operation the two shutters. However, I often had to turn the cameras on (and off) several times before suitable synchronization was obtained (this is documented in the user manual). This worked well in most cases. But once I had the cameras operating satisfactorily, the synchronization would wander so that on occasion I lost a nice stereo view since by the time I took the photo, the synchronization was no longer acceptable and small differences in the two photos existed which were noticeable in the stereograph.

The cameras and controller are mounted on an aluminum mounting bracket once sold by Rob Crockett, the maker of the LANC Shepherd. This bracket mounts the cameras base-to-base to provide a "normal" stereo view with an inter-ocular distance of 64 mm.

The images were uploaded into my computer, and prepared using Stereo PhotoMaker to produce the final aligned stereo pair. The LANC Shepherd controller is available from www.ledametrix.com. Stereo PhotoMaker is available free from http://stereo.jspn.org/eng/stphmkr

(See also SW Vol. 32, No. 3, page 32.)

The author's digital stereo rig, using two Sony DSC-V3 7.2 megapixel cameras controlled with a LANC Shepherd Pro controller.
money on the game. We all voted Yazoo City a fine entertainer, the mayor and all the permanent city people joined with us in having a right good time. That night we left for Durant, Mississippi.

**May 27, 1903**

We had breakfast here in Durant in the morning and left about 8 a.m. for our final visit to Starkville, Mississippi, about ninety miles off the main line of the I. C. Railway and close to Alabama. Here we were met by the citizen's committee and also about 200 school children and all marched to the court house where we all took seats, the ladies on one side as also were the school children. After we all had seats the mayor said we would have prayer, and then sing “My Country 'Tis of Thee” also “Nearer My God to Thee” in which all might join. Then they bade us all wellcome, after which Captain Merry gave an appropriate address in which he thanked them very much for their kindness and call on Mr. Kearney of Jackson, Nebraska, who gave a fine talk on the hospitality of the south and the soldiers of both wars which was very touching. One of the Starkville speakers referred to a young lady who he said was willing to unite with some northern visitor in a union of north and south. She had a prominent seat among the ladies and a good many among us could guess who the Starkville bell really was but as our time was limited it isn't known whether of our crowd made her acquaintance. As a final the school children sang a song entitled, “My Mississippi”. After this was over we were all taken in carriages, etc. to the Mississippi State Agricultural College where the boys gave us a very nice drill previous to going in to dinner after which we were taken and all sat down to the finest set table we had I believe on the route, of good sensible viands.

After which we had an address by the president of the college who has recently been appointed to a similar position by President Roosevelt in the Philippine Islands. We also had another fine address from Captain Merry. He also gave a very good lecture to the students who if they improve and take his advice will be of great value to themselves and their state. After dinner we were shown the stores departments which consists of the Red Poll and Aberdeen Angus cattle and fine jerseys in the dairy department. They also showed us their machine shops and textiles factories, where they are shown how to manufacture cotton into cloth. We were also driven to the John E. Stone cotton mill, which is one of the largest in the south and was started one year ago. It is a very noisy place with the spindles and looms 600 or 700 running at full speed. We finally had to go to the train and all voted in saying that the Starkville people used us royally, and all on leaving the depot gave three cheers for Starkville. The south is going ahead right well and we don't believe that it will be long before the east will feel the effects of the numerous cotton mills of the south, where they have the cotton, cheap labor, although negroes don't make good operators in the mills there. It is nearly all white people who do the operating. Probably as interesting a place as any we visited were the battle grounds near Vicksburg where so many Union soldiers lost their lives. We were on the grounds just forty years to a day after the battle which was fought May 21, 1863. The northern people had to climb great hills and force the fighting since the confederates were well entrenched behind the hills in breastworks dug up for the occasion. We had some old soldiers with us who showed us the many points of interest in this one of the hardest fought battles of the war, several of our crowd found bullets which are still on the ground though getting scarcer. Negroes who mostly live in the vicinity gather them up and sell them to visitors for relics. The dust here on the road as we passed along was quite thick. It must have been something awful when thousands of people were tramping through here fighting and with little good water to drink. Negroes are very plentiful throughout the south. They do in fact most of the work in the cities and also the cotton raising. In New Orleans, they are made to keep themselves exclusively, you would early know in the business streets of New Orleans that it was a southern city as you see very few Negroes. Creoles constitute the majority of the people of New Orleans. They are according to Webster defined as child of a Latin race and are not of Negro origin as many think. New Orleans has many charitable institutions among which is the charitable hospital which is the second largest in the world so we were told. The buildings cover one block of ground and last month there was treated 950 patients. All people are treated free black or white unless they are able to pay. There are several fine residences in this city. Mayor Capdeville occupies a fine residence of antique design with immense porches and verandas.

With that the narrative by the unknown reporter ends. The Grand Excursion was expected to return to Chicago by May 28th and most of the Waterloo men were expected in their home city on either the 29th or 30th of May. Just how many of the men made investments in the South is unknown but all seemed to enjoy the hospitality of the people they met along the trip's journey.

The men returned home just in time. An announcement had been made while they were away, that President Roosevelt would be in Waterloo on June 2, 1903, just a few days after their return. Newspapers indicated that the entire city had started immediately to prepare for this major event. If King did create a view of Roosevelt's fifteen minute "whistle stop" in Waterloo, it has not been found. The event was photographed, however, in stereo form and later appeared as a stereograph in the collections of Underwood and Underwood.

And what became of Johnson P. King? He remained a photographer in Waterloo until 1912. On April 6th and 7th of 1912, King was said to have made another series of views in the South. These were part of the Shiloh Fiftieth Anniversary. He and his wife celebrated their golden wedding anniversary in 1920 with their children and grandchildren and King died a decade later. It was said that he remained healthy and strong until only ten days before his death at 81. His stereographs remain today a lasting testimony to his craftsmanship.  

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The author's articles have previously appeared in Stereo World Volume 26, No. 1 (C.I. Wasson: International Views from the Center of Illinois) and Volume 30, No. 1 (Harlan-Lincoln House visitors are able to View Once More). He is co-author with Mary Bennett of Iowa Stereographs, Three-Dimensional Visions of the Past, University of Iowa Press, 1997. Special thanks to the Grant Museum in Waterloo, Iowa, the Waterloo (Iowa) Public Library, The Research Center for Dubuque History, Illinois Central website, Norma Merriau and Margaret A. Merriau (descendants of F. P. King), and Marius Dumphy, Haven Noble, and Scott Romine for their technical skills.
focal length. It is obvious that some complicated relative motions are being observed. This deceptively simple grid method is the graphic representation of those mathematical calculations. The result is that all the calculations that would be required to determine the correct stereo base are totally eliminated by the grid method.

After taking the sequential stereos, the images of the near objects are superimposed during slide mounting or in computer processing. The infinity points will now measure 2.5" when projected on your screen.

How do we find this grid deviation? Use this easy formula:

\[ D = \frac{2.5 \times MW}{Sw} \]

where \( D \) = deviation, \( MW \) = monitor width (or film width for film cameras), \( Sw \) = screen width (all in inches).

Example: Find the deviation when the camera monitor is 2" wide (not the diagonal) and the projection screen is 60" wide.

\[ D = \frac{2.5 \times 2}{60} = 0.083" \]

The grid artwork is constructed oversized with black lines on a white background, and photographed at a distance that will produce the grid with spacing equal to the calculated deviation (fig. 3). The grid photo is printed on a transparency sheet for the final camera grid. A negative grid (white lines on a black background) is printed for film cameras. More on this later.

I constructed a hood for my digital camera to keep out the sunlight which also included a lens to magnify the screen and grid (fig. 4).

An alternative to the grid method that can be used for film cameras requires a simple calibration of the SLR camera viewfinder. Temporarily attach a 2.5" diameter paper disc to the center of your projection screen with a piece of string. Position a camera and tripod aimed at the center of the screen (fig. 5). Adjust the zoom lens or move the camera to precisely cover the screen width in the viewfinder. Most viewfinders have lines indicating meter and focusing zones. Note how the image of the disc fits in these lines (fig. 6). The disc diameter in this configuration equals the on film deviation. Memorize the way the disc fits with these lines and use that space as a substitute for the grid line space.

I constructed a simple accessory viewfinder for the SLR film camera. When attached, it superimposes a negatively printed image of the grid (mounted in a Gepe mount) over the image seen through the camera viewfinder (fig. 7). It is viewed with the left eye while the right eye views the camera viewfinder image. I also use the accessory viewfinder to take "before and after" scenes by placing the "before" slide in the accessory viewfinder to accurately align the new "after" image.

Sequential stereo is limited to stationary subjects and people willing to remain still for a few seconds. I have often found, however, that many subjects can be successfully photographed with film cameras featured with fast motor drives and digital cameras with fast refresh rates.

This simple but powerful method requires little effort by the photographer who is unaware and unconcerned about the exact stereo base being used, but shoots with the confidence that the results will always be viewable and projectable.

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**The Cedar Rapids Flood of 2008**

(Continued from page 19)

going on. While the media coverage was very good, they cover events from only one or two points of view.

Robert Thorpe about to head for the flooded areas of Cedar Rapids on his motorcycle, complete with a Stereo World name tag he hoped would give media access to restricted areas.

"It more or less, mostly less, helped."

(Phot by Ernie Raindr)

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ALASKA & KلونDIKE stereos needed, especially Muybridge, Maynard, Brodeck, Hunt; Winter & Brown; Continental Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802. (907) 789-8450, dick@AlaskaWanted.com.

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THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~dssweb/ or call Dennis Green at (734) 710-2587.

WEST VIRGINIA stereoviews, real photo postcards, other photography, postcards, books and other old paper. I buy from xerox or e-mail scan. Tom Prall, PO Box 155, Weston, WV 26452, WVABOOKS@AOL.COM (304) 924-5553.


WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to disdusman @LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03601-3735.

Aircraft Views Needed for Article

I am working on an article for Stereo World on Aircraft of the First World War. I am looking for stereo views of the Rumpler Taube, Morane monoplane, DeHaviland DH-2, Sopwith triplane, Folke triplane, Albatros D-I, D-II, DIII or D-V, and the British SE-5 or SE-5a. If anyone has a stereo view of any of these aircraft please contact me at reiley@att.net.

Ralph Reiley, President, Atlanta Stereographic Association
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My Tasteful Temptations

(Continued from page 25)

only one stood out. This girl named Carrie was so expressive in everything that she did. In the end for me a good model communicates not only through her body language but through her eyes. The eyes are everything, so I look for very expressive eyes.

Nude stereo photography as well as all stereo photography would do better in the world of fine art photography if the photographers knew more about the field of fine art photography. Most stereo photographers don’t have a clue about what’s happening in the fine art photography world. They also aren’t well-versed in contemporary painting or sculpture. So the first thing that they need to do is to get “art smart.” They need to go to museums and galleries and look at real art and delve into the contemporary art scene. They need to get directly acquainted with people who are already in the fine art field and then add the 3-D element into it. When a 3-D photographer can name a dozen or more contemporary fine-art photographers then they will be getting somewhere.

The field of 3-D photography would advance greatly in the fine art world if we could select several fine art photographers and then teach them how to do make their work in 3-D. I mention this because going the other way around doesn’t seem to be working.

I try to celebrate the feminine idea and feminism in my nude stereo work. I love women. I adore women. And I want them to look beautiful and be celebrated by everyone. I would love for them to be perfect although perfection is hard to obtain and is a fleeting attitude. I don’t understand people who don’t like the nude human form. I like it in all of it’s forms. There can also be great beauty in ugliness and it is a great skill to have to be able to see this beauty in ugliness. I should also say that my father is very proud of me and my work. And so is my mother.
Jefferson Stereoptics

John Saddy
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London, Ontario  N6K 4A8
CANADA

Phone:  (519) 641-4431
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←Left: Helene Leutner
(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
Magellanic Penguins of South America  (Continued from page 22)

us, our guide warned us not to get too close or try to touch them as their bite can be nasty, resulting in the need for stitches.

From the stereos you can see how the penguins mainly gather in large groupings along the water's edge. But they are also spread out over the land, individually and in small and large groups. Looking carefully you can also see many penguins in the water. You can see adult penguins as well as many juveniles that are in the middle of molting. And you can see the distinctive markings of the Magellanic penguins—the black beak, the circular white line around the eyes and the white band across the upper breast. The photos show the penguin burrows dug in the ground as well as some penguins in their nests under the small bushes. The images show how arid the areas are where the penguins breed—with only a small amount of grass on Magdalena Island and small bushes at Punta Tombo. And you can also see how

(Continued on page 30)

A juvenile penguin in the middle of molting at Punta Tombo, with a preening penguin at rear.