Gettysburg at 150

3-D Imaging Past & Present

July/August 2013
Volume 39, Number 1

Stereo World

Your First 3-D Video Disc
A taste of the late '40s through the early '60s found in amateur stereo slides

3-D on the Water

As summer begins, it seemed a good time to run this group of boating views. Clearly there are not a lot of options for different vantage points and compositions when the photographer is in the same boat as the family or friends he is shooting, but I found it amusing how all three of these photos are so similar!

The first is from an unlabeled Kodachrome Realist-format slide in a gray cardboard mount with red edges. It appears to have still been a bit chilly when this was taken, judging from the woman’s clothing.

The second and third views are from a View-Master Personal reel, and the boat motor that’s violating the window in both views tells me that they show both ends of the same boat. Perhaps that is the photographer’s wife (holding a non-stereo box camera!) and their daughters?

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 image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to striwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

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. 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.
Volume 39, Number 1 • July/August 2013

2 Editor’s View
Comments and Observations
by John Dennis

3 Stereo and Transcontinental Rails
review by John Dennis

4 The NSA According to Moll
by Bill Moll

6 The Society
News from the Stereoscopic Society of America
by David Kuntz

11 The Most Stereographed Battlefield
review by John Dennis

12 Personalities in Perspective
Gouverneur K. Warren
Unsung Hero of Little Round Top
by Richard C. Ryder

14 Gettysburg at 150
A Battle, A Building, and the Battlefield Photographers
by Richard C. Ryder

36 3D Storytelling
review by Lawrence Kaufman

37 NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

38 Making Your First 3-D Video Disc
by Robert Shotsberger

46 Classified
Buy, Sell, or Trade It Here

Front Cover:
“Union Dead at Gettysburg,” No. 245 by The War Photograph and Exhibition Company (Taylor & Huntington) of Hartford, Conn. In reality, these are Confederate casualties laid out for burial on the Rose Farm, victims of the second day’s fighting. Photo by Timothy O’Sullivan. From “Gettysburg at 150, A Battle, A Building, and the Battlefield Photographers” by Richard C. Ryder.

Back Cover:
“Robin’s Nest” by Chris Reynolds won Best of Show at the Stereoscopic Society of America 17th International Stereo Card Exhibition in conjunction with 3D-Con in Traverse City, Michigan this June. Other winners can be seen in The Society column in this issue.

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.
The 150th anniversary of the Battle of Gettysburg of course presented a tempting opportunity for an article about the abundant stereoviews of the scene (and those who took them) in the days and years following the battle. But beyond just repeating familiar history, contributor Richard Ryder has written what is also a personal account, not of the battle but of Gettysburg College, around which the battle circled for those three pivotal days in American history. His time as a student there in the 1960s, living in the building seen in some of the views, exposed him not only to a living sense of history but to faculty member and father of modern stereoscopic history studies William Culp Darrah. The combination clearly proved auspicious for Stereo World readers, resulting in three Gettysburg articles in this issue by a former resident of a building once in the midst of it all.

Even if only through brief grade school study of Lincoln’s Gettysburg Address or a long ago family vacation, most Americans feel at least some connection to that battle-ground. Many can trace relatives who fought there, but I didn’t think I had even the remotest connection to that battle. At least not until a few years ago when I learned that my son-in-law, whose last name is Pickett, is in fact a sixth generation great grandson of General George Pickett!

NSA Secrets Leaked!

The headline was impossible to resist, given the fact that news of leaks about domestic spying by the National Security Agency broke during the NSA convention in Michigan this June, suddenly making “NSA” the most often repeated acronym in the news even if most of those attending this year’s 3D-Con missed the initial reports. This particular NSA will only read the emails you actually send us, and the the “leak” is really just our announcement of changes made at the annual meeting of the NSA Board of Directors. Vice President H. Lee Pratt was voted President of the NSA, while Lawrence Kaufman became Chairman of the Board. Former Board Chair Al Sieg will remain as a Board member. (And do check out the recent refinements to www.stereoworld.org by NSA web master Mat Bergman.)

A 12 Lens Digital?

In response to our request for comments or other designs for digital stereo cameras (“A Stereographer’s Dream?” Vol 38 No. 6, page 7), David Burder sent in this design for a digital version of his operational “Burdlo” film camera (top) for high quality lenticular prints.  

Explore the World of Stereo Images

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

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

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

Name ____________________________________________

Address ____________________________________________

City ______________________________________ State __ Zip ____________

National Stereoscopic Association
PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Stereo and Transcontinental Rails

review by John Dennis

Those of us fascinated by both railroad and stereoscopic history have now been treated to two outstanding books combining these topics in as many years. Last year’s Waiting for the Cars: Alfred A. Hart’s Stereoscopic Views of the Central Pacific Railroad took a sequential, geographic approach to Hart’s work (SW Vol. 38 No. 3, page 32). A very different approach is found in this year’s Iron Muse: Photographing the Transcontinental Railroad by Glenn Williamson. It’s not just that Iron Muse covers the photography of both the Union Pacific and Central Pacific construction, but it details the political history of the whole transcontinental rail concept as well as the relationships between railroads and photographers.

While at first glance the book may appear to concentrate on flat imagery, the right side half-stereo on the jacket cover is quickly discovered to be accompanied by the left image, as the view wraps around to the back cover—allowing large size reproduction of Alfred Hart’s entire view No. 135, “Locomotive on Trestle, near American River.” Recognition of stereography’s vital place in photo-

graphic history is emphasized in the author’s introductory comments about the way photographs are often used in books or museums “...uncritically as transparent illustrations of specific historic moments and locations. This privileging of the photograph as neutral evidence can be all-encompassing, so that the materiality and physical differences between the photographs is ignored—for example when one image from a stereographic pair is reproduced as if it were a large plate photograph. As a result, the social production of the original images is disregarded, and the historical importance of entire branches of photographic production—notably stereography—is overlooked.”

Among the following pages, 41 full stereoviews are reproduced, along with other photos, maps, paintings and examples of the way many views were supplied by the railroads for reproduction as line art in the popular press, from Harper’s to the California Weekly Mercury to The Illustrated London News.

The railroad stereographers Alfred Hart, John Carbutt and Andrew Russell are compared as to their choice of subject, general technique, and evolving publishing relationships with the railroads they were documenting. The author includes sometimes extensive aesthetic, social and philosophical conclusions about the images and their intended uses that take this beyond a simple illustrated history.

The book’s seven inch page width limited stereoview reproduction to four and seven-eights inches wide including the mount, which is fine for freeviewing but makes the half-tone screen more evident with any magnifying viewer. There is room on the pages for presenting views at six inches wide, but book designers are loathe to allow images wider than the column width or to crowd the outer margins regardless of the reason.


GONE MADDD

by AARON WARNER
3-D by Charles Barnard

COLUMBUS WAS A HUGE 3-D GEEK. THE WORLD IS NOT FLAT. ...AS SEEN IN THESE STEREO SLIDES OF MY VACATION.

COLUMBUS WAS A HUGE 3-D GEEK. THE WORLD IS NOT FLAT. ...AS SEEN IN THESE STEREO SLIDES OF MY VACATION.
At the first NSA conventions, there were two lines waiting for the Trade Fair to open—one for people waiting to go in to buy and one for people waiting with stereo-cards to go in to sell to the dealers. There were tables with rows of cards on them lined up as far as the eye could see and $20 bought you a pretty rare card.

The Card Competition consisted of groups of vintage cards displayed in A-frames borrowed from the local coin club. After a few years, someone brought in a TDC and a six foot screen and Stereo Theater began. Over the years, the Trade Fair slowly shrank and the Competition and Theater grew.

A full schedule of Workshops was added in Bellevue 1997. This has developed into a valuable component of the convention. However, the widening range of digital/computer skills within the membership is making it more difficult to design a single workshop that informs everyone.

Collectors could spend their time collecting, but shooters didn’t have a similar activity. Bill Duggan had always wanted to have an onsite competition that he was going to call “Tripod Holes”. An onsite competition was initiated for Charleston 2003, with film being processed several times during the convention. Modern cards had been added to the Card Competition, but there wasn’t any venue for lenticulars, anaglyphs, phantograms, large prints or the other modern 3-D creations.

According to Moll (with apologies to Garp)

“You only grow by coming to the end of something and by beginning something else.”

–John Irving, The World According to Garp
For Charleston 2003, the “Other” category was added for these. Miami 2006 had the first large display of other 3-D art. Most did not enter the Other Competition. Boise 2007 had the first Art Gallery specifically planned as a Gallery and organized by the participants.

The Stereo Theater grew steadily—a 21’ wide by 7’ high screen, more types of film projectors and then some digital projection in a secondary theater. Miami 2006 was the peak of the Stereo Theater—eight Ektographicis, two RBT projectors, a Brackett Dissolver, a Bausch & Lomb projector for 3”x3” pairs and digital projection, all on a large projection stand at the back and a table up front.

Although this was a massive amount of equipment, several people collected the shows prior to the convention and numerous people projected during the convention. Ron Labbe ran the digital as a separate operation. Everybody had some time off. Projection had to be expanded to five days to fit it all in.

With the rapid collapse of film and the rise of digital, things have changed. The problems and risks of bringing irreplaceable carousels of slides on a plane or shipping them, have been replaced by the problem of getting the shows to run. No one ever had to spend days trying to figure out if the slide was in a 2x2 or in a Realist mount, but days are spent trying to get the right codec’s and screen configuration to get a digital show running.

And there is only one person (occasionally with one helper) who does it all. At the convention, one person runs the theater—every single show. Often they are using some of their own equipment with the rest being borrowed. Every single piece of equipment is a “single point of failure”—that is operations lingo for “if one piece breaks, the show stops”. We don’t have the extra equipment available like we did in the film days.

Film schools and commercial entities have rediscovered 3-D. Their shows are professional and really super. The rolling of the credits take as long as some of the old slide shows. Some very good 3-D photographers, some of whom make their living via 2D photography, have stopped creating shows. They really can’t compete against productions which have an assistant costume designer. Other NSA members are still contending with the conversion to digital photography.

We have created a monster.

The NSA Murfreesboro 2014 is going to illustrate Garp’s observation about growth. We will be making the changes in our structure required to move forward in a remarkably different world of 3-D. Future conventions will continue this process of change, but we hope to get the big adjustments out of the way in one big change.

Rich Dubnow is coordinating a team of past Stereo Theater chairs to define inclusive standards for digital shows that will allow everyone to contribute, but avoid days of struggles by the Stereo Theater chair to get it to run and avoid hassles during Stereo Theater projection. The projection setup will also be clearly defined in advance so that contributors will know how their work will be projected.

The old screen is going to be replaced—while the Theater expanded, the screen shrank to the point of no longer being usable and is being retired after seven years of service. It will be replaced by a rope and grommet style silver screen or, subject to performance tests, by an Omega or Dolby 3D system using a white screen. Since the technology and prices have stabilized, the NSA is also buying projectors and a dedicated computer for use in the Stereo Theater. Provisions will be made for accommodating equipment failures.

The arrangement of shows in the Theater will be changed. The exact terminology is still evolving, but the essence of it is that there will be defined categories of shows for awards and presentation. The first category will be short 3-D videos, generally produced by a group of people or people who are being paid to create the show. The second will be member videos—one or two people work on it and don’t get paid to do so. The third category will be member slide shows, those travelogs and garden tours that many of us still enjoy. The fourth category will be for student work.

The Nvidia slide competition will be retained, giving every NSA member the opportunity to share six images with other members. The on-site competition will also continue—this show gets better each year and is far easier for everyone to participate in now that it is digital.

The Sydney Stereo Camera Club realized that many of their film slide shooters were having trouble making the transition to digital, so they started a series of presentations to help with that conversion. In addition to the potpourri of workshops, Murfreesboro 2014 will have a two-track planned series of workshops to convert members from good film photographers to good digital photographers. One track will be for members beginning that transition and the other will be for those who already know the basics and want to step up to the next level. These will be scheduled in the dreaded conflicting time slots, since they will have different audiences.

Stereo Theater already presents some student 3-D projects. We want more. There will be an inaugural Student division for Murfreesboro 2014. To enable those entries, the last three W3 cameras donated by Fuji will be used to create three traveling kits. We hope to get at least a dozen photography schools to participate this year. The team is still working out the details for the competition.

Judging the Other Competition has always been problematic. Since the Art Gallery is now available, there is no reason for Other, and it is being eliminated. For nostalgic members, there will be film slide projection in a side room. There is more planned but John only gave me 1,300 words.

All of this takes people. If you want to help or want to know whom to contact with contributions or suggestions, the website should be available by the time you read this.

Find it at www.stereo-world.org.

Bill Moll
Chairman, Murfreesboro 2014
WFMoll@aol.com

“We have created a monster.”
The Stereoscopic Society of America held its 17th International Stereo Card Exhibition in conjunction with 3D-Con in Traverse City, Michigan. David Goings and Dennis Green served as Exhibition co-chairmen for the fourth year in a row. This year’s judges were Lawrence Kaufman, Linda Nygren, and H. Lee Pratt, FPSA. Additional help for the judging was provided by Cassie Kaufman and Ernie Rairdin.

This year, 25 entrants submitted a total of 100 stereo views. From these, the judges selected a total of 13 medal winners, and an additional 25 acceptances. All award winning and accepted views were displayed at 3D-Con in the Exhibition Room. In addition, these images will again be shown at the September meetings of the Ohio Stereo Photo Club and the Detroit Stereographic Society.

Some of the winning entries are reproduced here; to see all the winning images, go to www.Detroit3D.org/17th_ssa_results.htm. Thank you to all those who helped to organize the Exhibition and who participated by entering images. We hope you can join us again next year in Murfreesboro, Tennessee.

SSA Exhibition Award Winners

<table>
<thead>
<tr>
<th>Award</th>
<th>Title</th>
<th>Maker</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best of Show</td>
<td>Robin's Nest</td>
<td>Chris Reynolds</td>
<td>Simpsonville SC</td>
</tr>
<tr>
<td>Best Architecture</td>
<td>St. Lawrence</td>
<td>Chris Reynolds</td>
<td>Simpsonville SC</td>
</tr>
<tr>
<td>Best Photojournalism</td>
<td>Ford I. Control Tower</td>
<td>David Kuntz</td>
<td>Rancho Palos Verdes CA</td>
</tr>
<tr>
<td>Best Portrait</td>
<td>Cerro Dragon</td>
<td>Steve Hughes</td>
<td>Ellijay, GA</td>
</tr>
<tr>
<td>Best Presentation</td>
<td>Lake Superior Breakwater</td>
<td>Michael Pecosky</td>
<td>Mt. Horeb WI</td>
</tr>
<tr>
<td>Best Scenic</td>
<td>Kearsarge Reflections</td>
<td>John Ballou</td>
<td>Orinda CA</td>
</tr>
<tr>
<td>Best SSA Member</td>
<td>3D-Con 2012 Adult Logo</td>
<td>David Kuntz</td>
<td>Rancho Palos Verdes CA</td>
</tr>
<tr>
<td>Judge's Choice</td>
<td>Flute</td>
<td>Dennis Green</td>
<td>Ferndale MI</td>
</tr>
<tr>
<td>Judge's Choice</td>
<td>Under the Sea</td>
<td>Andrea Shetley</td>
<td>Fayetteville TN</td>
</tr>
<tr>
<td>Judge's Choice</td>
<td>One-Flowered Pyrola</td>
<td>Michael Pecosky</td>
<td>Mt. Horeb WI</td>
</tr>
<tr>
<td>Honorable Mention</td>
<td>Koecherbaeume</td>
<td>Bruno Braun</td>
<td>Kassel Germany</td>
</tr>
<tr>
<td>Honorable Mention</td>
<td>Sally Lightfoot (2)</td>
<td>Steve Hughes</td>
<td>Ellijay GA</td>
</tr>
<tr>
<td>Honorable Mention</td>
<td>Near Snake Pit Falls Park</td>
<td>Michael Pecosky</td>
<td>Mt. Horeb WI</td>
</tr>
</tbody>
</table>

"Robin’s Nest" by Chris Reynolds won Best of Show.
"St. Laurence" by Chris Reynolds won in the Best Architecture category.

SSA Exhibition Acceptances

<table>
<thead>
<tr>
<th>Title</th>
<th>Maker</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monarch Butterfly on Rose-colored Flowers</td>
<td>Geoff Peters</td>
<td>Fairfax VA</td>
</tr>
<tr>
<td>Butterfly on Orchid</td>
<td>Klaus Kemper</td>
<td>Nideggen Germany</td>
</tr>
<tr>
<td>Monitor in a Monitor</td>
<td>David W. Allen</td>
<td>Beaverton OR</td>
</tr>
<tr>
<td>Desk</td>
<td>Harold Jacobsohn</td>
<td>Mequon WI</td>
</tr>
<tr>
<td>Young Owl</td>
<td>Gene Mitofsky</td>
<td>Sun City West AZ</td>
</tr>
<tr>
<td>Pipevine Swallowtail Butterfly on Zinnia Flower</td>
<td>Geoff Peters</td>
<td>Fairfax VA</td>
</tr>
<tr>
<td>Tortoise Snack</td>
<td>Suzanne Hughes</td>
<td>Ellijay GA</td>
</tr>
<tr>
<td>Butch Larrive with Tribute</td>
<td>Michael Pecosky</td>
<td>Mt. Horeb WI</td>
</tr>
</tbody>
</table>

"Ford Island Control Tower" by David Kuntz won the Best Photojournalism award.
"Cerro Dragon" by Steve Hughes won the Best Portrait award.

## SSA Exhibition Acceptances

<table>
<thead>
<tr>
<th>Title</th>
<th>Maker</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behind Schoolhouse Falls</td>
<td>Chris Reynolds</td>
<td>Simpsonville SC</td>
</tr>
<tr>
<td>Smokey</td>
<td>Dennis Green</td>
<td>Ferndale MI</td>
</tr>
<tr>
<td>Eyebrow Trim Needed</td>
<td>David Kuntz</td>
<td>Rancho Palos Verdes CA</td>
</tr>
<tr>
<td>4th of July</td>
<td>David Kuntz</td>
<td>Rancho Palos Verdes CA</td>
</tr>
<tr>
<td>Ali 09 B+W</td>
<td>Cecil Stone</td>
<td>Orlando FL</td>
</tr>
<tr>
<td>Nicole 351 B+W</td>
<td>Cecil Stone</td>
<td>Orlando FL</td>
</tr>
<tr>
<td>Heliconious Butterfly</td>
<td>Nicholas Muskovac</td>
<td>Palm Harbor FL</td>
</tr>
<tr>
<td>Iguaras Head</td>
<td>Klaus Kemper</td>
<td>Nideggen Germany</td>
</tr>
</tbody>
</table>

"Lake Superior Breakwater" by Michael Pecosky won the Best Presentation award.
“Kearsarge Reflections” by John Ballou won the Best Scenic award.

SSA Exhibition Acceptances

<table>
<thead>
<tr>
<th>Title</th>
<th>Maker</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorful Chandelier</td>
<td>Barb Gauche</td>
<td>Macomb MI</td>
</tr>
<tr>
<td>Pink Radiance</td>
<td>Gene Mitofsky</td>
<td>Sun City West AZ</td>
</tr>
<tr>
<td>Brookgreen</td>
<td>Chris Reynolds</td>
<td>Simpsonville, SC</td>
</tr>
<tr>
<td>Yellow Spotted Orchid</td>
<td>Albert Sieg</td>
<td>Rochester NY</td>
</tr>
<tr>
<td>Hubbell Homestead Museum</td>
<td>Elizabeth Mitofsky</td>
<td>Sun City West AZ</td>
</tr>
<tr>
<td>Ferns</td>
<td>Geoff Peters</td>
<td>Fairfax VA</td>
</tr>
<tr>
<td>Desert Hilltops</td>
<td>Elizabeth Mitofsky</td>
<td>Sun City West AZ</td>
</tr>
</tbody>
</table>

“3D-Con 2012 Adult Logo” by David Kuntz won the Best SSA Member award.
The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@ddsdesign.com

SSA Exhibition Acceptances

<table>
<thead>
<tr>
<th>Title</th>
<th>Maker</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirror Profile</td>
<td>Albert Sieg</td>
<td>Rochester NY</td>
</tr>
<tr>
<td>T-Rex Bones</td>
<td>Barb Gauche</td>
<td>Macomb MI</td>
</tr>
</tbody>
</table>

"Under the Sea" by Andrea Shetley won a Judge’s Choice award.

"Flute" by Dennis Green won a Judge’s Choice award.
More than 1,000 stereoviews were recorded in and around Gettysburg in the decades after the Civil War. The editors have carefully selected not just the most famous images (although they are dramatically present), but those that sample the amazing stereoscopic record of everything from the site of the initial confrontation at Willoughby’s Run to McPherson’s Ridge, Reynolds Woods, and on to the sites of major battles at places that would become famous names like Cemetery Hill, Culp’s Hill, Little Round Top, Devil’s Den, the Peach Orchard, etc.

The surrounding farms and the streets of Gettysburg are included as well thanks to numerous rare views (Continued on page 45)

The Most Stereographed Battlefield
review by John Dennis

The Center for Civil War Photography has followed its impressive book Antietam in 3-D (SW Vol. 38 No. 3, page 36), with another collection of anaglyphic stereos. Gettysburg in 3-D is in observance of the 150th anniversary of that pivotal battle. Edited by Garry Adelman, Ron Perisho and John J. Richter, the new book reflects the abundant stereo coverage of the battle’s aftermath through the following days and years in its greater 72 page length.

Just how extensive that coverage was is emphasized in the Introduction. “After the war, Gettysburg continued to dominate all other locations as the place to produce battlefield photos, especially in 3-D. No other battlefield even comes close.

Gettysburg in 3-D

Alexander Gardner view of Little Round Top, taken on or around July 6, 1863, four days after the 44th New York had successfully defended it and before most other photographers were to capture the scene. (Library of Congress collection)
He rode quickly with his aides up the gently sloping rise toward the sound of the firing. From here he could see the Confederates working their way through a massive boulder field below. He looked to his left, across the small rocky outcrop. Nothing other than a signal outpost, not a single Union soldier in sight. That would have to be rectified.

To his right—again, alarmingly, nothing. The whole ridge lay bare. What had Dan Sickles been thinking, taking his entire III Corps forward, down into the open like that? Behind III Corps, the entire Union left was uncovered. If the Rebels could get up this small rocky hill, more to the point if they could position artillery up here, they could fire straight down the length of Cemetery Ridge and take Meade’s entire Army in succession, collapsing it like a house of cards. They would also be positioned in the Army’s rear, above and on its line of retreat. This could mean the whole war.

The general spoke swiftly to one of his aides. The officer turned his horse, and galloped frantically back the way he had come, searching for the blue-clad warriors of Sykes’ V Corps. Perhaps there was still time.

He soon found them, the men of the 83rd Pennsylvania, 44th New York, 16th Michigan, and Josh Chamberlain’s 20th Maine, barely enough to plug the gap until others could be brought up to cover this, what was it called, this Little Round Top?

Gen. Gouverneur Kemble Warren’s moment of glory came on that second day at Gettysburg, when his swift forethought and the courage of men like Chamberlain, who ordered a desperate, last-ditch bayonet charge, saved the day for the Union. Yet by the end of the war less than two years later, Chamberlain would be a general, much wounded and highly decorated, personally chosen by Grant himself as the one officer singled out from among all the others to receive the formal surrender of Lee’s Army of Northern Virginia at Appomattox, while Warren ended the war in disgrace, removed from his command just days earlier for inefficiency. Such are the fortunes of war.

Warren was born in Cold Spring, New York, in January of 1830, directly across the Hudson from West Point, from which he graduated second in the class of 1850. During the ensuing decade, Warren taught mathematics at “the Point” and engaged in Army topographical surveys on the western frontier, mapping the plains, mountains, and rivers with an eye to potential railroad routes, roads, and military fortifications, often with just a small party and occasionally under threat of Indian attack.

With the rapid buildup of the Army in the aftermath of Fort Sumter, even engineering officers were given combat commands and Warren was quickly named a Lieutenant Colonel, second in command of a New York regiment, seeing his first action in Virginia in early June. By August, following the Union dis-
at 1st Bull Run, Warren was made a full colonel and given command of the regiment. The following spring he participated in McClellan’s Peninsula Campaign, was wounded in Lee’s attack on Gaines’ Mill, and subsequently led a brigade at 2nd Bull Run and Antietam. After the latter, he was promoted to Brigadier General of Volunteers, then to Major General.

At Gettysburg, Warren had been George Meade’s Chief Engineer, responsible for mapping out the lay of the land, highlighting key positions, fields of fire for the artillery, lines of communication, and the like. He had not actually held a line command or personally led any troops during the battle. Yet he, as much as anyone, had saved the day for the Union. Without his intervention on July 2nd, the Confederates certainly would have taken Little Round Top. Whether they could have held it against a determined Union counterattack or gotten cannon up the steep southwestern slopes is another matter (the gradient to the north and east, the Union side of Little Round Top, is much more of a gentle slope).

Nevertheless, Warren had seen to it that the battle would continue another day. Lee had tested the flanks and come up short. He would have to probe elsewhere for a weak point in Meade’s lines. Convinced that strong flanks meant a weak center, Lee would launch his massed forces under Pickett and Pettigrew across a mile of open terrain at Meade’s center on the morrow. It would be an attack from which the South would never recover.

In the immediate aftermath of Gettysburg, as Lee retreated back to Virginia, Warren was given temporary command of Winfield Hancock’s II Corps, while Hancock, perhaps Meade’s best corps commander, recovered from a severe wound received during Pickett’s Charge. Early in 1864, Warren was given Sykes’ old V Corps in the lead up to Grant’s overland campaign and performed reasonably well in the bloody Virginia battles that followed. But Warren did not get on well either with Grant or cavalry chief Phil Sheridan. When V Corps was placed under the latter’s wing of the Army in March of 1865 during the penultimate Battle of Five Forks, Sheridan felt that the corps did not perform with sufficient vigor and, with Grant’s approval, abruptly removed Warren from his command. Within two weeks, Richmond fell, Lee surrendered, and the war was over, leaving Warren with an irreparably tarnished reputation.

In fairness to Sheridan, it must be said that Warren had sometimes shown a tendency to err on the side of caution, particularly the previous year at Spottsylvania. Yet it was still pretty much a hatchet job. Warren was demoted, a common enough occurrence in the downsizing of the Army that followed the war and not necessarily prejudicial, yet he would not again rise even to the rank of Lieutenant Colonel until 1879, when—fourteen years after the fact—an official Court of Inquiry not only found him innocent of any wrongdoing at Five Forks but went so far as to condemn the manner of his removal.

A word as to Civil War command structure may be in order here. There were in fact four different categories—permanent rank or grade in the “regular Army,” which took precedence over the identical rank in the state forces or “volunteers,” as well as “brevet” or temporary rank in each, with the officer generally reverting to his permanent grade upon cessation of hostilities. Seniority also depended on the date of one’s promotion and these were sometimes backdated by several months for that very purpose. Preference was also given to line as opposed to engineering officers. Clear, isn’t it?]

For Gouverneur Warren, vindication, such as it was, had come too late. While Chamberlain had gone on to serve four terms as Maine’s Governor in the late 1860s and ultimately received the Medal of Honor for his day at Little Round Top, there was little fanfare for Warren, who died just three years after the Court of Inquiry, in August of 1882, at his home in Newport, Rhode Island.

Warren had even contributed to Chamberlain’s renown. Wounded—it was feared mortally—at Petersburg in the summer of 1864, Chamberlain had received a brevet promotion to major general by U. S. Grant, this coming at the instigation of Gen. Warren, who feared promotion through regular channels would take too long. Chamberlain thereupon confounded expectations by surviving his wound—although it would continue to plague him for the rest of his life, and would in fact be the primary cause of his death some fifty years later.

As Chamberlain’s star rose, Warren’s receded. Not that the postwar years were unproductive ones. Whatever his command abilities, as a military engineer Warren was unsurpassed. He wrote extensively on the topic and completed several major civil engineering projects over the years, most notably the railway bridge over the Mississippi at Rock Island.

(Continued on page 35)
July, 2013 marks the 150th Anniversary of the Battle of Gettysburg, in many ways the defining moment in the bloody, four-year long struggle that itself more than any other comparable time period largely defines the American experience. The war changed many things. It ended the centuries-long stain of slavery, hastened the transformation of the national economy from the old agrarian model of Thomas Jefferson to a newer, more vibrant industry-based one, and largely settled the long-standing dispute between states’ rights and federal supremacy. It even redefined the country’s name itself. Heretofore, it was customary to use the phrase “the United States are”; from this time on, the correct phrasing would be “the United States is.”

I’ve long been fascinated by the history and drama of Gettysburg. After all, it’s where I went to college and where I first became acquainted with stereographs.

The history of Gettysburg College antedates the battle itself by more than three decades. When what was then known as “Pennsylvania College of Gettysburg” was officially chartered by the State Legislature in April of 1832, it was the tenth such institution of higher learning in the Commonwealth. At least it was the tenth on paper. For, of the other nine, three were temporarily closed due to financial constraints, while one had never even awarded a single degree in the forty-five years of its existence, a time which dated all the way back to 1787, the year of the Constitutional Convention. A fifth
school, Lafayette, despite being chartered some six years before Gettysburg, was only then preparing to open its doors to students. Hardly the most auspicious of circumstances in which to found a new college.

Gettysburg College was largely the brainchild of the Rev. Samuel Simon Schmucker, a Lutheran minister originally from Maryland. It was he who, together with several like-minded individuals, pushed the quest for a charter through the State Legislature.

Schmucker hoped that the new school would be of particular use to the area’s largely ethnic German population (the so-called Pennsylvania “Deutsch” or, as misleadingly anglicized, “Dutch”).

But if Schmucker was the college’s founding father, the godfather—or perhaps attending midwife—was an irascible local lawyer and newly-elected freshman member of the State Assembly named Thaddeus Stevens. Stevens would later go on to a long and distinguished yet controversial career in the U.S. House of Representatives, as leader of the radical abolitionists, staunch advocate of black equality, vindictive champion of harsh retribution toward the South, and general all-around pain in the ass. Instrumental in obtaining state funding for the new school, Stevens would serve as a trustee of the college from 1834 until his death in 1868. It would also be Stevens who, when initial plans for locating the college some distance north of town fell through, provided his own six-acre tract that ultimately became the college’s new home.

“The Horrors of War,” No. 274 by Taylor & Huntington (orange mount), another postwar issue from a Gardner negative. Horrific image of a dead Confederate soldier apparently ripped apart by artillery fire (or possibly disemboweled by wild hogs) on the Rose Farm. Gardner often manipulated the dead in the interest of dramatic composition. Here he has placed the severed hand and canteen by the body and draped a musket complete with bayonet across the legs. Photo by Alex Gardner.
For its first few years, until that permanent facility was ready, the college shared quarters in what was known as the Gettysburg Academy Building, which was home to a preparatory school. Once called the Classical School and since renamed the Gymnasium, it was located about a mile south of the present campus on the corner of Washington and High Streets. Also sharing space in the Academy was the town's new Lutheran Theological Seminary, pending completion of its own substantial new building up on what would soon become known as Seminary Ridge west of town. Rev. Schmucker had also been instrumental in founding the seminary but, unlike that institution, the new college, though under Lutheran supervision, would be non-sectarian in nature.

Things got a little better, a bit less crowded, when the seminary moved out. But the college now had its own magnificent building under construction as well, a four-story brick edifice, some 150 by 40 feet in extent, done in the then popular Greek Revival style, with a massive, columned portico inspired by the Athenian agora (marketplace) dominating the southern facade, and a modest octagonal cupola on the roof. The four great, 22-foot high, fluted columns of the portico were finished in what was described as a “chaste” (i.e., unadorned) Doric style and, when the completed structure was painted white, the overall effect would be breathtaking.

It was all built according to the plan of John Cressen Trautwine, a rising young architect and student of William Strickland, who was one of the most popular architects in the country at the time. It was Strickland who had designed the Second Bank of the United States, the U.S. Mint, tower of Independence Hall (surprisingly not completed until more than fifty years after the Declaration was signed there), and perhaps most notably, the Philadelphia Merchants' Exchange. Strickland in turn had studied under the great Benjamin Latrobe, who had designed the U.S. Capitol in Washington, D.C. Oddly enough, Trautwine would soon transfer his interests to civil engineering, spend his remaining years largely immersed in railroads and canals, and never even visit Gettysburg to see his plans for the college converted into reality.

The north face of the building was by contrast a flat monotonous expanse of whitened brick, unrelieved by any such invocation of the classical past and broken only by the dark recesses of the many windows that pierced its facade. For here on the north side were located the outbuildings which soon ranged from stables and washhouses to the numerous privies.

The inside was geared to a multitude of functions, ranging from quarters for the college president and his family, as well as those for the Steward who maintained the building and whose wife provided meals for everyone in a central dining room, to libraries, meeting rooms for a pair of academic societies, various classrooms, and dormitories for both professors and students. Life was highly regimented at first, with hours devoted to mandatory study and recreational time, as well as a required “lights out.” Other than during those hours specified for recreation, the students (all male) were expected to be on the college grounds at all times. Then too, tutors inspected the students' rooms on a regular, even daily, basis.
In time, conditions moderated as enrollment grew; some students were now permitted to live elsewhere, and when the Steward's position was discontinued, many began to take their meals in town. Nevertheless, the college still tried to maintain the image of a “well-ordered family.”

The college experienced its share of traumatic incidents in these early years. In 1847, an epidemic of typhoid swept through the mid-Atlantic states; several college students who boarded at the seminary actually died, although thankfully the campus itself was spared. Not so three years later when two students were injured, one fatally, while attempting to fuel a lighted oil lamp in their room.

By the 1850s, the campus had begun to expand, with the comple-
tion of two smaller buildings, including the classical Linnaean Hall to provide added classroom space. Nevertheless, there was no question which was the central focus and no need as yet to give it a formal name. Official designation as Pennsylvania Hall or more informally “Old Dorm” was still decades away.

Although itinerant daguerreotypists had passed through town from time to time as far back as 1846, Gettysburg got its first permanent photographic establishment when a former carriage salesman, Samuel Weaver, opened a daguerrean gallery on Chambersburg Street in 1852. Weaver would have a virtual monopoly on the art until a pair of Quaker brothers from Philadelphia, Charles and Isaac Tyson, established their own gallery on York Street just off the town square in 1859. But, while portraiture soon became commonplace, scenic views of the town and its surroundings remained almost non-existent prior to Gettysburg’s arrival in the national spotlight four years later, a rare exception being a view (non-stereo) of the college taken by the Tysons in 1862.

Then, in the early summer of 1863, war came to town. The outbreak of the Civil War two years before had already had an impact on the college; enrollment underwent a modest decline as various students and would-be students opted instead to join the Army, a trend that continued through 1865. In the wake of Fort Sumter, students at the college had formed a volunteer training unit and held regular drills thereafter. At the same time they erected a large flagpole on the cupola from which the Stars and Stripes was conspicuously displayed.

There had been invasion scares before, as in the previous fall, when, a month after Antietam, J.E.B. Stuart’s cavalry had raided the town of Chambersburg just to the west, and the enemy had come within about a dozen miles of Gettysburg itself. But this was something different. Lee’s Army of Northern Virginia had won a crushing victory at Chancellorsville in early May, a victory that had come at great cost as the irrereplaceable Stonewall Jackson had been accidentally shot and critically wounded by his own men. Jackson was gone now, having succumbed to his injuries, but Lee was nonetheless on the march, hoping to capitalize on the Chancellorsville win by invading the North.

The Union’s Army of the Potomac followed, now under the command of the Pennsylvania-born George Meade, who had replaced the ineffective Joe Hooker just days before. As the Union Army approached, Lee looked for a place to hastily reassemble his scattered forces, some of which were almost to Harrisburg. And in 1863, all roads in south-central Pennsylvania led to Gettysburg.

The town’s first direct experience of war came nearly a week before the battle itself, when men from Jubal Early’s Division entered the town from the west in search of supplies, including shoes for Lee’s always poorly shod soldiery. They were also to check out reports of Union troops in the vicinity.

As to the latter, all they found was a force of militia, the 26th Pennsylvania, a scratch force hastily assembled just days before in response to Gov. Andrew Curtin’s call for able-bodied volunteers to help repel the pending invasion. This motley grouping, which included about half the students at the college, gathered on the western edge of town, took one look at Lee’s seasoned veterans, and promptly decamped, leaving some 175 of their number (including some from the college) as prisoners of the Confederates.

As Lee’s Army closed in, along with much of Gettysburg’s sizeable African-American population, John Hopkins, the college’s black janitor (who served in that capacity from 1847 until his death in 1868)
thought it best to vacate the town as long as there were Confederate forces in the vicinity. What with Lincoln's Emancipation Proclamation the previous fall, Pennsylvania's free blacks might be considered fair game, a sort of compensation in kind, by the Southerners.

A week later came the great battle itself. As Lee's columns began to converge on the town, a force of Union cavalry under Gen. John Buford took up blocking positions on a ridge north and west of the campus on the evening of Tuesday, June 30th. The following morning, Buford's men repulsed several attacks by a force from Heth's Division, the first of the Confederates to arrive on the scene. This allowed time for the infantry of the Union I Corps under John Reynolds, Meade's second in command, to come up in support. But Reynolds was soon killed and more Confederate units were now arriving, from both the north and west. By late afternoon the Northern troops were falling back through Gettysburg in confusion, to reform on the hills and ridges—the vital "high ground"—to the south of town.

As the sounds of battle grew in intensity, the classes (generally termed "recitations") scheduled for the day had been cancelled. As College President Baugher put it to his class, "We will close and see what is going on, for you know nothing about the lesson anyhow."

As the Union positions on Oak Ridge northwest of town collapsed, Gen. Alexander Schimmelfennig formed one of his units, the 45th New York, into a defensive line on the campus itself to protect the retreating troops. Here they held out briefly until ordered to withdraw. Schimmelfennig himself earned a kind of notoriety that day; separated from his men during the retreat through town, he was cut off by the advancing Southerners and only avoided capture by hiding out in a local woman's yard for three days—allegedly in a pigsty!

During this critical first day of battle, Buford had supervised his dismounted cavalrmen from the cupola, not of the college but of the Theological Seminary. Nevertheless, before the Union collapse, some Yankee officers apparently did use the college facility as an observation post. The building itself was repeatedly struck by gun and perhaps artillery fire, although without sustaining serious damage.

By the evening of Wednesday, the 1st, the battle had moved on to the south and the college thereafter became something of a backwater, although hardly an inactive one. Now occupied by the Confederates, Old Dorm was promptly converted, like many other public buildings in the town, into a military hospital for the thousands of wounded soldiers who lay scattered throughout the fields nearby. Ultimately, perhaps some 700 would be housed in and around a building designed to accommodate only about 150 students.

In order to achieve this, personal possessions were removed from the students' rooms and placed in a locked central location to prevent pilfering. Then the sick and maimed were moved in and the surgeons went to work. Amputations were common and scores died, either in the building itself or in the cluster of tents that surrounded it.

Many of these unfortunates were initially buried on the grounds, only to be reinterred later. But not all of those so buried were found at the time of reinterment, so that human remains were frequently unearthed in later years, as when the foundations for the north portico were dug in 1937. Inevitably, given what transpired there, it's not surprising that Old Dorm, like so many locales in town, was said to be haunted, although I neither saw nor heard of any such doings during my years in residence there.

The Confederates occupied the building from the evening of the 1st until Lee abandoned the town on
the 4th prior to beginning his general retreat the following day. There is a persistent allegation that, in addition to its use as a hospital, Old Dorm was employed as an observation post by none other than Robert E. Lee himself, who supposedly climbed to the cupola to study the Union position south of town on July 3rd. A printed account of the affair by one of the college professors, based on unspecified eyewitness testimony, appeared just months after the battle. And yet the whole incident must be regarded as highly suspect.

For one thing, hospitals were not supposed to be used for other military purposes and Lee was a stickler for protocol. Then too, the college did not offer a very good view of the Union lines, and certainly not of the portion of Cemetery Ridge that would soon be the focal point of Pickett’s Charge. All of which is confirmed in a panoramic series of stereographs taken from the top of the cupola by W. H. Tipton in the late 1860s.

Furthermore, Lee’s Headquarters were located up on Seminary Ridge, a fair distance from the college, yet only a stone’s throw from the seminary whose cupola did offer a superb overview of Pickett’s objective. Given the frequency with which early accounts of the battle confuse the college with the seminary, the later seems a much more likely venue for Lee’s observations, if they took place at all. So, while it is possible that some Confederate officers may have used the college cupola as an observation post at some point in the battle, such officers are unlikely to have included Lee himself, at least not on the 3rd.

There may, however, be another possibility. On July 2nd, Lee had ridden over to the left flank of his line to confer with Gen. Richard Ewell, the Corps commander on that wing. The areas of concern at that point were the Union positions on Cemetery and Culp’s Hills, positions which Ewell had failed to secure on the 1st. These would have been at least marginally more visible from the college. So, Lee might have used the cupola on the 2nd. In all likelihood, we shall never know.

When the Union reoccupied the building early on Saturday, the 4th, they did use the cupola to observe the subsequent Confederate withdrawal. And the building did continue to serve as a hospital for some weeks thereafter.

One of the soldiers treated there was a wounded Confederate prisoner named Lewis Powell (or Paine), who had been captured on the 3rd. Some time later, Powell managed to escape from custody by virtue of stolen civilian clothes and made his way to Washington, D.C., where he joined a group of fellow Southern sympathizers. Two years after his sojourn in Old Dorm, Lewis Powell was hanged in July of 1865 for his part in Booth’s assassination of Abraham Lincoln.5

The first photographers arrived on the scene on the afternoon of July 5th, even as Lee was still withdrawing his battered command through the pass at Cashtown to the west, at the start of his long, lonely retreat to Virginia, while Meade’s exhausted Army sat immobile in its lines, and, in Washington, Lincoln fumed over yet another failure to pursue a beaten foe, another missed opportunity to end the war. The first cameramen to arrive on the scene were a trio from Washington itself, Alexander Gardner, Timothy O’Sullivan, and James Gibson, all former employees of the legendary Mathew Brady who had since struck out on their own. They came from the southwest, by way of Emmitsburg, Md., since Gardner’s fifteen year-old son was attending boarding school in the Maryland town and he likely wanted to check on the boy’s welfare. In the event, one of the three photographers was supposedly “captured” by the Rebels, although more likely only detained briefly for questioning by troopers of Jeb Stuart’s retreating cavalry.

“Battle-field of Gettysburg - Theological Seminary, used as a hospital during and after the battle,” No. 574 by C. J. Tyson (pink mount). Often confused with the college in early accounts of the battle, the Lutheran Theological Seminary was located on a ridge west of town. From its cupola, Gen. John Buford directed his troops during the initial stages of the battle on July 1st. Claims that Lee used the college in planning Pickett’s Charge may refer to the seminary instead.

---

In any case, all three men arrived without further incident at the south end of the battlefield late on the 5th and over the next couple of days concentrated their efforts there, particularly around Devil’s Den and the Rose Farm. Consequently, Gardner’s team took no images on the north end of town and hence missed the college altogether.

The trio’s hasty departure was no doubt prompted by the fact that O’Sullivan and Gibson continued to accompany Meade’s Army in the weeks ahead, in the widespread hope that the general could bring Lee to bay and force another climactic battle before that commander could get his men safely back to Virginia. Alas, it did not happen and the war would go on. Gardner meanwhile apparently hung around Gettysburg for a bit then returned to the Washington gallery.

About a week after Gardner’s departure, a second photographic team arrived on the scene, this one headed by Brady himself. Plagued by deteriorating eyesight, Brady likely confined himself to a supervisory role and left the actual camerawork in the hands of his two (or perhaps three) capable yet anonymous assistants. Given that two known Brady cameramen, David Woodbury and Anthony Berger, were known to be in the area (Gardner in fact mentions encountering them), it is likely that the latter pair were responsible for the Brady images. Since Brady was by this time spending most of his time at his New York gallery, the two probably traveled up from Washington and he met them on location, after a somewhat roundabout journey via Harrisburg.

Many years after the war, William H. Tipton, the great battlefield photographer of the next generation, contributed to a volume of reminiscences of John Burns, the cantankerous old town constable who allegedly was the only townsman to join in the actual fighting, thus ensuring his role in history and becoming the subject of one of Brady’s most iconic images. Tipton’s account was stunning, so much so that few might be inclined to credit it had he not also included the names of half a dozen others who could corroborate his story. Tipton had then been but a twelve-year-old apprentice of the Tyson brothers.

John Burns I knew from early childhood, and... with the other mischievous boys of that time I did my share of lively sprinting...
John Burns became very abusive to Joseph Broadhead, a one-eyed neighbor of his, insisting on his getting a gun and going along and upon his refusal called him a “coward - chicken-hearted.” Miss Mary Slentz hearing Burns came out of her home next door and rebuked him for his abuse of Broadhead and advised him to stay home. When he started out he may have worn a blue coat, but we did not see it as he wore a long linen duster... I assisted in photographing him a few days after the battle at his home, and after he was convalescent, at the studio [my italics]...

Yet, so many photographs were taken of Burns in his new status as local hero that it is extremely unlikely that Tipton is referring to the famous Brady stereograph.

By now, all the human remains had been dealt with, although there were still plenty of dead horses litter-
ing the scene and the stench of death lingered everywhere. By now too, the confusion of the great battle had started to resolve itself, and Brady’s team was able to record a more thorough, comprehensive portrait of the field. Whereas Gardner had produced around sixty images in both stereo and non-stereo formats, most of which included dead bodies, Brady produced only about half as many views; yet these covered a much broader geographic area and did include a view of the college, at least in a non-stereo format. Brady began his work on or about July 15th and concluded within about a week, having covered a much wider range of subjects than Gardner.

By the beginning of the autumn, the pivotal significance of Gettysburg in the overall perspective of the war was becoming evident. Together with the contemporaneous Union victory at Vicksburg, which had surrendered to Gen. Grant on the 4th, Meade’s triumph meant that, provided the North did not lose its resolve, the outcome of the war was assured.

Accordingly, citizens in the town began to move forward with plans for a National Cemetery to serve as a final resting place for those who, according to Lincoln, “here gave the last full measure of devotion.” Among those heading the effort was David Wills, a local lawyer and judge who proceeded to secure the land for such a purpose, on Cemetery Hill adjacent to the smaller, pre-existing Evergreen Cemetery, an area that had been the lynchpin of the Union line for the last two days of the battle—the bend of Meade’s famous “fishhook” defense.

It was Wills, too, who extended the formal invitation to Pres. Lincoln to participate in the Cemetery dedication in November and to give his “few appropriate remarks” on that occasion, remarks that contrary to popular belief were not written on the back of an envelope on the train ride up from Washington, but instead carefully crafted by the President over a period of several days. Upon his arrival in town, Lincoln would stay at the Wills house, and, in company with the lawyer, journey to the place where he would define the nation’s “new birth of freedom.”

Appropriately, David Wills was also a graduate of Gettysburg College.

Upon his arrival, Lincoln had spoken briefly to the crowd in front of Wills’ house and, given that the Tyson gallery was the directly adjoining property, it’s not surprising that among his listeners was a certain enthusiastic twelve-year-old.

… My eagerness to see and hear the President—whom I regarded as much above all other men, and second only to the Almighty—centered all my attention on Mr. Lincoln and no word or movement of his escaped my attention.

I had heard that Mr. Lincoln was the homeliest man in the country, but when my eyes beheld that sad but kindly countenance, those strong rugged features seemed handsome to me… While leaning out of the window of our business place, and almost immediately above him, I heard the few remarks he made from the steps of Judge Wills’ home on the evening of Nov. 18. I saw him ride to the cemetery; and heard his great address and my recollection is that there was but slight applause at its conclusion.

Tipton attributes this lack of enthusiasm to “Lincoln’s sad face and the solemnity of the occasion” but contemporary records indicate that the President’s brief address was but indifferently received by the press and the country at large and it was only in retrospect that the true greatness of Lincoln’s remarks was appreciated. One key exception was
Edward Everett, the country's premier orator. It was he who had given the major address at the cemetery dedication; afterward, he turned to Lincoln and said that the president had come closer to the true meaning of the event in two minutes than he had in two hours.

By the time of the battle, Samuel Weaver's photo gallery was located above his home on W. Middle St. His son Peter had moved to nearby Hanover two years before, ultimately running a studio out of a converted railroad car. In the summer and fall of 1863, Peter returned to Gettysburg for an extended visit, his father having been commissioned to supervise the removal of Union dead to the new National Cemetery. It was then that Peter produced his first stereo of the battlefield and military hospitals, utilizing the Middle St. facility and with the assistance of Robert Myers, future partner of William Tipton, who was then employed there. Among the images recorded was the visit of Pres. Lincoln on Nov. 19th. It was at this point also that Weaver faked a number of photos of “Union dead” in an area known as the “Slaughter Pen” near Devil’s Den, possibly using a crew from his father’s reburial operations to provide convenient “corpses.” Originally intended for use as single images, these were issued in stereo format as well, but without any stereo effect.

Together with his cousin, Hanson Weaver, Peter went on to produce in 1867 the largest group of battlefield stereographs of the decade, some 135 views, many of which are currently unknown, under the general heading “Gems of the Battle Field of Gettysburg.” The series included at least one view of the college.

Hanson Weaver, who had served in the Army of the Potomac during the war, had barely missed the Gettysburg battle but had been sent to help suppress the New York City draft riots later that same month. Ultimately, after he relocated to Washington, D.C., both he and Peter continued to market the “Gems” series independently.

Samuel Weaver, Gettysburg’s first resident photographer, was killed in a railroad accident in 1871. Peter Weaver died just after Christmas in 1906, curiously just days after the demise of Charles Tyson, the Weaver’s one-time rival.

What about the Tysons? Supposedly their gallery even remained open on the morning of July 1st, producing a number of carte-de-visite portraits of arriving Union soldiers before Charles hurriedly locked up and departed the area as the battle intensified. A Confederate artillery shell subsequently struck the studio but fortunately failed to explode; in 1884, Charles noted ominously that it was still there “just as it was, ready to blow somebody up.” It may still be seen embedded in the wall today.

Surprise has sometimes been expressed that it took the Tysons so long to begin their photography of the battlefield but, given the nature of the Tyson’s business, such delay should not be unexpected. After all, running a portrait studio and ambulatory field work are not the same thing. Nevertheless, by early August of 1863, the Tysons were at work on a series of 8x10 and album size prints of the field.

The Tysons also produced a series of approximately one hundred stereo views of the battlefield, although the bulk of these seem to have been taken at a somewhat later date, likely in 1867. Given the large number of Gettysburg stereographs now available, it is not surprising that the production of new images tailed off for a number of years after 1867.

The history of the Tyson gallery is a complex, even convoluted one. Although the firm was initially operated by the two brothers jointly, by the end of the war Charles had largely withdrawn from active participa-
tion in order to devote more time to the tree nursery and orchard business run by his wife’s family. Then, for reasons which remain unclear, Isaac abruptly departed in the fall of 1866, returning to Philadelphia where he established another photographic business. Two months later, Charles resumed active control of the Gettysburg gallery from an interim manager, yet within two years he would in turn sell out to his former assistants, William H. Tipton and Robert A. Myers, returning to his horticultural pursuits. It was apparently Tipton and Myers who had largely been responsible for taking the extensive Tyson stereo series of 1867. Then, in March of 1873, Myers sold his interests in the studio—back to Charles Tyson no less!—and left to establish a successful grocery business in town. Thus, Charles Tyson finally retired for good in 1880.

Without question, the most prolific of the photographers of the Gettysburg battlefield in the late 19th Century was William H. Tipton, a local boy in the truest sense of the word. Curiously, his photographic imprint bears the notation “established 1859,” which is certainly misleading given that Tipton was but eight years old at that time. The answer to this little conundrum is that 1859 is the year the Tysons established their gallery and that Tipton was one of those to whom Tyson sold out in 1868. Admittedly, Tipton was only seventeen even then.

Yet this is not as unusual as it sounds. For one thing, Charles Tyson seems to have regarded Tipton as a kind of substitute son, whom he was grooming to take over the business. Then too, Tipton, like Lincoln, had little formal experience of the classroom. In a letter written in 1922, he recalled that: “...the great snow storm of the winter of 1857-1858, pneumonia, small pox, and a run of “Job’s Comforters” [i.e., boils] extending over a period of three years reduced my school days to less than six months...”

Instead it was his work with the Tysons that had given him his start: “I regard the three years apprenticeship [with Tyson] as the most valuable of my life, although I found my own clothing, boarding and lodging and received a total of $175 for the term.”

As to the comprehensive nature of his training, Tipton noted that he had “made every kind of picture except the Daguerreotype and buffed the plates upon which they were made...”

Both in association with Myers and later on his own, Tipton would go on to produce thousands of different images of the town and battlefield (although not all in stereo), as well as more than 100,000 individual portraits in a career spanning in excess of six decades. Included among them were many originally taken for the Tysons, the rights to which he had acquired along with the business.

Curiously, the Tysons had established their first photographic gallery on the northeast corner of the town square, near where Will Tipton’s father worked as a barber. It was here that young Will’s talent for drawing attracted the attention of Charles Tyson, leading to an offer, just months before the battle, to teach the boy the photographic business. By this time, the Tyson gallery had relocated to the southeast side of the square, adjacent to the Wills house. In the late 1870s, Tipton moved what was now his gallery diagonally across the square to the northwest corner, on Chambersburg Street. Ultimately, in 1902, there would be one final move, to a newer facility on the southwest corner of the square. Thus, Gettysburg’s premier photographic establishment at one time or another occupied a location...
on each of the four corners of the town’s central hub!

In addition to his main studio on Chambersburg Street, Tipton also maintained a smaller, subsidiary gallery at the base of Little Round Top, catering to those tourists who wanted their likenesses immortalized either there or at the nearby Devil’s Den, already established as one of the most popular spots on the battle-

---

**Stuart, Custer, and the Other Gettysburg Battle**

*by Richard C. Ryder*

There is no denying that Gettysburg was not Robert E. Lee’s best battle. So pervasive is the mythos surrounding this great Southern icon and his brilliance on the battlefields of the Civil War that literally rivers of ink have been spilled over the years in an attempt to explain away otherwise excuse his uninspired performance in the 1863 Pennsylvania battle.

Nowhere is this apparent contradiction more evident than on that final day at Gettysburg. Why would an acknowledged strategic and tactical genius such as Lee, a man whom Lincoln had wanted as overall commander of the Union Armies before Virginia's secession rendered the offer moot, order such an apparently foredoomed and (in hindsight at least) boneheaded play as Pickett’s Charge? The gallant Southern attack across a mile of open terrain on Meade’s center puts one in mind of the description voiced by a witness to another doomed advance less than a decade earlier, the equally ill-starred Charge of the Light Brigade of British cavalry at Balaclava in the Crimea in 1854. It was, the French General Pierre Bosquet had remarked, “magnificent, but it is not war.” So it was with Pickett’s Charge.

But this was no simple case of misinterpreted orders, as Balaclava had been. Pickett and his men had done precisely what they had been asked to do. The failing lay with the plan. And Lee, perfect Southern gentleman that he was, made no excuses. “It is all my fault,” he told his men.

Yet Lee had been ill-served at Gettysburg by numerous of his commanders: by Dick Ewell, who had failed to take the heights south of town on the evening of July 1st, by the normally reliable Longstreet, who had dithered in carrying out his orders for the attack on July 2nd. And worst of all by J.E.B. Stuart.

The Southern cavalry commander was something of a showboat, an egotist and glory-seeker, traits he shared in common with another cavalryman, the young and as-yet largely unproven “boy general” of the Union horse, George Armstrong Custer. Those traits had already gotten Stuart in trouble, and would in time do the same for Custer—a decade hence, on the banks of a lonely, wind-swept river in Montana. But for now, the two were destined to meet at Gettysburg.
field. It would be Tipton as well who in 1881 would take a panoramic series of the fields of Pickett’s Charge, at the behest of artist Paul Philippoteaux, who used them in the preparation of his historic “cyclo-rama” painting, which after a century and a quarter is still the highlight of a visit to the National Park Service Visitor Center.

What was Tipton’s studio like? Fortunately, we have an eyewitness description from a local newspaper, the Littlestown Independent, dated May of 1888:

While in Gettysburg, not long since, we had the pleasure of being shown through the large and lately remodeled photographic establishment by Mr. Tipton... The salesroom contains the largest plate glass window in town, and its numerous cabinets and cases are filled with etchings, engravings, battlefield views, frames, easels [sic], albums, etc. Every room in the house is connected with the office by speaking tubes... The second floor is devoted to operating, finishing, and the chemical manipulations; the skylight, reception and toilet rooms are on the front of this floor, while the finishing rooms, mailing and packing department, negative, dark room, and laboratory are in the back. The third story is devoted exclusively to printing, washing and toning operations, and the manufacture of magic lantern slides. The printing light runs the whole length of the building and is [one of] the largest in the United States...

Potential customers entering the shop were invited to browse through three large sample books (currently in the possession of the Adams County Historical Society), one of which contained hundreds of half-stereos. When they had made their selections, the cards themselves were pulled from stock.

In addition to his photographic interests, Tipton had political ambitions as well, which culminated in his presidency of the Gettysburg borough council, a position that gained him the local title, in imitation of New York’s Tweed, of “Boss” Tipton. He would even go on, in 1897-98, to serve as Adams County’s representative to the Pennsylvania State Assembly, just as Thaddeus Stevens had done earlier.

Politically, Tipton was a lifelong Republican, although he broke with the party in 1912 to support Theodore Roosevelt’s maverick Bull Moose campaign for the Presidency. In fact, the photographer had been one of the very delegates to the Progressive Party convention that nominated the former President for his old office.

By the 1870s and 1880s, as the war itself began to recede into the realm of distant memory, the character of the battlefield began to change. Veterans and their families came to visit the now peaceful scenes of what had once been great carnage. They came to honor old comrades and fallen relatives and gaze at the monuments that had already begun to appear in the Union lines by the late 1870s (those on the Confederate side would come later). Catering to the influx of tourism were the many guest houses, eateries, and souvenir shops that were rapidly springing up. Ultimately, a trolley line would be built to take visitors around the battlefield, one of whose stops was Devil’s Den, near where, somewhat bizarrely, a dance hall and saloon had recently been built. Commercialization of the battlefield was already well underway.
William Tipton was certainly part of the trend, not one to overly sentimentalize the battlefield. In addition to his photographic studio, this consummate entrepreneur had a financial stake in several other businesses located at Devil's Den, including apparently that infamous dance hall/saloon. In fact, the whole area was sometimes referred to as Tipton Park. But then too, the photographer was also a major stakeholder in the Gettysburg Electric Railway, which operated the trolley line.

The late 19th Century brought many changes to the college as well. The immediate postwar decade saw a plethora of new construction on the campus. This began in 1868 with the erection on Carlisle Street of Stevens Hall, built to house the old Preparatory School which the college had absorbed back in the old Academy...
days of the 1830s. More followed, a separate house for faculty members located just east of the main building the same year, then a true gymnasium four years later, and finally a small astronomical observatory on the opposite side of Washington Street in 1874. None of these more modest structures challenged the preeminence of the old building however, which continued to dominate the campus into the 1880s.

The same could not be said of another building erected on campus a few years later, a large and magnificent new “Recitation Hall” (now called Glatfelter) located just beyond Linnaean Hall to the west of the original building. Built in 1888, the new structure was the very antithesis of the original. The massive, reddish-brown pile eschewed the alabaster Greek Revival of the old building in favor of the more Gothic overtones popular in the late Victorian Age, including a massive tower that dwarfed the old cupola into insignificance.

No longer was it possible to talk simply of “the college building.” Now there were two. Clearly, Trautwine’s original edifice was going to need a name.

There was no official redesignation. Instead, over the next decade, two names appeared which rapidly gained in favor. Pennsylvania Hall, the more formal of these, had been proposed as early as 1886. The other, more informal term came about a few years later almost by accident. With the removal of the academic facilities to the new “Recitation Hall,” the old building was now devoted primarily to student housing, so the term “Dormitory Hall” was perhaps inevitable. This lasted until a second, newer dormitory was built at the time of the Spanish-American War. Within a decade, it had become common practice to refer to the original as the “Old Dorm.”

There were changes to the building itself during these years. With the withdrawal of so many other functions to Glatfelter, the old building was renovated to provide more rooms for student housing. Concrete floors were poured at this time to reduce the danger of fire, while the old fireplaces found in each room were replaced by hot water radiators. Running water was installed, at least on the ground floor. Meanwhile, the old wooden steps of the portico gave way to iron ones. Perhaps most significantly, at least in terms of outward appearance, extensions were built on the east and west ends to house additional stairwells.

But it wasn’t just the physical plant that was changing. By the 1890s, the college had begun admitting female students—although they were housed elsewhere and had little contact with Old Dorm. Then too, the college had “gone Greek” as the first fraternity houses appeared on campus.

Among Tipton’s battlefield images are nearly two dozen different stereographs of the college (exclusive of near identical and replacement images), some of which are interior views. These include general overviews of the campus, as well as views of the original building, Linnaean Hall, the new Recitation Hall, library, gymnasium, astronomical observatory, Preparatory Department in the new Stevens Hall, Brua Chapel, a trio of fraternity houses, the panorama from the old cupola, and even the college’s new central steam heating plant.

But then again, such attention should not be surprising given that Tipton was the college’s principal photographer in the late 19th Century, having begun the practice of taking portraits of graduating seniors.
The turn of the century brought the 40th Anniversary of the battle, in 1903, and Underwood marked the occasion with the issuance of a 12-card boxed set, appropriately titled “Gettysburg Battlefield.” The images were apparently taken in the months leading up to the event, rather than during the observance itself, for very few grizzled veterans appear in any of the Underwood images, while many thousands showed up for the actual event. I have seen two variations of the set which differ considerably, one of which includes Underwood’s view of the college while the other does not.

It had been anticipated that Stuart’s advance would run into opposition from Federal cavalry, but only in moderate numbers; besides, Confederate horsemen had demonstrated an impressive superiority over their opposite numbers in the first two years of the war and it was not fully appreciated that this vaunted supremacy no longer applied. So Stuart ran into more than he bargained for, in Brig. Gen. David Gregg’s 2nd Cavalry Division and George Custer’s brigade of Judson Kilpatrick’s 3rd Division. It certainly wasn’t Custer alone who repulsed Stuart’s attack at Gettysburg. But he had a vital hand in it. The Michigan-born George Custer, “Autie” to his friends, was something of a ne’er-do-well made good. Constantly in trouble at West Point and often threatened with expulsion due to his excessive demerits, Custer had graduated dead last in his Class of 1861 at the Point and likely wouldn’t have made it at all had not the outbreak of the war placed a premium on trained officers, regardless of their reputation.

Some six years younger than Stuart, Custer experienced an even more meteoric rise, being jumped all the way up from Lieutenant to Brigadier General of Volunteers in a single stroke just two days before the Gettysburg battle began! All four of Custer’s regiments were from his home state and, with a shout of “Come on, you Wolverines!,” the two-day
By now, many of the battle’s participants were passing from the scene. Neither Buford nor Stuart, the key cavalry commanders, had survived the war, while both army chiefs, Lee and Meade, had died in the early 1870s, as had George Pickett, still brooding over the horrors of that final day at Gettysburg. The last of the top Confederate commanders, James Longstreet, died in 1904, just after the Underwood set came out. The last of Meade’s Corps commanders, Dan Sickles, who had perhaps imperiled the Union cause by his actions of July 2nd (and had lost a leg in the process), survived for another ten years, dying just months before the outbreak of World War I.

Among the lesser commanders, Joshua Chamberlain, who had led the 20th Maine at Little Round Top, also lived on until 1914, just after the 50th Anniversary of the battle. Adelbert Ames, the last surviving Civil War general from either side, made it all the way to 1933. Oddly enough, Ames too had commanded the tiny 380-man 20th Maine, and upon his promotion had turned over control of the regiment to Chamberlain just days before the battle. At Gettysburg, Ames had commanded a brigade in XI Corps, among those units driven back through town on July 1st.

Josh Chamberlain had returned to Gettysburg more than once after the war, the last time coming in May of 1913 when, as Maine’s representative to the 50th Anniversary Commission, he had made arrangements for the state’s veterans and secured quarters for Maine’s Governor and official state delegation, the latter at Gettysburg College no less! Yet, when the 50th itself rolled around, the aged war hero was himself too ill to attend. The planning assignment had been too much for the 84-year old warrior and, although he had brought his personal doctor along, the Gettysburg trip had aggravated his old wounds, sapped his strength, and no doubt hastened his end some months later.

The lower ranks too were thinning out and, although some 50,000 showed up for the 50th Anniversary in 1913, there were fewer than two thousand remaining when the 75th Anniversary of the battle rolled around in 1938. This occasion was marked by the issuance of a Tru-Vue filmstrip, “Battlefield of Gettysburg,” a series of fourteen images with photographs and captions by James Sowers. The Tru-Vue strip includes images of equestrian statues of both Meade and Lee, scenes around the battlefield from the college to Little Round Top and Devil’s Den, as well as Pickett’s Charge, the Cemetery where Lincoln spoke, various state monuments like that of North Carolina, the latter having been recently completed by Gutson Borglum (who also did Mt. Rushmore), and yet another Presidential visit to the battlefield. Yet the accuracy of the strip is not above reproach; the Union Army commander is identified erroneously as Gen. “Gordon C.” Meade, a rather fundamental mistake by any standard.

The 1938 celebrations found Trautwine’s original building back in a familiar role, equipped as an emergency medical facility for the remaining aged veterans, who were now in their nineties.

The new century had brought with it additional changes to the old building. By the time of the First World War, running water had been extended to all floors, while shower rooms had been installed and indoor toilet facilities replaced the old privies. The building was also wired for electricity at this time, an innovation so novel that students were charged an additional ten cents a week just for the privilege of having a single 40-watt bulb in their rooms. By the 1920s, the campus had begun to expand to the north of the old building as well, with the completion of two large academic halls, Weidensall and Breidenbaugh, fronting on Washington St. It was also during this time that the Plank Gym was built just to the northwest of Old Dorm and the Schnucker Library (now the campus art gallery).
pranks took place in Old Dorm over the years. By far the most appalling of these involved several students who were determined to place a live cow atop the cupola. In due course, a local bovine was enticed into the building and thence up the narrow, spiral staircase within the cupola itself. Dawn found the cow tied to the flagpole atop the tiny turret.

Alas, getting the cow up onto the cupola was one thing; getting her down again proved to be quite another matter entirely. The cow could not be persuaded to attempt the admittedly hazardous descent down the steep, narrow staircase into the deep black pit yawning below, and in the end there proved to be no other option than to slaughter the unoffending creature in place. At least, that’s the story.

When I arrived at Gettysburg in the autumn of 1965, I was woefully ignorant of stereo views. I was of course well acquainted with View Master; after all, who growing up in the 1950s wasn’t? But as to the older vintage stereographs, that was another matter. Yet all that was about to change.

My interest in stereo views came about quite by accident, a case of serendipity in its purest form, the auspicious finding of one thing while looking for another. In this case, dinosaurs.

Back when I was first thinking about applying to colleges, being something of a history buff, my attention had naturally gravitated to Gettysburg. But what sealed the deal was the discovery, while looking through the catalog, that the school offered a course in paleontology, taught by a certain W. C. Darrah. I was hooked, although gratification would have to wait until my sophomore year, as I would have to take the prerequisite freshman bio course first.

It was in that initial course that I first encountered Mr. Darrah. The class was huge, perhaps 200 of us, crowded into that large lecture hall, surely a most daunting prospect for any instructor, which may be why the course was not taught by a single individual, but rather as a kind of collaborative, tag-team effort on the part of the entire department staff. Many of the professors were impressive, but even then Darrah stood out.
his course on the history of the sciences. As my new interest in stereo grew into an obsession, we became good friends, and I often stopped by his office and even visited his home south of town on occasion.

We still had another interest in common, of course, namely paleontology. He soon pointed out that there were actually fossils right there in Glatfelter Hall, shells of squid-like belemnites preserved in the marble that formed the baseboard around the central stairwell. Then too, there were the dinosaur tracks on the battlefield, Triassic in age, footprints that hadn’t been there at the time of the battle! But that’s another story.

Bill Darrah wasn’t the only celebrity at Gettysburg College in the late 1960s. Upon his retirement from the Presidency in January of 1961, Dwight Eisenhower and his wife Mamie had moved back to the large farm they had earlier bought just west of town. Ike had become a member of the college’s Board of Trustees, and also maintained an on-campus office, unfortunately tucked away on Carlisle Street on the southeast corner of the college grounds, far away from the dorms, classroom buildings, dining hall, student union, library, or any other area I was likely to frequent. So, although his office was little more than a block from Old Dorm and we were both on campus together for a period of some three years, I only saw Eisenhower on two occasions.

The first was a distant encounter at best, when during my freshman year, he participated in the dedication of the school’s new Musselman football stadium. The second encounter was a bit more substantial, if only marginally so.

It was a glorious spring morning, a Saturday, and a bunch of us had decided to walk across town to the Cemetery and the Park Service Visitor Center about a mile and a half away. When we arrived, imagine our surprise when we learned that Eisenhower was just finishing taping a TV interview there and we would need to wait outside until it was concluded.

In due time, Ike emerged, perhaps some thirty or so feet away, and headed for his car. We waved and called out, “Hi, general,” which was how he preferred to be addressed. He turned and waved back. “Hello. Nice day, isn’t it?” You boys from the college?” or words to that effect. We nodded. And that was that. With a final wave, he turned and was gone.

A month or so later, one of the other students I was with that day stopped by Eisenhower’s campus office and secured his autograph. When he told us, I thought I might do likewise since I had a copy of Ike’s WWII memoirs, Crusade in Europe, and thought it would be fantastic to get it signed. Besides, my dad had fought in North Africa, Italy, and Southern France under Eisenhower’s broad ETO command in that war.

But I decided to wait until I got Ike’s two volumes on the White House years as well. So the opportunity passed and I never did get that autograph. As time went on and Eisenhower’s health deteriorated, he spent less and less time on campus, and he died in March of 1969, during my senior year. It was a missed opportunity I’ve always regretted.

Lincoln and Eisenhower are the two Presidents most closely associated with Gettysburg, although they are by no means the only ones to visit the battlefield there. Woodrow Wilson had spoken at the 50th Anniversary celebrations back in...
1913 and, in July of 1938, to mark the 75th Anniversary of the battle, Franklin Delano Roosevelt came to Gettysburg to dedicate the new Eternal Flame Peace Memorial up on the ridge north and west of the town about half a mile from the campus. Sporting a continuous flame, the Peace Light, as it is more colloquially known, was completed just as the storm clouds of the approaching Peace Light to honor the slain leader. Appropriately, the monument itself was unveiled by a pair of those former warriors, one from each side. Among those in attendance was famed Western stereo photographer William Henry Jackson, now 95, who had served in the Union Army but hadn’t seen any action. Like many of those present in 1938, Jackson was a veteran of the war, although not of the battle. Then nearing the end of his enlistment, Jackson had been stationed with Federal occupation forces in northern Virginia at the time of Lee’s invasion of Pennsylvania.

Twenty-five years after FDR’s appearance there, in March of 1963, another President, John F. Kennedy, made an unannounced visit to Gettysburg with his wife. While touring the battlefield, the pair stopped at the Peace Light, and Jackie was so impressed that she commented to her husband, “Wouldn’t that make a wonderful memorial for someone?” He concurred, a conversation she would have reason to recall months later. The eternal flame on Kennedy’s grave in Arlington is the result.

The trip also inspired an invitation for Kennedy to give the traditional commemorative speech at the National Cemetery that November 19th, to mark the 100th anniversary of Lincoln’s famous address. Kennedy replied that he wished he could, but he had a prior commitment. He had to be in Dallas that week.

Five years later, 1968 was a particularly turbulent time, what with the Vietnam war, agitation over civil rights, and general student unrest sweeping many college campuses across the land. Gettysburg was a sleepy little backwater by comparison. When, in April of that year, Martin Luther King was assassinated, many of the college students (together with some professors) marched from the campus to the Peace Light to honor the slain leader. Along the way, our path was marked by the occasional well-groomed stranger in dark suit and sunglasses who stood quietly watching us. The FBI had come along just to make sure things didn’t get out of hand. It was a sign of the times.

When I arrived on campus in 1965, Pennsylvania Hall had served as a dormitory for students uninterrupted for about 130 years. I would be among the very last so housed, a truly historic distinction. Yet I was exceedingly fortunate to have lived there at all.

I had chosen accommodations in Old Dorm in part because of its historic connotation, but also because room and board fees there were significantly lower than in the other, more modern facilities. Who cared if it lacked the amenities, if it was often cold or drafty, or if the antiquated heating system didn’t always function properly? Even the occasional nocturnal visitor was more of an adventure than an annoyance. I well remember an evening several of us spent trying to evict a particularly intrusive bat.

Old Dorm was unique. It had been used during the battle and, for a prospective history major, that was enough.

But it wasn’t just the amenities; after 130 years, there were growing concerns about the building’s structural integrity as well. Even before I came to Gettysburg, there had been discussions about the building’s future, including the question as to whether it should be demolished entirely, a rather shocking possibility.
given the structure's historic significance.

So it wasn’t all that surprising when it was announced that the antiquated building would be closed down as a dormitory, the interior gutted while carefully preserving the exterior, and the whole thing completely rebuilt as an administrative facility. I had lived there for three years, among the very last in that long line of students that stretched back for more than five generations. Now it was over.

During the restoration process, one astonishing discovery was made. It turned out that the building’s trademark cupola had not been attached to the structure at all, but merely by the twin forces of gravity and good fortune, an oversight being deemed prudent to further tempt fate.

When, in the summer of 1968, we were all unceremoniously evicted from our historic home and transferred to the newer dorms, I wound up rooming with a fellow history major with whom I had become friends. He was from Massachusetts, his name was Lincoln Clark, and our dorm room was, well, let’s just say I soon became addicted to really bad puns. After all, how many history majors can say they actually lived at Lincoln’s Gettysburg Address?!

Thanks are due to fellow G-burg grad Stephen Conrad and Thomas Averell, as well as Civil War buff Ron Naylor, Professor Michael Birkner of Gettysburg College, Carolyn Sautter and the special collections staff of the college’s Musselman Library, Anna Jane Moyer, former Readers’ Services Librarian at Gettysburg College, Tim Smith of the Adams County Historical Society, Larry Johnson, and Charles Tipton, great-grandson of the prominent battlefield photographer, all of whom helped to facilitate this article.

Further Reading
For more on the history of Old Dorm, see Charles H. Glatfelter, Yonder Beautiful and Stately College Edifice: A History of Pennsylvania Hall (Old Dorm), Gettysburg College, Gettysburg, Pennsylvania (Gettysburg College, 1970), while more information on the battlefield photographers can be gleaned from William A. Frassanito, Gettysburg: A Journey in Time (New York: Scribner’s, 1975) and his later, staggering comprehensive Early Photography at Gettysburg (Gettysburg: Thomas Publications, 1995), as well as Timothy H. Smith, Gettysburg’s Battlefield Photographer - William H. Tipton (Gettysburg: Thomas Publications, 2005), a slim, mostly pictorial volume that nevertheless contains a wealth of useful information. Frassanito was a fellow student at the college who I knew slightly in the late ’60s; he too was assisted in his study of early photography by Bill Darrah.

Notes
1. Although popularly known as Gettysburg College by the late 19th Century, the name would not be officially changed until 1921.
2. It’s perhaps just as well that most parents in the 19th Century did not speak classical Greek; while modern college students would no doubt appreciate the concept, the word “gymnasium” literally translates as “the place where everybody gets naked.”
3. Designed by architectural genius Hermann Haupt and built partly with student labor, Linnaean Hall would remain a campus fixture until 1942. Haupt, a West Point graduate, was a professor of engineering, architecture, and mathematics at the college briefly on two separate occasions during the 1830s and 1840s and a member of the Board of Trustees from 1859 to 1873. During the Civil War, as a brigadier general, Haupt would supervise the nation’s military railroads and contribute materially to Union victory.

4. Carriage manufacturing, largely catering to the wealthy planter aristocracy of the Upper South, had been one of Gettysburg’s principal industries in the years before the war.
5. It was Powell who, on the fatal night of April 14th, forced his way into the home of Secretary of State Seward and attempted to stab the Secretary to death in his sickbed, where he was then recovering from the effects of a carriage accident. Thwarted in this by Seward’s son and a couple of others, Powell was soon captured, tried, and hanged together with Mary Surratt and two others, the executions being recorded in stereo.
6. Actually, there were a couple of others, including Frederick Lehmann, a 15-year-old from the college’s Preparatory Department who was captured by the Confederates on July 1st but subsequently released; nevertheless, Burros, thanks in part to his own talent for self-advertisement, managed to corner all the fame.
7. The shell is still lodged in the wall of the second floor of the old gallery, just below the third window from the right, and directly above what is now the appropriately named Cannon Ball Mall Shop. When young Tipton leaned out the end window on the evening of November 18th to hear Lincoln’s impromptu comments from the steps of the Wills House, the President was approximate¬ly 15-20 feet below and to his left, while the unexploded shell was no more than ten feet directly to the boy’s right.
8. Portions of the foregoing material on William Tipton were derived from an article by Anna Jane Moyer in the January 1979 issue of the Gettysburg College alumni magazine.
9. Appropriately, the school’s sports teams are known as “the Bullets,” thus providing a rare instance when the phrase “rooting for the bullets” does not imply a non-partisan attitude. Furthermore, the snack bar in the Student Union building bears the delightful name of “the Bullet Hole.”

Gouverneur K. Warren

(Continued from page 13)

Then too, there was Warren’s influence on the officers who served under him. One of his aides at Gettysburg had been a Lieutenant Washington Roebbing, who would go on in the 1880s to build the first suspension bridge across New York’s East River, the iconic span connecting Manhattan with neighboring Brooklyn.

Yet even today, General Warren’s pivotal role at Gettysburg remains largely unknown and under-appreciated. When, in 1993, Ted Turner adapted Michael Sharrar’s award-winning novel The Killer Angels into the epic film Gettysburg, focused on the exploits of Chamberlain, brilliantly portrayed by Jeff Daniels, Warren, who appears only briefly in one scene, is not even mentioned by name. Yet at Gettysburg, his statue stands today where he stood on that hot July day in 1863, binoculars in hand, peering down from Little Round Top on the Peach Orchard, Wheatfield, and Devil’s Den, where Dan Sickles had led his men to near disaster.
I must admit I was thrilled when I discovered Phil “Captain 3D” McNally had written a book, especially one titled 3D Storytelling: How Stereoscopic 3D Works and How to Use it. Phil has been the Stereoscopic Supervisor at DreamWorks Animation for the past six years. I knew of Phil prior to that time; from his work on his own short Pump-Action (2000,) plus Chicken Little (2005,) Meet the Robinsons (2007,) and the 2006 3-D version of The Nightmare Before Christmas (1993.)

Phil shares writing credits with Bruce Block, who has worked in many different capacities on dozens of films. He is also an adjunct Professor at USC’s School of Cinematic Arts and has authored The Visual Story first in 2001 and a second edition in 2007 (it also has a companion Instructor Manual.)

3D Storytelling is the perfect candidate for a text book for any cinema arts class. The book is thorough, very well illustrated and very well written. The idea started when Phil met Bruce about six years ago, when he put together a simple 3-D training course at DreamWorks Animation. Phil told me they really should have finished the book about three years ago, but they were busy on other projects. One thing he is happy about, when they finished the first draft they were able to have several individuals check it out and they went back and fine-tuned the book until they are very happy with the final product.

A couple of my 3-D heroes, Ray Zone and Sean Phillips, in addition to Dave Drzewiecki and Matthew Low did check out the early drafts. Ray passed away prior to the book being published, but he did get his opinions back to the authors as they finalized the writing.

The book is divided into four simple sections, with an incredible amount of illustration, which helps spell out every example, explanation and scenario. Even when there is an illustration on one page, it is repeated instead of referring the reader to the earlier illustration. Even more helpful are the six appendices that go even further in explaining 3-D storytelling. An extra treat for me are the stereographer interviews included in appendix A, where we get to hear opinions from Eric Deren, Dave Drzewiecki, Rob Engle, Jason Goldman, Ed W. Marsh, Sean Phillips and Demetri Portelli.

It’s been a quick five years since Phil was the Keynote Speaker at the 2008 NSA Convention, where he explained in depth why and how animated films needed major reworking for the best possible conversion to 3-D and how he was trying to re-teach animators on how to use 3-D to help tell the story. Phil not only made possible an outing to the DreamWorks Animation campus during the 2012 3D-Con, but he gave a presentation in their theater, showing us what developments they were making.

On Jun 14th, 2013 when Turbo (2013) wrapped up, Phil worked his last day at DreamWorks Animation. With mixed feelings he left, feeling he had completed his work there and looking forward to a break before his next challenge. After Six years, twelve movies, 25 projects and 22,000 3-D shots, he had worked on these films:

- Monsters vs Aliens (2009)
- How to Train Your Dragon (2010)
- Shrek Forever After (2010)
- Shrek the Third (2007) (conversion)
- Shrek 2 (2004) (conversion)
- Shrek (2001) (conversion)
- Megamind (2010)
- Kung Fu Panda 2 (2011)
- Puss in Boots (2011)
- Madagascar 3: Europe’s Most Wanted (2012)
- The Croods (2013)
- Turbo (2013)

Illustration page 43 explaining the Dynamic Stereoscopic Window, “…an optical mask that is part of the projected 3D image.”
TV Getting Flatter?

A hammer came down on 3D TV when Disney recently announced that ESPN 3D will be closing at the end of this year. ESPN 3D was launched on June 11, 2010 and began nonstop 3-D broadcasting on February 14, 2011. ESPN cited low audience numbers as the reason for their decision. FIFA, the governing body of the World Cup is reconsidering the use of 3-D for television coverage of the 2014 event in Brazil following the ESPN decision.

As if to pile on, and citing a “lack of public appetite” for the technology, the BBC has announced it will suspend 3-D programming following a two-year trial that began in 2011. The network had broadcast shows and events like the Olympic Games in 3-D, as well as the Queen’s Christmas Message and the children’s show Mr Stink, but the latter two drew only 5% of viewers with 3-D TVs. The previously announced Doctor Who anniversary special in November will be among the final shows televised in 3-D as part of the trial.

On the other hand, U.S. consumer spending on 3-D Blu-ray discs is said to be up 94% from 2011, with 3-D Blu-ray unit sales expected to hit 9.9M units. It could be that consumers are by-passing the networks to supply their own 3-D content in the form of movies they’ve purchased.

Eric Kurland recently put together this list of 3-D Broadcasters in the United States:

- DirectTV currently lists on their website www.directv.com/technology/3d four channels dedicated to airing 3-D content: 3net, ESPN 3D, n3d and DirecTV Cinema (the latter two being DirecTV operated channels.)
- Time Warner Cable lists ESPN 3D and Movies On Demand on their website www.timewarnercable.com/content/twc/en/residential-home/tv/features.html#slide8 (3net lists them as a carrier as well.)
- Comcast’s website http://customer.comcast.com/help-and-support/cable-tv/3d-programming-available-from-comcast lists ESPN 3D and a “Special Event” channel, while another Comcast site www.comcast.com/Corporate/Learn/DigitalCable/3D.html lists Starz 3D, ESPN 3D and their own Xfinity 3D.
- Cox Cable www.cox.com/support/corp/3dchannels.asp appears to have their own 3-D channel in select markets.
- Verizon FiOS appears to have ESPN 3D and possibly Starz3D, but has little info on their website.
- Dish lists their own two 3-D channels at www.dish.com/technology/

Has promotion like this on the DIRECTV website limited a wider acceptance of 3-D programming?

A new updated version of the My3D viewer concept for pairs on iPhone screens has been combined with an image-splitter mirror box that swings in front of the iPhone lens to shoot 3-D stills or videos. Dubbed “Poppy”, the unit is being refined during a Kickstarter effort to deal with the inevitable problems caused by any mirror adaptor like this, from opposite keystoning to overlapping images at the center line, internal reflections, and alignment issues.

Despite some less than perfect sample images and videos on line (http://poppy3d.com/), this Poppy must be the opium variety because 3-D craving Kickstarter backers quickly sent the project over three times the original funding goal. In addition to improvements in the mirror box, the unit now includes a tripod socket. We’ll report in more detail once actual production and distribution starts.

Ray Zone Tribute at 2013 World 3-D Film Expo III

Get your passes now at http://3-dfilmexpo.com/. The Expo is September 6th–15th with a tribute for Ray Zone, Dan Symmes and Chris Condon on Sunday September 8th. Recently announced guest stars appearing at the expo include Julia Adams with the classic “Creature from the Black Lagoon” on Sat. Sept. 7th and “Wings of the Hawk” on Friday Sept. 13th, as well as Kathleen Hughes with the rarely-screened Film Noir “The Glass Web” on Tues. Sept. 10th and the sci-fi thriller “It Came from Outer Space” on Friday Sept. 13th plus Louis Gossett Jr. with a new digital transfer of “Jaws 3-D” on Sat. Sept. 7th. 

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

NewViews

Current Information on Stereo Today
by David Starkman & John Dennis
Making Your First Stereo 3-D Video Disc

Here is how you can make your own stereo 3-D video discs that will play on your 3-D HDTV. First you must realize this will be the most complicated thing you may ever do on your computer and will take the most computer resources you have. However the rewards for doing it are great!

After trying several ways to make the 3-D Blu-ray player and TV play the photos and videos from the Fuji W-1 camera or a SD card with only partial success, I realized the only way to see my stereo 3-D videos on my TV was to make my own stereo 3-D video discs. But there was no help; in fact several salesmen said it was not possible to make your own stereo 3-D videos. In the meantime I did get the Fuji HD Player HDP-L1 adapter which does play all the 3-D photos and videos from the W-1 SD cards. The W-3 camera needs an optional HDMI cable to play on your TV.

Several programs can be used to make stereo 3-D video discs, but none of them tell you how to do it. My first attempts to make stereo 3-D video discs were videos for three minutes or less using several still 3-D views and short 3-D video clips. After many tries all of the procedures were right and I was making stereo 3-D video discs. About this time Wolfgang Sell told me about Magix Movie Edit Pro 17 Plus. I switched and started learning to use it; then Magix offered up a newer version, Magix Movie Edit Pro 2013 Plus. I bought and learned to use the new version. The only difference is the screens look better in 2013 Plus. Either version 17 Plus or 2013 Plus can be used in this example.

My computer matched or exceeded the requirements for running the other programs or Magix, but it was having trouble making videos. The culprit was the video card. It was running so much it was burning up. A new video card solved the problem—for about an hour, then it started burning up the computer's power supply, the new video card needed 300 Watts and my computer's power supply was only 300 Watts. That required a new more powerful computer with more cooling.

The things I learned so far are:

1. The “PLUS” versions of the Magix programs are needed to make stereo 3-D videos. Without the Plus version it is only a 2-D movie editing program.
2. A “3-D” computer is not needed, but I recommend one that has more than the minimum requirements for the program and it will need lots of cooling. A “small” gaming computer will do.
3. It is possible to make 3-D video discs using DVDs and a DVD burner by using the AVCHD format, but DVDs are limited to 30 minutes on a one layer disc and 60 minutes on a dual layer disc. For longer videos Blu-ray discs and Blu-ray burners are required.
4. On a hobbyist made 3-D Video it is not possible to make Interactive menus similar to menus on the purchased video discs.
5. For faster processing times when making a video, use your computer's internal hard drive to hold all the photo, video, audio files and any other stuff to be used in the movie.
6. Stereo 3-D video files will be huge! Go figure. A single layer DVD can hold almost 5GB, which is two hours for a DVD movie, but only 30 minutes for 3D AVCHD Video.
7. Rendering will take a loooonnnnggg time. On my computer it takes five or more minutes to render one minute of 3-D video.
8. Video making programs do not change your photos or videos. Using the photos and videos that...
you put in the timeline and the effects which you apply, the program writes a script. In Magix this script is the xx.MVP file. Using the script the program then renders (generates) the file that becomes your movie and that file is burned to the video disc.

This example is only intended to be a very basic, beginning set of instructions to make a 3-D video disc. After mastering this you will be able to use the Magix program to create much more full featured 3D videos with titles, audio clips, fades, transitions, zooms, pans and more.

Some new uses of old words apply to video making:

**Project:** This encompasses everything put into your 3-D video movie.

**Movie:** A group of related scenes.

**Scene:** Scenes are the main parts of a movie; a scene is a related group of photos and videos. It can be as small as a single video clip, or as full of video clips and photos as wanted. It can include audio, music, titles, transitions, credits. (In some programs scenes are called chapters.)

To rephrase it, Projects are made up of Movies which in turn are made of up Scenes. In this example your project is a movie with one scene having a few photos and videos.

“3D” and “Stereo 3D” are two different things in Magix. When 3D is used alone it means 3-D using lines of perspective to create an impression of depth, while Stereo 3D means 3-D by use of two photos taken from slightly different viewpoints, in other words Stereo 3D is the kind of 3-D that Stereo World readers are familiar with.

In Magix anything put into the “Arranger Tracks” becomes an object. Each photo is an object, each video is an object, an audio track is an object, titles are objects. All objects have a set of handles. The handles at the top corners of an object can be used to fade it in and out. The center top handle adjusts brightness of a photo or video and volume of an audio track. The Magix manual gives other uses for handles

I do not like to use the word “play”; rather I prefer to say

“experiment with using the controls and effects to learn more about the program and what it can do”. Magix has a very large palette to experiment with. After mastering these basic procedures, try it and see. Use the Magix manual to discover more things that can be done with the program.
For your first attempt at making a stereo 3-D video, use no more than six still photos and two or three short videos. Keep the whole movie no longer than three minutes. After you successfully make several short stereo 3-D videos you can begin to create longer productions.

Now this is enough information for you to get started! Before attempting to make a stereo 3-D video disc it is recommended that you read through these instructions first, not once but several times.

Note: In this example, Windows 7 is the operating system and the program used is Magix Movie Edit Pro 2013 Plus. We will make a Stereo 3D AVCHD format disc on a DVD, which will be in the Side by Side half-width format, 16:9 ratio picture size using Fuji W-1 and W-3 files. With the W-1 there will be black bars to fill the whole 16:9 screen, with the W-3 the screen views will be all picture and no black bars.

1. First create a folder on your “C” drive with a main folder and sub-folders to hold everything you want to put into the movie.

Some recommended names for the folders:
- “My First 3D Video Disc”
- “My First 3D Video Photos”
- “My First 3D Photos Edited”
- “My First 3D Videos”
- “My First 3D Videos Edited”

2. Download the picture and video files from your camera to the

**Fig. 4. Program settings dialog box.**

**Fig. 5. Selecting photos.**

**Fig. 6. Adding photos to timeline.**
folders you created on the computer's hard drive and also save them to a DVD or Blu-ray disc for a backup. Do not delete them from the drive.

3. Select, edit and align the still photos and video clips which will be used for the movie using a photo editing program, such as Stereo Photo Maker and Stereo Movie Maker, and store the edited still photos and video clips in the sub folders for edited photos and videos.

4. Open Magix and the “Program Start” screen opens. (Fig. 1)

5. In the center of the screen is the Program Start dialog box. In the “Create New Project” dialog after the date; enter a name for your 3-D video project, for example using “My First 3D Video Disc”. You can overwrite the date, but leaving it helps keep track of your work. (Fig 2)

6. Click “OK” and the Magix “Edit” screen opens where some settings need to be verified or changed for this project. (Fig 3)

7. This is the Magix Edit screen; it is the most used screen and is where the movie is assembled. It has three main parts. The upper left half is the “Preview Monitor”, where the movie is previewed. The position of the “Playback Marker” determines what is displayed here. The upper right half is the “Media Pool”; all the media that was placed in “My First 3D Video Disc”
folder can be found here. Across the bottom of the screen are the “Arranger Tracks”. Here the movie is shown as a line of objects in the order they were placed in the track.

8. In the upper left hand corner of the Preview Monitor is a pair of anaglyph glasses. Click on the glasses and a drop down screen will appear. If it is not already at “Standard 2D” set the program to Standard 2D.

9. In the “Arranger Tracks” use the “Timeline Mode”. Select the Timeline Mode in the top left corner of the Arranger tracks; it is the third symbol in from the edge. It is a small box with horizontal lines going thru it. Click on it and it will put Magix in the Timeline Mode. At the bottom of the Arranger Tracks is the Scroll Bar. Dragging on the bar will zoom and change the size and position of the objects and tracks. After you enter some photos, experiment with these controls to see what happens.

10. Directly underneath the Preview Monitor screen is the row of controls to position the Playback Marker, start and stop playback.

11. Two more controls need to be verified or set. Between the Preview Monitor and the Arranger Tracks is a tool bar. First click on the magnet; it is the “Object Grid” control which “snaps” objects into place and, it is best to have it on. Next item to set is the third item on the right from the Object Grid, which is “Mouse Mode” control. It has five possible operators and any one may be showing; click on it and in the drop down menu make sure it is set on “One Track”. There is one more screen where there is a setting to verify or change. (Fig 4)

12. At the upper left of the Preview Monitor in the tool bar is a pair of Gear Wheels. Click on the gears and they open the “Program Settings” dialog box. Click on the “Video/Audio” tab, and in the dropdown box verify that the “Video Standard” is set to NTSC for the USA or Japan, or for Europe it is set to PAL. Close the Settings box.

13. Set up is complete. Now browse to the top of the Media Pool, and find and click on “Import”. Below it a directory of the hard disc will appear. Browse and select the file containing your photos to import into the movie. Select all the files using normal Windows selection techniques. (Fig 5)

14. After selecting the photos, one of them will appear in the Preview screen. Drag all of them down to “Track 1”. (Fig 6)

15. The photos will fill in across the timeline. On the left of Track 1 the red Playback Marker will appear. Dragging the Playback Marker across the timeline to any position in the movie will display the frame over which the Playback Marker red line is positioned in the Preview Monitor. (Fig 7)

16. This is a good time to make the first “Save”. Save by clicking on “File” and then “Save Project As”. Then browse to find your...
“My First 3D Video” folder. Once there click on it to select it and then click on “Save”. The program will save the project in the folder. Magix will suggest a file name which can be kept or changed. The file created is the xx.MVP file, which is the script that will render your movie.

17. Now go back to the Import dropdown screen, and select and drag the video(s) into the timeline, behind the still photos. The videos will take two tracks, an upper one for the video and a lower second track for the audio. If they drop down to Track 2 and 3 that’s okay for now. (Fig 8)

18. The Preview Monitor shows both the left and right view of the video; in the next step this will be fixed so only one view (the left) shows.

19. Select the video (or select as many as need to be corrected), then select “Effects”, which is to the right of the “Import” selection block at the top of the Media Pool. In the drop down menu select “Stereo 3D” and next “Properties”. Then in the “Create Stereo” box click on the down arrow and select “Side by Side (left image to the left) - full width.” After the last click the image in the movie screen should have only one view. (Fig 9)

20. Many changes have been made so “Save” the work again.

21. Now, if they are not, drag the videos so they are on the same line as the photos. This is now a very rough, but nonetheless a stereo 3-D video, ready to burn to a disc. (Fig 10)

22. Next step is to render and burn a disc. In Magix Movie Edit Pro 17 Plus or 2013 Plus is it a continuous process to Render and Burn. The next step moves from the “Edit” to the “Burning” screen.

23. Above the Media Pool, in the upper right hand corner of the screen click on “Burn”. The screen changes from the Edit mode to the Burn mode. A “Movie Edit Pro” dialog box opens with a warning about the lack of Chapter Markers. In this short video, the message can be ignored. Click on “Burning Only One Marker” to close the box. A title screen (which will be different from this example) appears. It is of no use when left in place. When playing the disc the title screen will not display properly or work. It needs to be removed. (Fig 11)

24. To remove the Title screen go to the upper left corner of the screen where “Preview” is now highlighted in blue and click on “Edit” to highlight it in blue. The right hand side of the screen changes. Go to the right hand side near the top of the dialog box and find the two checked boxes “Film Menu” and “Chapter Menu” and uncheck both. The Preview Screen with go black. (Fig 12)

25. Click on Preview again. The Burn Fireball will be on the right side. Click on the Burn Fireball. (Fig 13)

26. The “Disc Selection” dialog box will come up with three ways to Burn. For this example we want to make a 3D AVCHD DVD, so check the right hand box which opens the “AVCHD Burning” screen. (Fig 14)

27. If you haven’t put a blank DVD disc in your drive, do it now. A single layer DVD disc will do for this short example.

28. Give the computer and program a few moments to load the disc, then click on “Disc Information”. (Fig 15)

29. The Disc Information dialog opens and the information in this box should match the type
of disc you have in the drive. (Fig 15)
30. Next click the “Encoder Settings” dialog box, and verify the following settings. If they are not the same as these, use the arrows and drop-down box choices to correctly set them:
   The “Preset” box should read:
   • “AVCHD 1920 x 1080p 59.94 NTSC (59.94p mode)”
   The “Other” box, the box by the Anaglyph glasses should read:
   • “Side by side (left picture on the left) - half width” Note: Click on the down arrow to see all this line.
   The “Info” box should read:
   • MPEG4 Export (M2TS)
   • Video: 1920x1080p 59.95 Frames/s: H.264 18000 kbits/s
   • Audio: 48000Hz; Stereo: AC3
   When all of this is okay click OK (Fig 16)
31. The screen goes back to the AVCHD burning screen and it is time to render and burn. Click the small Burn fireball inside the dialog box and the rendering and burning process begins.
32. From the time rendering and burning is started do not attempt to multitask with this computer until the “burning completed” screen appears. If you do, the program and computer will do unusual things, possibly lock up and probably terminate without finishing the movie. And you will have nice silver coaster with a hole in the middle.
33. During the AVCHD rendering and burning, blue lines will show the progress. (Fig 17)
34. After completing the burn, the “Magix Movie Edit Pro Plus...” completed screen will open. Then it is time to click OK, close the boxes and take out your stereo 3-D video disc. (Fig 18)
35. Go back to the Edit screen and save your project.
36. Put the disc in your 3-D Blu-ray player; set up the 3-D TV and run and enjoy your stereo 3-D movie. Congratulations! Note: Most 3-D TVs must be manually set using the TV’s menus to properly play hobbyist 3-D video discs.

3-D Storytelling (Continued from page 36)

Phil has done some incredible work through the years while improving all along. With *The Croods* you can see a full volume and solid 3-D space that truly helps tell the story and make it more fun.

*3D Storytelling* has a nice forward by Jeffrey Katzenberg that explains how he got on the 3-D bandwagon.

Mr. Katzenberg might not realize it, but he uses a little poetic justice in his story, not mentioning rival Disney studios that really got the age of digital 3-D going with *Chicken Little* in 2005. Yes *Polar Express* (2004) looked great on the IMAX screen in 3-D, but all of those were film prints. *Shrek* had been planned for an IMAX 3-D version, but IMAX had a little financing problem. So I think Katzenberg might have already been on that bandwagon three years prior to *Polar Express.*
Most Stereographed Battlefield

(Continued from page 11)

in the collection of John J. Richter. But as in the Antietam book, the most impressively sharp and clear anaglyphs are from original stereo negatives in the Library of Congress by Alexander Gardner (with O’Sullivan and Gibson), and by Brady & Co. Also as in the Antietam book, most of the images are reproduced at full page (8”) width and from 7.5” to 8.5” high, providing the next best thing to viewing a mint stereo card in a good stereoscope.

Gettysburg in 3-D features a 3-D map of Gettysburg and the surrounding battlefields with known camera locations numbered, corresponding to map location numbers in the captions. The Introduction credits the research of photohistorian William A. Frassanito for “…identifying when, where, and by whom most of the early Gettysburg photographs were taken.”

As Gettysburg evolved to become the most visited battleground of the Civil War (and perhaps of any war), stereography continued to document the growing number of monuments, anniversary observations and tourist facilities like observation towers. Some of the best of this later coverage by both amateurs and professionals is featured, including an 1884 view of Civil War veteran John D. Richter in front of the boulders at Devil’s Den which was passed down to Richter’s great grandson John J. Richter, co-editor of Gettysburg in 3-D.

As part of The Center for Civil War Photography effort to make clear the importance of stereoscopic photography to the historical record, this book provides true “in-depth” proof to the general public as well as providing some rare images to students of both the war and stereography. Some of the latter may find the anaglyphic format problematic, or may question the lack of the original view titles and card mounts, but to reproduce these images at the quality found in this book as stereo pairs would require expensive screenless printing and a microscope like the OWL. While it’s true that a book of that sort would have room for many more views, it may be far outside the budget of any nonprofit publisher or the interest of any commercial publisher.
**For Sale**

ARCHITECTURE and Design Classics in View-Master® 3D, including works by Antonio Gaudi, Frank Gehry, Bruce Goff and others. For full listing, visit viewproductions.com

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

JOIN THE INTERNET’S fastest growing, most active and progressive 3D forum, at www.3dphoto.net/forum. Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

STEREOVIEW AUCTION PRICES. Only $10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

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 www.Detroit3D.org or call Dennis Green at (248) 398-3991.

VISIT www.stereoscopy.com/3d-books STEREOVIEWS AUCTION PRICES. Only $10.00

**Wanted**

**CANADIAN VIEWS**: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellison, Notman, Parks, or other fine photographers. Edm Pierre Lavalle at papilavoe@hotmail.com or call (418) 440-7698.

**COLLECT, TRAD, BUY & SELL**: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galiday Way, Sandy, UT 84094, billlee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

CORT-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 320 Granger Rd., Medina, OH 44256.

F40 VERASCOPE for collection. Also need Iloca Rapid with 2.8 lenses. G. Van Horn, PO Box 207, Llano, CA 93544, (661) 261-9207.

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - kaufman3d@earthlink.net or call 951-642-0691.

**For Sale**

**Wanted**

**HENSEL VIEWS wanted.** He worked in Port Jervis NY and Hawley PA. Send details to D. Wood, PO Box 838, Milford PA 18337, cdwood@ptd.net.

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

**NEUSCHWANSTEIN View-Master reel (1509 D) in excellent to new condition. hornsth@frontier.com State price and condition.**

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read “Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota.” Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net

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

**ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.**

**WANTED ALABAMA STEAREVIEWS. Michael McCaichern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507, cave3D@mmsn.com.**

**WANTED CALIFORNIA VIEWS.** Beginning with the Gold Rush. Bay Area stereos and Ming -Ning Views. Also buy anything of interest from the same address. Please send SASE. (A rate sheet for display ads is available on request.)

**WANTED CANADA views.** Specializing in stereographs, especially Canadian Views, before 1900. 951-261-8030.

**WANTED VICTORIAN ALASKA stereos.** Contact: Mauz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

**WANTED 19 th Century CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted!** Taken before 1910. Especially Vallee, Ellison, Notman, Parks, or other fine photographers. Contact: Edm Pierre Lavalle at papilavoe@hotmail.com or call (418) 440-7698.

**WANTED CORT-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views.** John Waldsmith, 320 Granger Rd., Medina, OH 44256.

**WANTED F40 VERASCOPE for collection. Also need Iloca Rapid with 2.8 lenses.** G. Van Horn, PO Box 207, Llano, CA 93544, (661) 261-9207.

**WANTED HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork.** Email Lawrence Kaufman - kaufman3d@earthlink.net or call 951-642-0691.

Carl’s Clean & Clear Archival Sleeves

Polypropylene Acid Free

<table>
<thead>
<tr>
<th>Product</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cdv (2-3/4 x 4 x 3/8)</td>
<td>100</td>
<td>$9</td>
</tr>
<tr>
<td>SnapShot (3-1/4 x 4-3/8)</td>
<td>100</td>
<td>$9</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>100</td>
<td>$10</td>
</tr>
<tr>
<td>4 x 5</td>
<td>100</td>
<td>$10</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>100</td>
<td>$11</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>100</td>
<td>$12</td>
</tr>
<tr>
<td>Large Cabinet (4-1/2 x 7)</td>
<td>100</td>
<td>$12</td>
</tr>
<tr>
<td>5 x 7</td>
<td>50</td>
<td>$10</td>
</tr>
<tr>
<td>#10 Cover (4-38 x 5-5/8)</td>
<td>50</td>
<td>$11</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>25</td>
<td>$9</td>
</tr>
<tr>
<td>8 x 10</td>
<td>25</td>
<td>$10</td>
</tr>
<tr>
<td>8-1/2 x 11</td>
<td>20</td>
<td>$10</td>
</tr>
<tr>
<td>11 x 14</td>
<td>10</td>
<td>$10</td>
</tr>
<tr>
<td>16 x 20</td>
<td>10</td>
<td>$25</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>$100</td>
</tr>
</tbody>
</table>

U.S. Shipping—$4.00 per order, non-U.S. please email California Residents add 7.875% sales tax

Grand Total

*Large cabinet sleeve is seamless but .3 mil lighter

Carl Mautz

530-478-1610 cmautz@nccn.net

- Order Sleeves or Books online at www.carlmautz.com
Wanted

SEEKING ANY TYPE IMAGES by Joseph Weekes/Weekes of NYC, Albany NY, Norwich CT, possibly Illinois or Kansas, 1850-1875. Stereoviews, CDVs, daguerreotypes, etc. Rocketito, PO Box 5540, Victoria TX 77903. Rocketito@suddenlink.net.

SINGLE VIEWS, or complete sets of “Longellow’s Wayside Inn” done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rockette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DIWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by “Holt & Gray.” Contact: Michael Sheen, 6249 Frydenauq - 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or mosheen@islands.vi.

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 www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. E-mail images to schmeltz@yahoo.com, or send photocopies to Jan Schmeltz, Schmeltz@oakland.edu.

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email wmboldyreff@yahoo.com.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at willelens@web.de.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to Stereo World Classifieds, 5610 SE 71st, Portland, OR 97206 or strwld@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

Berezin Stereo Photography Products

3D HMD
Head mounted display for 3D Visualization. $1195.95

NuView Camcorder Adapter
Shoot 3D Video with your Camcorder $199.95

3D Lens in a Cap
Convert your SLR camera to 3D. $59.95 (109.95 for Digital).

3D Shutter Glasses
From $15

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
Shoot 3D, develop anywhere $59.95

Mounting Supplies
Slip-In
Gepe Glass Mounts
RBT Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

3D Print Viewers
Monitor Viewers
Viewmatic
Pokerscope
Screenoscope
Lorgnettes
Holmes Stereoscopes
Cardboard Viewers

3D Books...Many titles

Huge selection of New Viewmaster Reels!

Berezin Stereo Photography Products,
21686 Abedul, Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 581-3982
Website: www.berezin.com/3d Email: info@berezin.com
We take all major credit cards. Visit Our Online Web Store, Write or Call for Catalog
19th and Early 20th Century Stereoviews For Sale

Over 10,000 all illustrated, graded & priced (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com

FREEMAN’S
Photographs & Photobooks including Important Glass Stereoscopic Negatives by James Cremer Auction 09/10/13
Aimee Pflieger 267.414.1221
apflieger@freemansauction.com

Construction of Philadelphia City Hall, Ca. 1875

www.freemansauction.com

Amaze and delight your friends in 3D with a vintage style Reel and Viewer from Image3D, customized with your own pictures and words. Build your reel online with your 2D photos and include 3D text and effects. Or, upload your 3D photography for a fully immersive experience.

As low as $8 in larger quantities

Go to IMAGE3D.COM or find us on Facebook, YouTube, Pinterest
CLASSIC 3-D COMING TO HOLLYWOOD

3-D WORLD PREMIERE

TOGETHER THEY HELD THE WORLD AT BAY!

WORLD’S FIRST FIGHT FILMED IN 3 DIMENSIONS!

Order in Advance; Many Programs Will Sell Out Early! Individual Ticket Price: $18 per show  Expo Pass: $399
(Includes all 35 shows with Priority Seating — $630 total value, 37% savings over individual tickets)

A ten day festival Sept 6th through 15th, 2013 Egyptian Theatre, Hollywood, California paying tribute to the 60th Anniversary of the “Golden Age” of 3-D. For Information Check our web page at www.3-Dfilmexpo.com, or call for tickets: (661) 724-0934
