Matlock Bath’s Stereographers

First Feature-Length IMAX 3D
Kodak Stereo 35
NFL Goes Deep
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Wilke

Gathering with Family and Friends

We begin this issue with a fun shot of a family picnic under a tree at the park. With their classic '50s cars in the background, this group has managed to fill the table with quite a spread! Actually, I wish I could see more of their cars, perhaps with some close-up stereo shots! No such luck though.

This slide was with some others from an Oregon photographer, but unfortunately it is completely unlabeled and unidentified. It is in an older-style (gray with red edges) Kodachrome cardboard mount.

Except for the sunny end of the table in the foreground, most of this view was drastically underexposed, and one chip was darker than the other, but it seemed to have enough potential to warrant some extensive Photoshop work for reproduction here.

Our second view shows a group of people enjoying themselves at an interesting semi-circular bar with a matching semi-circular formation extending down from the ceiling. Everyone in the scene seems to be smiling and in good spirits, but the bartender with his little bow tie is the one who really makes me laugh! He couldn’t appear any more cheerful if he wanted to, and seems to be saying “I’m completely at your service! What can I get for you this evening?”

Although this slide is by a different photographer than the first one, it is also in an unlabeled older-style (gray with red edges) Kodachrome cardboard mount.

Other slides from this same photographer show dates from 1952 into the later '50s, and most of his slides were apparently shot near where he lived and worked, in a suburb of Milwaukee, Wisconsin.

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we’ll understand if it’s not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Alfred Seaman No. 63, "Matlock Bath." Seaman is one of the eight stereographers covered in John Bradley's feature about the once popular British resort, "Before the trail goes cold... Stereographers in Victorian Matlock."

Back Cover:
Comet Wild 2, as seen from the Stardust spacecraft in January 2004. For more steroes of the comet (both pairs and anaglyphs) visit:
HELP!

It's been far too long since we asked the help of you, dear readers, in recruiting new members for the NSA. An organization like this must continue to grow (even if slowly) to stay healthy in the range of ideas, personalities, experiences, backgrounds and potential contributions among its membership—to say nothing of its financial health.

The percentage of those who let their NSA memberships lapse over the past few renewal cycles increased only slightly despite the economy and last year's dues increase, but their usual replacement by new members has fallen short. In truth, it's just far too easy to be totally immersed in our various personal 3-D passions, from stereoview gems of the 19th century to the latest digital camera pairings and everything in between. Regardless of their intensity, those stereographic passions will usually arouse similar interests only in a few individuals we may directly inspire.

In the meantime, there are literally thousands of people around the world with no idea how many others share their particular fascination with stereo imaging—or that anything like the NSA exists. Reaching more of these folks is in fact one of the primary purposes of the organization, not just a happy accident of occasional publicity generated by a convention or some reference in an article. Fulfilling that purpose requires renewed and constant effort from both the membership and leadership of the NSA, where the need for more PR efforts is a frequent matter of discussion but where few of us have experience in that area beyond sending out the occasional press release and sample issue.

So PLEASE, if you have ideas (or know who does) about reaching the specific but elusive target audience of stereo collectors and shooters, let us know at strwld@teleport.com or NSA, PO Box 86708, Portland OR 97286, and, for those like most of us with no flair for PR, it requires only a friendly approach to people at photographic fairs, antique outlets, camera stores, photo clubs, etc. to leave a few NSA brochures on a table. Where possible, sample issues of Stereo World are better yet! Both NSA brochures and/or sample copies of Stereo World are free to any member able to distribute some.

Remember, 3-D is just too good to keep to ourselves, and the more that informed interest spreads, the better it gets!

NSA/PayPal

For all our members outside the U.S. who have had problems sending their dues via checks, money orders or cash, we're happy to announce that this $44.00 payment can now be done via PayPal to National Stereoscopic Association, strwld@teleport.com. PLEASE include the word "new" or "renewal" in the message line to help us process memberships faster, and provide your complete postal address.

Members in Europe may continue to renew through Alexander Klein for convenience and favorable exchange rates. For details, contact him at PO Box 102634, D70022 Stuttgart Germany, NSA-Europe@stereoscopy.com.

Members in the U.S. who need to use PayPal for their $32 or $44 dues payments should be aware that this convenience for you costs the nonprofit NSA about a dollar and a half for each transaction. If you are able to include a donation to make up that amount (or more!), it would be much appreciated.

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Films that don’t start out in 3-D but end up that way are becoming less unusual, thanks to things like IMAX computer technology that has transformed the CGI files of some movies into impressive large format 3-D productions. But to find 3-D in a live action, 2-D documentary made up entirely of interviews with movie directors required a true leap of imagination.

Chicago Filmmakers on the Chicago River, produced and directed by D.P. Carlson, is a series of interviews with both Hollywood and independent filmmakers who have lived and/or worked in Chicago. All the interviews were conducted along or on the river using a variety of boats moving slowly down the famous waterway, exploring the downtown, north and south branches. While the soundtrack captures the directors talking about their work, their theories of cinema, and their memories of Chicago, the images are dominated by the passing river banks in the background that evolve from urban to industrial to wooded areas.

The film was initially presented as a 63 minute program in 1998. For the 2004 DVD release it was expanded and re-edited to 80 minutes. The DVD includes an extra hour of bonus footage featuring outtakes with the filmmakers and unique interviews with Chicago River personalities who helped in the production of the film. But the real surprise on the DVD is the Pulfrich 3-D element.

Producer/Director D.P. Carlson noticed during the editing process the potential of viewing much of the footage in Pulfrich 3-D, as the almost constantly moving riverside passed behind the subjects in the boats. To take advantage of this for the DVD, an icon in the opening menu leads to an explanation of the Pulfrich process and the use of the included glasses, along with the observation that the film isn’t in true 3-D, but that sections can be viewed with some of that effect. Viewers are advised to first watch the film normally, then go back to various segments to try the 3-D option.

On the menu are boat icons representing the actual boats used for interviews with various directors. Those with 3-D potential have glasses symbols indicating whether the dark lens should be over the left or right eye, depending on the direction of movement. Except for carefully controlled animation, some of the best ever examples of Pulfrich 3-D have been accidental and this DVD offers, to those willing to search, some true gems of stereodipity. While some shots involve only the two planes of boat and shore, others provide surprisingly complex 3-D images of passing industrial scenes or trees and brush crowding the banks.

If you’re not a film fanatic, the added 3-D element may not be enough to make this DVD tempting. But if you are, the impressive list of directors makes it a unique documentary. Among the names are John Landis, Michael Mann, Harold Ramis, Haskell Wexler, and a host of others. One of these is film critic Roger Ebert, known for his disdain of nearly anything 3-D, now actually in a quasi-3-D movie (although his interview is a non-floating segment). One of the “extras” on the DVD is a gallery of several cross-viewing stereo pair production stills which includes two stereos of Ebert and two of the late Gene Siskel.

Chicago Filmmakers on the Chicago River is $15.00 from Film Foetus Inc., 4043 N. Kenneth Avenue, Chicago, IL 60641. See www.filmfoetus.com for ordering information and details.
Before the trail goes cold...

Stereographers Victorian

"Research that early photographer now!" said Norman Thorpe in Stereo World Vol. 24 No. 1, advising us all to search out information on early photographers before the information and clues on their work disappears. Inspired by this comment I set out to piece together a simple history of the first stereographers active in my home area—around Matlock in Derbyshire, England. In the process I not only learned about these early photographers, but also discovered much about local history.

In eighteenth Century Europe "taking the waters" was a fashionable pastime for those with money and time to devote to their health. The "spa" towns (named after Spa in Belgium, which was famous for its "curative" waters) became popular destinations in England during the 17th, 18th and 19th centuries. The wealthier classes patronized such towns as Bath, Harrogate, Buxton and Cheltenham, to drink and bathe in the local spring waters. Around this supposedly healthy activity became woven a complex web of socializing and travel.

For a time a little group of hamlets in Derbyshire known collectively as Matlock joined this privi-

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John Latham, "Chee Dale." The Peak District has two distinct zones - the White Peak and the Dark Peak. The White Peak is a limestone area characterized by steep sided, sometimes dry, old valleys such as Dovedale and Chee Dale, overlooked by craggy outcrops.
leged group of favored destinations for the rich. This part of Derbyshire, in the very center of England, was already recognized as an area of great natural beauty. When a local gentleman decided to exploit the warm water, which gushes to the surface at several thermal springs, there became even more reason to include the area on a “Tour of the North”. Visitors would soak themselves in the warm water baths, as well as drinking the spring water. The part of Matlock that developed as a spa eventually became known as Matlock Bath, and for a time was more popular than Buxton—now its better-known neighbor 30 miles to the North. While Buxton’s water was hotter than Matlock’s, there was general agreement that Matlock offered the more beautiful surroundings. Sadly, although there was considerable development over the years, Matlock Bath was overtaken by Buxton, particularly after the Duke of Devonshire funded an ambitious building program, which saw Buxton rebuilt with great style and expense. Matlock moved “downmarket” attracting the middle rather than upper classes, and subsequently with the arrival of the railway in 1849, it also became a destination for the “day-tripper”.

John Latham No 171, “Haddon Hall.” A few miles outside of Matlock, Haddon Hall has always been part of the local tourist route. The simple bare medieval building is a stark contrast to the ornate decoration of its neighbor Chatsworth House.
Much remains of Georgian and Victorian Matlock Bath. The river Derwent cuts a steep narrow gorge through the local limestone and creates a dramatic and beautiful landscape, which was rather fancifully compared by both Byron and Mary Shelley to that of Switzerland. Here for about two miles, where the road joins the river, a ribbon of houses, hotels and shops grew up, with many large comfortable homes being built on the hillsides behind. The surrounding area is one of exceptional natural beauty. The picturesque valleys—Dovedale, Lathkill Dale; numerous spectacular caves; and the famous stately homes of Chatsworth House and Haddon Hall are within a few miles, and the whole area is now part of the Peak District National Park. One small part of the industry that grew up to meet the needs of 19th century visitors was that of the professional photographer. The first recorded photographer in Matlock was James McMunn, a traveling portrait artist who erected a tent in a field by the river in 1856. Over the following years Matlock supported a number of commercial studios, including four resident stereographers. Although not originally a stereocard collector, I had always picked...
up local stereoviews when I saw them, and at the start of my investigations ten years ago I had a few shoeboxes full of Derbyshire views. When I consulted Darrah I was surprised to see that of the 100 English "local photographers" whom Darrah praises with the accolade "produced work of excellent artistic and technical quality", two of these were resident in Matlock and a third stereographer mentioned by him was based only a few miles away. For what is now a little market town this seemed quite an achievement.

In addition to the information yielded up by the photographs themselves, a number of sources are available for the amateur photo-historian. Census returns, trade directories, old newspapers and contemporary photographic journals—all but the last of these being easily available in the local library. I also discovered the existence of the Photo Historical Group of the Royal Photographic Society, and benefited from the help of some of their members. Naturally the late Tex Treadwell shared his information as generously as ever, and in England collectors Brian Noble and Gwyn Nicholls helped me in my work.

Most importantly my enquiries brought me in contact with local historians, with whom the aspiring photo-historian can establish a mutually beneficial relationship.

John Latham and his Brain Developer

The earliest resident commercial photographer recorded in Matlock is John Latham, whose address is given as Taghill Cottage in 1862. Establishing himself in Matlock was probably a sound commercial move. Until his arrival the population of residents and numerous visitors were dependent on itinerant photographers, and he appears to have been without competition for his first two years.

Latham produced an extensive series of stereoviews (numbers run beyond 1100) depicting Dovedale, Matlock and Matlock Bath, Chatsworth House and Haddon Hall. He also traveled further afield, and photographed a series of views of Scarborough, Whitby, Lincoln, Lichfield, and Alton Towers (in the days before it became a Theme Park). Latham is a photographer of some stature, whose work was widely praised by his contemporaries, and whose stereo-scopic views are today regarded as fine examples of the period. He was compared by a reviewer in the British Journal of Photography in 1866 to the celebrated George Washington Wilson: "It is we hope a compliment rather than otherwise to Mr. Latham to say that, had we not known these photographs to be his productions, we should at once have credited them to Mr. Wilson, so much do they resemble the works of the latter artist, in their soft gradations of tone, their finely contrasted lighting, their composition, their delicate manipulation, and careful
printing.” Certainly Latham seems to have been happy enough with the comparison, since he later quoted it in his advertising. In another review in the same year the editor of the *RIP* described his image “The Woodland Beauty” with such enthusiasm—“would make a pre-Raphaelite sigh for the clumsy contrivances of his art,” that this review was subsequently printed in full on the back of the card.

In an 1868 advertisement Latham “begs to inform the Nobility, Clergy, Gentry, and the Public” of the opening of his new portrait studio at Derwent Terrace overlooking the river, from where he provided a wide range of photographic services. Like many of the better provincial photographers, Latham supplied his stereoviews to A. Marion and Son of London, from where they were sold across England. His work also appears with the imprint of local stationery wholesalers W. Bemrose (of Matlock and Derby), L. B. Twells (of Ashbourne), and W. Robins (of Buxton).

Latham took part in an amusing exchange of correspondence in the *British Journal of Photography* in
Alfred Seaman, “Butts Pastures, Ashover.” A stereoview taken in the fields opposite the author’s house. In the absence of other people Alfred has sent his wife and two children to provide some depth. As far as I know, Alfred Seaman and I are the only people ever to have taken stereo photos in our little village a few miles outside of Matlock.

1866. There had been a long running discussion on the importance of contrast, density and tonal quality in photographs, and the best developing techniques to achieve these. Jabez Hughes, a prominent early London photographer joined in and, (paraphrasing the painter JWN Turner) finished his contribution by stating that the most important organic element to mix the developer with is “with brains sir!” This prompted a spoof reply from a reader who signed himself “A Zummerset Likenez Taker” asking where was the best place to obtain a supply of this new photographic ingredient. John Latham joined in when he sent some of his stereos for review with a covering letter:

Gentlemen I have taken the liberty of forwarding you a few specimens obtained by the “brain developer” as recommended by Mr. Hughes. The brains were added...in search...of that just representation of nature which can only be obtained by the reproduction on a flat surface of those nice gradations of light and shade, not black and white, to which the surfaces of things are indebted for their solidity of effect.

Alfred Seaman, “The Fishpond Matlock Bath.” Turn of the century tourists peer in to the fishpond. On the railings we can just see two coin operated machines hanging over the pond. For a penny visitors could release a portion of fish food in to the pond and bring the occupants up to the surface to feed.
The addition of brains to the developing solution I fear will only be successful in the hands of the few; for the necessary weight and quality of the indispensable ingredient, being rarely to be met with, renders it unobtainable by the many. Unfortunately it is a substance not to be compounded by the manufacturing chemists, and consequently if a man cannot contain within his cranium the real genuine article why alas the developer must be mixed without it. But as amongst photographers density is the order of the day, I think the case is utterly hopeless, for heads filled with brains of that quality are to be met with by the million.

If you think the photographs fair samples of the capabilities of a brain developer (which I have had in use for some years) I shall be happy to submit more of the same quality for your critical notice.

Matlock Jan 30th. 1866.

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Alfred Seaman, "Petrifying Well Matlock." Published by Fortescue Mann from a Seaman negative. Matlock boasted a number of "petrifying wells" such as this, where the local calcium bearing water was sprayed over a variety of objects to "petrify" them with a calcareous coating. In this well we can see bowler hats, deer skulls and antlers, a birdcage and other trinkets.

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John Clark—
Studio Portraits, Stereographs, and Fishing Supplies

In 1864 we find the first reference to John Clark, who was to be active in the area for the next 25 years. Clark was born in South Witham in Lincolnshire in 1814, and worked during 1863 as a photographer in nearby Bakewell before moving to Matlock Bath. He
Alfred Seaman, self portrait. Taken in the mirror in the hallway of Smedley's Hydro-pathic Establishment Matlock. Alfred had one of his studios adjacent to Smedley's Hydro, and was resident in Smedley's establishment on the night of the 1901 census.

seems to have shared his efforts between the production of stereo-views of the local area, and studio portraiture. He described himself in his advertising as “photographic artist and publisher of Derbyshire views” and claimed to be “under the patronage of their Royal Highnesses the Prince and Princess of Wales, His Imperial Majesty the Emperor of Brazil etc.” This last accolade, improbable as it seems, turns out to be true since Clark photographed the Emperor when he stayed at the New Bath Hotel in Matlock in 1871.

Clark worked from South Parade, Matlock Bath, at premises where his wife Ann also ran a lodging house. We must judge him to be one of the more successful of local photographers, on the basis of his long established business, but perhaps it was his wife’s “bed and breakfast” trade that kept them going through difficult times. As we know, the role of women in photography at this time is considerably underestimated.

“Family groups at their own residences” was advertised as one of Clarke's specialities, but he clearly had another sideline in angling supplies including “a good selection of Ogden’s celebrated flies” as well as rods and angling tickets for the River Derwent, which his studio overlooked.

Alfred Seaman—
“All Natural Subjects, No Made Up Effects”

Alfred Seaman is an unrecognized hero of late nineteenth and early twentieth century British stereography. He was active in the region between 1881 and his death in 1910 and for much of this time had one or two studios in Matlock. He made his fortune from studio portraiture, but his love was stereography. His empire of photographic studios began a few miles away in Chesterfield and eventually spread across the Midlands and North of England. His stereo work began with views of the areas around his studios, giving us extensive coverage of Matlock, Chesterfield, Sheffield, Leeds and the East Coast resorts. Later when he became active in the Photographic Convention of the United Kingdom (PCUK) he used their annual events to extend his area, giving us hundreds of views of Scotland, Ireland, and the Isle of Man.

Seaman’s advertising proudly announced: “Stereoviews – 1500 titles – all natural subjects, no made up effects”.

The reason Seaman is largely unknown to collectors is that he seldom marked his work with his name. This annoying fact meant that it took several years to confirm that he was the author of many hundreds of local stereo-views. Confirmation was eventually achieved after interviews with members of his extended family, two of whom still work in the photographic trade. Helpfully, a large personal collection of his stereo work was found in the keeping of a local lady who had been given it as a small child. She was told that it had come down directly from the photographer himself. The collection was all well labeled with his name, and included a stereo self-portrait of Alfred and his stereo camera. From this it has been possible to cross-reference between labeled and unlabeled cards, and match sequences of negative numbers.

Seaman’s composition and style are quite distinctive. A single gelatin print provides left and right views, with a jagged black line (from the process of transposition) between the two. Card stock is usually gray or cream curved mount. Most are numbered in the
negative in the bottom right of the right hand print. Earlier views have a hand written title at the right, while some later ones are typewritten. His photographs are often lively bustling street scenes, packed with activity.

Seaman was a photographer of some standing in his day. Not only was his chain of portrait studios very profitable, but he was also an award winning stereographer. When the PCUK was founded in 1886 he was an inaugural member of the Council, serving alongside such luminaries as William England and Richard Keene.

The Census—a Rich Resource for Research

Students of local history in England are fortunate to have available in most public libraries a microfilm copy of the local census for the second half of the 19th century. The census is conducted every ten years, but information is only made publicly available for data 100 years old. Consequently we currently have access to the 1841-1901 data. The census gives a household-by-household record of all residents, together with details of their profession, date and place of birth and marital status. In a town the size of Matlock it is reasonably easy to scan though the pages and find all those who list
In later years the small shop in the foreground was used as a photographers studio.

They themselves as "photographer", "photo-artist" or "photographer's assistant". One is also able to locate the home of known early photographers, and in some cases discover that other later operators were their children or relatives. The recent launch of the 1901 census on-line has made research for this period even easier. For more information go to www.OPCS.gov.uk.

At least seven other resident professional photographers operated in the Victorian era in Matlock but only one of them, John Hilder, published any stereoviews.

**Visiting Photographers**

In addition to its own resident photographers, Victorian Matlock attracted a number of eminent photographers from elsewhere in the country, keen to exploit the market for scenic photographs.

In the late 1850s and early 1860s Helmut Petschler visited the area from his Manchester base and recorded most of the local tourist sights in a series of stereocards and scenic cartes de visite. His studio, later operated as "The Manchester Photographic Company", was an important and successful operation which provided extensive early coverage of the North and Midlands.

William Woodward was a similarly successful photographer from Nottingham who regularly made the short trip to the district in the 1850s to add to his extensive catalog of "Views of the Midland Counties". Styling himself "W. Woodward - Photographic Chemist", he sold his stereoscopic views at 15s per dozen by post to subscribers who were promised, "new views issued twice a month".

"The Lovers, Dovedale." A lovely tinted view, possibly by Poulton. Dovedale is still one of the most popular scenic walks for visitors to the area.
No doubt this promise kept him and his assistants very busy.

The celebrated Derby photographer and publisher Richard Keene photographed the area in collaboration with his friend and stereograph John Warwick. Keene and Warwick undertook their famous first "Derbyshire ramble" in July 1858, taking a series of stereos of the local scenery. They subsequently wrote an account of this early photo-tour in which Keene complained that "the wet plate involved much trouble and labour for outdoor work in carrying about the dark tent, dipping baths, bottles of chemicals etc." The pair made several more such expeditions and the resulting photographs together with a wide selection of viewers were later sold from Keene's "Fine Art Repository" in Derby.

Pirated Copies
The extensive trade in unlicensed or "pirated" copies of views, particularly as practiced in America, even saw the copying of views of Matlock for the USA market. It seems unlikely many Americans would have heard of this little settlement, and even those who had would have been unlikely to recognize it from these woeful copies.

Other Useful Sources for the Aspiring Photo-Historian
Trade directories are an invaluable resource giving listings of trades people in a town or county.

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"View of Matlock from the River" Unknown photographer. A stunning image taken from the river's edge, where boats are still hired out today.
It is worth checking under titles such as “photo-artist” or “photographic chemist”, as well as the more obvious “photographer”. Many early photographers still only listed themselves as “artist”. Once found you can look at the rest of the photographer’s household and identify others working as assistants and apprentices.

Old newspapers are useful but time consuming. Typically these are available on microfilm or fiche. While advertisements are relatively easily trawled, it can mean painstaking work to read through for any editorial material relating to a photographer. If dates of death are known it is possible to find useful obituaries.

Photographic Journals are a fascinating way to learn about the world of early photography. In England the British Journal of Photography runs from 1854, and provides much irresistible information. Indeed the main problem with these publications can be the ease with which one becomes sidetracked. Others such as Photographic News and Photo Notes provide a more chatty coverage with a fair mix of gossip. Searching for a reference to a small provincial operator though can be hard work. For my research I discovered that one of my photographers (John Latham) had been in correspondence with BIP from a quote printed on the back of one of his views. For another (Alfred Seaman) I found he had been on the Council of the Photographic Convention of the United Kingdom. Their annual conferences were well reported, and included a conference photo. Without a lead such as this, expect to do a lot of reading.

Local Historians are a splendid resource, and if you have local views in your collection you will be able to repay their kindness and support by giving them access. In my case our energetic local historian Doreen Buxton was amazed to find in my collection a source of several hundred early views of the area. For her part she gave me the historical context for my research, as well as linking me in with a network of other useful people.

Relatives of the photographer may still live in the area. In my case Alfred Seaman’s studio in Chesterfield continued in family operation until 1988 and the widow of his grandson was eventually traced and interviewed. Another branch of the family continues to run a studio in nearby Sheffield, and I was able to interview great-grandson Christopher Seaman.

Publish what you know by writing up your research in local magazines or newspapers. You will generate new information and contacts from others who read about your interest. One of Alfred Seaman’s great grandchildren saw my article on him and provided me with a complete family tree.

So what of Norman Thorpe’s advice to get out and research—has my effort been worthwhile? I have met many interesting and knowledgeable local people, learned a lot about the Victorian photographic trade, and above all put my collection in to some sort of context. I have published articles on my researches in a local magazine, which in turn generated phone calls from people with more information or photographs to share with me. I have enlarged my local stereocard collection to more than 1600 images—something that is viewed as a mixed blessing by my long-suffering family. During my researches in the local history library and archive I have unearthed several stereoscopic gems. Most notably a large box of some 60 cabinet sized stereos by a Scandinavian professional photographer—Hans Hansen, who moved to the nearby town of Ashbourne. He appears to be the son of the Hans Hansen whose work was shown in a Stereo World article several years ago. His well made views of himself with his cameras, his family, local events, and his father in law’s watchmakers workshop may provide material for a future piece of research!
RBT Takes Digital Plunge

After provoking the consumption of untold miles of 35mm film since the introduction of their first cameras in the early 1990s, RBT has new jumped into the digital world with the RBT D1. The new rig features a synchronization control unit that links two standard Sony DSC-F717 cameras via LANC/ACC connectors. It includes a compact, adjustable base bracket that holds both cameras plus the control unit, making operation relatively easy and avoiding the dangling wire, Rube Goldberg look of some home-made dual digital rigs.

The D1 will be available either with or without the two Sony cameras, for those who want to supply their own. With the cameras, the D1 constitutes a ready to use, high end digital stereo rig with cameras matched to the controller for synch to within 0.4 milliseconds of each other. An on-camera digital LED indicator reads out in real time what the time differences are. The dual camera bracket features a variable 65-170mm stereo base mechanism using telescoping rods for maximum stability and vertical, horizontal and rotational adjustment plus a tripod socket.

Does 3-D Make Us Smarter?

Primates from bush babies to bishops see stereoscopically: they have frontally directed, highly convergent orbits. Robert Barton, an anthropologist at Durham University, argues in the Proceedings of the National Academy of Sciences (June 15, 2004) that binocular vision may be linked to the evolution of bigger brains.

The big evolutionary question is: why do humans have bigger brains? Anthropologists have variously linked bigger brains to evolutionary steps such as bipedal stance, opposable thumbs, tool use and even the discovery of fire (because cooking food releases those calories needed by bigger brains). In March a University of Pennsylvania team reported that the evolutionary accident of weak jaw muscles might have helped to make room for more brainpower (because strong jaw muscles would have constrained skull growth).

Dr. Barton reports that orbital convergence correlates with expansion of visual brain structures and therefore with overall brain size across the primate order. So better information processing might explain the drift towards bigger brains. “Specific information-processing benefits of increased brain size have been notoriously difficult to identify,” he writes. Seeing in stereo, perhaps linked with color processing, might be among those benefits.
Exposing the Inner Mummy

Since July, visitors to the British Museum in London have had the opportunity to see the virtual unwrapping of a 3,000 year old Egyptian mummy. A 12-foot tall by 42-foot wide curved screen Silicon Graphics Inc. Reality Center® facility has been installed at the museum and allows visitors to take part in an exploration of the mummy through SGI 3D visualization technology. Visitors step into an immersive 3-D environment to see what lies beneath the wrappings of Nesperennub, an important priest in ancient Egypt, who has been housed at the museum since 1899.

The mummy is comprehensively explored in stereo in its entirety. This non-invasive technique has revealed intricate details about the dead man, including his age, lifestyle, appearance, state of health, and how he was mumified. All this is revealed while the mummy remains undisturbed and completely intact. The exhibition is the culmination of more than two years’ work, which involved the mummy being CT-scanned at a London hospital and 3D laser-scanned in Scotland.

Over 1500 scanned images of the mummy have been reassembled into a single 3-D data set that can be interactively viewed and explored, using a specially developed, real-time visualization application created by SGI Professional Services. This allowed a team of SGI and British Museum experts to embark upon a process of discovery by subtly adjusting numerous parameters, such as density and opacity to reveal fine details hidden deep in the body.

The 112-seat SGI Reality Center immersive theater at the British Museum is similar to the the NASA Ames Research Center’s Mars Center installation reported in last issue’s NewViews, and is one of 669 operating around the world according to SGI. The British Museum Center is powered by a 12-processor SGI® Onyx® 350 with three InfiniteReality® graphics subsystems, 6GB RAM, and 1.5TB of disk space.

Visitors wearing 3-D glasses virtually explore the kind of tomb in which Nesperennub was buried and are then taken inside the wrappings of the mummy. They are also able to see Nesperennub’s facial features completely reconstructed to give an accurate visual image of the priest. The image then morphs into a human actor and a historical reconstruction of how Nesperennub would have lived is dramatized.

Graphic details on how Nesperennub was mumified are shown, such as where incisions were made to remove organs - all without needing to physically remove a single piece of the cartonnage case. Forensic pathologists contributed to the 20 minute experience, detailing health problems Nesperennub suffered and considering how he may have died. British actor Sir Ian McKellen narrates the entire 22 minute show.

Vincent’s Vengeance?

News of a structure fire with no serious injuries near Brisbane, Australia in mid 2004 may not at first seem pertinent in these pages, but this event had an element of karma (or at least poetic justice) to it. Studio Eight at Movie World on the Gold Coast burned to the ground in June, forcing the actors, producers and production crew to flee the building and destroying millions of dollars worth of movie equipment. The cause was attributed to a candle being used on a film set where some final scenes for the remake of House of Wax were being shot—FLAT! (See NewViews, Vol. 30 No. 1.)

The irony is only made deeper by the fact that the the House of Wax fire scene in the 1953 Vincent Price 3-D classic burned a hole in the roof of that film’s sound stage, but it was extinguished while the 3-D cameras kept rolling, unlike the case of the flattened studio in Australia.
A Wild Pair

On January 2, 2004, NASA's Stardust spacecraft successfully survived flying through the coma (dust and gas cloud) surrounding comet 81P/Wild 2, captured thousands of fresh cometary dust particles released from the surface just hours before, and is now on its way home for Earth return set for January 2006. During the flyby, the highest resolution images ever taken of a comet's nucleus were obtained and have been the subject of intense study since the flyby. Two images from the flyby are shown as a stereo pair. "The overall shape of the nucleus resembles a thick hamburger patty with a few bites taken out", says Thomas Duxbury, the Stardust Project Manager from JPL. "The surface has significant relief on top of this overall shape that reflects billions of years of resurfacing from crater impacts and out gassing". Comet Wild 2 is about five kilometers (3.1 miles) in diameter. Stardust will bring samples of comet dust back to Earth in January 2006 to help answer fundamental questions about the origins of the solar system. Additional information about the mission is available online at http://stardust.jpl.nasa.gov.

Lockheed Martin Astronautics, Denver, Colorado, built and operates the Stardust spacecraft. The principal investigator is astronomy professor Donald E. Brownlee of the University of Washington, Seattle. 

Santa vs. the Snowman DVD

Due on October 12th from Universal is the unusual CG animated family adventure Santa Vs. the Snowman 3D. The film features the voices of Ben Stein, Jonathan Winters and Victoria Jackson. It had been released by IMAX as a 3-D large format film for the 2002 holiday season and also played for the 2003 holiday season and has grossed $10,678,633 in worldwide box office. (See SW Vol. 29 No. 2, page 18.)

The DVD will feature both 2-D and 3-D versions and includes four pairs of 3-D Glasses, a removable 3-D lenticular packaging and the obligatory filmographies, production notes, outtakes and bonus trailers. The DVD and VHS versions will have a suggested retail price of $14.98. Reportedly, Dan Symmes did the anaglyph conversion, so look for red-right on the 3-D glasses.

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Volume 30, Number 3  STEREO WORLD
The opportunity to see stereos by the great French photographer Jacques Henri Lartigue (1894-1986) has generally been limited to gallery exhibitions and the catalogs produced for them. A recent example was the show at the The Samuel P. Harn Museum of Art in Gainesville, Florida, where 12 Lartigue views could be seen in rotary viewers surrounded by 40 of his flat photographs.

But Lartigue produced about 5,000 stereographs—very few of which have been reproduced as full stereo pairs in the numerous articles and monographs covering the work of a man described as a "brilliant amateur intent on capturing every glittering instant of a glamorous life" and whose "finest photographs are iconic images." (See “The Third Eye of Jacques-Henri Lartigue”, SW Vol. 13 No. 4, page 38.)

This oversight has been corrected to an encouraging degree with the publication of Hidden Depths, a collection of 100 Lartigue views edited by Bill Hibbert and published by Design for Life. The images are reproduced on card stock designed for a Brewster style stereoscope included with the set. Accompanying the photographs are quotations from Lartigue’s memoirs, a short commentary giving the context of each image, and a 32-page book explaining the significance of the stereos in Lartigue’s work. (All text is in English.)

According to the publisher, many of these images have previously been seen in stereo only by Lartigue and his immediate family. They imaginatively document everything from family life to early aviation experiments in the early years of the 20th century—the life of the rich and famous in belle epoque France, the dawn of the automobile, the glamour of the stage or a day at the races, the first winter sports, etc. Included are many of his most famous images such as Gabriel Voisin’s first flight, his cousin Bichonnade jumping down the steps of his father’s house, and the elegant ladies walking in the Bois de Boulogne.

Hidden Depths has been produced in a limited edition of 2,000 numbered copies. The card set, viewer and book are £42.99 (about $78 US) and the cards plus book without the viewer are £34.99 (about $64 US). For illustrated details about the set and full ordering information please visit http://www.designforlife.com.
The Kodak Stereo 35

by Ray Moxom

The Kodak 35mm Stereo Camera came on the market towards the end of 1954 and remained in production until 1959. This camera was by no means the first stereo camera that Kodak ever made. Back in 1901 Kodak released the “No 2 Stereo Kodak” and continued to market stereo models of both Kodak and Brownie cameras until 1925.

The significance of the Kodak 35mm Stereo was that, unlike previous Kodak stereo cameras, this camera was designed for color film and more importantly for Kodak, it was designed for Kodak Kodachrome film. In the 1950s Kodak even introduced a special 20 stereo exposure prepaid Kodachrome film that included stereo mounting in the purchase price. This film was known as type K335. The then type K135 standard 20 and 36 exposure films, yielding 15 and 28 stereo pairs respectively, could also be stereo mounted by Kodak for an additional cost.

My first stereo camera was a Kodak Stereo 35. I purchased it second hand in the 1970s. While I eventually started using an SLR twin rig, acquired a f2.8 Realist, a Belplasca, an RBT-X2 and more recently an RBT-S1, the Kodak stayed in the family and my wife Nancy used it for 15 years before switching to an Olympus XA twin rig.

The Kodak is probably the easiest to use of all the Realist format stereo cameras. Important controls—shutter speed, aperture, frame counter and focus are all visible from the top of the camera. The Kodak Stereo is cleverly designed to cater to both the experienced and novice photographer. For example, the coupled front element focusing can be operated from either lens. The right lens is calibrated in feet (or in meters for the “Spanish” model) and has a depth of field scale. For those not skilled in estimating distance, the left lens indicates distance by picture type. ie “close ups” “groups” and “scenes”.

The built in exposure guide to simplify the selection of shutter speed and aperture is innovative, but of little use as the calibrations are for the slow speed Kodachrome film of the 1950s. Advancing the film cocks the shutter. Intentional double exposure is possible, but only by re-cocking the shutter with a lever at the bottom of the camera, an operation that can not be performed if the camera is in its case. The camera also needs to be removed from its case to rewind the film.

The camera is of reasonably durable plastic construction and is very light (630 grams compared with 790 grams for a f3.5 Realist). It has a clear viewfinder and the built in spirit level should ensure that we keep our horizons level. Film loading is easy—just drop the cartridge into the film chamber, extend the film over the take up drum and close the camera back.

When the winding knob is turned, a tooth in the take up drum will engage one of the film perforations locking it to the drum. The film rewind knob has a folding handle to speed up the rewind process.

The Kodak Stereo has the old American ASA bayonet flash contacts. If you intend to use an electronic flash, an ASA to PC adaptor is essential. Fortunately, many cameras come with this adaptor. A metal cover cap for the ASA bayonet flash connector was provided.

Shutter speeds are 1/2s to 1/200 sec. The lenses are f3.5 Kodak Anastons—a Cooke type triplet of reasonable quality. In the 1950s Kodak range of 35mm mono cameras, the lower cost Pony cameras

Detail of Kodak flash contacts, level and rewind knob.
were also fitted with Aniston lenses, while the more expensive Signet 35mm cameras had the Tesser type Kodak Ektar lenses. It is a pity that Kodak did not offer a Kodak Stereo with the higher quality Kodak Ektar lenses that were fitted to the first of the f2.8 Realist cameras. The Kodak Aniston lenses have one advantage over the lenses fitted to the f3.5 Realist and some other 1950s stereo cameras—the Aniston lenses do not vignette at small apertures (f16 and f22).

This camera has adaptor rings for Series V filters. As the front elements of the lenses rotate when they are focused, the use of polarizing filters is a bit awkward. Like most 1950s cameras the shutters tend to get “sticky” and require cleaning, lubrication and adjustment if they have not been used for some time. Also lenses may need to be cleaned if the camera has not been stored under optimal clean and dry conditions.

A case was available at an extra cost of U.S. $9.50. All operations other than film load/unload and intentional double exposure can be performed while the camera is in its case. Many of the Kodak Stereo cameras now in use still have the original case. As the camera body is made of bakelite, the protection offered by the case is more important than with metal bodied cameras.

When the Kodak Stereo was released in 1954 it sold for U.S. $84.50 at a time when the Realist was selling at $139 for the f3.5 model and $198 for the f2.8. So what is missing from the Kodak? Well it does not have a range finder, something that is of doubtful use on a stereo camera. What is missed most however, is that the Kodak does not have an accessory shoe. To overcome this you can either use a flash bracket or epoxy an accessory shoe to the top of the camera.

An obviously different Kodak Stereo 35 camera was the “Spanish” model sold on the Mexican market. Parts in Spanish included the exposure plate assembly, the bottom panel and the left-hand cap around the lens. This model also had metric distance markings.

There were three versions of lens caps. The earliest version had exposed metal rivets holding a metal spring clip that engages the edges of the filter retainers on the lenses. The next version has the metal clip molded into the lens cap and the third all-plastic friction fit version had no metal spring and does not stay on the camera as well as the metal clip versions. The exposure plate assembly differs from early to later models as do some internal items including the sprocket shaft assembly.

In the mid 1950s Kodak was very committed to stereo photography with its stereo camera and specially packaged K335 film. Kodak also published a 36 page booklet titled Picture it in Stereo which sold for 35 cents.

Many 3-Ders are passionate about their Kodak Stereo cameras and mention ease of use, image quality and the spirit level in the viewfinder as just some of the reasons why they remain loyal to a camera that was well designed and built to a low cost. The Kodak Stereo is one of the easiest cameras of the '50s era to use. It is a good beginners camera, while experienced photographers also appreciate its simplicity and ease of use.

This article was first published in 3D Window, the bulletin of the Sydney, Australia Stereo Camera Club. Gary Meador from Odessa, Texas provided the information on model variations and some other technical details.

Highly polished pressure plates. Later models had black pressure plates. In all the years that Nancy and I used Kodak stereo cameras, we never experienced a scratched film.
NFL 3-D Pushes High Definition Envelope

by Ray Zone

"There's no limit to our technological imagination," says Steve Schklair, 3-D director of photography, producer and CEO of Cobalt Entertainment. Schklair is pushing the envelope on high definition 3-D working with NFL Films to build the next generation of stereoscopic cameras that are specifically designed for shooting live action events in real time in the field. In the present instance, it's a football field.

It's not Schklair's first experience with stereoscopic production. In 1986 Schklair was producer and director of photography on Sensormum, a Six Flags Corporation 3-D film that was shot on 35mm film with the alternating frame single strip Arrivision 3-D camera (each 2-perf frame has an aspect ratio of 2.35 to 1). Directed by Keith Melton, Sensormum was a unique production that used 16 multiple tracks for discrete surround sound and extra "4-D" delights such as "Scent-a-Vision" and "Bodysonic seats" that vibrated.

Schklair's NFL 3-D project has been several years in the making. "I was sitting at home one night watching Monday Night Football, because I am a fan," says Schklair, "and I was wishing that it was brought to me in 3-D with digital television which was the perfect platform to do that. That's where it all started.

"This was right about the time the FCC made their mandate for digital television. If you gathered up all the content that had ever been created in 3-D you could fill up about a week. And then you had 51 additional weeks to worry about.

"The only way to create that much 3-D content would be to do live events. And live events mean that you cannot shoot film and you have to shoot digitally because if you're going to transmit you have to go out with a live signal. If we were to shoot digitally, that meant we had to reinvent 3-D."

Schklair went to work putting together a digital 3-D system. "Digital 3-D television would be a mass market," says Schklair. "Sports always sell television. Look at the sales of big screen TVs. Every January is when there is a spike in sales because of the Super Bowl. If sports sell television, then 3-D sports can sell digital television."

The most immediate market for 3-D content, however, is Large Format (LF) film. The 15/70 LF film uses the IMAX camera and projector with 70mm film running horizontally and each frame is 15 perforations wide, almost 9 times the size of a conventional 35mm film frame. "Three years ago," says Schklair, "we made our first HD 3-D test on Large Format film."

"To make the LF test, Schklair worked with Paradise FX, a Los Angeles visual effects facility. After shooting with two Sony CineAlta 24p HD camcorders that were mounted at right angles in a housing constructed by Paradise FX owner Tim Thomas, the digital recordings were given additional resolution by the Efilm company and recorded out on two separate strips of 15/70mm film.

Projected on the giant IMAX silver screen and viewed through polarizing glasses the digital 3-D images had surprising resolution and sharpness. "We proved that it could work," says Schklair. For the next test a college football game was shot at Fresno State College using what Schklair calls the "current flavor" of HD, using 29.97 instead of 24p, with 30i (30 frames interlaced) and recorded to onboard HD cam decks.

At that time, Schklair was showing several digital 3-D demos of sports content that included wrestling and x-games. "One of the groups of people I showed these demos to were Jon and Peter Shapiro, two brothers who have a company called Ideal Entertainment and had just made the Large Format film called All Access."

"The Shapiro brothers were looking into the applicability of 3-D to a Large Format music film which was perfect. It may have been even better than football because musicians don't move as quickly, making them much easier to shoot."

"With one camera shooting up into the half-silvered mirror and the other shooting straight through it, the NFL High Definition digital 3-D video rig is "ready for some football."
And digital still has issues with motion artifacts so a musician standing on the stage is a lot better than athletes running around a field carrying a pigskin, in terms of pure 3-D.

“One day the Shapiros showed up at a demo screening with a friend of theirs, a guy by the name of John Modell. John’s father was Art Modell, a legend in the NFL, a team owner, first with the Cleveland Browns, then the Baltimore Ravens. John loved the football demo. And because John’s an owner, he had the clout to secure an initial deal with Cobalt, Ideal Entertainment and NFL Films.

“So, with NFL Films we shot a first test. We used the Paradise FX rig and put digital cameras on it. And we shot a San Diego game. We shot on both HD cam and to a hard drive. It was the first hard drive built for real time HD and it was called the “Director’s Friend.” A group out of Germany built it and it was based on DVS hard drives.

“At this point I knew a hard drive was critical because it was the only system that would record dual eight, meaning 4:4:4/4:4:4 data. Even though we weren’t shooting 4:4:4, the system was engineered to record that. And they had a nifty console and interface for live action shooting, allowing it to record and review shots on location.

We shot simultaneously with both systems because I wanted to test the difference between the HD cam and the digital recordings. The footage looked great.

“We then went on and shot the Pro Bowl in Hawaii as another test using the first generation Thomson Viper cameras which at the time were the only cameras giving us 4:4:4 or full bandwidth. Thomson had just come out with them. I have to say the first generation cameras didn’t work that well for us. But the third generation Viper camera has been much, much better."

Schklair cut together a demo of the test 3-D footage using the NFL Films house in New Jersey. “It was one of the best post production facilities I’ve ever set foot in,” says Schklair. “We were running two HD cam decks in sync and cutting on Discreet Logic’s Fire machine. Then we would output the left and right eye to tape because we had no way of syncing the tape decks.

“We had to set all this up in the screening room using a silver screen and polarizers where they had a number of DPI projectors. The bottom line was that Steve Sabol, who runs NFL Films, and the powers-that-be that run NFL Films were knocked out by the imagery. But they were all pretty convinced that we would never be able to shoot a game carrying that much cable. And they felt that the camera system had to be far lighter.”

Unlike the Reality Camera System (RCS) created by James Cameron and Vince Pace for photography of *Ghosts of the Abyss* which used two HD cameras with a fixed interocular between the lenses of 2 3/4 inches, Schklair’s rig features variable interocular from 6 inches to almost zero with interlocking convergence that can be adjusted on the fly while cameras are rolling.

Variable interocular, however, does require the use of beam splitters, which add to the weight and volume of the 3-D rig. “I’m a deep believer in beam splitter rigs,” says Schklair. “We’re presenting a 3-D image at a fixed distance to the audience so we have to control the interocular and the convergence to make it a comfortable viewing experience.”

One important factor in filming 3-D with variable interocular and convergence changing on-the-fly while cameras are rolling is speed. “That was the thing we found out with the early tests,” says Schklair. “The rig wasn’t fast enough to follow the speed of these world class athletes. We were shooting in the Pro Bowl and we had a guy running towards the camera and were closing up the interocular but by the time we did that he had passed the camera. So we designed a whole new system. Now we can go from six inches to zero interocular in about 1.4 seconds and we have no problem keeping up with the action. It’s fast.”

The Shapiro brothers and John Modell formed a company called Down Set 3-D and with Schklair’s company, Cobalt Entertainment, brought the 3-D films to the NFL. The three companies are all partners in making the NFL 3-D films.

3-D expert Peter Anderson, ASC has worked with Schklair throughout the process of building the HD 3-D rig to give it maximum flexibility for live action shooting. It was the NFL camera crew that operated the HD 3-D rig for filming of the Super Bowl earlier this year.

“We had our share of adventure in pulling the Super Bowl 3-D shoot off,” says Schklair. “Now, hopefully, we will be shooting the whole next season. It’s a big show. We’re going to build more 3-D rigs.”
Volume Two of the monumental four-volume work View-Master Reels and Packets - A Collector's Guide by Harry Zur Kleinmsiede covers the USA and Canada with the same geographic organization and attention to detail that made Volume One (World Travel) so impressive. (See reviews by Sheldon Aronowitz and Mary Ann Sell in SW Vol. 28 No. 2, page 30.)

As with the first volume, this 383 page book is not a price guide, but a true collector's guide that draws on all previously published Evervthin in the U.S. and Canada review by John Dennis View-Master guides and lists as well as on the author's 52 year experience collecting reels and packets. Harry Zur Kleinmsiede started collecting in 1952 at the age of five and has become a leading publisher and promoter of View-Master reels and books through his company 3-D Book Productions.

Unlike guides organized by reel numbers or dates, these volumes allow collectors to find reels or packets by the location of their subject matter. In the case of Volume Two, the largest chapter lists reels and packets by state, with individual titles easy to scan through within each state. Dates of issue, reel and packet numbers for each variation of titles are listed, along with dates of re-issue.

Nearly every page includes sample reel faces and/or packet covers of the primary types of reels listed. As in Volume One, 16 color pages illustrate packet covers 20 to a page, this time from all over the U.S. and Canada. The introductory chapter covers reels and packets whose subjects are found in multiple states, RP and DR reels, and general U.S. related topics. Two pages in this chapter cover the seven reels or packets issued as part of NSA conventions, five of which are still available.

Canada and the Disney theme parks have chapters of their own (of roughly equal size), while appendices list and illustrate things like special reels, unnumbered packets, and the rare one or two reel packets. The only photo in the book not showing a View-Master product is one of NSA member Charlie Van Pelt, whose four packet set of Lewis & Clark Trail views is listed along with the Stereo World review of the packets by Mary Ann Sell and a quote from Charlie about the project.

As a reference work View-Master Reels and Packets Volume 2 would be worth having for its listing of rare or unknown titles alone. View-Master collectors should be warned—besides being very useful, this book will reveal a lot of gems you'll decide are essential to your collection! The third volume in the series will cover "Showtime and Education" reels and packets, while the fourth will be a supplement to the first three, picking up reels and information not available for the first three books.
Prolific Australian Stereographer George Rose was one of the few to pay much attention to Korea, and his work there in 1904 has left history a rare collection of images of that society in a time of rapid transition. Forty of the images Rose took in Korea are reproduced as stereo halves in the recent book *1904 – Korea Through Australian Eyes*. One of the book's publishers is the Australia-Korea Foundation, which sponsored a 2002 exhibit of Rose's stereographs in Seoul and Pusan curated by NSA members Ron Blum and Norman Thorpe. (See SW Vol. 28 No. 6.)

Enlarged to seven inches wide, the images reveal fascinating details of Korean life at a time when that kingdom has only recently opened to international trade and technology, with its mostly rural population still unaffected by change and its independence challenged by Japan, which would annex Korea just a few years later. The book is divided into five chapters based on noted areas of Korea: “Seoul,” “Seoul Surroundings,” “Chemulpo,” “Busan,” and “Pyeongyang and Jinnampo.” Interestingly, the first Rose image in the book is the market scene that appeared on the cover of SW Vol. 28 No. 6 and as a full view on page 30.

The publishers' decision not to include full stereo pairs of the images will of course frustrate serious stereograph collectors, whether their interests are in Rose or Korea. This omission is especially exasperating in light of the fact that the pages facing the enlargements have ample room for full pair reproductions above or below the Korean/English captions—most of which stand artfully alone in the center of otherwise blank pages.

The images were printed from original Rose stereo negatives in the Keystone Mast Collection of the UCR California Museum of Photography. Print pairs made from the same negatives would have required even less space than reproducing entire George Rose stereoviews including mounts. (One full view of Rose with his wife in Australia does appear in the book's introduction.)

Despite its flat orientation, *1904 – Korea Through Australian Eyes* is a valuable and all too rare contribution to the literature on George Rose. With any luck, it may inspire a comprehensive book covering the worldwide stereography of George Rose (who produced an estimated 9,000 stereos) illustrated in stereo itself. Norman Thorpe's informative introduction and captions provide fascinating details about both the stereographer and Korea at the time. Perhaps of equal interest to SW readers is the background Mr. Thorpe provides about the Keystone Mast Collection's George Rose images in his contribution below.

**California Museum of Photography's George Rose Negatives**

By Norman Thorpe


The fact that a large body of the Australian photographer's glass negatives are among the museum's holdings wasn't widely known. Staff at the museum knew they had a collection of stereo negatives from Australia, but hadn't

(Continued on page 27)
3-D Stereoscopic Weekend

by John Waldsmith

Over 100 stereoscopic enthusiasts gathered for the second annual 3-D Stereoscopic weekend, May first and second, sponsored jointly by the Ohio Stereo Photographic Society and the National Stereoscopic Association. The event was organized by George Themelis, NSA Eastern Midwest Regional Director and John Waldsmith. The activities were at the Holiday Inn Fairlawn/Akron on the west side of Akron, Ohio.

The two day event started on Saturday morning with stereo programs. George Themelis presented "Welcome to Cleveland", a program featuring scenes of Cleveland photographed by OSPS members plus vintage views from John and Janet Waldsmith's collection. The program gave some ideas for places to visit and photograph. This was followed by Al Sieg's award winning program "Provence", a fade dissolve presentation with images from Provence, France accompanied by Provencal music. John LaRocque followed with "Passing", a monochromatic presentation of a Toronto cemetery with an original soundtrack by Brian Di Giuseppe. Matt Tatham, also of Toronto, presented "From Above", a program of unusual images all taken with a bird's-eye perspective looking down. This was followed by Joe Hohmann's "The Way We Were", featuring everyday people shots from the early 1900s through the 1960s. It was a delightful and sometimes hilarious look at clothing, fads, home decor and cars, especially of the 1948-1960 post-Realist era. The morning session concluded with an Open Projector competition with voting by the attendees. Everybody seemed to enjoy the chance to be a judge. The best slide award went to OSPS member Jay Horowitz.

Following the lunch break, Jim Kunkel headed off the afternoon session with "Spring & Summer Flowers". His 2X2X2 presentation featured an outstanding group of macrostereos taken with a single SLR camera, 100mm macro lens and a slide bar. This was followed by Jay Horowitz's presentation "From Anaglyphs to Virtual Reality" showing the use of stereo imaging at NASA's Glenn Research Center in Cleveland. Jay led a tour for a few members who stayed over on Monday through the NASA facility. Under the direction of George Themelis, the programs stayed right on schedule. Ron Fross was next with his "What do I Photograph", an illustrated stereo biography in stereo slide format. Ron is a regular contributor to the OSPS and PSA slide competitions and he had selected a wide variety of slides for his program. This was followed by H. Lee Pratt and his "The Waves at Coyote Buttes", a glimpse of the unusual rock landscape of the Vermilion Cliffs Wilderness Area in Utah. In addition to outstanding slides, Lee explained the difficulties in photographing the picturesque formations, the problems getting a permit, and the hike. The afternoon session concluded with "Welcome to Eastbourne", a look at the site of the upcoming ISU Congress and "Welcome to Portland", a glimpse of what awaited those who attended the NSA convention. Finally, H. Lee Pratt presented the "PSA Stereo Sequence Exhibition" and invited those in attendance to participate in the 2005 exhibition.

Throughout the day, during breaks in the programs, attendees could look at a variety of exhibits ranging from frames of vintage stereo views to demonstrations of digital stereo. After the evening dinner break, John Waldsmith presented an auction of 415 stereoscopic items. The cataloged public sale started with a large grouping of Tru-Vue films. Highlights included film #231 "Keep 'Em Flying" that brought $9.50. (There was no buyer's premium charged): #516 "Mount Wilson" sold for $7.50; #1201 "Golden Gate Expo-1" at $12.50 and a Tru-Vue viewer also was bid to $12.50. This was followed by a large grouping of View-Master reels including a number of like-new gold centered reels in gold foil envelopes. There was spirited bidding from absentee bidders and from the auction floor. Reels #68 "Hawaiian Flowers" & #79 "Natural Bridge" sold for $12.50 each. Reels #129 "Yellowstone National Park" and #220 "Homes of Hollywood Stars" brought $20.00 each.

This was followed by a large grouping of early hand-lettered buff reels. Spirited bidding saw the reels #56 and 57 "Golden Gate International Expo" sell at $45.00 each, while #171 "McKee Jungle Gardens" had active bidding to $20.00. The View-Master section
When I checked them against stereo negatives, I found matches to Rose stereo cards I had. There were nine views of Japan. The only other Rose stereo cards I had weren't identified the Australian negatives as having been produced by Rose because the images matched some Rose stereographs in my collection. Rut the question remained whether the other Australian glass negatives also had been published by Rose.

At the time of the 2002 NSA convention in Riverside, I made some checks with Steven C. Thomas, the museum's curator of collections, to try to answer that question. One reason the museum hadn't identified the Australian negatives with Rose was that it held only the negatives and contact prints of them. It didn't have any mounted stereo views with Rose's identifying logo.

Aside from my Korean images, the only other Rose stereo cards I had were nine views of Japan. When I checked them against contact prints from the Australian stereo negatives, I found matches for all of them in the museum collection—more evidence of the connection to Rose.

To investigate further, we then went to a vintage handwritten ledger that apparently contains a list of all the negatives in the museum's Australian collection. The ledger was likely prepared by Keystone to list the views after it acquired them, probably in the late 1940s.

From the ledger we selected at random a number of views. Then Steve Thomas pulled those glass negatives from the collection. Examining them, we again found evidence that linked each of the views to Rose. We found they had been made using Rose's signature manufacturing process of putting the caption on the negative, and not on just one side of the stereo view, but on both the left and right sides.

Most publishers did something very different. They didn't include the caption on the production negative at all, but rather printed it on the paperboard mount after the view was manufactured. Rose's process was much more efficient. By putting the caption on the negative, it printed out as part of the photograph, and he eliminated the step of printing it on the mount.

This also was strong evidence that the negatives had been published by Rose. But cinching it even further, on some of the negatives we even found the Rose name included with the caption. These checks seemed to confirm that this entire body of negatives was published by Rose.

It thus appears that the museum has a very large and significant collection of Rose's stereo glass negatives. The ledger lists more than 3,600 images. That would comprise more than a third of his estimated lifetime production. Long-time Rose researcher and collector Ron Blum, of Oaklands Park, Australia, believes Rose produced about 9,000 stereo images during his lifetime.

According to the ledger, the 3,600 images were captured in at least 35 countries. They include: Australia, Algeria, Belgium, British New Guinea, Canada, Ceylon, China, Egypt, England, France, Fiji, Germany, India, Italy, Ireland, Japan, Korea, Monte Carlo, Morocco, New Caledonia, New Guinea, New Zealand, Norway, North Wales, Palestine, Port Said, Scotland, Solomon Islands, Spain, Switzerland, Tunisia, Russia, Straits Settlements, Sumatra, and the USA, including Hawaii. Thus the collection is an important resource for photo researchers.
The Wayne Davis Stereo Archive

In a recent issue of Stereo World (Vol. 29, No. 5), editor John Dennis announced the reopening of the "Unknowns" page in the magazine, and invited stereoview collectors to send in their prize "Unknowns."

The request sparked a chuckle at the home of SSA member Quentin Burke (#818) who had been landed with some 1700 "Unknowns." These viewcards were the bulk of the life work of Wayne Davis, San Diego stereographer (SSA #835) who died in 1991 leaving this legacy of viewcards ranging over some 40-plus years, almost all of them without any information on the back as to what was being photographed.

Now work is under way to try and identify the subjects of the views, so that they can be archived at the Oliver Wendell Holmes Library. Quentin and his wife Ellen had met Wayne at the Riverside NSA meeting in 1986 and he had been a regular customer for Q-VU mounts since that time. As he lived in San Diego, and had family in Arizona, he occasionally peeled off Interstate 8 to pick up a package of Q-VUs and to talk "stereo" at the Burke's small weekly newspaper office in Holtville some 125 miles east of the coast city. He said little about his occupation, except that it was "classified" work in naval warfare for the U.S. Government.

"His death stunned me," said Burke, "He had appeared to be in the best of health. I later found out that he had collapsed, unknown to anyone, in the back yard of his Spring Valley home, of a heart attack. He was only 61.

"We were in the same SSA folio circuit, and I always enjoyed seeing and commenting on his views and reading what he had written on mine. He was particularly interested in railroad views, the Sierras, and scenes of San Diego. Those were the days when SSA had but one print circuit, with 35 members."

The Burkes brought the Archive to Portland for NSA 2004, where it was displayed at the SSA table and open to other NSA members for help in identifying the scenes in the cards. It is hoped that after the display in Portland and revision of the data base, the Archive can be sent to the Holmes Library in custom-made replica Keystone type book boxes.

Some duplicates have been weeded out of the collection, and the Holmes custodians have approved their sale to help fund the work of documenting the Archive.

SSA Annual Meeting

The yearly annual meeting of the SSA took place at Portland NSA 2004 on Thursday July 8, just before the SSA Supper. SSA Treasurer Les Gehman (#1016) submitted a report showing a total projected membership for 2004 of 155 individuals. The SSA Treasury is quite sound and Les expects to update the membership application and mail it out to all members not yet paid for 2004. Working with Dave Kesner (#1024), Les and your General Secretary (#984) will be updating the membership database to include accurate rosters of all folios. A general discussion was made regarding folio regularity and the use of online tracking for folio location.

John Baker (#827)
Made SSA Lifetime Member

At the close of the 2004 SSA Annual Meeting, Bill Walton (#715) nominated former SSA Treasurer John Baker for Lifetime Member status. The nomination was seconded and was carried by an unanimous vote from the floor with a quorum of members present.

John got into stereography while working for a company in Blue Ash, Ohio that manufactured polarizing material for 3-D movie projectors and glasses. He uses a variety of stereo cameras and viewers and likes to collect antique views of places that he visits to make "then and now" views to send around to the Alpha, Caprine and Speedy folios of which he is a member.

SSA Lifetime Member
Richard Markley (#381)

Dr. Richard Markley, a Lifetime Member of the SSA who, at the age of 91, holds the lowest SSA number among living members was a highly visible attendee at the Portland NSA 2004 Convention and was present at both the SSA Supper and NSA Banquet, where he stood up to give a short address. "I just keep taking and making the pictures," said Markley. Dr. Markley first started experimenting with stereography as early as 1925 and is currently a member of the Alpha folio.

Caprine Folio Report

"I have updated the folio pages on the SSA website," reports Caprine Folio secretary Thom Gillam. "Check it out: http://caprine.ssa3d.org/"

"It was fun setting it up, and it is pretty easy to keep it up to date," says Thom. "Included are a tracking page and individual pages for each folio, listing current views. There is a link to the 2003 voting
results as well as a (pending) link to the route list. That link is pending approval from the members of the folio since it contains addresses and phone numbers. I might make a version for the internet that doesn't contain that information—maybe just email addresses, so we can all easily communicate with each other if necessary. Let me know what you think. If there is any other information you would like to see there please feel free to drop me a line at: ThomGillam@netcarrier.com.

"Other folios keeping their pages up are Gamma and Alpha (I borrowed Gamma pages to create the Caprine—many thanks to David Kesner!). The SSA website can be a valuable tool for the folios, and a fun place to check out once in a while—it is very interesting to check out the voting results from the other folios. Thanks go out to Paul Talbot for making this resource available.

"On another note, Harry Richards has chosen to leave the folio. I am sure I speak for everyone when I thank Harry for all the wonderful views he has shared with us, and that the folio will be the less for his leaving."

**Omega 2003 Voting Results**

Omega folio Secretary Peter Jacobsohn has reported on the 2003 results for top votes. Omega is a slide transparency folio with members working in the Stereorealist format.

The votes are as follows:

1. **“Breezing By”**  
   by Ron Fross

2. **“Lightning Across Dunham Lake”**  
   by Donald Parks

3. (Tie) **“Surf at Ecola State Park”**  
   by Lee Pratt  
   **“3-D Geometry”**  
   by Dennis Green

**New Folio Secretary for Beta Folio**

Joel Glenn (#846) has taken over the position of Beta Folio secretary from Dean Jacobowitz (#947). Beta Folio circulates stereo transparencies in Stereorealist format. Joel can be reached at: jglen28@earthlink.net.

**How to Join the SSA**

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

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**National Stereoscopic Association**

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Edwin S. Porter (1870-1941) is primarily known as the director who filmed and edited The Great Train Robbery (1903) which with its use of innovative editing helped establish cinema as a storytelling art. Porter made many films and is instrumental in motion picture history. Employed by Thomas Edison, Porter manned the Vitascope projector at Koster and Bial's in New York on the night of April 23, 1896 when the very first movies were projected on a screen in the United States.

What is not generally known is that Porter, working with William E. Waddell, also made stereoscopic motion pictures. These 3-D movies may have been the first to have been projected on the screen for the public in the United States. Adolph Zukor, one of the founders of Paramount Pictures and a movie pioneer who inaugurated feature-length films in the early years of the motion picture, hired Porter to work at his Famous Players Film Company in 1913. In his 1953 autobiography The Public is Never Wrong, Zukor wrote about his years working with Porter. "Porter, was, I have always felt," wrote Zukor, "more of an artistic mechanic than a dramatic artist. He liked to deal with machines better than with people. In a way it was his mechanical imagination which had caused him to improvise the story technique in The Great Train Robbery."

On June 10, 1915 Famous Players released three anaglyphic films shot by Porter which played at the Astor Theater in New York. R.M. Hayes in his book 3-D Movies states that these films were released as "three one-reelers in single strip anaglyphic duo-color." Zukor, in writing about Porter's 3-D filmmaking, recollects differently. "It may come as a surprise, with all the current excitement about three-dimensional films, that Porter was experimenting with them nearly forty years ago. He used two cameras, just as two or more are used now, [1953] and threw pictures on the screen by means of two projectors. He had made a lorgnette with red glass for one eye and green for the other. Seen with the naked eye, the pictures were a hopeless swirl. The lorgnette gave them three dimensions."

The three anaglyphic one-reelers consisted of two travelogues, Niagara Falls and Rural America and a third reel was a sequence from a popular play of the time, Jim the Penman. Famous Players released Jim the Penman as a flat black-and-white feature and it is very likely that only in its New York playdates was it projected with the anaglyph sequence.

Color motion picture processes at the time largely consisted of hand dyed film or rotating color wheels used with black-and-white panchromatic film. Several color processes at the time did use separate lenses on the camera. In Motion Picture Making and Exhibition, John B. Rathburn wrote, "Since the ordinary two color motion pictures are often taken with a double lens camera it is sometimes possible to obtain stereoscopic effects with colored glasses as one lens only takes greens and the other, reds. This is most prominent with the use of alternate projection." Direct color photography was in its infancy, however, and it would be six years
before Technicolor was to perfect its cemented positive two-color process. So it was very likely that the anaglyph one-reelers were projected through red/green filters using two interlocked projectors, as Zukor suggests. Porter certainly would have been capable of machining interlock devices for both stereoscopic cameras and projectors.

Zukor's entertaining autobiography was written just as the 3-D boom of 1953 was beginning. It was a "particular moment" in film history when "funeral orations were being delivered over the film industry" and Paramount was "secretly experimenting with three-dimensional pictures, wide screens, and other items calculated to prove that the reports of our death were grossly exaggerated."

Adolph Zukor closed his book by stating that "three-dimensional pictures were the next big thing in the industry...The other executives agreed with me and we went out on the set and halted the filming of Sangaree, a costume picture with Fernando Lamas and Arlene Dahl. Then we got an old stereo-camera with which we had been experimenting fifteen years ago up from the basement and shot the picture in 3-D with Technicolor."

Edwin S. Porter would have been intrigued by the progress his early experiments in stereoscopic cinema had made.

Notes:
5 Adolph Zukor with Dale Kramer. The Public Is Never Wrong, 3.
6 Ibid., 298. 

First Feature-Length IMAX 3D Arrives in November

At this year's Large Format Film Conference (LICA) Imax Corporation and Warner Brothers verified that the "unnamed holiday 'DMR' film" (the IMAX process for enlarging theatrical films into a large format film) would be the animated film from Director Robert Zemeckis The Polar Express.

The news of a "feature-length" 3-D IMAX film immediately made several IMAX projectionists nervous, since previously the longest large format 3-D film had only been 60 minutes long. It was determined that if it was 90 minutes or shorter, current projection systems could handle the additional film length.

Imax Corporation announced on May sixth that it had reached agreement with Warner Bros. Pictures, through which the Studio will release the full-length feature to conventional theaters, and in the IMAX 3D format, exclusively to IMAX theaters, on November 19, 2004, in the U.S. and many international territories. The film will be digitally converted into IMAX 3D using both the proprietary IMAX 3D conversion process and IMAX DMR (Digitally Re-mastering) technology.

The holiday themed film, based on the classic Caldecott award-winning children's book written by Chris Van Allsburg, is directed by Robert Zemeckis and stars Tom Hanks. Using state-of-the-art CGI and stop-motion photography to create a unique blend of realism and fantasy, it tells of a doubting young boy who takes an

(Continued on page 33)
Can You Identify the Subjects of These Views?
Neal Bullington

This issue's unknown view was submitted by Del Phillips. It is an unmarked gray card with "Albert Einstein" written in pencil on the back. The man seen in profile does look like Einstein. The image is dark, but it appears they are sitting on a farm fence with a gate at left that has coats draped over it. Can anyone confirm the identity of these two men?

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

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A Dual Format
3-D Calendar for 2005

Stereo World contributor Hartmut Wettmann has produced a 3-D calendar that will keep classic stereoviews in your scheduling throughout 2005. "Old Berlin in 3-D" features 19th century stereoviews by J.F. Stiehm (see SW Vol. 29 No. 3, page 14). Each month includes a large anaglyphic enlargement of a Berlin view above a reproduction of the full original stereograph. If you hang this on a wall to use as a daily calendar, do note that the weeks begin (quite logically) with Monday! On the back of each page are German captions describing the images, one behind the anaglyph and one behind the full view reproduction so that either image can be saved separately when the month has passed.

With the exception of some ghosting in the high contrast regions, the red/cyan anaglyphs are well executed. (This would have been an ideal project for use of the European red and luminescent green inks.) The full views are perfectly reproduced in their original tones and color mounts.

The calendars, with all text in German, are 8 Euros each. For sample images and ordering information, see www.hartmutwettmann.gmxhome.de/kalender/.

Feature-Length IMAX 3D
(Continued from page 31)

extraordinary train ride to the North Pole and embarks on a journey of self-discovery.

"By releasing The Polar Express in IMAX 3D with the most powerful 3-D images in the world, we can offer movie fans something they have never experienced before," said Dan Fellman, President of Domestic Distribution at Warner Bros. Pictures. "We believe this spectacular holiday film will satisfy consumers' rapidly growing appetite for both a premium and 3-D cinematic experience."

"With the success of Hollywood movies digitally re-mastered into IMAX's format and the enduring popularity of IMAX 3D around the world, the next natural progression in revolutionizing the way people see event blockbuster films is in IMAX 3D," said Greg Foster, IMAX's President of Filmed Entertainment. "IMAX has the world's best performing 3-D films. The most recent IMAX 3D film released by Warner Bros. and IMAX, NASCAR 30, has broken records and is the fastest grossing IMAX documentary ever. The release of The Polar Express to the IMAX theater network is a giant step for IMAX, and we are so excited to work with industry innovators like Tom Hanks, Robert Zemeckis, Castle Rock and Warner Bros., who see the added value in the IMAX 3D medium and the spectacular experience it provides."
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2005 3-D CALENDAR "Old Berlin in 3-D" features 19th century stereo views by J.F. Stiehn (see SW Vol. 29 No. 3, page 14). Each month includes a large anaglyphic enlargement of a Berlin view above a reproduction of the full original stereo. Calendars are $8 Euros each, text in German. For sample images and ordering information, see www.hartmutwettmann.gmxhome.de/kalender.

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NEW REVISED EDITION of John Waldsmith’s "Stereo Views, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, 505 E. Webster, Ferndale, MI 48220.

STEREO VIEWS FOR SALE on our website at: www.daves-stereoviews.com email woode@pikeonline.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREO WORLD 130 BACK ISSUES to be sold as one lot. Vol. 3 #s 5 & 6; Vol. 4 complete; Vol. 5 none; Vol. 6, #s 2, 5 & 6; Vol. 7 #s 1, 2, 4, 5, 6; Vol. 8 #4; Vol. 9 through 28 complete except for No. 5 in Vol. 24. Asking $300.00 or best offer. Buyer to pay shipping cost. Jim King email: stereoviews@aol.com

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

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- Anachromatic
- Halogen
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- Cardboard
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← Left: Helene Leutner (German Actress)
→ Right: The Young Velocipedist

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

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