NSA Portland 2004
Classifying Diableries
Vacation in Hawaii!

It seems many of the collections of '50s era Realist slides I've come across have contained some scenes of Hawaii—one of those places that appears to have been created with stereo in mind! I first thought it was a bit odd that such a high percentage of stereo photographers were fortunate enough to have traveled to such a scenic place, but then I read somewhere that a Stereo Realist camera would cost over $1,000 in today's dollars. With that fact in mind, it seems likely that the people who could afford a Stereo Realist in the '50s could also afford to travel to Hawaii!

I'm guessing that our first view this time shows the scene shortly after stepping off the plane once it arrived in Hawaii. It appears that the travelers were greeted by the man with the big headpiece, robe and spear, who was then willing to pose for photos. The robe and headpiece are rich with saturated reds and yellows in the original Kodachrome slide, which was mounted in an older-style (gray with red stars along the edges) Technicolor cardboard mount. Unfortunately, there is no date or other information about the view included on the mount.

The other view, also taken in Hawaii (but by a different photographer), shows a man who was apparently a tour bus driver or tour guide surrounded by a crowd of much taller tourists, presumably from his bus. He looks like he's having a good time posing with them for the photo at a pineapple stand, most likely one of the stops on their tour.

While this slide was labeled, it was done so in handwriting so sloppy that I can only make out the words “tour bus, Honolulu”. The slide was mounted in one of the later-style white Kodachrome mounts, which I believe came into use around 1960.
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Front Cover: The digital revolution's impact on stereography was evident in several aspects of NSA 2004 in Portland, from the Stereo Theater to workshops, excursions and the Trade Fair. Perhaps its most striking expression was seen appearing to grow from the head of Steve Horan outside the Cinema 21 theater on the first day of the convention. Suggesting some kind of cyborg unit, the split-bodied design of these paired Nikon 4500 digital cameras allows the optical viewfinders to hang below the lenses. Trigger, synchronizer and wiring are stacked on the hand grip at left. (Stereo by Jean Poulot)

Back Cover: "LA GUERRE, DEPART DE L’ENFER." (War, Departure From Hell) This classic French issue “Diablerie” view shows Satan’s army ready for battle in the Unknowns layer. (Stereo by Poulot)
EDITOR'S VIEW

NSA Membership Survey Results

"Just the best magazine on photography, period!"

Written comments like that (and others even more effusive) in the section on Stereo World made reading through the 474 NSA membership surveys returned last year a rewarding task. Complete results of the surveys were presented to the NSA Board during the Portland convention for consideration, and totals for each question are presented here.

Nearly identical numbers of people identified themselves as collectors vs. photographers, with a significant overlap. The most often circled “interest” was “creating 3-D images”, followed closely by “collecting vintage 3-D items”, “history of stereoscopy”, “collecting modern 3-D items” and “creating digital 3-D images”. Here again, the totals reveal a wide overlap of interests.

The totals related to the content of Stereo World revealed that most readers want “more” of everything, with “How to articles” the biggest winner, followed closely by “historical stereoscopy” and “stereo equipment”. The results were fairly close to what we anticipated, with readers asking for the same types of material we’d like to see submitted and that we’ve invited from members in the past.

Unlike questions regarding convention locations or hotel prices, interested readers can have a direct and immediate impact here by contributing articles themselves or urging people they know with expertise in specific areas to write articles. This isn’t a commercial publication that can respond to readers’ wishes by simply buying articles or hiring writers. In essence, it’s a truly communal effort that depends on those with the strongest interests in particular topics for articles that cover them. The survey provides us some guidance regarding what areas to concentrate on, but the ultimate results are up to members.

The Numbers

Question 1 asked people to define themselves via six categories. (Keep in mind that members were asked to mark “all that apply” here and in question 2.) “Collector” was marked by 359 members, “photographer” by 356, “dealer” by 62, “historian” by 115, “scientist” by 42, and “institution” by 6.

Question 2 asked for members’ interests. “Collecting vintage 3-D items” was marked by 297, “collecting modern 3-D items” by 196, “creating 3-D images” by 311, “creating digital 3-D images” by 131, “history of stereoscopy” by 205, and “scientific and technical applications of stereoscopy” by 91.

Question 3 asked a series of More vs. Less questions about Stereo World articles on:

Historical aspects of stereoscopy
More: 267 Less: 87
Modern 3-D collectibles
More: 177 Less: 128
“How to” for the stereo photographer
More: 287 Less: 77
Stereo equipment
More: 257 Less: 79
Creating stereocards, anaglyphs, etc.
More: 250 Less: 83

A question on color content drew 215 votes for more, 9 for less, and 241 for “same as current”. Asked if they would be willing to pay 50¢ more per issue for 16 pages of color content plus covers, 356 said yes while 100 said no.

Question 4 asked a detailed series of questions about the annual NSA conventions, starting with attendance. “Always” was marked by 46 members, “frequently” by 62, “occasionally” by 206, and “do not attend” by 154.

The top preferred month for the convention was June, with July being the top second choice. (Although the Jan/Feb/Mar period got 27 votes and the Oct/Nov/Dec period got 32.)

First choices for convention locations were: Northeast; 110, Southeast; 34, North Central; 76, South Central; 17, Northwest; 44, Southwest; 74, and Mix (a writer-in); 24. Members’ second choices for locations were almost evenly divided among the above areas. Asked if they plan family vacations around NSA conventions, 304 said no and 94 said yes.

Asked to rank convention events in order of importance to them, members gave the Trade Fair 179 first place votes, 55 second place, and 61 third place. The Stereo Theater received 115 first place votes, 106 second place, and 52 third place.

Workshops got 46 first place votes, 82 second place, and 66 third place.

Exhibits got 22 first place votes, 91 second place, and 105 third place.

Tours got 3 first place votes, 12 second place, and 20 third place.

The Banquet and Banquet Speaker got 1 first place vote, 3 second place, and 7 third place.

Room Hopping got 21 first place votes, 19 second place, and 13 third place.

When asked if room rates were an important factor in deciding on attending a convention, 206 members said no and 166 said yes.

Asked if they would be willing to pay more for a hotel with a better location and more amenities—and to circle their preferred price range—the results were: Under $100 per night; 125, Between $100/$120 per night; 179, and Between $120/$150 per night; 61.

(Continued on next page)
Coming Soon to Stereo World

A Stereographer in Athens

Dimitrios Papadopoulos, a Canadian photojournalist of Greek origin, was the only accredited stereographer to cover the 2004 Olympic Games in Athens. Armed with a TDC Colorist II, a Sputnik, and a Pentax SLR with a Loreo Lens In A Cap unit, he was able to capture several sports, the crowds and architecture of the 2004 games in 3-D. His article covers the progress of the games as well as his own adventures in obtaining the many special passes needed for good (or even poor) positions from which to shoot stereos. His application had been too late for an unlimited access pass, but with the help of a letter from Stereo World he received a Sport Specific Pass for Athletics (EPS), and based on that was able to request special day passes for several sports. (Being a native speaker of Greek no doubt helped as well.) Watch for Athens 2004 in Stereo in our next issue.

Deeper Dreams

An Approach to Stereo Card Landscapes by Stan White may not sound like the most exciting article to watch for, but this brief, straightforward tutorial on stereo infrared hypers is illustrated with views that open windows into various glowing, alternate reality versions of the southern Ontario countryside. By adding layers of color to black & white infrared images in Photoshop, this world renowned stereographer offers stereos that transport the viewer into dream worlds usually only accessible via drugs of questionable legality or a rare fusion of imagination and sleep stages. Efforts at this sort of thing through purely computer generated imaging can be fascinating in a sterile sort of way, but altering reality has greater impact if you start with the real world and take it from there, just as the mind does in dreams that open into other worlds.

The Stereo Detectives

A drawing of a clean-cut teenager wearing a checkered sweater and a deer stalker hat, examining evidence through a stereoscope as if it were a magnifier, graces a magazine cover in a series of 1920s youth adventure stories. Or maybe, this title flashes on the screen introducing an NSA inspired spin-off from the popular PBS show The History Detectives. Actually, this promo is for an upcoming article by David Horine, A Detective Story—Researching Stereoviews on the Web that offers systematic advice for locating clues in the details of “unknown” views you may have in your collection. He recounts how he was able to track down the place, event, participants and date of a totally unidentified view by searching the internet for information based on clues found by scanning and enlarging a busy street scene.

Editor's View

(Continued from previous page)

Question 5 asked about the NSA website www.stereoview.org, of which 343 were aware and 117 were not, while 289 had visited the site and 171 had not. Thanks to Mary Ann and Wolfgang Sell for tabulating the answers and comments on all 474 three-page survey forms.

Correction:

In the article “Santa vs. the Snowman DVD” (SW Vol. 30 No. 3, page 18), the final paragraph should have credited the anaglyph conversion as having been done by Jim Carbonetti of 3DBlast, Inc. Also, included with the DVD are standard red-left glasses supplied by American Paper Optics.
9th SSA Stereo Card Exhibition

The judging for the 9th SSA Stereo Card Exhibition was completed on July 8 at the NSA Convention in Portland with David and Linda Thompson serving as Co-chairs for the exhibition. The judges were Bill Walton, Nancy Lee Sobottka and Brandt Rowles.

Thirty-two different individuals submitted 127 views for judging. Of those views 59 were accepted, with 14 of them garnering awards and 6 receiving Honorable Mention. There were 28 entries from the United States, 2 from Germany, 1 from Denmark and 1 from Belgium.

"The scoring ran high this year, showing the quality of work that was submitted," write the Thompsons. "To make the percentage required for acceptance the score of a card had to be 22.

"We would like to give you a little information as to how the judging was handled. First each card was judged and scored. The judges and scorekeepers worked together to make sure that the correct score were recorded for each entry. On the first run through each judge was asked to score each card on a scale of 5 to 9, making a total relative score possible of 15 to 27. The top 45% was accepted, and then the judges had the difficult job of picking the award winning cards from the top scored work. Also special awards were picked from the work submitted in each category as noted in the entry paperwork."

The exhibition was shown at the NSA Portland Convention from July 9 to 11, at the Anaheim Camera Enthusiasts (ACE) in Garden Grove, California on July 29 and at the Beckman Coulter Photography Club in Fullerton, California on August 11.

"We want to thank the judges for their hard work and patience," write the Thompsons. "We would also like to thank the following people and organizations for sponsoring awards this year: Walter Dubronner, Bill Patterson, Mary Ann Rhoda, Ernie Rairdin, David Saxon, Jack Cavender, Bill Walton, Ray Zone, The Stereo Club of Southern California (SCSC), and the New York Stereoscopic Society (NYSS). We were pleased to send to all entrants a color catalog of awards and acceptances that was produced with the generous assistance of a grant from the Stereoscopic Society of America."

Award Winners and Honorable Mentions

Best of Show (PSA Gold):
David Allen - “Quality Watch Repair”

Best SSA Member (Yellowfoot Award, sponsor Walter Dubronner):
Dale Walsh - “Tug Boats, North Vancouver”

Best Novice - (Less than 18 PSA acceptances, sponsor SCSC):
Linda Thompson - “Maiden at Old Fort Niagara”

"Quality Watch Repair" by Cascade Stereoscopic Club member David Allen won Best of Show, PSA Gold, in the 9th annual SSA Stereo Card Exhibition.
David Allen- "Still Life Fruit in a Basket"
Rolf-Joachin Skolaster- "Alina's Bubbles"
Boris Starosta- "Todd Ely"
David Goings- "An Evening on Geddes Lake"

"We want to thank everyone who entered," say the Thompsons, gratified with their experience as Co-chairs of the exhibition, "and we look forward to seeing your work next year."

**Report on the State of SSA-Online**


"The online folio was founded on April 2, 2001," wrote Shab, "and during its over 3 years of existence has been a very active folio for its 25 members. While many of its members are active almost on a daily basis some find frequent participation to be too much of a commitment and seldom participate in its online exchange of images and discussion with other members. This is what sets this folio apart from other SSA folios.

"A member may be active for a while and inactive at other times without affecting or disturbing the exchange of images by other members. In this folio, members upload one image per month to a common internet folder and may upload as many other images to their personal folders as they wish. Other members may view the common folder and any of the individual folders and may comment on the work of any member via the discussion list for this folio.

"The immediacy of feedback and the instantaneous exchange of images on one hand, combined with the fact that this is a totally secure and safe method of exchanging images, makes this folio unique and attractive to its members. The creation of this folio early in 2001 has also eliminated the restriction that only NSA members living in the USA and Canada may become SSA members because of the impracticality of sending views overseas.

"Although some exchange of views happens now between the USA and a few other countries, people from such countries are not SSA members and other, usually personal arrangements have to be made for such an exchange to take place.

"Since the establishment of SSA-Online, any NSA member, living anyplace around the world, may become an SSA member simply by joining this online folio.

"While online images will never replace the real thing, nevertheless, the online folio fulfills an important role for SSA members who for one reason or another find that traditional folios do not fulfill their expectations."

To join this folio, one simply has to send a blank email to: SSA-ONLINE-subscribe@yahoogroups.com

**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 can be reached via email at: les@gehman.org.

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**T**he 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, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org

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**SSF Choice Awards:**

Looking Back Into SIGGRAPH 2004

by Lawrence Kaufman

SIGGRAPH is dedicated to the generation and dissemination of information on computer graphics and interactive techniques. ACM SIGGRAPH is short for the Association of Computing Machinery Special Interest Group for Graphics. They are probably best known for the annual SIGGRAPH conference they sponsor in July or August: http://www.sighgraph.org/. I try to attend the conference every year, since it is full of 3-D stereo. This year's conference at the Los Angeles Convention Center August 8-12 was no different.

In addition to meetings and speakers they included art exhibits, emerging technologies and an electronic theater. Companies such as StereoGraphics, Digital Dynamic Depth, V-Rex, X3D, Razor, i-D glasses, DTI, Nu-View, Wasol, CAVE, Sharp, and many others introduce their newest stereoscopic products at SIGGRAPH. Each year you can expect to see new 3-D display systems (autostereoscopic and non), 3-D movies, new stereoscopic research, new software for quickly converting 2-D photographs, paintings, and movies to 3-D. Many years ago Pixar's short Knick Knack was originally shown in stereo at SIGGRAPH. This year we were treated to the 3-D presentation of a SANDDE™ 3-D digital projection from the National Film Board of Canada. The production June by Munro Ferguson was shown as part of the Art and Emerging Technologies exhibit with many other very cool 3-D presentations in this area. I really wanted to see June. The storyline was kind of a downer, but the animation was very well done and mixed very well with the Philip Glass score: http://www.nfb.ca/june/. It would make a great IMAX short. [SANDDE is the IMAX digital, hand-drawn 3-D animation technology.]

In the Exhibition Hall there were numerous 3-D displays. I really thought the $50K "DepthCube Z1024 3D Display: The World's Best 3D display" was in fact the best. (SW Vol. 29 No. 6 page 38, www.lightspacotech.com/) Some raved about all the autostereoscopic displays seen this year. But I did notice banding on many of these screens that do not require 3-D glasses for viewing stereoscopically.

Kodak returned to SIGGRAPH after a 7-year absence. Their new Business Ventures division demonstrated a stereoscopic display system with Nvidia solutions including new professional applications for its Stereoscopic Immersive Display system, based on Nvidia Quadro solutions. I noticed that even though their next generation workstation is produced so you are looking at the sweet spot, the view seemed somewhat too limiting http://www.kodak.com/go/3d .

The 3D Consortium had the largest group of 3-D items in one booth. The quarters were tight with everyone trying to check out each display. There was a lot to see and enjoy throughout the exhibit hall. American Paper Optics was even there with their usual booth that we see each year at the NSA convention.

The Sharp autostereoscopic laptop almost seems obsolete, but it is far from it (SW Vol. 29 No. 6 page 39). Sharp has just recently introduced a desktop display that works great, www.sharp3d.com. Mitsubishi was there with an experimental system. The art of flat-screen autostereoscopic computer displays keeps advancing tremendously. Many of the best new autostereoscopic display offer high-resolution displays with a 45-degree range of views, no easily apparent vertical lines, and excellent color and a nice depth of field. Most of them have already been around for a while, and they keep getting improvements in brightness and/or viewing angle.

A quick rundown of other displays and items of interest

- Sanyo 3D Display, a multi-view 3-D display with 3-D/2-D switchable mechanism (w/o glasses).
- C-nt, 3-D autostereoscopic displays for professionals.
- Enxebre Entertainment, 3-D stereoscopic movies for exhibitions, theme parks and entertainment.
- TriDex® Products.
- Multi View 3-D Monitors from Unikassel Versitat.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
Digital 3-D Becomes A Breeze

A digital camera beamsplitter rig producing a pair of horizontal images solves two of the big problems associated with current digital stereography: the synchronization of paired cameras and the narrow vertical images of most beamsplitter (image splitter) or dual lens systems associated with current digital images. The Delta Breeze 1 holds a single Sony DSC P92 5MP digital camera in position behind a modified version of the Tri Delta beamsplitter concept of the 1950s, which rotates the left and right images for a foot-to-foot placement, standing on their sides within the camera's horizontal frame.

Besides making better use of the frame area, the Tri Delta system vastly reduces the keystoning distortion associated with side by side beamsplitters. A viewer slides over the camera's LCD screen providing a standard single image, and slides to the left to to expose the camera's various control buttons. For reviewing images in perfect stereo, the viewer is slid off the base, reversed in position, and attached to the provided bracket. Handles mounted at each end of the base make the otherwise awkward unit easy to hold. The flash and AF illuminator light are redirected by 90° mirrors permanently mounted on the base.

Only having to deal with the camera's single flash eliminates other problems associated with digital camera rigs, whose flashes seem to have minds of their own regarding synchronization and which produce problem shadows when both are used. Differences between auto focus, zoom lenses, and color balance between paired cameras are also eliminated. The trade-off, of course, is that resolution is cut by just over half and you can't widen the base for digital hypers.

A newer version of the Delta Breeze will soon be available, using the Sony P150 7.2MP camera.

Clik 3D Lenticular Processing on Hold

In our NewViews item "Lenticular Lives" (Vol. 29 No. 6, page 39) we listed two companies as sources of consumer lenticular prints. One, Orasee, no longer offers lenticular printing and the other, Clik 3D, is at this time "not encouraging" people to send in film for processing and printing due to a large backlog of orders. Some members have complained that their orders have not been processed for several weeks and that neither their film or their calls to Clik 3D have been returned.

Company spokesman Hirsh Kwinten explained to Stereo World that in order to make what is now the only lab in North America offering lenticular processing and printing profitable, they are converting from a photographic process to digital prints. The changeover is still in the research and development stage, and according to Mr. Kwinten, the technicians don't have time to return calls coming in to the lab number and also deal with the huge backlog of processing orders that were inherited when Clik 3D purchased the Image Tech Company.

He said he would contact Stereo World as soon as the lab is again caught up and able to provide customers a reliable estimate of turnaround time. More information about the company and the stock of Image Tech 3-lens cameras they offer can be found at www.clik3d.com.

4th SCSC 3-D Movie/Video Competition

The 3-D Movie/Video Division of the Stereo Club of Southern California is sponsoring the club's fourth 3-D Movie/Video Competition, scheduled for spring of 2005. Closing date for entries is April 30, 2005, with judging set for May 14. Judges will be Ray Zone, Chris Condon and Dan Symmes. Entry forms and information on rules and fees can be found at www.la3dclub.com or by contacting John Hart, 3-D Video/Movie competition, 8730 1/2 Wyngate St., Sunland CA 91040.
20 Years of 3-D Movies & Videos

The new 3-D DVD from the Stereo Club of Southern California is a compilation of 20 years of footage from amateur and professional moviemakers. The 73 minute long, alternating field format program provides insights into the 3-D movie making technology of the past 50 years, as well as some very enjoyable footage. Much of the material has never been released commercially, and includes short films, videos and computer generated imagery.

A 3-D Movie & Video 20 Year Retrospective 1982-2002 contains clips from the following 3-D movies and videos:

Ray Hannisian
- Hot Air Ballooning in the Colorado Rockies
- Travels in Guatemala
- A Night at the Opera
- Utah's Canyon Lands, Baja Peninsula
- A Virtual Visit to New York

VRex
- Concerto in 3-D
- Elsium
- Space Rescue
- Wreck of the Rhone

Oliver Dean
- An Afternoon of Culture at the Dorothy Chandler
- Consumer 3-D Video

Al Razutis
- Meditations
- Virtual Flesh

Ray Zone
- Main Street Electrical Parade
- The 3-D Okeeffe
- Skate 3-D

Stereomedia Productions
- New Dimensions in Transportation
- A Better Mousetrap
- Terror in the Archives
- i-Art Corp.
- Fairy Tale

Aaron Ross
- Cruise the Circuit
- Ocean Adventure

Harold Baize
- Burning Man 3-D: A Burning Question

Peter G. Hanson
- Make Your Mark

John Hart
- Getting Into 3-D Movies

Alan Williams
- The Bolex Stereo 16mm

Larry Brown
- The Elgeet Stereo 16mm

Scott Stephen
- Direct Analaglyp

David Starkman & Susan Pinsky
- The Formation of the SCSC Movie Division

Owen Western
- Over/Under Elmo Super 8mm

Bill Shepard
- The Powell Unit for Over/Under Super 8mm

The SCSC 3-D DVD is $24.95 from http://www.ray3dzone.com/SCSC.html (310) 377-5393.

A Revised Reel for A Restored Treasure

On Reel one of View*Productions' View-Master packet covering Frank Lloyd Wright's Fallingwater (SW Vol. 25 No. 6 page 25), scenes two and three show a steel support structure under the concrete cantilever. This had been installed in 1997 to prevent further sagging of the cantilevers and the ultimate failure of the structure. In the meantime, an international group of engineers and architects gathered to agree on a repair and restoration scheme for what has been described as "the most significant single piece of architecture in the United States."

With the recent completion of the work and the removal of the support, View* rephotographed Fallingwater and published a reel containing four new images of the house. This will be incorporated into a revised Fallingwater packet, to be available soon. For ordering information, visit www.viewproductions.com or contact View*Productions, PO Box 11835, Knoxville TN 37939, (888) 782-8782.

A Research Query

I am researching the conservation issues of stereo daguerreotypes, both European and American style. I am seeking to dialog with conservators, collectors and dealers of stereo daguerreotypes, I am particularly interested in design of housing of the daguerreotype plate(s), the materials used, the condition and the history of any prior treatments of these objects.

The rarity, beauty and importance of stereo daguerreotypes are widely recognized, yet their complexity and vulnerability are not. As more scholarly attention is paid to early photography, greater valuation will surely be given to the first forms of stereography, which is already seen as a very significant element of the history of photography. No doubt, conservators will be asked more frequently to address problems.

Conservators and students of conservation lack guidelines for making corrective interventions, when confronted with jeopardized stereographic daguerreotypes. It is proposed to create a guide, which establishes protocols for examination, documentation and analysis, which provides illustrations of the issues typically presented by this form of photographic object. Such a guide will not only serve the conservation of stereo daguerreotypes, it will also give a model for approaching similar photograph conservation challenges, where housing structures are usually complex and vital.

If you can assist me with my research, please contact me:

Ms. Lene Grinde
Andrew W. Mellon Fellow
Advanced Residency Program in Photograph Conservation
George Eastman House
900 East Avenue
Rochester, NY 14607-2298
(585) 271-3361 ext. 325
lgrinde@yale.org

Ms. Lene Grinde
Andrew W. Mellon Fellow
Advanced Residency Program in Photograph Conservation
George Eastman House
900 East Avenue
Rochester, NY 14607-2298
(585) 271-3361 ext. 325
lgrinde@yale.org
This issue's Unknown was submitted by Nathan Reeder and looks like an unlabeled Underwood & Underwood tan card.

[Mounted pseudo.] A large group of people have turned out along a canal or river to watch a white steam launch pass by. An American flag flies from the bridge. The boat too is packed with people, probably more than is safe. A visit by an important politician or celebrity? Perhaps a reader can enlighten us.

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.
Thurman Kelso “Tex” Treadwell passed away April 1, 2003. He was a pioneer in the collecting and cataloging of stereoviews. His personal collection contained over 150,000 views. He collaborated with many collectors in compiling lists of card numbers and titles, and his book with William Darrah, “Stereographers of the World,” remains an important resource. He was a powerful influence in the National Stereoscopic Association, and will be sorely missed. I only began corresponding with him on diableries in 2002, and we exchanged long letters, cards, and lists. He urged me to write this article, which it is my honor to do. Of course, it is dedicated to him. I assume all responsibility for errors of commission and omission.

Fig. 1a. Detail of “THEATRE DE SATAN.” Showing an edge of the title strip on what appears to be a clay base. Note “HABERT” on the upper edge.

Fig. 1. “THEATRE DE SATAN.” Some sloppy cropping here reveals much about the sets in BK Diableries. Visible below the title strip are the bare table top and the legs of the table.
"Diableries" as a descriptive word refers to a number of series of tissues, issued in France between 1860 and 1875, with the general subject of the devil in varying poses. A good number of the cards used the devil as a poorly disguised social satire of Louis Napoleon Bonaparte (Napoleon III, Emperor of France) from 1852 to 1870, commenting on one or another aspect of his rule. He won office as President of France in a popular election in 1848. He then instigated the coup of December 3, 1851, at which time the legislative assembly was dissolved, and an attempted worker's uprising was brutally beaten back. The new Constitution of January 1852 gave him dictatorial powers, and later that year, the Second Empire was overwhelmingly approved, at which time he became Emperor. Historians roughly divide his reign into two parts—

Fig. 2. "MARIAGE DE SATAN." An unnumbered version without a title strip. Top of the mount reads "ÉPOÉ" and the bottom is embossed with "L.B."

Fig. 3. "MARIAGE DE SATAN." This version is numbered with a title strip, but note the reversed "N".
the first eight years (1852 to 1860), during which he exercised dictatorial rule, marked by a resurgence of power to France, and at the same time material progress, as the industrial revolution entered into full flower. Entire cities were redesigned and rebuilt, and the railway was put in place. In the late 1850s, he supported Italian nationalism, and entered into a campaign to expel Austria from Italy, leading to his victory at Solferino in 1859. He won the battle, but at a very high price, both monetarily and politically. He made a separate peace with Austria, and lost much of his popularity and political power. In an attempt to regain it, he instigated what later became known as the Liberal Empire (1860-1870). During this time Cochin China was acquired, and the Suez Canal was built. He was captured and defeated at the end of the Franco-Prussian War, and deposed by a bloodless coup September 4, 1870. Thus, the Liberal Empire coincided with the flowering of tissue stereoscopy and the production of diableries, social commentary on his regime.

Diableries were a major medium for political commentary. According to Pellerin, Francoise Benjamin Lamiche (1808-after 1871) copyrighted and published 22 diableries in 1860, which were not originally issued as tissues. He had been fined for publishing a photograph of Napoleon III in front of his troops, with the caption, “Revue de la
Garde Infernale" (which also happens to be the title of card number RK11), and this incident may be what gave him the idea of substituting Satan for Napoleon in the first place.

There were two major modelers, Adolphe Hennetier (1828-1888) and Louis Alfred Habert (1824-1893). Lamiche must have commissioned Hennetier and Habert to create the images. It is not clear who did the actual photography. Many of BK's mounts have an embossed "ribbon" in the bottom center that reads, "BK Photography Paris" which translates to "Bk photographie Paris" not photographer, which in French is "photographe."

Many, if not all, of the diableries were tabletop constructions using clay, photographs, and small dolls. Pellerin shows a picture in his book, *La photographie stereoscopique sous le second Empire*, of one of the setups, showing the arm of Hennetier, the person who actually did the construction. Figure 1 shows a card in my possession, "Theatre de Satan", in which the legs of the tabletop were inadvertently included.

There were two major photographers/editors/vendors: Jules A. Marinier and BK, widely assumed to be Adolphe Block. However, in France, a person's initials are usually given in the order "surname-firstname" so for example, Marinier's initials on many of his cards are MJ, Alfred Habert is HA, and Eugene Hanau is HE. If this is true also for the BK series, then the last name of the person involved started with a B, and the first name would have started with a K.

Besides diableries, Hennetier and Habert both also created other series of tissues. This article excludes series known as "theatricals" (illustrated operas), "religious" (Life of Jesus), "mythologica", "allegoricals", "poupees" (children's cards with puppet heads), and "contes de fees" (stories of fairies). Each of these subjects is worthy of an article on its own. This article will be restricted to just the categorizing of diableries, primarily by differences among title strips. Later articles will deal with their style and content.

No one today knows exactly how many diablerie tissues were published. We only have cards that have survived two world wars and numerous minor wars in Europe. Tex and I listed and categorized all the cards of which we are aware in a *Diableries Monograph*, to be published by the NSA in late 2004. To date, we know of the titles of 178 different diableries tissues. Of these, 159 are cataloged, and 19 are known to us by title only—therefore, they have been placed in a "category Unknown" until we can place them appropriately.

Some of these missing titles may or may not be different cards than those that are listed in the Monograph—they may just be variants assigned by others who may not speak French, and have garbled them in translation into English, and so they may just be "alternate names" of presently known cards.

Given what we presently know, there seems to be a minimum of 12 and a maximum of 23 different series of diablerie cards, with each series being comprised of either 6, 12, 18, 24, or 36 cards. It appears that only four of the series were actually numbered as part of the original issue. Numbered series of 72 cards were issued by BK, and subsequently published in a book, *Diableries*, by Jac Remise, who discovered one of the sets of glass plates used in their production. Close examination of these cards, however, shows that they were numbered by hand in the glass plates at some later date, which...
leads us to believe that all of them actually were parts of other series. The 72 BK cards are categorized as if they were not numbered, for the following 5 reasons:

1. Each series of BK cards were issued a number of times, in different mounts, and with a greater or lesser amount of quality control (see below for details, and for the explanations of the following abbreviations). I have a number of cards of images from BK1 through BK44 which are mounted in plain mounts, either off-white or faded yellow, with squared cutout windows with rounded interior corners. (see Figure 2 for example, a BK8 issued in a ROU-YLO mount with no title strip and no number.) These most likely are the first issue of these images, since none of these cards are numbered. All of these first 44 images have white title strips in Remise’s book, Diableries (except for BK8, which is shown in his book with no title strip, but in fact has a black title strip in subsequent issues. See Figures 2 and 3). All the ones from BK45 through BK72 have black title strips. I have yet to find any cards with ROU-WH mounts with BK numbers higher than 45 (i.e., with black title strips). The ROU-BK-YLO mounted cards may have been the second issue, since nearly all of these also are not numbered, and I

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**Fig. 10.** “SATAN AERONAUTE” A delightful satanic look at the popularity of lighter than air flight in 19th century France.

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**Fig. 11.** “LE DIABLE AMOUREUX” (The Devil in Love) features a small title strip laying on the floor of the set. The generic embossed mount lacks any publisher’s mark at the top center or “ribbon” across the bottom.
have yet to find a ROU-BK-YLO-mounted image higher than BK44.

One might speculate that BK took the opportunity to profit from these images well after their original creation, in the issue of the ROU-BK-YLO cards, and subsequently numbered them. He may have commissioned Habert and Hennetier to create more cards at some later date, since BK's 47 through 66 all were registered in 1873, three years after the end of the Liberal Empire. BK's 67 through 72 were not registered, and are presumed to also have been created even later.

2. All the Bks that are numbered appear to have the numbers added in the glass plate masters later, by hand. The same card from different issues of the BK series exists either unnumbered, or numbered on the left image, or numbered on the right image, or occasionally numbered in both the left and the right image. I own four separate cards of BK8 with one being unnumbered with no title strip (Figure 2), another numbered in the left image (image shown in Figure 6, top) one numbered in both the left and right images, and one with the title strip containing a reversed "N" (Figure 3) as the last letter of the title. This is the only card I have ever seen that has an altered title strip. I also have three

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Fig. 12. "LES VIGNES du SEIGNEUR" (Vines of the Lord). Numbered with a thin black title strip, this tissue is in a completely blank orange mount. Perhaps more unusual is the fact that the stereo window here is almost right!

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Fig. 13. "COURSE A LA COCOTTE" has skeletal young women competing in a bicycle race. The only publisher's identification is the "E.L." at lower center.
BK42 cards, “Tentation de St. Antoine,” one not numbered, one numbered in the lower left, and one numbered in the upper left. I have only seen cards numbered in both images in O-BK mounts (Figure 4, BK61), ST-OR mounts, and ST-RL mounts.

If one assumes that cards issued with numbers in both the right and left images were issued later than those with no numbers, or only one number, then the ST-OR cards may have been the last issue, since approximately ⅓ (7 of 20) of the ST-OR cards in my collection have both images numbered. About 15% (16 of 97) of the O-BK cards in my possession have both images numbered, and may have been issued next-to-last. Of these 16, all but 1 are numbered 46 or higher. I have only seen one ST-RL card with numbers in both the left and right images. The O-BK mounts must have been the most widely distributed, since almost half of my BK image collection is comprised of these cards. This is admittedly a biased, not-entirely-random sampling, since in the last few years I have tended to purchase BK cards with numbers in both images.

3. The dates of creation of the BK cards dated in the image by the artist are not chronological. BKs 1, 2, 3, and 32 are 1860, and 26 is 1861. BK26 is a later card than BK32.

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Fig. 15. “LES LOISIRS de M. SATAN” (Mr. Satan’s leisure time) is in an orange mount with the publisher’s information printed in black ink.
### Diableries Title Description System

<table>
<thead>
<tr>
<th>Location &amp; Length of Title Strip</th>
<th>Background Color of Title</th>
<th>Card Numbering Style</th>
<th>Printing</th>
<th>Lettering</th>
<th>Letter Width and Height</th>
<th>Lettering Style</th>
</tr>
</thead>
</table>
| **Location:**  
  B Bottom  
  NB Near bottom  
  C Center  
  NT Near top  
  T Top |
| **Length:**  
  S Short  
  M Medium  
  W Width of the image  
  NTS No title strip |
| **B** Black  
  **W** White |
| **TS** Typewritten, apparently as a part of the title, with no dot after the number, and about ten spaces between the number and the beginning of the title.  
  **OSS** Typewritten, apparently as a part of the title, with no dot after the number, and about one space between the number and the beginning of the title. The number is in smaller type.  
  **OSR** Typewritten, apparently as a part of the title, with no dot after the number, and about one space between the number and the beginning of the title. The number is in regular type.  
  **D** Typewritten, apparently as a part of the title, with a dot after the number.  
  **NN** No typewritten number. (BK cards are included as NN.) |
| **T** Typewritten  
  **H** Handwritten  
  **B** Block lettering  
  **BC** Block with first letter of word in larger type  
  **BS** Block with right slant  
  **L** Lower case letters  
  **LC** Lower case letters with first letter in larger type  
  **T** Thin  
  **TT** Tall and thin with right slant  
  **TM** Tall medium  
  **M** Medium  
  **W** Wide |
| **A** Thick "A" on right, thick center "N", regular "O".  
  **B** Little "balls" at corners of letters.  
  **D** Dot ornamentation.  
  **E** Thick "E" top and bottom.  
  **J** Dotted "i" and "j".  
  **O** Pointed-tip letters w/ "regular O" and forked "E".  
  **P** Pointed-tip letters w/ "bat-like O", dotted "i", and forked "E".  
  **R** Regular.  
  **S** Like "A" (above), with an additional accent line to the right.  
  **T** Thick, outlined |

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4. Denis Pellerin has researched these cards in the French National Library. He has reported the dates of registration of each card with the government, as is included below. These dates of registration also are not chronological. For example, BK’s 6, 7, 9, and 10 were registered in 1868, while BK’s 27, 32, and 37 (and others) were registered prior to this, in 1860.

5. There are other cards that are not part of the BK series, with similar title strip/printing as others in the BK series. For example, I have or am aware of five other cards with an identical title strip style as BK71, “Une Tentation,” which is unique in the BK series (see Figure 5, “Visite desagreable” for example).

Therefore, I presume that the BK cards were originally not numbered, and take the liberty of categorizing them as if they were not numbered. BK cards are included in 13 of the 23 categories described next—that is, there are 13 different title placement/color/typescipt combinations among the 72 BK cards. All the information and the logic leading to these tentative groupings is presented in the Monograph.

I have designed a seven-way descriptive system to analyze the Title Strips by Location/Background Color/Numbering Style/Printing/Lettering, which to my knowledge differentiates all the known cards into a maximum of 23 groups. The system is explained in the table above.

Given all this, a tentative grouping of the cards is given in the table on the following page, organized chronologically by year of creation/issue. All 159 cards of which I am aware are listed in Appendix IV of the Monograph. The list is too long to be included here. The rationale for combining some of the cards which were slightly different from each other into the same groups is given in the Monograph. Three groups (U, V, and W) were placed at the end only because I am not yet aware of their dates of creation/publication. As more information comes to light, this system may very well prove to be incomplete and inadequate, or just wrong. A condensed version is shown on the following page.
Pictures of the title strips of the left image of representative cards from each group are shown in Figures 6, 7, 8 and 9. I have selected a card of each of the one-of-a-kind series, and a representative card of each of the four numbered series. The rest are cards from the BK series of 72 with different type-scripts. Please refer to the Monograph for the titles of all the presently known cards included in each category. Figures 10 through 17 are pictures of representative cards from some of the less well-known series.

Historically, sets of cards were issued in multiples of six. Twelve of the twenty-three categories listed above contain five or less cards. We can presume that among these twelve categories, there are still a minimum of 52 missing cards if in fact each of these were issued in sets of six. (12 categories x 6 cards/category = 72 maximum, minus 20 known cards = 52) Category U, for example, only has one card—but it is titled #4. Five of the categories have between 7 and 12 cards. Category V was included in the “6 or less” group, since it only contains three cards—however, they are numbered #5, #9, and #12. Therefore, I have reduced the

<table>
<thead>
<tr>
<th>Cat.</th>
<th>Descriptive System Numbers 1/2/3</th>
<th>Artist</th>
<th>Year</th>
<th>Cards</th>
<th>Example Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>BW/W/NN T/B/T/A</td>
<td>Henrietier</td>
<td>1860</td>
<td>9</td>
<td>Resurrection</td>
</tr>
<tr>
<td>B</td>
<td>NTS/W/NN H/B/M/R</td>
<td>Henrietier</td>
<td>1860</td>
<td>6</td>
<td>Farfadets</td>
</tr>
<tr>
<td>C</td>
<td>MNT/W/NN H/B/T/S</td>
<td>Henrietier</td>
<td>1860</td>
<td>3</td>
<td>Un Souper Chez Satan</td>
</tr>
<tr>
<td>D</td>
<td>BW/B/NN T/B/M/R</td>
<td>Habert</td>
<td>1860</td>
<td>2</td>
<td>Mariage de Satan</td>
</tr>
<tr>
<td>E</td>
<td>BW/W/NN T/B/T/A</td>
<td>Habert</td>
<td>1860</td>
<td>8</td>
<td>Bal Chez Satan</td>
</tr>
<tr>
<td>F</td>
<td>NTS/W/W/NN H/B/M/R</td>
<td>Habert</td>
<td>1861</td>
<td>2</td>
<td>Enfer (in stone)</td>
</tr>
<tr>
<td>G</td>
<td>BW/W/NN T/B/T/R</td>
<td>Habert</td>
<td>1863</td>
<td>2</td>
<td>Exposition Infernale</td>
</tr>
<tr>
<td>H</td>
<td>BW/W/NN H/B/C/M/R</td>
<td>de Coury</td>
<td>1868</td>
<td>1</td>
<td>Satan Chasse du Paradis</td>
</tr>
<tr>
<td>I</td>
<td>BW/W/NN H/B/M/A</td>
<td>Habert</td>
<td>1868</td>
<td>1</td>
<td>Theatre de Satan</td>
</tr>
<tr>
<td>J</td>
<td>BW/W/NN T/B/T/A</td>
<td>Habert</td>
<td>1868</td>
<td>13</td>
<td>Orphee a la Coer O</td>
</tr>
<tr>
<td>K</td>
<td>NTS/W/NN H/B/C/M/R</td>
<td>Henrietier</td>
<td>1868</td>
<td>15</td>
<td>Diable Amoureux</td>
</tr>
<tr>
<td>L</td>
<td>BW/W/NN T/BS/T/TA</td>
<td>?</td>
<td>1868</td>
<td>1</td>
<td>Rendez-vous de Chasse</td>
</tr>
<tr>
<td>M</td>
<td>BW/W/NN T/B/M/R</td>
<td>Habert</td>
<td>1868</td>
<td>9</td>
<td>Sorcier du Diable</td>
</tr>
<tr>
<td>N</td>
<td>NTS/W/NN T/B/M/R</td>
<td>Habert</td>
<td>1868</td>
<td>16</td>
<td>Petits Crevés</td>
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<tr>
<td>O</td>
<td>BW/W/NN H/B/T/D</td>
<td>Habert</td>
<td>1871</td>
<td>7</td>
<td>Une tentation</td>
</tr>
<tr>
<td>P</td>
<td>BW/W/NN T/B/M/P</td>
<td>Habert</td>
<td>1873</td>
<td>16</td>
<td>Satan Journaliste</td>
</tr>
<tr>
<td>Q</td>
<td>BW/B/TS T/B/M/R</td>
<td>Habert</td>
<td>1874</td>
<td>33</td>
<td>Sort Satanique</td>
</tr>
<tr>
<td>R</td>
<td>BW/W/NN T/B/W/E</td>
<td>?</td>
<td>1874</td>
<td>1</td>
<td>Enfere de Liener</td>
</tr>
<tr>
<td>S</td>
<td>BW/W/NN T/B/C/T/A</td>
<td>Henrietier</td>
<td>1874</td>
<td>9</td>
<td>Mariage du Diable</td>
</tr>
<tr>
<td>T</td>
<td>BW/W/NN T/B/TM/R</td>
<td>?</td>
<td>1875</td>
<td>1</td>
<td>Course a la Cocotte</td>
</tr>
<tr>
<td>U</td>
<td>BW/B/OSR T/B/M/R</td>
<td>?</td>
<td>1</td>
<td>1</td>
<td>Satan Aeronaute</td>
</tr>
<tr>
<td>V</td>
<td>BW/B/OSS T/B/T/R</td>
<td>?</td>
<td>3</td>
<td>3</td>
<td>Loisirs du M. Satan</td>
</tr>
<tr>
<td>W</td>
<td>BW/B/DTT T/B/T/TA</td>
<td>?</td>
<td>10</td>
<td>10</td>
<td>Vignes du Seigneur</td>
</tr>
</tbody>
</table>

Fig. 16. "LE BOUDOIR DE Mme SATAN." The cartoon-like drawings on this TRAVELS IN THE OTHER WORLD mount contrast interestingly with the elegant, embossed mounts of other BK Diableries.

Volume 30, Number 4 STEREO WORLD
BK Card Mount Styles and Colors

| ROU-WH | Square interior cutout with four rounded interior edges. These mounts were either faded white (WH) or faded yellow (YLO) or tan (T). None of the images is hand-numbered. |
| ROU-YLO | Straight across the interior bottom, with rounded interior top edges and no embossing in the upper center of the mount. The lower center has an embossed "ribbon" with no typing. Card is either yellow (YLO) or orange (OR). |
| ROU-T | Straight across the interior bottom, with rounded interior top edges and circular BK embossing in the upper center. The lower center embossed "ribbon" reads "BK Photographie Paris." |
| ST-EL | Straight across the interior bottom, with rounded interior top edges and an embossed "clown face with open mouth" in the upper center. Rarely, the embossed image is of what may be a devil, or a pig. The lower center "ribbon" has a number of straight lines. The mount often has the publisher's initials on the lower right of the card. |
| D-YLO | Straight across the interior bottom, with rounded interior top edges and an embossed "clown face with open mouth" in the upper center. A second embossing of a circular BK has been overprinted, often directly over the "clown face" in the upper center. The lower center embossed "ribbon" reads "BK Photographie Paris." |
| O-BK | Straight across the interior bottom, with rounded interior top edges and an embossed "clown face with open mouth" in the upper center. A second embossing of a circular BK has been overprinted, often directly over the "clown face" in the upper center. The lower center embossed "ribbon" reads "BK Photographie Paris." |
| ST-WH | Straight across the interior bottom, with rounded interior top edges. Mount is either white (WH) or black (BK), with or without a seemingly hand-written "diaberies" along the left border, and varying amounts of decorations/writing. There is no embossed "ribbon". |
| ST-BL | Straight across the interior bottom, with rounded interior top edges. Mount is either white (WH) or black (BK), with or without a seemingly hand-written "diaberies" along the left border, and varying amounts of decorations/writing. There is no embossed "ribbon". |
| PL-OR SL | Straight across the interior bottom, with rounded interior top edges. Mount is orange (OR), with no embossing (PL = plain). The left or right side of the mount has either a printed "Collection SL", or else the upper center of the card has a printed circular BK, identical to the BK embossed on BK-YLO and O-BK cards. |
| PL-OR BK | Straight across the interior bottom, with rounded interior top edges. Mount is orange (OR), with no embossing (PL = plain). The left or right side of the mount has either a printed "Collection SL", or else the upper center of the card has a printed circular BK, identical to the BK embossed on BK-YLO and O-BK cards. |
| ROU-BK-YLO | Square interior cutout with four rounded interior edges. Mounts are strong yellow (YLO), with circular BK embossing in the upper center. |

**“THEATRE DE SATAN.” seen here illuminated from the back of the tissue to reveal its dramatic combinations of tinting and piercing.**

Number of potential missing cards in the “twelve of twenty-three with six or less” from 52 to 46, and added a minimum of 9 cards yet to be found in “12 or less.”

Category W also is a series numbered in the card. We know of 10 of the 36, with 26 still unknown. If these were issued in sets of 12, then there are still a minimum of (5 x 12 = 60, minus 26 = ) 34 missing cards. Four categories have between 13 and 18 cards. If these were issued in sets of 18, then there are still (4 x 18 = 72 minus 60 = ) 12 missing cards in these four categories. One category has between 30 and 36 cards. There are still 3 unknown cards in this series. Assuming that all twenty-three categories are valid (a very large assumption at this time), then there could be a minimum of 46 + 9 + 34 + 12 + 3 = 104 cards that are still not known.

It is possible (perhaps highly likely) that instead of 23 categories, a number of them could be lumped together if the differences among some of the categories that I have created turn out to be meaningless. There could in fact be as few as 12 series of cards, if this system I have devised is too fine-grained, and various groups in reality should be pooled together. For example, the location of the title strip might prove
known. One possibility is that Habert and Hennetier became involved in producing other series— theatricals, allegoricals, mythologicals, and others during this five-year period. Or, one might speculate that they got tired of being harassed by the police, which we know is true for some photographers of sensitive subjects during this time.

In summary, I have compiled and categorized by title strip differences all the known diableries to the best of my abilities, given the information at hand today. A second monograph will address the imagery and the subject matters of these cards. Also, when sufficiently more information comes available, this compilation will be revisited.

Also, the dates assigned to some cards might be inaccurate. Some of the cards are categorized by the date of creation, as actually are pictured in the cards. Others are categorized by dates of registration of the image with the government for tax purposes, as given to me by Denis Pellerin. If the dates of creation and registration were different, then some of these categories also collapse into each other. Lastly, some of the cards were placed into different groups on the basis of stylistic differences. It is even possible that Habert and Hennetier may have collaborated on some cards, and some of these differences also are meaningless. As more cards come to light, it will be easier to tell.

I would also point to the five-year hiatus in diablerie creation/registration between 1863 and 1868. The reason for this is not known.
3-D Exhibit Explores Southern Oregon’s Great Basin

The 3-D stereo print and panoramic landscape photographic work of NSA member Jonne M. Goeller will be displayed in the Modoc Gallery at the Klamath County Museum in Klamath Falls, Oregon for the month of December, 2004. The one person exhibit titled “Timeless Visions of the Great Basin” features her latest work, with each frame displaying a thematic group and providing a hanging viewer. The opening reception for the photographer will be Saturday, December 4th from 2-4 PM. The museum is located at 1451 Main Street and is open Tuesdays through Saturdays 9-5 (541-883-4208).

Besides the NSA 2004 convention in Portland, Goeller’s work has recently been shown at the Adell McMillian Art Gallery on the University of Oregon campus in Eugene, and locally at the Klamath Art Gallery and at the Signature Framing Gallery. Her stereo work was included in the “Expanding Visions” Show at the Corvallis Art Center in 1998 honoring Oregon’s top 25 fine art photographers.

Goeller is a retired photo and art educator with 32 years of experience teaching photography and art, and a resume of showings dating back 24 years. She also holds a B.A. in Art Education from the University of Washington, and an M.S. Degree in Art Education from the University of Oregon. She is currently on the Board of Directors for the Klamath Art Association Gallery and lives in Klamath Falls, Oregon.

“Autumn’s Fireworks” by Jonne Goeller. In the original color stereo prints from Leo’s Camera Shop in Klamath Falls, the golds and reds of the foliage glow with an almost metallic saturation.

Georgia 3D Fest in February

The 2nd Georgia 3DFest will be held Saturday, February 12, 2005, from 9 AM to 4:30 PM at the Decatur Holiday Inn Select Conference Center in Decatur, Georgia. The 3DFest will include Exhibits, a Trade Show, Stereo Theater, Workshops and an evening auction by John Waldsmith. The Holiday Inn is two blocks from MARTA, for quick access to and from the Atlanta airport.

The event is sponsored by the Atlanta Stereographic Association. For more information, go to www.Georgia3D.com or contact Bill Moll at WHMoll@AOL.com or 706-859-7726.

25th Southern Cross International Stereo Exhibition

Closing Date: March 23, 2005. US$8 entry fee. Entry Forms from: http://home.comcast.net/~psastereo Or contact Nancy Moxom 46 Glenayr Ave, West Ryde, NSW 2114, Australia.
A six day stereoscopic extravaganza with four days of 3-D projection and workshops, a day of 3-D movies, three chartered bus trips, a steel drum band and attendees from several countries around the world may sound like the description of an ISU Congress in some exotic European locale. But in fact it's just the beginning.

The cover of the 44 page 2004 program featured a 4 x 5 inch lenticular donated by David Burder, FRPS, of 3DimweJ.co.uk in London, England. The original stereo pair of the rose is by Ron Kriese of the CSC, and is the same image used in the convention logo. The lenticular was created using custom software to convert the stereo pair into a 24 frame lenticular series for the final prints. Stereo World Art Director Mark Wilke did the program design and layout.

The story of the 30th annual NSA convention, July 7-12, 2004, in Portland, Oregon.

Held across the Columbia River from the more recently very active Mount St. Helens, the gathering drew 700 people to one or more days and events thanks to the efforts of the Cascade Stereoscopic Club and to some impressively good local press coverage. Memories of the very popular 1989 NSA convention in Portland probably helped attract many members, but at least 90 others were attending their first convention ever, and for even more it was their first NSA convention in the Northwest. Extras like online registration and payment and Portland’s new 3D Center of Art & Photography probably helped draw people as well.

Any NSA convention can have elements of sensory overload (if not of a three-ring circus), but this one ended up with more going on than any of the organizers anticipated—challenging everyone’s energy, communications skills, scheduling strategies, and ideas regarding how to explain it all in print to attendees. NSA 2004 Convention Chair Diane Rulien had hoped to present all of the Stereo Theater shows twice to avoid conflicts with the workshops, Trade Fair, etc., but the overwhelming (if last minute) number of show submissions made only a few repeats possible despite a four day schedule. Most of the 12 workshops were presented twice, allowing people to
The Facility

Just four floors high, The Jantzen Beach DoubleTree Hotel has two long wings of guest rooms, one on each side of the lobby, dining areas, convention facilities and meeting rooms complex. This meant longer walks for room hopping, but fewer floors and elevator waits to cope with. Located on Hayden Island next to the Oregon shore of the Columbia River, the hotel is directly across the street from some fast food outlets and within convenient walking distance of more restaurants, stores and a carousel in a mall near the overflow hotel. This helped alleviate some of the sense of isolation possible in convention hotels outside city centers, even though downtown Portland was a 15 to 40 minute bus or car pool ride away depending on traffic. A week of ideal Portland summer weather helped as well, with clear skies, low humidity and temperatures only reaching the mid 80s in the afternoons.

The Trade Fair, Stereo Theater and exhibit rooms were all adjacent on the lobby level, while the workshop and banquet rooms were similarly close together on the lower level near the boat docks along the river. With the banquet room opening directly onto the river deck, it was decided to hold the annual Stereoscopic Society of America Dinner right there in the hotel rather than at some distant location as been commonly done. The SSA invited everyone at the convention to attend this time, and treated them to the steel drum and guitar duo Island Breeze. They performed well into Thursday evening for the crowd of about 125 drifting between the riverside and the bars inside, sometimes dancing and sometimes sampling the intense 3-D conversations among stereographers from all over the world who seemed to accrete around various tables inside and out.
The 3D Center
This convention really amounted to a seven day event, as those wishing to attend the 3-D movies on Wednesday, July 7, needed to arrive sometime Tuesday in order to be ready to catch the 8:30 am bus from the hotel to the theater. At 6 pm Tuesday, those already in town could attend an artist's reception for Ray Zone at the new 3D Center of Art & Photography (SW Vol. 30 No. 1, page 20), where an exhibit of his renowned 3-D conversion work was opening. The reception packed the 3D Center, with those spilling out onto the sidewalk universally extolling the successful efforts of Cascade Stereoscopic Club members in creating and operating such a unique facility (the Center is open Friday, Saturday and Sunday 1-5 pm and the first Thursday of each month 6-9 pm, 1928 NW Lovejoy, Portland OR 97209, www.3dcenter.us).

The fact that the CSC membership took on the sponsorship of an NSA convention simultaneously with the establishment of the 3D Center clearly proved that they are energized and dedicated to stereoscopy—or utterly mad or both.

Combining the functions of a museum, a gallery, a 3-D theater, a library and a gift shop, the 3D Center provided one of the more enticing extra features at this convention. Thanks to out of town NSA and CSC members David Starkman, Susan Pinsky, Dwight Cummings and Martha McCann volunteering to staff it, the Center was able to remain open throughout the convention, including days on which it would normally have been closed.

A Day of 3-D Movies
Wednesday, July 7 was the convention's first day, dominated by four 3-D films shown at Cinema 21, an independent theater in Northwest Portland just a few blocks from the 3D Center. (Cinema 21 has shown 3-D films as part of their regular schedule on occasion, doing an excellent job and...
including dual strip films.) Buses brought the audience from the hotel to the theater that morning, and people were free to attend all or some of the showings, explore Northwest Portland, visit the 3D Center, etc.

Friday the 13th Part III, Spacehunter, Little Magician and Sea Dream were shown in that order between 9:30 am and 4:30 pm. All the films were over/under single strip format, with much of the credit for finding them, obtaining permission to show them, and later setting up the projection system at the theater going to Steve and Suzanne Hughes. With the help of the theater's regular projectionist along with Bob Aldridge and Greg Marshall, several different lenses were tried before finding one that worked, the screen was masked off, and the projector shifted slightly. With a lot of attention and constant tweaking, the images were kept in tight register and sharp focus, if a bit darker on screen than the ideal. (See Two Eyes—One Film by Ray Zone about these four films in this issue.)

**The Odd Tour**

After the films, busses arrived from the hotel to pick up those additional people taking the “Oddities of Portland” evening tour. This blend of history, quirkiness and Portland vignettes offered great stops with plenty of gawking, talking and photo opportunities including the famous Will Vinton animation studios. (See SW Vol. 16 No. 2.) A box dinner was served on the bus, with dessert at a Pearl District cafe featuring a pear brandy.

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Judges for the Portland 3-D Slide Competition cultivated the convention's rose image theme in selecting "Portland Rose Garden" by Don Parks as First Place Winner.

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Among stops on Wednesday evening's "Oddities of Portland" tour was the famous Will Vinton Studios. Here an animator, standing behind a video monitor, explains the stop motion animation process and complex lighting used on the small set surrounded by a crowd of 3-D tourists. A number of 3-D projects, including commercial View-Master reels, were undertaken at the studio in the recent past. (Stereo by Jean Poulin)
"The Amazing Human in 3-D Experience" system was demonstrated by its developer Jaap Boon at his table. The paired digital cameras on the table are used to take 3-D pictures of visitors which are directly processed by a laptop computer and a dedicated printer. The resulting pair is inserted in a folding Amazing Card™ mailable stereo print viewer www.amazingcard.nl. The system won First Place in the Product of the Year competition.

Throughout the four days of shows, audience impressions were generally of seamless, smooth running shows with a minimum of glitches. That perception was thanks to the tireless skills, experience, patience and resilience of Stereo Theater volunteers John Roll, Rich Dubnow, Shab Levy, Jon Golden, Ron Labbe and Dave Allen. They faced a wild array of different stereo formats, projectors, lenses, synchronizers and sound tracks as well as two large screens and two different sets of projectors for the medium format shows. (A move toward standardization of slide projection, sync and sound formats and equipment has been initiated for future conventions.) Combined with the usual mechanical and electrical failures, all of this made the experience behind the projectors far different from that in front of them. Further enhancing the general ambience was award winning Stereo Theater presenter Phyllis Maslin, who introduced the shows and many of the presenters to the audience.

YELLOWSTONE by John Roll compares summer and winter from similar vantage points throughout Yellowstone Park featuring scenery, wildlife and...
The "holy grail" of stereo projection, 3-D without glasses! Ron Labbe introduced his breakthrough process for glasses-free 3-D projection in the Stereo Theater on Thursday. Like any new technology, there were a few glitches in the first public demonstration—like a brief fall from the table by the astoundingly realistic image of Mr. Labbe, dancing to rap music promoting 3-D while the lyrics flashed above on the screen.

Former View-Master artist Joe Liptak signs the recently released View-Master 65th Anniversary gift set during the View-Master meeting attended by several former employees. This set features eight reels showing images from the 1930s to the 2000s including many rare shots from vintage View-Master reels. (Photo by /eon Poulot)

geological formations. 60-70 images, RBT projectors.

AUSTRALIAN OUTBACK & KIMBERLEY by Nancy & Ray Moxom is a fast moving show featuring dramatic images and music from the Australian Outback. RBT projectors.

ANCIENT TIMES by David Stuckey examines the mysterious statues of Easter Island and the volcanic surroundings that were their source. 20 images, RBT projectors

PHOTOGRAPHING DARKNESS by David Stuckey is a glimpse of the real underworld, caves where the sun never shines. 42 images, RBT projectors

FIREWORKS by Takashi Sekitani & Shiki Saitama launches hyperstereo fireworks resembling passion flowers with multiple examples of images that many stereographers have only dreamed about when watching displays. 45 images, RBT projectors.

THE FOUR SEASONS by Stephen O'Neil explores the full 3-D potential of the seasons, mainly in Switzerland and England. 80 images, RBT projectors.

3D METAMORPHOSES 2004 by Jon Golden is yet another incarnation of an imaginative and wild collection of stereo imagery involving everything from industrial leftovers to moody sceneries.

PROVENCE by Albert L. Sieg serves vignettes of Provence, France, not only of places but graphical images as well as Provencal music. 98 images.

VIRTUAL IMAGES by Shab Levy dispenses playful computer generated and other hybrid images. 20-25 images, RBT projectors.

A FEW OF MY FAVORITE THINGS by David W. Kesner with music selection and programming by Shab Levy peppers the screen with a fast paced variety of high impact 3-D shots. 100 images, RBT projectors.

LIFE UNDER THE SEA by Hideyuki Asakura & Takashi Sekitani treats the audience to an astoundingly sharp under water 3-D video taken near Saipan Island. Dual DVD digital slide show. (Winner, Stereo Theater Special Recognition Award.)

THREE D VIDEO PREVIEWS by Thomas Rieder includes Africa, Alaska, Mountain Climbing, Fishing, etc. The 3-D videographer, producer and inventor has developed camera systems rugged and portable enough to use on 20,000 foot mountains, in the Serengeti, and under the ocean. Stereo video.
3-D VIDEO GLIMPSES OF PORTLAND
PAST: ORGAN GRINDER PIZZA AND
VIEW-MASTER FACTORY by David
Starkman & Sue Pinksky was shot in
1989 with a standard Toshiba 3-D
Camcorder. Supplemental lenses
allowed fascinating close-ups of the
reel mounting machines in the View-
Master plant, which was toured as
part of that year's Portland NSA con-
vention. Both the plant and the pizza
joint with its massive theater organ
are now long gone, making this video
a rare historical document.
Stereo video.

DRIVING WITH ADHD, A BETTER
MOUSETRAP HOW TO BREAK THE
STEREO WINDOW, THE NEW MAID by
Ron Labbe are all polished video pro-
ductions by a professional master of
about every aspect of 3-D. Driving
With ADHD was produced for a drug
company to dramatize (it was shot
inside a moving car) the case for drug
treatment. A Better Mousetrap takes
you into the world of a classic chil-
dren's board game as you travel
through an array of colorful contrap-
tions to a surprising end. After Ray
Zone saw the original version at
video resolution (720 by 480), he
decided to produce it as a 15/70
Large Format 3-D film. When
informed of this, Ron Labbe thought
Zone had lost his mind. Nevertheless,
after two years, the film has been
reworked in high resolution for the
giant screen (3k by 4k), given an
earthshaking six-channel sound track
by Jon Golden and expanded to a
total running time of 90 seconds for
use as a cartoon trailer with Large
Format 3-D films. 4 short stereo
videos.

DAD'S OLD 3-D CAMER A by David W.
Allen is a video about Obie, who is
given his Dad's old Realist, learns to
take 3-D pictures and finds success in
the venture. Cast members from the
Cascade Stereoscopic Club are fol-
lowed around Portland as the 3-D
learning curve progresses, offering
numerous helpful tips on the basics
of stereography, if not on acting.
interlaced NTSC video.

MONTREAL DAY AND NIGHT by Dale
Walsh explores the city in various
lighting conditions through medium
format stereos. 19 images, medium
format projectors.

PLAYING WITH THE BIG BOYS by Bob
Aldridge is a hybrid show with RBT
mounted 35mm images followed by
medium-format images. The monu-
mental statues looming over Egyp-
tian ruins have rarely looked so
impressive, and truly personify in
depth the "Big Boys". 30 images, RBT
and medium-format projectors.

MEDIUM FORMAT MISCELLANY by Bob
Aldridge is a selection of medium-for-
mat mounted slides, including
images from Rolleidoscop, twin Has-
belblad, Sputnik and twinned
Widelux panoramic cameras. 30
images, medium-format projectors.

BUG'S WORLD by Hideyuki Asakura
gets intimate with numerous bugs via
some very sharp digital macro stereo
photography. Digital slide show.

3D MUSEUM by Makoto Sugiyama
builds on his now classic book of the
same name, with amazing 3-D con-
versions of well known western
paintings and Japanese pictures.
Digital slide show.

UNSEEN ELLIS ISLAND by Gary Schack-
er & Sheldon Aronowitz was clearly
one of the most widely and deserved-
ly anticipated shows this year. It goes
far beyond the Stereo World article
(Vol. 30 No. 2) of the same name,
with many more vintage views (cour-
tesy of Louise Goldstein) of immi-
grants at the facility plus more of the
haunting 2003 stereos of the aban-
donned buildings just prior to a stabi-
zation project. Too few Stereo The-
ater presentations take advantage of
vintage views and the impressive
impact they can have when seen on
a large screen. Even fewer are so skill-
fully combined with modern stereos
of the same subjects. The addition of
folk singer Eric Anderson's evocative

ode to immigrants at the opening
made it clear to everyone in the
room that they were seeing a mile-
stone in the art of stereo docu-
mentary. 100 images, RBT projectors.
(Winner, Paul Wing Award for best
Stereo Theater presentation.)

WATERWORLD by Allan Griffin is a
water sports show by this interna-
tional master of action stereos, most-
ly shot with a twin Konica SLR rig
with good synch and 135mm lenses,

Elliott Swanson talks about the pair-
ing of two Sony DSC-F717 digital
Cameras in an expandable rack as
part of the workshop "The Art and
Science of Homemade Digital Cam-
eras" presented by Rob Crockett,
Larry Heyday, and Elliott Swanson.
On top of the homemade unit is a
LANCE Shepherd remote controller/
synchronizer, available commer-
cially from sources like www.pokescope.com
or www.berezin.com/3d. Other digital
camera combinations like the Stereo
Breeze and more informal hand
crafted rig were displayed and
discussed at length.

Vladimir Solmon's unique
workshop "Lucifugia Thigm-
matoksis" drew enthusiastic
audiences to both the Sat-
urday and Sunday ses-
sions. The sight and sound of so many View-Masters
in orchestrated use (only
about half the room is
seen here) was a delightful
and memorable experi-
ence. For more informa-
tion, see her website:
and a few closer shots taken with a RBT X2. 52 images, RBT projectors.

ISU CLUB FOLIO organized and coordinated by Shab Levy includes ten slides each from the nine clubs around the world that participate in the ISU's Clubs Folio. 90 images, RRT projectors.

INVITATION TO EASTBOURNE by Rob Aldridge is a tempting sequence of images in and around Eastbourne, UK—the venue for the 15th ISU World Congress to be held September 14-19, 2005. 80 images, RBT projectors.

SYDNEY 2001 ISU by David Stuckey is the Sydney Stereo Club's invitation show to attend the Sydney 2001 ISU Congress. It's a fast moving, exciting compilation of images from club members that should stand for some time as an example for any such invitation shows. 100 images, RRT projectors. (Winner, Stereo Theater Special Humor Award.)

NATURE AS I SAW IT by Nick Dobish presents flawless stereo close-ups of animals including birds, fish, insects and reptiles. Brackett Dissolver projectors.

THE WAY WE WERE by Joe Hohmann features "Family snapshot" type stereo slides, primarily from the 1950s, showing the clothing, home furnishings, fads, cars, etc. from that time—much like the popular "50s Flavored Finds" page in Stereo World. 80 images, RBT projectors. (Winner, Stereo Theater Special Humor Award.)

3D CAROUSELS by Melody Steele is a short, melodic 3-D ride on carousels in Oregon, Washington, Florida, New York, and Montana. RBT projectors.

CANYON COOLADE by John Hart illustrates the art of descending wilderness canyons of the mountain West. Wild-water kayaking and canyoneering, along with the surrounding flora and fauna, are featured in this tightly choreographed show. 156 images, 4 Ektagraphic projectors. The slide presentation was followed by a digital version of the show featuring 200 images and incorporating moving pan and zoom effects within the original 3-D images. This was an elaborate demonstration of the potential of digital image control and projection techniques using dual computer digital projection. (Winner, Stereo Theater Special Award for Innovative Technology).

PHOTOGRAPHING BLOOM, A STEREO MEMORY by Michael Halle provides an interesting variation on documenting the empty halls of a closed government building compared to the earlier stereos of Ellis Island. When the Massachusetts Mental Health Center was closed after 91 years of service, volunteers transformed the empty facility with tens of thousands of flowering plants as a tribute to its history and to the many clients, researchers, and staff members who lived and worked there. Sweeping stereo of intensely colored blooms (a different color for each department) covering every inch of floor and counter space give each successive image a surprisingly stronger emotional effect in illustrating this impressively civilized way to say goodbye to a historic building. (Winner, Stereo Theater Best New Exhibitor Award.)

NEW YORK CELEBRATED AND MOURNS by Dennis E. Capella passes from the middle of the 19th century to the catastrophic events of the present time in then & now stereoviews. 55 images, Power Point digital slide show.

STEREO STILL LIVE by Ron Labbe is a 10 minute 3-D primer explaining the fundamentals of stereoscopy to beginners and surveying different forms of 3-D imaging from comics to View-Master. Power Point digital slide show.

THE DOG'S TALE: VOL. 1 By John Hart follows a pair of Golden Retrievers as...
Founding editor of Stereo World John Waldsmith takes a break from his own Trade Fair table to examine views at a table across the room. Behind him is the Columbia River and the Interstate Bridge leading north to Vancouver, Washington. John was given the NSA Lifetime membership Award at the Saturday Banquet.

Makoto Sugiyama, who pioneered 3-D conversion of fine art in his book 3-D Museum offered his work in book or loose pair format for the folding mirror viewer in the foreground.

they learn new tricks, chase and catch frisbees, jump in the water, roll around in the grass and snow, etc. Like Canyon Cooiade, this show demonstrates the use of digital pans and rooms within stereo stills. Approximately 200 images, dual computer digital slide show.

ADVENTURES IN OLD MINES by David W. Allen explores two old mines in southern Utah. 51 images, Power Point digital slide show.

HYPERSTERO LANDSCAPES by John Ed mark is a dramatic series of hyper-stereo images, with stereo bases from 5 to 500 feet. 40 images, digital slide show.

RECENT STEREO WORK by Simon Bell is a collection of Simon’s recent work, from classic 1950s cars in Cuba to sculpture-like flower macros. Power Point digital slide show.

OREGON STATE FAIR 2003 by David W. Allen exhibits a rapid fire series of images of animals, the arcade, and the rides at night. 49 images, digital slide show.

TRAILS by Lore Gunderson places the viewer on various rustic trails in locations that range from Washington and New Zealand to Oregon and Colorado. The subject is ideally suited for stereo, and the short but effective show could serve as a great example for more presenters to consider in the editing process. 10 images, digital slide show.

SHOW AND SELL 3D AT SPECIAL EVENTS by Steve Horn documents the sale of anaglyphic 3D prints produced by his company, 3D Pics. The work is seen on sale at colorful events like the Rue Morgue Horror Magazine Halloween party and a motorcycle convention in Daytona Beach, Florida. An interesting documentary approach to incorporating stereo into different cultural contexts. 60 images, digital slide show.

ALBUQUERQUE 2000 by Manley and Lois Koehler is a festive look at filling and riding in Hot-air balloons at the Albuquerque, NM Balloon Fiesta. Photographed in panorama 3-D with anamorphic lenses, this colorful show puts the viewer right in the action from beginning to finish of this airborne event. 65 images, 2 Ektagraphic projectors.

2004 VIEW-MASTER COMPETITION presented by Dr. John E. Hart (on behalf of Chris Olson, Competition Chair) features Reels from the competition sponsored by the Stereo Club of Southern California: Up the California Coast by Mitchell Walker (SCSC Award), Voortrekker Monument by Mitchell Walker (Bronze Medal), Little Tour of Africa by Mitchell Walker (SCSC Bronze Medal), A Deep View Into Pilates by Sean Isroelt (Silver Medal), People Who Knew John by James Long (SCSC Gold Medal) and Thomas and Friends by Ray Zone (PSA Gold). View-Master 500 Stereo projector.

THE BURNING MAN FESTIVAL 2002 and 2003 by Franklin J. Flocks covers an irresistible stereo subject, when over 20,000 people gather on a dry lake bed in the Black Rock Desert north of Reno for surrealistic art, sensory overload, and general silliness. This coverage includes some dramatic night scenes along with those of painted, naked bodies playing in the desert sun. 55 images, Brackett Dissolver projectors.

YOUR PAINTED SMILE by Jimmy McDonough is a colorful series of retro-50s type Sc6M shots of young girls smoking and at play in various cheesy motel rooms around America. 70 images, Brackett Dissolver projectors.

WINDOWS IN TIME by Susan Pinsky and David Starkman presents 80 Vintage black-and-white stereo views copied to slide format for projection. Set to music with synchronized sound track, the images are divided into 6 groups, with appropriate music for each. 80 images, 2 Ektagraphic projectors.

PANORAMA STEREO by John Roll filled much of the 7 x 21 foot NSA screen with sharp, bright and panoramic views from Hawaii, Yellowstone, Grand Tetons, and Oregon. The images were shot with a 6x7cm medium format stereo camera with 43mm lenses and masked to a 2.2.1 panorama format for projection with four 6000 lumen Goetschmann projectors with 250mm lenses. 30 images, medium format projectors.

3-D IN THE SEA, PART 2004 by John Roll is an underwater experience that includes everything from two ton manta rays to fingernail sized frog
fish. 100 images, RBT projectors.
(Winner, Stereo Theater 2nd place Award.)

ART IN DEPTH: PAINTINGS CONVERTED TO 3-D by Jim Long includes artwork from 1434 to 1988, all converted to 3-D and presented in 2x2 format. 60-70 images, 2 Ektographic projectors.
(Winner, Stereo Theater 3rd place Award.)

SEA LIFE AROUND CURACAO DURING CORAL SPAWNING TIME by Lynn Butler takes a deep look at the coral that usually serves as just a background in Undersea 3-D slides. 70 images.

FAREWELL TO THE GORGES by Phyllis Maslin was stereographed in 2001 just as the water from China's Three Gorges dam project was starting to cover the evacuated towns and turn world famous river gorges into lakes. The stereos equal or surpass the best of various television documentaries about the project thanks to their dramatic composition and attention to detail. From the water, the shore, and steep alleys between buildings being dismantled for their materials, the show's artistry and documentary qualities earned it the Paul Wing Award for 2003 in Charleston. The presentation is a collaboration of three stereo photographers, members of PSSCC and Cascade stereo clubs, Dwight Cummings, Al Stenson and Phyllis Maslin. 286 images, 4 Ektographic projectors.

ALL I DO IS WORK, WORK, WORK by Mark Kernes is a combination of shots depicting the daily life of a journalist in the adult entertainment industry. Shown after 10 pm to help separate its graphic, hard core adult content from the other shows, this latest effort from the on-set stereographer drew one of his largest audiences ever. 80 images.

Workshops

THE ISU IS FOR 3-D IMAGE MAKERS by Bob Aldridge, Jan Burandt and Shab Levy. President Bob Aldridge presented an overview of the International Stereoscopic Union and its activities. Jan Burandt, editor of Stereoscopy, talked about the new aims of the publication. Shab Levy, organizer of the ISU Online and Chab Folios, described how you can share your images with an international audience for critique. www.isu3d.org

SHOW AND TELL SHARING by Jim Olsen was a chance to informally share that idea, discovery, camera, viewer, inspiration, or better way of doing something. Participants could bring handouts, show and tell, ask questions, or just come and listen.

3-D DOODLING, VIEWABLE 4 WAYS by Jim Olsen revealed a quick, easy and fun method for drawing in 3-D using carbon paper. To learn the secret, contact Jim at olsenjim@yahoo.com.

THE ART AND SCIENCE OF HOMEMADE DIGITAL STEREO CAMERAS by Rob Crockett, Larry Heyda, and Elliott Swanson. With the increasing storage and resolution of digital cameras, they have become a key area of interest for 3-D photographers. With basic software like Photoshop, any modern computer gives the 3-D artist the ability to manipulate digitally encoded images, eliminating the need for an intermediary film process. However, there have been a number of hurdles to overcome, not the least of which is synchronizing cameras. This workshop revealed a number of approaches for overcoming the barriers of digital stereoscopic photography and gave participants a chance to hear about and see actual projects done by the presenters and discuss the methodology involved. http://pages.sbcglobal.net/rcrock/index.html

POKESCOPE PRO SOFTWARE AND NEW PRODUCTS by Monte Ramstad included an introduction to version 2.6. Topics included how to combine and align stereo images; setting the stereo window; creating several types of stereo cards; advanced color editing for high quality color anaglyphs; advanced viewing functions; batch processing and slide shows. www.pokescope.com
AN INTRODUCTION TO MAKING PHANTOGRAMS by Steve Hughes presented a brief history of phantograms, or “raised base” anaglyphs, a discussion of the theory underlying the images and a simple, step-by-step method anyone can implement for creating these images from stereo pairs using Photoshop or a similar editing program. The method presented was focused toward creating images that have the same size and proportions as the original object. www.shughes.org/georgia3d/

MARS IN STEREO by R. D. “Gus” Frederick described how the current Mars Exploration Rovers are using stereo imaging to navigate and investigate the red planet and included demonstration of how to make anaglyphs from the stereo pairs as well as from the single-camera microscopic图像.

MAKING 3-D EQUIPMENT CHOICES by Jon Golden and Jan Burandt featured demonstrations, descriptions and comparisons of the range of modern 3-D image making, viewing and projecting products offered by 3D Concepts. It looked at equipment, highlighting differences and outlining features that could help in decisions about modern 3-D equipment purchases. Featured products included RBT mounts and cameras, the new RBT S2, RBT MACRO, mounting equipment, deWjls, Dukes and Ekren viewers, and RBT & Brackett projectors. www.make3Dimages.com

TAKING YOUR 3-D IMAGES TO THE NEXT LEVEL by Jon Golden and Jan Burandt provided ideas for improving your 3-D image making and presentation skills, using your own existing gear, and suggested incremental steps up in equipment. www.make3Dimages.com

LUCIFUGIA THIGMOTAXIS by Vladimir Solmon was a performance in which everyone got a View-Master and four of her hand-made custom disks. A soundtrack with narration, music and cues has a roomful of people change scenes in unison to experience the story of a cockroach named Stanley. The audience itself becomes part of a form of performance art, and for this audience, the sound of so many View-Masters advancing at once added something special to the whole experience. Her Trade Fair table offered a closer look at her horizontal format reels and her hand decorated viewers. www.vladmaster.com

ANACHROME by Allan Silliphant, was a close look at Anachrome full-color anaglyph digital still photos, their theory, shooting technique, and processing. It included a full color stereo slide presentation in Anachrome. www.anachrome.com

APPLICATIONS OF 3D STEREO TO FILM by Allan Silliphant covered present and future applications of 3-D stereo to film, DVD, and High Definition TV. Anachrome full color anaglyph was demonstrated and tests for Hollywood studios of classic films for Anachrome DVD release was discussed. www.anachrome.com

NOTE: as in recent years, Dennis Green recorded most of the 2004 NSA workshops on video. For details, ordering, and titles, visit http://home.comcast.net/~workshops or send a SASE to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

Special Interest Meetings

THE FIRST TIMER'S MEETING AND ORIENTATION was held Tuesday evening for those attending their first NSA convention. They were invited to ask questions about any aspect of the event or the organization.

THE VIEW-MASTER MEETING Thursday was reported by Mary Ann Sell as well attended this year. People were pleased to be in Portland where View-Master history began. A special invitation had gone out to View-Master retirees in the area to attend this event, and several of them did. Among them were Frank Richards, Joe Liptak, Kathy Brickle, George Kent and Charley Van Pelt. The lone current Portland View-Master employee, Dan Nottage, came to give an update on what is happening at the old plant location. It appears that it will soon be sold and the View-Master name will become part of Portland’s bygone history. View-Master employee David Berg came in from his New York Fisher-Price location to bring us up to date on current going-ons with the company and share with us samples of the 65th Anniversary Set. This set features eight reels showing images from the 1930s to the 2000s including many rare shots from vintage View-Master reels. Rich Dubnow, former VM photographer and current maker of specialty View-Master reels also showed a few of his current projects to the

A Box of Notes

Some of the local NSA members who were active in organizing the 1989 convention in Portland were involved this year as well. One, Jean Poulot, is a former sculptor/animator at Will Vinton studios, which he left a few years ago to teach animation in Korea where he has written a text book on the subject and is now finishing one on stereo photography. (Both are in Korean.) The convention offered him a chance to test his new digital stereo rig (two Sony DSC-F717 cameras and a LANC Shephard synchronizer in a hefty custom frame). A few of the images illustrating this article show the impressive result, with the only problem noticeable (in the shot inside the Vinton Studio) arising from the differing flash angles due to one camera needing to be mounted upside down—and a technical need to have both fire. Various fixes are being perfected by owners of similar rigs.

NSA Board member Dick Twichell was less successful in his attempt to attend the convention. He and new NSA President Bill Davis flew out from New York together, but within hours of arriving Mr. Twichell was experiencing chest pains, and in his words, “Bill Walton and Bill Davis located a hospital with a good cardiac unit and whisked me to the emergency room by taxi. Many, many thanks to our ‘Bills’ for their concern and care. I feel fine now and am catching up with things.” His five day hospital stay for observation, testing and probing kept Dick from shooting another Widelux panorama of the Trade Fair for us, as he did in Riverside and Charleston, but we wish him well and look forward to a panorama of the Irving show!

The news from another member is far more sad. About two months after the convention, Janet Long, wife of “Art in Depth” presenter Jim Long, died after a long illness in Riverside, CA, September 11, 2004. Jim’s show was awarded Third Place among an international array of amazing presentations in the Stereo Theater, and it has opened for a run through December, 2004 at the 3D Center of Art & Photography in Portland: www.3dcenter.us.
assembled crowd. All ohhed and ahhed at Joe Liptak’s Disney presentation award that he brought along for “show & tell”. It was a good time for collectors and former employees alike—one not likely to be repeated anytime soon.

THE SSA MEETING Thursday was a general business meeting open to all members of the Stereoscopic Society of America, chaired by Ray Zone.

THE APEC MEETING Friday was open to anyone interested in making their own stereo cards and sharing them with others through the Amateur Photographic Exchange Club.

THE INTERNET GROUP MEETING Friday was for members of internet mailing lists like photo-3d, or anyone wishing to find out more about them. For many, it was an opportunity to put faces on some of those email addresses.

Awards Banquet
At least 176 members attended the 2004 Awards Banquet. (More kept signing up at the last minute for the fortunately adequate supply of meals.) Fulfilling her final duty as president before handing the position over to Bill Davis, Mary Ann Sell announced and handed out this year’s awards.

THE WILLIAM C. DARRAH FELLOW AWARD For Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to 3-D camera designers Martin and Barbara Mueller. (See SW Vol. 28 No. 5, page 8.)

THE ROBERT M. WALDSMITH AWARD For Meritorious Service went to Mel Mittermiller for transporting the projection equipment from Cincinnati and back, and volunteering for two more years.


A SPECIAL RECOGNITION AWARD went to Diane Rulien for her service as chair of the 2004 NSA convention.

THE NSA LIFETIME MEMBERSHIP AWARD went to John Waldsmith for his years of service to the NSA, not the least of which were his years as the founding editor of Stereo World.

Portland 3-D Slide Competition
Carrying on the tradition started at the Charleston NSA convention, the Portland 3-D Slide Competition was open to anyone attending and to any slides taken during the convention within the city of Portland. Film was picked up for processing twice a day, and mounts plus mounting equipment along with expert advice were available Thursday through Saturday afternoons. Each entrant could submit up to four images for the Sunday judging, for which 20 individuals entered 74 images and 182 Rolls of 35mm film and 6 rolls of 120 film were developed. Over 3000 rolls of Kodak slide film were given away courtesy Eastman Kodak, while 3D Concepts donated RBT mounts and the use of mounting equipment. The winners were announced and projected in the Sunday afternoon Stereo Theater.

FIRST PLACE went to Don Parks for “Portland Rose Garden”.

SECOND PLACE went to Norman Codd for “Giddyup”.

THIRD PLACE went to Geoff Peters for “Statue”.

HONORABLE MENTIONS went to: David Washburn for “The Bridge”, Dale Yingst for “Diana” and “Leopards & Zebras”. Mike Choules for “Water Front Fountain”. Bill Costa for “Portland’s Nude Beach” and “Reach Out and Touch Someone”.

Exhibits
The NSA print exhibition, the SSA print exhibition, and other exhibits of anaglyphic art were situated in the foyer in front of the Stereo Theater entrance. This location made it impossible to miss the exhibits, but lighting in the area was dimmer than most of the rest of the facility and the display of Mars anaglyphs by R.D. “Gus” Frederick was along the darkest wall, diminishing their effectiveness.

Under better lighting across the room were phantogram anaglyphs by Terry Wilson of Mars rocks seeming to stand literally on the table, threatening to spill sand off the edges of the paper. A sample of her work (which won a first prize at the Charleston NSA convention) was printed on page 26 of SW Vol. 30 No. 3, where we apologize for our inadvertent gender reassignment. More of her phantograms can be seen at www.terryflic.com.
Ray Zone strikes an instructional pose while discussing his anaglyphic 3-D conversions at the artist's reception, July 6th, at Portland's 3D Center for Art & Photography. Held the evening before the opening of the convention, the event packed the CSC facility with an international crowd of early arriving attendees.

Other exhibits were set up in the main hall outside the convention area, where a wall of windows provided great lighting. Taped to one long section of those windows were 8 x 10 stereo pair X-rays of shells by CSC member Peter Abrahams. Large mirror viewers were supplied for those passing by to view these delicately impressive images. See SW Vol. 24 No. 3, page 9.

THE TEX TREADWELL AWARD For the Best NSA Stereoview Display went to Tom Dory for his First Place Modern Category "Machu Pichu" views.
FIRST PLACE in the Vintage Category went to Brandt Rowles for "Lawn Tennis, the Early Years".
SECOND PLACE in the Vintage Category went to Steve Hughes for "Preservation of Antique Stereo Photographs".
HONORABLE MENTION in the Vintage Category went to Louise Goldstein for "The 1900 Galveston Hurricane".
SECOND PLACE in the Modern Category went to Ernie Rairdin for "Presidential Elections"
HONORABLE MENTION in the Modern Category went to David Thompson for "National Parks" and to Jonne Goeller for "Ode to Autumn" (see a sample of her work in "3-D Exhibit Explores Southern Oregon's Great Basin" in this issue).
FIRST PLACE in the "Other" Category went to Steve Hughes for "Phantograms" which featured the original physical objects sitting next to the anaglyphic phantogram images. The display drew a constant line of viewers fascinated by the effect of images raising up from the table next to real objects as soon as they put on anaglyphic glasses.

Product Of the Year
Modeled after the successful event at last year’s ISU Congress in France, the competition was designed to showcase the best 3-D products of the year, developed within the last ten years. The hope is that more such competitions will be featured in future NSA conventions and ISU congresses, and that products which did not win this year—along with more new products—will enter future competitions.
FIRST PLACE went to Jaap Goeller for "Ode to Autumn" (see a sample of her work in "3-D Exhibit Explores Southern Oregon's Great Basin" in this issue).
SECOND PLACE went to Ernie Rairdin for "National Parks" and to Jonne Goeller for "Presidential Elections".
HONORABLE MENTION went to Louise Goldstein for "The 1900 Galveston Hurricane".

Two Eyes—One Film—A Day of 3-D Movies
(Adapted from a longer essay distributed at the screening of Four Single-strip 3-D Films at the Cinema 21 Theater for NSA 2004)

by Ray Zone

Single strip 3-D projection greatly simplified theatrical exhibition of stereoscopic motion pictures. It was this format which drove the first real wide release of 3-D movies which took place in the 1980s. Friday the 13th Part III, for example, opened in 1000 theaters in North America on August 13, 1982. For this release Paramount Pictures shipped a 3-D projection lens, aperture plates, instructions and a 35mm 3-D test strip in a custom-made shipping box to each theater which, of course, had installed a silver screen.

By 1983 at least 10 different single-strip 3-D camera systems had been developed. Here is a roll call of their colorful nomenclature: Arrivision, Depix, Dimension 3, Hoch Impact 3-D, Naturama, Optimax III, SpaceVision, StereoScope, StereoVision, and StereoSpace. Almost all of these systems had different center-to-center spacings between the alternately stacked left and right-eye frames.

Using the single-strip 3-D films screened for NSA 2004 as an example, we come up with the following image center spacings for each:

Friday the 13th Part III: 0.385 inch
Spacehunter: 0.3732 inch
Little Magician 3-D: 0.375 inch
Sea Dream: 0.380 inch

If uncorrected, these differences in center spacing will produce vertical deviation on screen in projection, the single most serious error in stereo. Stereophiles in the audience were fortunate to have NSA member Steve Hughes, a former motion picture projectionist, making critical adjustments in the projection booth to the 3-D lens to overcome these slight, but critical, discrepancies between the different center spacings of the individual films during their presentation.
I Wax Museum, a pretty terrifying affair in two-color & Ima & Ima cacastic scene1. The Amazing Human in 3-D Experience displayed at the convention is a system for taking stereo portraits, printing them and inserting them into a souvenir Amazing Card viewer almost instantly. It uses two custom twinned Sony Cyber-Shot cameras, a Toshiba laptop computer and a dye-sub Sony digital photo printer (UP-DX100). The whole system works with custom designed software which automates the whole process. Commercial applications would be in places like museum or science center gift shops, where people would be interested in 3-D shots of themselves or their kids in front of interesting (and hopefully multilevel) backgrounds. Jaap Boon, Otterlaan 59, 2623 CW Delft, the Netherlands, www.amazingcard.nl. If you missed the convention but want to give it a try, the system is set up at the 3D Center of Art & photography, 1928 NW Lovejoy, Portland OR 97209, www.3dcenter.us.

SECOND PLACE went to Dr. Monte Ramstad for the Pokescope II Viewer and Software. So well designed are both the small glass prism viewer and the software for manipulating stereo pairs for computer viewing or printing that they clearly set a standard for successful stereo products in the 21st century. (See SW Vol. 27 No. 4, for the Pokescope Viewer concept took Third Place in the Product of the Year competition with the three products seen here on their Trade Fair table. At left is a basic plastic medium format viewer, in the center is the prototype 3D World medium format camera and at right is the coin operated, rotary, medium format slide viewer seen at www.3dforyou.com. (Photo by Jean Poulot)

Friday the 13th Part III
Historically 3-D films have been noted for their lack of quality in terms of script and story, and overall production value. Many of the 1980s single-strip 3-D films were horror films and sequels of horror films. Though it may seem a far cry from the histrionics of terror to be found in House of Wax (1953), with Friday the 13th Part III it should be remembered that audiences of the 1950s considered House of Wax a frightening 3-D display just as the audiences of 1933 found its predecessor, Mystery in the Wax Museum, a pretty terrifying affair in two-color Technicolor.

A great cultural divide separates House of Wax from Friday the 13th, however. It’s a sociological gulf that saw the development of the slasher film, televised violence, the counter-culture and greater freedom of expression on the motion picture screen. The Vietnam War and its televised images of human suffering also played a considerable part in escalating the level of onscreen violence for motion pictures.

One film (and its success) in particular, The Texas Chainsaw Massacre (1974) is directly responsible for the escalated violence seen in subsequent films such as Halloween (1978), Friday the 13th (1980) and Nightmare on Elm Street (1984). The formula, nebulous teens stalked by a masked or disfigured stalker, a twisted variation on Hansel and Gretel, remained the same. Friday the 13th was successful it had 8 sequels and the 3-D version, produced for very little money, grossed over $19,000,000 at the box office in its first week of release.

The 3-D installment featured a transgressive use of off-the-screen effects with implements of destruction thrust out into the audience space. True, the visual transgression of audience space was not as appalling (or as extreme) as Andy Warhol’s Frankensten (1974), shot with the Space-Vision 3-D process, but it was definitely exploited. You also have to look at Parasite, a futuristic horror film directed by Charles Band, released 6 months before Friday the 13th Part III, to see a particularly egregious marriage of graphic violence and 3-D. Parasite was shot with Chris Condon’s alternate-frame StereoVision process to produce extremely effective 3-D visuals. For stereoscopic photography of Friday the 13th Part III, the Depix single strip 3-D process developed by Mortimer Marks was used which, like StereoVision, had an aspect ratio of 2.35 to 1.
When single-strip 3-D films emerged in the 1980s, they were just going along for the cultural ride which was prevalent in all other “flat” motion pictures. Adherents of the stereoscopic experience in motion pictures needed a high degree of tolerance in the 1980s when it came to the subject matter that was spatially foregrounded and served up to them in the transgressive audience space of the movie house.

Spacehunter

Spacehunter: Adventures in the Forbidden Zone, a Columbia Picture released May 20, 1983, was filmed in McNabb 3-D, dual 35mm optically printed to single strip in alternate frame format with an aspect ratio of 2:35 to 1. This 3-D movie has a lot going for it. The cast is attractive. Peter Strauss as Captain Wolff does a fine job, Molly Ringwald is feisty space punker Niki the Twister and Michael Ironside does a creditable job as the outer space villain named Overdog McNabb. A solid script, borrowing elements from The Road Warrior (1981), tells the story of a space warrior and his rowdy sidekick on a rescue mission to a dangerous planet in deep outer space. Solid production values give the film a great look, a creative mix of post-apocalyptic and high tech.

Stereoscopic movie buffs will want to happily go along for the 3-D ride in Spacehunter and the space opera attractions it serves up in three dimensions. Stereographers, however, used to routinely expunging retinal anomalies out of their stereo pairs, may at first be slightly discomfited and then, possibly, baffled by the many spurious ghosts and visual rivalries that are continuously evident. Spacehunter contains a great many blue-screen visual effects shot with miniatures and dual Mitchell Mark II cameras. Alternate frame single-strip Stereovision was also used for some of the handheld shots.

It was a troubled production. Director Jean Lafleur was replaced by Lamont Johnson after a few weeks in production. The release date was moved up to May 20 from June 3, putting a lot of pressure on the teams working on the effects shots as well as Metrocolor who made the 1200 release prints for the day-and-date release. Many of the anomalies in Spacehunter might have been fixed at the last minute but the producers wanted to rush the film into theaters before Return of the Jedi was launched. Spacehunter performed well the first week but by the
2004 NSA Gift Reel

The gift reel included in registration envelopes featured Portland area images by CSC members Gordon Battalle, Diane Rulien, Shab Levy and Greg Marshall. The seven scenes, with captions across the bottom of each one, were selected from slides in the promotional NSA slide show shown in Charleston last year. The reels were created at CSC member Rich Dubnow's company XYZ/X (Image 3D) using his custom commercial reel production method that places the images on a single sheet of film die cut for use in any View-Master viewer. Image 3D, 20265 Lower Highland Rd., Beavercreek, OR 97004, www.xyzyx.com.

Also included in the packets were sample View-Master commercial reels donated by Debra Borer of the Fisher-Price Custom Reel Dept.

Trade Fair

The 88 tables of the Saturday and Sunday Trade Fair were surrounded by customers an encouraging proportion of the time, making it a pleasant challenge to negotiate the aisles. A variety of cameras, viewers and accessories new and old were available, along with computer imaging systems and software, novelty items, View-Master and Tru-Vue assortments and 3-D related books. By simply standing over it, the pioneering art conversion work of 3D Museum creator Makoto Sugiyama could be viewed in a large folding mirror viewer, one of which he donated to the CSC’s 3D Center along with 38 pairs.

While the sheer weight of vintage stereoviews available may never again match that of a decade ago, the NSA Trade Fair remains the one place each year where more views can be examined and purchased on the spot at a set price than anywhere else in the world. (The days of room-hopping ahead of the Trade Fair may see even more intense view sales, but the Trade Fair tables spread it all out in front of the public at one time for those with any money left to spend.)

Watkins

Not all the tables devoted to collectible stereoviews were actually selling views. Steve Heselton was demonstrating the on-line collection of Carleton Watkins stereoviews to be found at www.CarletonWatkins.org. Building on the work of historian Peter Palmquist, the goal of the project is to bring together a complete list of Watkins’ stereoview titles and images to assist collectors, historians and others interested in Watkins. People were invited to view the work done so far on a laptop screen, and to help with any additional titles they may have by contacting Steve at steve@carletonwatkins.org or (650) 948-7654.

Spotlight Auction

Held Friday evening, this year's Spotlight Auction featured a wide variety of equipment and images, from Nishika, TDC, twin Olympus and Realist cameras to a rare Guy de Coral of Amsterdam Thea century wooden camera with plates, case and tripod. Images ranged from classic stereoviews like a Watkins “Panorama of Portland & Willamette River” to Tru-Vue and Lestrade cards, Tru-Vue filmstrips and viewers, and a wide assortment of View-Master reels including some rare World War Two Naval ship recognition Study and Test reels. This year’s completely illustrated catalog provided something for about every taste in stereo—several exquisite “risque & nude” views from the Fine Art Photographer’s Publishing Co. of London, two L.M. Rutherford Moon views, a tin case with Cerascope viewer and Army Club cigarette pairs, several Keystone sets, Tru-Vue films of Sally Rand’s Bubble Dance, Fan Dance, and third week of release was dropping out of theaters. It returned about $12,000,000 at the box office by the time the dust had settled.

R.M. Hayes in his 3-D Movies book is very generous to Spacehunter. “I heard this was unwatchable from one stereographer before I saw it,” writes Hayes. “Since then I have read no less than three similar comments from other professional 3-D technicians. Spacehunter was a very well made film, and better than average entertainment. The stereo-process employed worked perfectly throughout. All in all, a film which has been stomped on by too many people.”

Members of the contemporary audience seeing this film in 3-D had a felicitous opportunity to make up their own minds as to what they see.

Little Magician

Bollywood actor and producer Tirkok Malik had long wanted to produce the first 3-D film to come out of India. That honor went in 1984 to a stereoscopic film called Chota Chetan which was shot in Chris Condon’s alternate-frame single-strip 3-D Stereovision system. Two other Indian 3-D films, Jai Badalla and Thanga, were shot in Stereovision and released in 1985. Little Magician 3-D, also shot in Stereovision, had its U.S. premier at the NSA 2004 convention and it is a good example of a Bollywood film even though it was primarily filmed in New York City. It does take advantage of the urban delights to be found there and, like typical Bollywood fare, is periodically interrupted by outbursts of song and dance.

The story of Little Magician 3-D is that of an eight-year-old boy, Indrajit, who lives with his father in New York. The young boy wants to return to the village in India where his grandfather, a magician, resides. Indrajit runs away to reunite with his grandfather but along the way makes some new friends and, in particular, a very precocious dog.

In addition to Malik a couple of other members of the production crew were having their first experience with stereo in making Little Magician 3-D. It was the first film to be directed by Jose Punnoose, 3-D or otherwise. A fairly large crew of 40 artists and 35 local crew members worked on the film in Manhattan over the course of a 70-day shooting schedule.
It would have been nice if Chris Condon or John Rupkalvis had been around during that 70-day production period. They could have assisted cinematographer Ashwin Kaul with setting the convergence on the Stereovision camera lens. Unfortunately, Kaul made a common mistake among first time 3-D cinematographers in setting the convergence for strictly negative parallax with all on-screen imagery coming off the screen into the audience space. As a result, very little of the imagery takes place behind the stereo window that is established by the edges of the frame. When a true off-the-screen effect occurs later in the film, it’s lost in the visual barrage which is already happening out in the audience space. Nevertheless, it’s nice to see such a pleasing story and imagery in a format which is so often used for unpleasantness in extremis.

Sea Dream
If the stereoscopic cinema has a poet laureate, it has to be Murray Lerner. In Lerner’s hands the stereoscopic image points us to visual realms that exist only in the mind. A species of photonic magic, Lerner’s stereographic movies exist purely as visual constructs, fabricated from the tenuous juncture of right and left eye information and pushing film technology to its limit.

Murray Lerner started making motion pictures shortly after graduating from Harvard University in 1948. Prior to making his Academy Award-winning documentary From Mao to Mozart (1981), Lerner had launched himself as a stereoscopic filmmaker with Sea Dream (1978), completed for Marineland of Florida in the single-strip 3-D Spacevision process which was projected in an aspect ratio of 2.4 to 1. This 23 minute 3-D film was originally produced with magnetic quadraphonic sound and in the 1980s was converted to over-under 70mm film with an aspect ratio of 2.35 to 1. Though made expressly for Marineland, Sea Dream also received limited theatrical exhibition and played for several years at Knott’s Berry Farm in California in the 1980s.

With Sea Dream, Lerner pushed the Spacevision process to its limit in attempting to have all the underwater imagery float off the screen. Doing this within the limitations of the Spacevision process, Lerner was foreshadowing the immersive stereoscopic cinema of IMAX 3-D. To prepare an Arri camera for filming with the Spacevision lens, Lerner contacted Jordan Klein, with whom he had Nude Ranch, and three rare, drop card, coin operated viewers.

While internet auctions have consumed much of what would have been available in recent years, the annual NSA auction proves the unique worth of being able to examine the lots in person and later bid in the same room with other collectors—and maybe even talking about trades with your competitors following the auction.

Stereo Cancellation
No, this wasn’t a tray of slides that didn’t show up—it was for stamps! The U.S. Postal Service recognized the convention with a pictorial cancellation that can be viewed in 3-D. The two by four inch image includes a stereo pair of Mt. Hood wearing 3-D glasses in a classic stereoview format. The concept by Don Olsen was modified into a stereo drawing by Sylvain Arnoux in France, with the lettering and final arrangements by Jim Olsen of the CSC.

Following a ceremonial unveiling of the official poster illustrating the cancellation design at the opening of the Stereo Theater Thursday morning, the cancellation was dated and used on Saturday, July 10th. Postal clerks applied the special postmark to any stamped mail at a table in the main hall in front of the hotel’s...
convention area. Souvenir envelopes and cards were designed for use with the NSA postmark, and 37c stamps were also on sale. The cards featured various stereo scenes from the Portland area by CSC members along with the NSA 2004 logo. Through the hours it was open, the table was never without customers and at times the line was longer than most to be encountered in a post office the week before Christmas.

**Monday Excursion**

Even before leaving the parking lot, rows of subjects were lined up for the stereo cameras awaiting the Monday tour. A convention of antique Ford collectors had been gathering at the hotel since Sunday, parking their beautifully restored autos and small trucks in a large section of the lot, ready to be stereographed in groups or individual detail. It was like a vintage car show with no admission, no ropes, and no signs to get in the way.

Two buses of camera laden NSA members headed up the Columbia River Gorge Scenic Highway, itself a historic attraction, stopping at vantage points revealing the gorge and at waterfalls to be seen in a variety of vintage stereoviews, Tru-Vue strips and View-Master reels. The famous Vista House was closed for an extensive restoration, but its outer walk and view were ready for photography and a temporary snack/gift shop nearby displayed several historic construction photos of the building and highway. A stop at Multnomah Falls allowed time to hike part way up the 620 foot cliff to the Benson footbridge, where several stereo cameras were pointed straight down at the lower falls, which plunges dizzyingly from the pool behind you, down the rest of the way directly beneath your feet. Others explored the hoop at the camera. Slow motion can make a tremendous difference in 3-D.”

Sea Dream influenced the making of Jaws 3 in 3-D five years later. “At the time I was doing Magic Journeys, I was sent the first script of Jaws 3-D,” recalls Lerner. “Then my heart sank. I said, ‘I can’t really get involved in this.’”

With Magic Journeys (1982), created for the Walt Disney Company, Lerner produced a masterful 3-D film using twin 65mm cameras and featuring some of the first use of digital compositing in 3-D for motion pictures. Other 3-D movies Lerner has produced include the short films Plan 3-D From Outer Space (1985), a short film for the Hitachi Pavilion at Expo 85 in Japan and a tribute to Alfred Hitchcock and The Birds for the Hitchcock Pavilion in Orlando, Florida. 🏢
NSA convention departed Hood River on a scenic railway, but this year’s route led to one of many local wineries for a generous tasting of the many varieties bottled there. The east side of Mt. Hood was visible from the road, and Mt. Adams across the Columbia loomed above the rows of vines stretching toward the north, a tempting vision for stereo cameras arrayed in the shady back yard of the winery. After about the sixth sample of meticulously described red or white wine combined its effects with the higher summer temperature east of the Cascades, most thoughts of further stereographic exertions seem to have mellowed into a relaxed appreciation of the ride back to Portland.

Thanks To
Credit for the success of one of the longest and most ambitious NSA conventions ever held goes to all who helped with one or more aspects of this very complex event—specifically:

Chair: Diane Rulien
Registration: Jeanne and Ron Kriesel
Treasurer: Greg Marshall
Trade Fair: Ted Welker with the help of Les Konrad, Jerry Weigel, Gene Faulkner
Web site: Mike Kersenbrock
3-D Movies: Lamar Kennedy, Suzanne and Steve Hughes, Tom Raniert at Cinema 21, Tirlok Malik, Murray Lerner, Ray Zone
Stereo Theater:
Slides: Rich Dubnow and John Roll
Digital: Dave Allen and Ron Labbe
Sound System: Jon Golden and Shab Levy
3-D Glasses: John Jerit of American Paper Optics
Loan of new Screen: Dwight Cummings
Workshops: Greg Perez
Spotlight Auction: Dave Wheeler and Robert Duncan
Portland 3D competition: Dave Kesner and Jim Apilado, Jim Lyon of Eastman Kodak, Citizen’s Photo, 3D Concepts
Stamp Cancellation Project: Don Olsen, Jim Ohren, Sylvain Arnoux, U.S. Post Office, Ron Anderson

Publicity: Jim Olsen, Barb Olsen, Paul Moeller, Jean Moeller, Ron Kriesel, 3D Concepts, Reed 3D, Steve Berezin, Monte Ramstad, Dalia Miller, Rusty Norton
Logo: Ron Kriesel
Program and Graphics: Mark Willke and John Dennis
Lenticular for program cover: David Burder
Field trips: Dennis Gilliam and Dace Roll
Food service: Susan Dubnow
Gift reel: Gordon Battaile and Rich Dubnow
Promotional Slide Show: Shab Levy and Gordon Battaile
Extra Donated reels and door prizes: Debra Duncan

The local organizing committee is far smaller than Portland 2004 enjoyed, and anyone who can help with any aspect of the convention is invited to contact Eddie Bowers: eddie@nvmresource.com.

The Inside Story

One of her final reports to the Board summarized last year’s Membership Survey (see Editor’s View in this issue). Several options of convention sites for the years following the 2007 NSA/ISU congress in Boise were presented by Vice President for Activities Dean Kamin, from which the Board agreed on a likely one for 2008. This will be announced once contracts are signed.

Pitch In for Next Year!
The 2005 NSA convention will be held July 14-18 at the Harvey Hotel in Irving, Texas, located between Dallas and Fort Worth. (Registration will open on the 13th and don’t forget Room Hopping!) Please check out the convention website, where a survey and information about locations for tours and the Banquet can be found, and where convention logo shirts, stickers and cards can already be purchased: http://2005.nsa3d.org.

The local organizing committee is far smaller than Portland 2004 enjoyed, and anyone who can help with any aspect of the convention is invited to contact Eddie Bowers: eddie@nvmresource.com.

A New 3-D DVD
from the Stereo Club of Southern California

This 73 minute long, alternating field 3-D DVD contains footage from amateur and professional movie makers, much of which has not been previously released. The program highlights past and present 3-D amateur movie making technology, and includes short films, videos and computer generated imagery.

Visit www.ray3dzone.com/SCSC.html or call 310-377-5393.
advertising to help pay costs, but these cars have more dents and signs of multiple repairs than any of those seen on national television. The albums include eight-page booklets of interviews with drivers Jeremy Clements, Shane Tankersley, Brandon Kinzer and Clint Smith featuring questions about their racing careers, favorite tracks, sponsors, most embarrassing moments, and favorite music. Asked by 3-DIRT interviewer Russell Thress about his “most embarrassing moment”, driver Jeremy Clements answered that he “was starting from the pole when the steering wheel came off.....I didn’t have it on good. Then I hit the wall and tore it up bad.” Another interview with driver Shane Tankersley (number T31) includes the racing jargon filled exchange:

3-Dirt: I saw you won your heat race. T31: Started third, won the consy, and then got together...got under Jimmy Owens there, and I bumped the inside wall, and we were toed-in. I don’t know where we finished but we got scored for 16th.”

The reels include scenes of drivers doing last-minute work on cars at the tracks, driving off for laps, and actual racing scenes. The car close-ups are easily the most interesting, with all the smoke, dirt, harsh natural lighting, and rows of sponsor’s trailers captured in gritty 3-D realism. (About half of these have serious window violations that should have brought down the caution flag when the test reels were approved.) The cars in some of the race scenes seem to show the strange floating above the deck effects of 3-D conversion, and in one case even a car’s shadow appears to float a foot or so above the track—maybe great for speed, but not for control!

Albums covering more drivers from a wider geographical base are scheduled for release soon. The 3-DIRT albums with their accompanying interview booklets are clearly unique additions to any View-Master collection and will also make ideal gifts for racing fans you feel could benefit from more 3-D exposure.
FOR SALE

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

STEREO VIEWS FOR SALE on our website at: www.davestereos.com email: wood@pikeoneline.net or contact us by writing to Dave or Cyndy Wood, PO Box 838, Millford, PA 18337, Phone (570) 686-6768. Also wanted: views by L. Hensal of NY and PA.

STEREO WORLD 130 BACK ISSUEs to be sold as one lot. Vol. 3 & 5 & 6; Vol. 4 complete; Vol. 5 none; Vol. 6, #5 & 6; Vol. 7 #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: sterkok@q.com.

STEREOPHOTOGRAPHY PRICE GUIDE. Only $12.00! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Doc Bohringer, 1236 Oakcrest Ave W, Roseville, MN 55113, info@samdoc.com.

THE OHIO Stereo Photographic Society invites you to our meetings on the first Tuesday of each month at AAA Headquarters at 5700 Bracksville Road, Independence OH. Web http://home.att.net/~opsys/ or George Themelis (440) 838-4752 or Chuck Weiss (330) 633-4342.

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

ARE YOU SURE you still need your vintage "Germany" stereoviews? I buy or swap for French, Austrian or English cards. Please contact: Klaus Kemper, Kommerscheidterstrasse 146, D-52385 Nideggen/Germany. e-mail: ddd.kemper@t-online.de.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet cards, etc). Excerpts from the collection of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payment with ads. We cannot provide billings. Advertisers will be held harmless.

We are interested in stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85022.

JAPAN/CHINA. 1880/70 stereos. I collect, and pay top prices for above. Email: terry.bennett@ukonline.co.uk or write: Terry Bennett, PO Box 1044, Purley, Surrey, CR6 3YJ, England.

LOUIS HELLER of Yreka and Fort Jones, California. Anything! Also, any early California or western views wanted. Carl Mautz, cmautz@cscon.net. (550) 478-1610.

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

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VIEWMASTERS—WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Mountains 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.

YOU COULD HAVE told the world of your stereo camera and Model Mark II. Please send price list and condition to Hiawatha, PO Box 1255, Grand Island NY 14072.

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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 the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

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<td>16” x 20”</td>
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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
61. LA GUERRE, DÉPART DE L'ENFER