A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willike

Groups of Gals

These two images don't really have much in common, but the fact that each shows a trio of women seemed like enough reason to run them together in this issue's column.

The first view is from a Kodachrome slide, whose film chips were attached to a Realist paper heat-seal mask and then taped into a black Realist cardboard folder. Taken by an unknown photographer, it is labeled "3 Ryans, Santa Barbara". Standing among some large geraniums covered with blooms, the Ryans appear to be having a nice visit. Although at first glance they seem to be wearing their Sunday best dresses, people just tended to dress nicer in that era, so there may not have been a particular formal occasion going on at the time.

Our second slide, taken by an entirely different unknown photographer of entirely different women, was part of a series of slides from a trip on a boat or ship to what I believe is Hawaii. I'm guessing that this particular view, showing three women napping in the sun on the deck of the ship, was candidly snapped by one of their husbands as they slept. In fact, I could imagine that if any of these women had realized they were being photographed as they relaxed in their scarves, they would have happily tossed the photographer's camera overboard, or at least demanded that he give them the film! (I am surprised to see that even for such a casual activity as this, all three women appear to be wearing lipstick!)

This Kocachrome slide was mounted by Kodak in a white heat-seal mount, which was stamped March of 1960. It was not labeled by the photographer, so while I know that these are not the Ryans, I can't tell you who they are.

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late '40s through the early '60s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you've found a classic 50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
CONTENTS

3 Masthead Biographies: NSA President
Lawrence Kaufman

4 A Large Format 3-D Ride through South Africa
by Ray Zone

6 Trying for Naughty
review by John Dennis

9 Library of Congress Views Online

10 3-DPRK
A Stereo View into North Korea
by Rose George

28 Katrina vs DeLisle
Stereos by Edwin Baskin

38 NSA Irving '05
by John Dennis

49 First Ever NSA Group Slide Show!
by Ron Labbe

R E G U L A R  F E A T U R E S

2 Editor’s View
Comments and Observations
by John Dennis

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

8 The Society
News from the Stereoscopic Society of America
by Rose George

48 The Unknowns
Can You Identify the Subjects of These Views?
by Neal Bullington

50 Classified
Buy, Sell, or Trade It Here

Front Cover:

Front Cover Inset:
A nearly deserted 2005 street in Pyongyang, North Korea contrasts eerily with the busy Paris boulevard of 1861 in this shot from “3-DPRK: A Stereo View into North Korea” by Rose George.

Back Cover:
This new truck fared better than most vehicles and houses in DeLisle, Mississippi when Hurricane Katrina hit the small Gulf Coast community. More stereos by Edwin Baskin are reproduced in “Katrina vs DeLisle”.

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Annual memberships include six issues of Stereo World, a plastic largette viewer, and a membership directory.

www.stereoview.org
Viewing Disaster

If Hurricane Katrina had come ashore a hundred years ago, stereographers would have swarmed over the rubble and stereoviews would have been available almost everywhere in the following weeks and months. We get our disaster images a lot faster on TV now, often accompanied by a sense of coverage saturation far sooner as well. Despite the obvious technical advantages of digital cameras and satellite video, today's pictures share the universal limitation of being flat. (Of course buried within the hours of network aerial videos from helicopters passing over the Gulf Coast and New Orleans, there are probably hundreds of astounding stereo and hyperstereo frame pairs waiting to be extracted.)

Stereoscopic coverage of major news events now depends almost solely on amateurs with limited time and access but considerable dedication to the concept of documenting history in depth. Our stereographs of hurricane damage in this issue's article "Katrina vs DeLisle" are presented not in any attempt to match the coverage of mainstream magazines, but as a reminder of the impact stereo can have in stories like this, reflecting what happened in a small place not seen or mentioned in TV news.

For some historical perspective, see SW Vol. 6 No. 2 for the feature on the 1900 Galveston hurricane—or see the Library of Congress collection at http://lcweb2.loc.gov/pp/stereoquery.html by looking under "Disasters—Texas—Galveston—1900" in the Subject Index.

**NSA Board Changes**

At the 2005 convention Awards Banquet, NSA president Lawrence Kaufman announced that former NSA President Larry Moor had joined the Board of Directors and that more recent President Mary Ann Sell had agreed to fill the vice presidential position left vacant when Lawrence became president. Then in September, it was learned that NSA Board chairman Bill C. Walton was stepping down from the chairmanship due to some health problems, although he will remain on the Board. The directors then selected Larry Moor as the new Chairman of the Board.

**War in Color**

In the boxed introduction to last issue's feature "Paris 1944: Liberation in Color & Stereo" I mentioned the numerous pieces of color movie footage of WWII that had been located and restored in recent years. At the time, I was unaware of one particular color documentary that includes considerable coverage of the Liberation of Paris. They Filmed the War in Color: France is Free (2002) by French filmmaker Rene-Jean Bouyer is a 90 minute documentary made up of color footage from French, German and U.S. sources both amateur and professional that blatantly erases any black & white historical distancing effect from the sometimes gruesome images.

Much of the footage had long been lost, forgotten or locked away by government censors, and the surviving pieces are artfully edited into a riveting narrative. In some of the Paris scenes I looked closely for Marcel Lecoufle and his Verascope in the crowd. Some of the film's shots were taken within blocks of where he was documenting the same events in color and stereo. The film has been shown on several PBS stations recently, but DVD sales seem limited to online retailers in Australia and New Zealand.

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**2005 NSA Spotlight Auction Results**

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**Lawrence Kaufman**

*Continued from page 3*

As President of NSA, Lawrence is proud to be part of the volunteer effort that makes the NSA work. He hopes to continue leading NSA in its goals to help educate and spread the word about stereo photography; empowering all NSA members to do the same. With this team of a couple thousand, NSA's membership will grow and its goals will continue to be realized.
This is the fourth in a continuing series of biographies about the people whose names appear on the masthead of Stereo World. Many members may only know the volunteers who keep the NSA running by names and titles in fine print on the contents page, but they are actually very real and very interesting individuals. This series attempts to introduce them to the entire membership—especially those unable to attend conventions and meet any of them in person.

Lawrence Kaufman's interest in 3-D and stereo photography has spanned five decades. Lawrence is the current President of the National Stereoscopic Association (NSA) and contributing editor to Stereo World magazine. Lawrence chaired the 2002 Riverside NSA Convention and Trade Fair. He is also currently Secretary, Librarian and Past President of the Stereo Club of Southern California (SCSC); Competitions Director of the San Diego Stereo Camera Club (SDSCC); an NSA Regional Director covering the Southwest (So.) region, which includes Southern California, Southern Nevada, Arizona and Hawaii and also writes a monthly column for SCSC's newsletter 3D News.

Born and raised in Dallas, Texas, Lawrence now lives in Corona, California with his wife Cassie, not far from their son and two grandchildren. Lawrence became fascinated with 3-D when as a very young child he noticed the "filmed in Natural Vision" credit on a television broadcast of House of Wax (1953). Lawrence's passion blossomed into collecting and viewing anything 3-D. Even though he bought his first prism stereo camera attachment in 1973, he didn't seriously shoot 3-D images until he was asked to be the Vice President of SCSC two decades later. He decided as an officer in the local club that he should support the bimonthly club stereo slide competitions, at which time he also began entering PSA (Photographic Society of America) stereo exhibitions. He has judged numerous exhibitions and has chaired several Hollywood exhibitions, a View-Master exhibition and co-chaired four 3-D movie/video competitions.

Lawrence has been in retail management for over thirty years. He and Cassie try to get away from home on vacation several times a year; often this is to NSA or ISU (International Stereoscopic Union) conventions for relaxation and stereo photography. They shoot stereo photos at home and on trips to try to find unusual and interesting slides that they can enter into local stereo club competitions and PSA stereo exhibitions. Lawrence produced the "Welcome to Riverside" stereo slide show and a "Hawaii" stereo slide show that was shown at the 2005 Irving NSA Convention. When Lawrence donated his car last year, he had the proceeds sent to his favorite charity, the NSA.

(Continued on previous page)
After making significant breakthroughs in the large format industry with 3-D computer animated films such as *Encounter in the Third Dimension*, *Alien Adventure* and *The Haunted Castle*, nWave Pictures has produced its second motion picture on a theme of conservation. *SOS Planet*, produced in partnership with the World Wide Fund for Nature—The Netherlands (WWF) was nWave Pictures' first environmentally themed 3-D film. Now with *Wild Safari 3-D*, produced in partnership with the South African Board of Tourism, writer and director Ben Stassen has created the world's first wildlife adventure in three dimensions. *Wild Safari* is also playing in dome and giant screen 2-D theaters worldwide.

"This film will work very well in 3-D and 2-D," says Ben Stassen, "because it's very dynamic. There are more moving shots in it than any other large format film I've seen. Going on a game drive with a park ranger as a guide is a narrative concept that works very well."

**Viewers as Passengers**

Uniquely formatted, *Wild Safari 3-D* places the viewer in the passenger seat of an open-air vehicle going on a game drive in South Africa. "I wanted to take a game drive to a very literal level," says Stassen, "and actually position the audience in the back seat of the jeep." Taking the audience on the tour is ranger Liesl Eichenberger, a highly knowledgeable young woman with several years experience at the Shamwari Game Reserve in South Africa.

"The first time we encounter Liesl," says Stassen, "we see her from the back of an open-air vehicle. She says 'Welcome, I'm going to take you on a game drive through South Africa.'" "When people come as tourists to the game reserves," says Eichenberger, "they are guided by one ranger for their entire stay. You have to be entertaining and act as a host."

**The 3-D Point of View**

State-of-the-art satellite 3-D imaging is used to locate the real life settings. "The opening of the film uses a new generation of satellite imaging," says Stassen. "It incorporates three satellites to create the 3-D information with a texture map. On top of that, we use a really high resolution weather satellite to make a 3-D flyover."

To build the 3-D technology to film the wildlife, Stassen called on award-winning stereoscopic cinematographer Sean Phillips. "It was a great challenge to expand large format 3-D into wildlife photography," says Phillips, "But, in many ways, I think we succeeded." To film the wildlife in 3-D, Phillips assembled rigs using two 35mm cameras. "I've done a bit of wildlife filming, but by far most of what I've shot with animals has been under controlled conditions with trainers or wranglers. In South Africa the rangers and trackers led us to the Big Five, but we had to be able to instantly film them on their own terms, and at a wide range of focal lengths and distances."

**The Big Five**

The central idea of *Wild Safari 3-D* was to concentrate on filming of the Big Five. "The term 'Big Five' came from the hunting days of the 19th century," says Stassen. "The Big Five were the most feared animals to hunt when people were coming to Africa to kill them for trophies." The Big Five consists of the elephant, the buffalo...
Touring Game Reserves

From mid-May to the end of June 2004, Stassen and his team visited six National Parks in South Africa, concentrating on one animal for each of the game reserves visited. The rainy season, from February to April, had just concluded. "There was water everywhere," says Stassen "so it made it easier to catch up to the animals by going to a water hole and waiting for them to appear."

The team began their tour in southernmost South Africa. "We started in Shamwari and Addo which are two game reserves within ten miles of each other," says Stassen. "Addo Elephant National Park has the largest elephant herds in South Africa."

The team then flew north to Hluhluwe-Umfolozi, the oldest National Park in Africa. Located on the east coast of Africa, it was founded in 1895 and preserves lion roars, he is warning you. The second time, he will attack. That lion could have grabbed any of us out of the open-air vehicle. So, it was tricky."

SP: For the 35mm camera systems I had a special ground glass made up with markings I use to frame films for the giant screen. Fortunately, all these formats share an aspect ratio that is close to the 1.41:1 of the 15/70 giant screen projection format.

Zone: What particular challenges did you and the crew face filming the unpredictable actions of wild life in 3-D?

SP: By far, the hardest thing for me was getting a good framing, an exposure, and a pleasing lighting direction while simultaneously figuring out the proper stereo convergence on the fly. This was a constant issue on the zoom rig, as we were always changing our distances and focal lengths. I didn't have time to run convergence and interaxial numbers on my laptop, as I would if I were in a studio setting. The rest of the camera crew was constantly scrambling to get focus, position, or build the next camera mount we'd need.

Zone: What did you learn from your experience of wildlife 3-D filming?

SP: I have a profound respect for wildlife photographers. They are really behaviorists and conservationists who use film to not just capture behavior but to promote a sensitivity to life. The tools we used are still crude, but I believe they will allow new and ever more immersive 3-D wildlife films to be made for the giant screen.
buffaloes and rhinos. "In 1920, there less than 120 white rhinos left in the world," notes Stassen. "All of them were in Hluhluwe-Umfolozi. Every white rhino in the world today originated there."

With stops at Madikwe and Kalahari Gemsbok National Park, the team concluded the tour by filming lions and giraffes. "We got some good lion sequences in the Kalahari where we came upon a pride of twelve lions," says Stassen. "The lions of the Kalahari are the most beautiful and the strongest because the conditions there are extreme. It's very hot and food is scarce so the lions are strong."

The Conservation Message

To make Wild Safari 3-D, nWave Pictures worked with the South Africa Tourism Board. Producer Charlotte Huggins sees conservation and life-long education as an important part of the nWave philosophy. "With our second conservation film," says Huggins, "we are demonstrating the nWave commitment to science, education and the environment."

Stassen is in agreement. "I felt that if I could bring the audience close enough to the wild life, and in 3-D, they would gain a greater appreciation for them."

In case anyone needed an example of a book about as complete a polar opposite to Greg Marshall's The Classic Nude in 3-D (SW Vol. 30 No. 5, page 30) as could exist, 3D and Naughty! easily qualifies. Plugged on the cover as "Pin-Up Photography", its collection of black & white nude snapshots (all of the young woman on the cover) captured with a Loreo 3-D camera makes no pretense of artistic intent or any quest for a pivotal photographic statement.

But these "naughty" pictures only in a retro 1950s wink-and-a-smirk sort of way, in effect if not intent an homage to those now so collectible nudi stereo slides of the '50s. In a world of brutally hard core imagery saturating the internet, 3D and Naughty! flashes its exploitation of women and 3-D on a plane somewhere between coy and silly, without a hint of erotic content. The playful attitude of both model and photographer are evident in shots like those involving underwear being tossed at the camera or "mooning" the camera after a pie baking sequence in an implausibly clean kitchen.

No text, captions or photo credits are included, and the Loreo pairs are reproduced as-is, without cropping for window or septum, which leaves the occasional window violation by legs, beds, etc. (That, in fact, may be the most "naughty" thing about the book.) According to the publisher, this was their first, experimental foray into 3-D publishing, and more 3-D books are planned for both the adult and family markets, perhaps using "more sophisticated" photographic equipment.
Chicken Little as Digital Crusader

Barely four months before its opening in November of 2005, Walt Disney Studios convinced George Lucas’ Industrial Light & Magic Company to convert their digital animation Chicken Little to 3-D for a selected group of about 100 theaters. The effort required more than just silver screens. It required the conversion of theaters to digital projection that studios have been interested in for some time.

Only recently have technical standards for the digital conversion of theaters been agreed on. The fact that Polar Express made ten times as much in 3-D as it did in 2-D has probably not been lost on theater owners already worried about shrinking profits. (See SW Vol. 30 No. 5, page 5.)

Digital projection removes most of the headaches theaters associate with 3-D, like the need for synchronization systems, polarizers, special lenses or complex mirror boxes. A single projector throws both left and right images on the screen, splitting the 144 per second frame rate with alternating polarization. As a further encouragement to theaters, Disney has hinted the studio may release all future animated films in 3-D if Chicken Little 3-D does well at the box office.

With filmmakers like James Cameron promising to shoot only in 3-D from now on and 3-D films like Monster House by Robert Zemeckis coming up, there should be enough content to make the expensive digital conversions tempting to more and more theaters or chains as long as 3-D profits pile up like the snow in Polar Express and the sky doesn’t fall.

Harold Lloyd DVD Set Includes 3-D Images

A three-volume, seven-DVD set (The Harold Lloyd Comedy Collection released Nov. 15, 2005) features 15 feature films and 13 shorts. All the films are digitally remastered, restored and rescored, with optional original organ scores for three of the silent features that have never been heard. Much, if not most, of the material has never been seen on TV, let alone released on home video.

Lloyd’s granddaughter Suzanne Lloyd worked with several producers on the bonus features, which include Lloyd’s home movies and a bonus photo disc with about 100 3-D photos taken by Lloyd of Marilyn Monroe, landscapes and shots of Lloyd on the Eiffel Tower and Golden Gate Bridge. (A pair of 3-D glasses with Lloyd-like frames is included with the collection.) The anaglyph conversion was done by Ray Zone. There are also numerous featurettes co-produced by Lloyd and Chuck Johnson of Harold Lloyd Entertainment, some of which take viewers on tours of locations in Los Angeles, where Lloyd shot his movies, as well as his famous Greenacres home and estate.

The set is priced at $89.95 and each each volume is priced separately at $29.95. The Bonus Disc that includes the 3-D gallery is available in the Collector’s Set only.
SSA Supper at NSA 2005 Convention

The SSA Supper at Irving, Texas for the NSA 2005 Convention was a big success. 127 individuals enjoyed the Fajita Buffet at the Mercado Juarez Mexican Cafe on July 14th. After dinner, all the SSA members in attendance posed for a group shot which was taken with a twin digital rig by Gary Schacker (#975).

SSA 10th Stereo Card Exhibition

Judging for the 10th Annual SSA Stereocard Exhibition was held on the morning of Thursday, July 14th at the NSA Convention. A total of 154 stereo views were submitted by 39 different entrants. 77 views were accepted and 13 awards were given. Team Thompson, David and Linda Thompson, served as Chairs for the SSA 10 Exhibition.

After display at the NSA Convention from July 15 to 17 the 10th SSA Stereo Card Exhibition was presented to the Cascade Stereo Club in Portland, Oregon on August 9.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and 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.

Stereoscopic Society of America membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, lesl@gehrman.org

SSA members pose for a group photo after fajita buffet. Digital photo by Gary Schacker

News from the Stereoscopic Society of America

Ray Zone

Judges were looking for original and artistic interpretations in a variety of subject matter and consideration was given also to accuracy of stereo mounting and the appearance of card mount. Judges were Terry Wilson from Medford Lakes, NJ, Cassie Kaufman from Corona, CA and John Dennis, Int'l Judge and Stereo World editor, Portland OR. Serving as Alternate Judge was Ernie Rairdin of Cedar Rapids, IA. Dennis Green, Lawrence Kaufman and Cecil "Stoney" Stone also assisted with the judging.

Award Winners

Best of Show
(PSA Gold)
Robert Bloomberg 5* - "Silverback"

Best SSA Member
(Yellowfoot Award - sponsor Walter Dubronner)
Ernie Rairdin 3* - "Soap Bubble"

Best Novice
(less than 18 PSA acceptances - sponsor SCSC Elizabeth Mitofsky)
"Botzilla"

Best Portrait
(Keystone Award - sponsor N. Bill Patterson)
Michael Bittner - "Boricua"

Best Scenic
(Ray Bohman Award - sponsor Ernie Rairdin)
Cecil Stone - "Moonrise over the Bay"

Best Photojournalism
(Muscogee 3-D Award - sponsor Bill Walton)
Dorothy Mladenka 3* - "In Remembrance"

Best Hyper

(Infinity Award - sponsor Team Thompson)
Stan White 5* - "Moon River"

Best Humor Award
(sponsor Mary Ann Rhoda)
Dennis Green 3* - "Curious Picture"

Best Architecture
(Frank Lloyd Wright Award - sponsor Jack E. Cavendar)
Boris Starosta - "Vinegar Factory #4"

Best Presentation
(Walter S. Cotton Award - sponsor Ray Zone)
David Goings - "Carriage House & Garden"

3 Judge's Choice Awards:
Larry Ferguson - "Nancy, Framed Up Nicely"
Dorothy Mladenka 3* - "Orange Macro"
Dale Walsh 5* - "Constantine's Arch"

Honorable Mention:
David Allen - "8 Fish in an Aquarium"
Dennis Green 3* - "Flying through Time"
Norm Henkels 6* - "Ladybug Domain"
Klaus Kemper 5* - "Schmetterling, auf Lobelie"
Klaus Kemper 5* - "Heuschrecke in Mohn"
Linda Nygren 2* - "American Alligator at Shark Valley"
Stan White 3* - "Cemetery St. George"

This Exhibition was conducted in accordance with the standards required and practices recommended by the Photographic Society of America. Acceptances received by PSA members in this exhibition are eligible for PSA Star Ratings, listing in the worldwide PSA Who's Who of Photography, and credited toward the PSA Distinctions PPSA and EPSA.
Awarded Best of Show in the SSA 10th Stereo Card Exhibition in Irving was “Silverback” by Robert Bloomberg.

Gamma Folio Changes

Two Gamma folios, G4 and G5 were recently lost in the mail. “Because of the last two losses I am going to have to institute a new mandatory rule,” writes Dave Kesner, Gamma Folio Secretary. “All folios must be shipped by a method that allows full tracking. That will mean UPS, FedEx, DHL, or USPS with tracking (not just delivery confirmation). Please send the tracking number to me as soon as you have it.

“I know we do not have control over the postal/shipping system, but I do think this new rule is a step in the right direction to help prevent the loss of personally valuable images that we all have.”

SSA Annual Meeting at NSA Convention

There was a healthy turnout of SSA members at the July 14, 2005 Annual meeting of the SSA at the NSA Convention. 2005 SSA membership dues notices were mailed at the end of June. To date 102 members have paid for 2005. Currently, Treasurer/Membership Secretary Les Gehman projects 140 members for 2005. 13 SSA Life members are included in this membership number. The medium format folio, which has been disbanded, has been removed from the membership application.

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

Library of Congress Views Online

The Library of Congress has recently improved the online access to its collection of stereographic photographs. More than 5,600 stereographs can now be viewed via the Internet. The online images feature cities and towns around the world, expeditions and expositions, industries, disasters, and portraits of presidents, celebrities, and Native Americans. They include views from nearly all of the fifty states and the District of Columbia, as well as more than twenty foreign countries. Particularly well represented are views of the American West; images relating to President McKinley; scenes of the aftermath of the 1906 San Francisco earthquake; views of Italy, Mexico, and Panama; humorously posed subjects, and views made by members of the Amateur Photographic Exchange Club.

The majority of the Library’s collection of stereographs are published and copyrighted by American publishers. Although the collection contains thousands of stereographs by major firms such as Keystone View Company and Underwood & Underwood, it also contains many stereographs by dozens of small publishers, including William J. Porter’s views of the Pennsylvania Oil region, C. Duhem and Bros. views of the Rocky Mountains, and C. L. Hamilton’s stereographs of Sioux Falls, South Dakota.

The online Stereograph Cards category stereothml/stereoabt.html is limited to individual stereographs that have been cataloged online, generally because they have associated copy negatives, transparencies, or digital files. In some cases the digital image shows the full stereo, in other cases, only half of the stereo displays, depending upon how the image was copied. Roughly 10 percent of the 52,000 stereos in the Prints & Photographs Division’s organized holdings have received this individual treatment. (Records describing groups of stereographs from the organized collection can be searched in the Groups in High Demand category http://lcweb2.loc.gov/pp/collquery.html.)

(continued on page 47)
A Stereo View into North Korea

by Rose George

Flying to North Korea, travelers are indoctrinated before the plane takes off. As an introduction, this quote should recreate the mood:

"Our Socialist system is a genuinely democratic system which guarantees in practice the political rights and liberties of the workers, peasants and other working people."

- Kim Il Sung

Korea is now the only divided country in the world, and if it used to be known as the hermit kingdom, that remains true for its northern part, the Democratic People's Republic of Korea, one of the last communist bastions in the world.

Sixty years ago exactly on the day of this writing, on August 15th, 1945, Korea gained her independence after thirty-five years of brutal Japanese colonialism. Following the Yalta conference at the end of World War II, the Soviet Union and the United States divided the country in half at the 38th parallel. After a period of political turmoil, each country set up its own government, the Democratic People's Republic of Korea (DPRK) in the north and the Republic of Korea (ROK) in the South. The Korean War, started by the North with backing from Moscow and later from Beijing, ended with an armistice signed in 1953, leaving the two Koreas still separated to this day. No peace treaty has been signed, thus the two countries remain technically at war. Since 1948, the DPRK has been under authoritarian Stalinist rule headed by Kim Il Sung (The Great Leader) who created the Juche (self-reliance) ideology. After his death in 1994 he was replaced by his son Kim Jong Il (formerly known as The Dear Leader, now promoted to The Great Leader).

Since the fall of communism in Eastern Europe in 1989, the country has been in a dire economic situation and a severe state of famine, with first-hand defectors' stories of starvation and people in the provinces eating bark, grass and roots. In 2000, the break-through meeting between Kim Dae Jung, then president of the Republic of Korea and Kim Jong Il brought hope for reunification and led to the six-party talks with South Korea, China, the U.S.A, Japan and the Russian Federation. Undiplomatically referred to as "The Axis of Evil" and "One of the outposts of tyranny", the DPRK makes the news daily regarding its nuclear weapons and its volatile declarations at the six-party talks.

The personality cult towards Kim Il Sung (and Kim Jong Il to a smaller degree) takes the place of a religion where he is regarded as a god (his motto was "The People are my God."). His portraits are hung everywhere, either beaming and fatherly or stern and imposing, inside and outside buildings. Kim Il Sung statues are found in many places, ranging from larger-than-life colossal, and each town or village has a monument to the Juche idea. Everyone wears a "patchi", a small pin on his or her heart with the portrait of the Great Leader. Everywhere, there are huge posters or boards praising his memory and legacy: "The Great Leader Comrade Kim Il Sung will stay with us forever" and "Long live the Glorious DPRK Worker's Party". Other billboards are optimistic, such as "We are Happy" and some more belligerent, "The Worst Enemy of the DPRK is the US..."
Imperialists we have to destroy them. Two hybrid flowers have been created, the Kimilsungia and the kimjongilia. After his death, Kim II Sung was named eternal president. North Korea has two calendars, the Gregorian and the Juche, with year 1 corresponding to 1912, the year of Kim II Sung's birth. Thus, 2005 is Juche 94.

The DPRK is not a prime vacation spot, with only a few hundred visitors each year. Most places of interest on the official guided tours are heavily politicized, reflecting the Juche idea peppered with blatant indoctrination. It is impossible to walk by oneself, always being accompanied by a couple of guides employed by the government. The guides are actually guards or minders and their purpose is to make sure tourists will see only what they are supposed to, or to stop them from striking up a conversation with locals. (Most foreigners do not speak Korean and most North Koreans do not speak English anyway.)

Everyone is a watcher, suspicious of everyone, locals and foreigners alike, and they do report abnormal behavior, such as a westerner walking around with a strange-looking camera.

One of the most reclusive states in the world, North Korea allows 2,500 tourist visas a year, but in reality issues only a quarter of that number. These visas are difficult to get and are not granted to citizens of South Korea or the U.S. (Since October 1, 2005, 3-day tourist visas have been issued to U.S. citizens.) Journalists and nuclear inspectors are not allowed at this time. Diplomats, Food Aid and Red Cross workers, as well as business people, are the most common visitors. The only way to enter the country on a tourist visa is through a specialized tour company from the U.K., Sweden, Canada or China. Applying for a visa requires a lot of paperwork and takes four weeks for processing; it is issued (or denied) the day before the departure date. The visa is stamped on a loose-leaf Xeroxed sheet of blue paper to be taken on departure, thus leaving no trace of entry and exit on the passport. Most people enter and leave the country through Beijing, either by plane or by rail. Traveling to the DPRK is very expensive as visitors are required to stay in five-star hotels, eat in the best restaurants, and pay for the luxury of having two guides and one driver.

North Korean people have no contact with the outside world and the information they get is filtered and skewed through government-censored newspapers, radios and three television channels. Before being sold, television sets and radios are tuned by the authorities to receive only the official channels. There is no internet access, no foreign films and no mobile phones except for high-level officials. The DPRK has one of the worst human rights records in the world. Criticizing the government, even mildly, to a friend or family member can bring denunciation that leads to extradition out of...
Pyongyang and/or prison camps. Escaping or trying to escape leads to public execution.

Very early in their formative years, children are taught that Kim Il Sung is a father to them, and they have to study his life's work as well as the Juche ideology. They are taught and convinced that the U.S. started the Korean War and that North Korea won single-handedly under the leadership of the Great General Kim Il Sung, bringing the “US oppressors on their knees”. The KCNA (Korean Central News Agency), when referring to the U.S. or the Republic of Korea, invariably prints “The U.S. imperialists” and “The Southern puppet clique” or “The Southern stooges”. North Koreans also firmly believe that George Bush is a dangerous man, about the only political opinion I've heard people from more informed parts of the world share with them.

Foreigners cannot use the local currency, the Won, and must pay inflated prices in either U.S. dollars, Euros or Chinese Yuans. Moreover, it is illegal to carry and export the North Korean Won, which would be impossible to exchange anyway. Even banks in China, North Korea's only ally, do not take them.

Although it is possible to take pictures just about anywhere, there are some restrictions, with complex and esoteric rules, some bordering on the absurd. When the guide asked me not to take pictures of a tramway, I asked him, “Why, it's just a tram?” His response was full of embarrassment, “I don't know!” Of course, no photographs of soldiers, senators and army vehicles. Taking photographs of people is frowned upon, and the guides are very strict about it. It is OK to take photographs of a train, but not the engine. It is allowed to take pictures inside the subway, but not the entrance from outside. One has to ask permission to take pictures of propaganda billboards (it is indoctrination after all!) No photographs of buildings under construction. While it is encouraged to take pictures of the (numerous) Kim Il Sung statues, they have to be full length, no close ups, no cropping (especially the feet!) and neither from the back nor the side. Same when his portrait is hung in a room (which is everywhere), no cropping of the photographs allowed. In many of the photographs in this article, you can see people far away, small in the frame, which is in the style of traditional Korean paintings.

For stereo photographers, long shots mean less depth and with digital cameras, the minders have a direct view to the LCD screens, checking the angles. As a result, they were always behind my back craning their necks ready to censor any shots. Using the viewfinder at all times when framing a picture allowed for later surreptitious shooting using the LCD screens while the guards relaxed their attention, thinking I was fiddling with the camera knobs. One evening while relaxing with the guides, Mr. L. and Mr. K., drinking Taedonggang beer (named after the river—I hope this is not where the brewery gets the water), Mr. L. candidly asked if in South Korea, I am allowed to walk around freely without guides and take pictures anywhere. I just had to laugh, and told him that only in the DPRK are there such rules. I told him also that I took pictures of the Blue House (the ROK presidential residence). He digested the information without a blink, but I could see him think hard. It had even more resonance, as in North Korea nobody knows where Kim Jong Il lives.
Before taking the trip, I was aware of all these restrictions, but after just a few hours into the country, I was already tired of the mindless rules. Traveling in Africa, Asia or anywhere in the world, it would be unheard of to ask permission to go to a supermarket or department store to buy toothpaste, and after long begging, when your request is finally granted, you cannot go alone and are accompanied by two guards, one on each side.

For the last five years, Seoul has been home. Although Pyongyang is only 260 kilometers away, the fastest way to get there is flying through Beijing, a one and-a-half hour flight, followed by another one and-a-half hour flight to North Korea. The slower way is by train from Beijing, a twenty three-hour ride. Air Koryo’s plane was an older Russian-made Ilyushin with no overhead bins, just shelves like in a bus. Sitting next to me were two diplomats from the Republic of Ireland and Belgium. Other passengers were aid workers from various nations (Bangladesh, Canada, Nepal), businessmen from France, four Korean-Americans from Boston (invited on business, the only way U.S citizens can enter the country), circus performers from Moscow and a couple of tourists from Brisbane, Australia. Indoctrination starts when you sit down with the in-flight magazine (articles include “Leading the Fatherland Liberation to Victory”, “True Traces of Patriotism” and “Rising Anti-U.S. Sentiments”) and is reinforced with the flight attendant’s speech about the Beloved Great Leader Kim Il Sung.

Pyongyang’s Sunam airport (FNJ) is small and antiquated. On the roof, a large picture of Kim Il Sung, radiating with happiness, welcomes the visitors. Security is tight, mobile phones and passports are confiscated (are they afraid people will defect?) to be returned on the morning of departure (one hopes.) The tour company was concerned I could run into trouble getting into the country when immigration saw my stereo camera, a pair of Sony 717 with a Lanc Shepherd, and suggested I take the cameras apart. I was ready to tell the custom officer that I had two cameras, one for black-and-white and one for color, but the custom officers got distracted with my mobile phone and never actually bothered with the camera. At the airport, official guides wait for the visitors to take them on the tours.

The capital, Pyongyang (flattland soil), on the banks of the Taedonggang (Confluent-area River), is the largest city, with one and a half to two million people (official data is not released). It is a showcase city, clean and green, where only the privileged few, the elite, government officials, party members and other people from “clean” backgrounds can reside. The elderly, people with disabilities or families from “tainted” backgrounds cannot live there. To be forced out of the capital means a hard life ahead. The city is surreal, and in 2005 it is as close to “1984” as one can get, with Soviet architecture and wide avenues. Kwangbok (rehabilitation) street boasts 13 lanes. With hardly any traffic and people cycling or more often walking, everybody is afraid of eye-contact with a foreigner and ignores you. No advertising (except for the
propaganda slogans) no jeans, no T-shirts with logos, no mini-skirts, no dyed hair, no brightly colored clothes, no one walking with MP3 players or mobile phones, no young lovers holding hands, no neon tubes or blasting foreign music.

It is one of the few world capitals without McDonald's and Starbucks (both chains are unheard of there). At night, Pyongyang's streets are in darkness due to electrical shortages; deserted and as quiet as the countryside. If there is no light in the main avenues of the capital, one wonders what the situation is like in the provinces. (For an interesting satellite night view of the Korean peninsula, in Google, images, enter “satellite view Korea”. The North/South contrast is striking.)

The first stop, compulsory for every newcomer, is the Grand Monument on Mansudae (Mansu Hill) where the largest Kim II Sung bronze statue stands thirty meters tall, right arm extended Lenin style, showing people “the way”. It is not by chance that he is pointing straight towards the Juche Tower across the river. Two immense walls with larger than life friezes depicting scenes of Korean people before and during the “liberation” flank the statue. The communist emblem, the hammer and sickle, bears an extra symbol in North Korea, the brush of the intellectuals. Visitors are required to pay their respect to the Great Leader, to buy flowers (three Euros, around US$3.60) and lay them at his feet, bow and have a few seconds of silence. The statue's feet are at eye-level, and reinforce the dwarfing, humbling and literally crushing experience. Impossible to take a picture from the back, which was a disappointment, as it would have made a wonderful shot with the sweeping view of the city in the background. The view is for Kim II Sung's statue only, not for mere mortals.

A short walk north of the Grand Monument is a ridge overlooking Kaeson street, a major artery (also nearly empty of cars) that follows the river past the Chollima (Korean version of Pegasus) statue, and leads to the Arch of Triumph built for Kim II Sung's seventieth birthday. The arch is sixty meters tall, which the guards are quick to point out is a full three meters taller than the one in Paris, built for another megalomaniac, Napoleon.

The Yanggakdo (Ram's Horn Island) Hotel is a luxury five-star, forty seven-storey building on the island of the same name. It caters to foreigners only. There, we can walk around freely, as long as we don't leave the island, a bit like the sixties' cult-classic television series The Prisoner. It is not clear if the rooms are bugged, however the telephone lines are monitored and the rooms might be searched. When sending mail to foreign countries, envelopes have a good chance of being opened. During after-dinner drinks with Mr. K. and Mr. L. (we dined separately) they mentioned that one of the places I wished to visit could not be arranged: the real Kim II Sung,
embalmed communist-style like Mao, Lenin and Ho. It was disappointing, as I had seen all of them, and wanted to add this last member to my collection of dead communist leaders. The guides said it was closed for remodeling. I didn’t have the nerve to ask “the room or the body?”

Towering over the city is the tallest building in the whole Korean peninsula, the pyramid-shaped Ryugyung Hotel, one hundred and five stories and unfinished since 1992 due to lack of funds. Visible from every corner of the city, it has become a monumental embarrassment and a symbol of the country’s economic situation. The guides requested I did not take pictures. There is no mention or photograph of the hotel in The Pyongyang Review, the official guide of the city, published in North Korea.

The Monument to the Three Revolutions is yet another example of massive constructivist-style communist architecture, an enormous ring supporting three colossal arms holding the hammer, sickle and brush. Designed in a geometric fashion (as most buildings are), it starts with one (il in Korean) circle representing the sun (il, as in Kim Il Sung), radiating to 12 lines (he was born in 1912) subdivided in 36 lines (36 and twelve equals 48, the year the Democratic People’s Republic of Korea was established with Kim Il Sung at the helm). Allowed to walk alone for a little while, I was spotted by a woman who reported to the guards a foreigner was loose with a camera in hand. As I walked back, there was commotion among the guards (did they think I was going to defect?) who were looking for me. The woman was relieved, and actually happy that I spoke Korean with her. This is the only instance where the guides asked that I give her a small gift, to ease the situation and help her forget the incident. I had gone missing for a total of five minutes!

The Three Revolutions Exhibition (not to be confused with the monument of the same name mentioned above) is, by all visitors’ accounts, unanimously rated as the most boring. There are three large halls, displaying ideological, Technical and Cultural achievements. Here again, a towering statue of Kim II Sung giving his on-the-spot guidance to engineers and farmers greets the visitors. The exhibitions bring to mind science and technology museums from the fifties: models of coal mines and dams, displays of ship parts and manufacturing equipment, aisle after aisle. Standing by a large model of an oil tanker of super dimensions, the guide apologized that this is just a model, the real thing has not been build yet. The climax of the visit is the life-size model and video of the launching of the DPRK’s first satellite in space, narrated in the trembling-with-emotion voice North Korean commentators use.

The Pyongyang Metro is famous for its lavish elegance and extravagance, marble pillars, sculptures, chandeliers and vast mosaic murals (some seventy meters long) in pure social-realism style representing Kim Il Sung sharing his wisdom and “on-the-spot guidance”, walking confidently towards the future, wind blowing gently in his face, surrounded by workers with admiring, loving looks. Opened in 1973, the subway is one hundred and fifty meters deep, and the escalators are so long that people sit on the stairs while riding, which is illegal. The trains are antiquated cars bought from Germany.

This is the only subway in the world where the stations are not named after their geographic location but instead after communist allegories. Here is an excerpt from the official booklet: “Each station offers an individual architecture style. The designs of platforms, ceilings and lighting have been made to match the name of each station or its symbol—Yonggwang (glory), Puhung (rehabilitation), Sungri (victory), Hwanggumbol (golden fields), Kwangbok (liberation) and so on.” Others include Konsol (construction), Pulgunbyol (red star), Jonu (comrade) or Kae-son (triumphant return.) As foreigners are not allowed to ride the subway by themselves, we rode from Rehabilitation to Glory, the two government-sanctioned stations for tourists.

In 1968, the People’s Army attacked the U.S.S Pueblo, an intelligence ship spying in international waters off the North Korean coast. One of the crew members died and the others remained prisoners for eleven months. The ship is now a museum on the Taedong River, proving the supremacy of the DPRK navy over the United States. The guide, a woman soldier, took great care showing the DPRK’s first satellite in space, narrated in the trembling-with-emotion voice North Korean commentators use.

As in Kim Il Sung, the pyramidal shape of the monument is supported by massive constructivist-style columns. The designs of platforms, ceilings and lighting have been made to match the name of each station or its symbol—Yonggwang (glory), Puhung (rehabilitation), Sungri (victory), Hwanggumbol (golden fields), Kwangbok (liberation) and so on.” Others include Konsol (construction), Pulgunbyol (red star), Jonu (comrade) or Kae-son (triumphant return.) As foreigners are not allowed to ride the subway by themselves, we rode from Rehabilitation to Glory, the two government-sanctioned stations for tourists.

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the army was rehearsing for the up-coming mass games, in front of a banner with anti-U.S. slogans. Busy as they were screaming and looking towards the horizon, I could not resist shooting from the hip (with the camera that is.)

The Tower of the Juche is Pyongyang's equivalent of Cleopatra's Needle or the Obelisk de la Concorde, a tall phallic symbol, except politicized. A red flame at the top lights the world with the ideology of self-reliance. Unfortunately today, the elevator did not work! In front of the tower, a giant (aren't they all?) bronze sculpture of the Three Revolutions. Koreans love the symbolism of numbers, and the Soviet-style government manipulates it to an art form: The tower was built using seventy granite blocks on each side, as it was a present for Kim II Sung's seventieth birthday.

The centerpiece of the city, the real gem, is Kim II Sung Square, located across the river from the Juche Tower. It is a vast area, laid-out communist-style like Red Square or Tiananmen, surrounded by official buildings, such as the Ministries of Commerce, Agriculture and Foreign Affairs. On the west side is a traditional style oversized Korean building, the Grand People's Study Hall, otherwise known as the library.

Southwest of the city is the holy shrine of Mangyongdae (ten thousand great views.) The official guidebook describes it as "The spiritual homeland of our people and the cradle of the Korean revolution." It is where the Beloved Great Leader spent his childhood in poverty. His grandparents lived in a small thatched roof adobe home that belonged to the nearby cemetery ground keeper. To prove his humble beginnings, a misshapen water jar is proudly displayed, his grandmother lacking the money to buy a perfectly shaped one. The center of the largest room is a relic, the very table and ink stone where Kim II Sung learned to read and write. It is said that his genius son also learned how to write on it, and that he wrote so well and was such a partisan to the cause that his father realized he would be fit to continue the line on the throne. It is hard not to laugh when the official guide tells this with a straight face, full of emotion.

The Pyongyang Film Studios are located north of the city, a short drive through rice paddies. Instead of tractors, ox carts with the People's Army and city folks help farmers replant the rice. Past the gate with a portrait of Kim II Sung beaming, there is yet another larger than life statue of him, this time wisely giving on-the-spot guidance to film makers. The man, like his son, seemed to have been an expert on every subject. Like Universal Studios, it has streets of foreign lands (not the U.S.) including South Korea. Naively, the guide asked if it looked like Seoul. Yes, it did exactly, just like in the sixties.

The Tongil (reunification) Highway from Pyongyang leading to Kaesong, the large city in the southern part of the DPRK, is four lanes wide and has no traffic. It will eventually link to Seoul after the countries are reunited. The road passes under the Reunification Arch, a gigantic statue of two Korean women, one from the North and one from the South, holding a map of reunified Korea.
over the middle of the lanes. Kaesong is the old capital of the Koryo dynasty, which gave its name to Korea. It is only 6 kilometers from the DMZ, and is now a special economic zone where a few South Korean companies are implanted such as Livart, a kitchenware manufacturing plant.

Unlike Pyongyang, the old city, dating from the eleventh century, was not destroyed during the war and consequently has many old buildings and gates, such as Tae Dong Mun (great eastern gate). The old part of town where nobles lived has been converted to a traditional hotel for foreigners as well as the elite Koreans who qualify to stay there. A small stream runs between the rows of neat houses, with several footbridges. The newer part of the city is nearly carless, with people either on bicycles or walking, crossing the street in front of a woman traffic officer who moves like a mechanical dancer. As in Pyongyang, the city boasts a memorial to Kim II Sung, another large statue on top of a hill.

A few kilometers outside Kaesong, amongst a beautiful and quiet mountainous area, lays the tomb of Kongmin, a Koryo king who reigned from the mid-to-late fourteenth century. The tomb was opened and the artifacts stolen during Japanese rule. It is one of the few non-political tourist spots in the country.

On the outskirts of town is Sonjukgyo (blood bamboo bridge) built in 1216 where a Koryo general was assassinated. Locals like to explain that the bloodstain is still there (it looks more like a brownish-red vein.) The guides at first didn’t know about the bridge, and after I begged to stop the car, they agreed and learned about the bridge as I did. They also said they were going to mention it to the tour company to make it a mandatory stop. Before the trip, I had read that electricity is often cut out in towns outside Pyongyang. During dinner at Kaesong’s Folk Village hotel, there were three blackouts.

Panmunjom is the village sitting on the Demilitarized Zone where the armistice was signed in 1953. It is a six-kilometer drive south of Kaesong, and the most heavily armed border in the world with two checkpoints. Anti-tank structures with large cantilevered concrete blocks stand ready to be detonated in case of an invasion from the U.S. Imperialists and their Southern puppet clique. Lookout towers and numerous electric fences and razor wires run outside the perimeter of the DMZ, which is four kilometers wide, the demarcation line in its middle.

Two imposing buildings face each other 100 meters apart, the Republic of Korea and the Democratic People’s Republic of Korea divided by the demarcation line. The DPRK facade is stern, Soviet style, while the ROK is slick and modern, made of glass and aluminum. Of the five smaller buildings straddling the line, one is open for visitors on either side, but at separate times. I had visited the building a few years ago from the south side, and entering from the north felt like coming full circle. Visiting from the R.O.K., the “Free-
As it is known, jeans, shorts, sandals and photographs are illegal. From the north side, there are no restrictions and the guards are happy to pose for photographs. On a hot, early summer day, the North Korean soldiers wear jackets whereas the South Korean MPs are in short-sleeve shirts.

Being the only westerner on the tour among the loud Chinese group and the subdued Japanese students of Korean descent, I was spotted by a South Korean MP who took my picture and probably beamed it to Seoul. (Are they going to let me back in?) The major who led the tour was instantly friendly, partly because I spoke Korean with him, but I suspect mainly because I told him I didn’t like Bush either. At the end, I presented him with a pack of cigarettes, which he pocketed after a quick glance at the brand (Lark.) To see his reaction, I stressed to him “These are South Korean cigarettes, is that OK?” He smiled and said “Products are not politics, I am aware that South Korea makes good products and I am pleased with their economic success, because we will benefit from it after the reunification.” Quite a surprising answer from someone who, a moment ago was lashing at the U.S imperialists and their Southern puppets clique. In the musty little souvenir shop I bought several musty pamphlets: Panmunjom, 100 Questions and Answers: Do You Know About Korea? and the priceless The U.S. Imperialists Started the Korean War, all fascinating gems of misinformation.

The last stop on the Panmunjom tour is just north of the DMZ where a couple of People’s Army in a small barrack show proudly to visitors “the Concrete Wall”. The concrete wall is supposed to have been built by the
ROK immediately south of the DMZ, supposedly very high and very deep and allegedly running the entire width of the peninsula. Even with the help of their long-range binoculars and stereoscopic periscopes, I couldn't see what they were seeing. It was a classic case of propaganda meeting paranoia.

Going back to Beijing by train was a twenty-three-hour ride. My minders returned my passport and the authorities gave my mobile back (the phone was stamped, sealed and wrapped like a miniature mummy, with strict instructions to open only after crossing the border.) They escorted me to the car and waited on the platform until the train departed (did they really think I was going to defect at the last minute?) Finally alone, I felt a crazy urge to shoot (photographs) at everything. Over lunch in the dining car, I struck up a conversation with a North Korean businessman on his way to China. Obviously trusted to get permission to go abroad, he took me to the security of his car and asked questions about South Korea.

Next to my compartment was the family of a DPRK diplomat who spoke Spanish fluently, on the way to Beijing, Moscow, Cuba and Lima. Leaving the DPRK through the border town of Sinuiju proved as hard as it was to enter. The train stopped for one and-a-half hours for passport control and thorough searches with metal detectors. Funny thing is, there is nothing to smuggle except for the illegal Kim II Sung pins and the currency (they did not find mine.) The immigration officer, who had checked the inside of my wallet, took me to an empty compartment and asked for 100 Chinese Yuauns (US $8). Surely, bribes are not supposed to be part of the Juche idea. On the station platform, the businessman, although not my official guide, did not allow me to take a picture of the parked locomotive.

Across the Yalu river, the border city of Dandong in the People's Republic of China is a vibrant and colorful contrast to the brown and gray world we just left behind.

3-D in North Korea

In the past, North Korea produced lenticular postcards of Pyongyang landmarks and buildings such as the maternity hospital, luxury hotels, vacation resorts and the (alleged) birthplace of the Dear Leader. They sell larger photographs depicting traditional life (dancing, selling ginseng, Buddhist temples) and stamps printed in the mid-seventies to the late eighties, both 3-D and flicker. The best lenticular examples are large, tacky panoramic photo-montages of Kim II Sung standing confident and full of himself in front of an idyllic background.

Oddly, the only stereoscopic slides of North Korea I found were in South Korea, at the Tongil (reunification) Observatory just south of the DMZ, where people can view medium format stereo slides through coin-operated viewers built in the ROK. The pictures were taken in Pyongyang, Kaesong and in several national parks. In addition, the brand Mujigae (Rainbow) manufactures (manufactured?) a stereoscopic slide viewer with interchangeable cartridges. Twenty-six views slightly smaller than full-frame move vertically by turning the knob. I bought a smuggled one in Seoul with pictures of the Keumgang (Jewel) Mountains, taken with a pair of cameras badly out of synch but nicely framed. The stereoscope is stamped with a rainbow logo and the words (in Korean characters) "Pyongyang Choson" (Choson is the North Korean word for North Korea). Searching for them in the north, nobody had heard of the viewers.

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A sightseeing Guide to Korea, Pang Hwan Ju & Hwang Bong Hyok, National Directorate of Tourism of the DPRK/Foreign Languages Publishing House, Pyongyang, 1991

Democratic People's Republic of Korea, [Air Koryo in-flight magazine] number 588, 6 Juche 94 (June 2005), Pictorial Korea/Foreign Languages Publishing House, Pyongyang

Further reading

(For readers interested in North Korea, Under the Loving Care of the Fatherly Leader mentioned above is a must-read.)

Aquariums of Pyongyang by Kang Chol-Hwan (a North Korean defector), Basic Books, 2001

Comrades and Strangers by Michael Harrold, John Wiley and Sons, Ltd, 2004

Documentaries

"The Game of their Lives", BBC, 2002 about a North Korean football team who qualified for the world cup in 1966 www.thegameoftheirlives.com

"A State of Mind", BBC, 2004 about two young gymnasts as they prepare for the mass games www.astateofmind.co.uk

Visit

Should anybody want to visit the DPRK, Koryo Tours in Beijing is a friendly, professional travel agency that specializes in North Korea. www.koryogroup.com

People interested in catching up on the latest propaganda can visit the official website of the Korean Central News Agency, www.kcna.co.jp (all official North Korean websites are blocked in the ROK.) Be aware that some articles might make you laugh and some might make you irate, sometimes on the same page.

About the author:

Rose George, neither a communist nor a Kimilsungist, lives in Seoul, South Korea and has been taking 3-D photographs for over twenty years. George has traveled ten times around the world, from Afghanistan to Zimbabwe and 70 countries in between, taking stereoscopic pictures in remote areas such as Easter Island, Zanzibar and Vanuatu, and plans to return to the DPRK in search of the elusive Rainbow visitors. (For collectors interested in acquiring lenticular pictures from North Korea, some will be posted on eBay under "Lenticular North Korea" around the tim this article is published.)

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Until a few years ago my interest in early Ferrier paper stereographs was casual, as I was focused upon the acquisition of Ferrier glass stereographs. "Early", as an historical period of time in Ferrier's development as a professional photographer, is most logically defined as the decade of the 1850s. This period of professional activity was brought to a close by the artist's decision in late 1859 to take on partners, namely his son Alexandre along with former competitor Charles Soulier, to form the firm "Ferrier, père, fils et Soulier".

What I knew of early Ferrier paper stereographs was restricted to a variety with which anyone with a smattering of knowledge about European XIXc [19th century] stereography is familiar, what I have categorized in this study as the Type 6 view. You don't have to be a rocket scientist to identify these Type 6 views, as almost all of them (31 of 34 in my own collection) carry on the front short left side the familiar "FERRIERIA PARIS" blindstamp, and on the rear side of the view an inventory number followed by a title. Both number and title reflect faithfully the corresponding numerical/title entries in the Ferrier 1859 trade catalog or stock list (Bibliography, no. 5).

Then one day in the spring of 2001 my good friend Serge Kakou, from whom I had been buying French XIXc glass stereographs for more than a decade, showed me a group of paper stereographs that he said were by Ferrier. They were of a type unknown to me, obviously very early in date, as they were printed on salted paper; and their presentations were very different from the Ferrier Type 6 product. They also differed greatly from the firm's subsequent production (after 1861), with which I was conversant. These latter, which I have called Type 7, are easily identified, as they almost always have printed numbers and titles, are often signed, and invariably figure in the company's trade catalogs. Type 7 views were published under the firm's new name—Ferrier, père, fils et Soulier—which later became Léon & Lévy and then Lévy & Cie (1859-1932). I have not attempted to categorize the many subdivisions of these Type 7 views, which are chronologically beyond the scope of this inquiry (Fig. 15).

Monsieur Kakou was willing to sell me these early Ferrier paper stereographs, all printed on salted paper. None had a signature or inventory number. This precious nucleus of views, along with others that I have subsequently been able to obtain, are categorized below as Type 1-Type 5 views have in common conspicuously similar presentations, which denote a common origin: (1) they are salt prints; (2) each of the two images is surrounded by a gold fillet; (3) each image is surmounted with a semicircular or segmental arch, formed by the gold fillet; (4) the gold fillet surrounds are right-angled at the lower left and lower right corners; (5) the cardstock on which the images are mounted is the same for Type 1-Type 5, except for Type 2b; and (6) the images are well separated (Figs. 2-8, 10-11). For reasons which are given in some detail in the text which follows, I have been able to confirm Kakou's judgment that this rather homogeneous group of "gold fillet" paper stereographs, Type 1-Type 5, was in fact produced by Claude-Marie Ferrier.

A short version of this study was published in the April-May 2004 issue of The Photogram, the newsletter of the Michigan Photographic Historical Society. That I have been able to do this study in two phases has provided me with a wonderful opportunity. You always hope, when you publish the results of your research, that you will receive input from other specialists—collectors, dealers, curators, art historians—who will share with you information that they have.
Fortunately that has happened to me. I have profited from comments generously offered me by fellow specialists Francis Dupin, Don Gibbs, Serge Kakou, Tim McIntyre and Pierre Tavlitski; and I have been able to incorporate many of their ameliorations of my original construct in this "new and improved" version.

There is general agreement that the categories Type 1, Type 2, Type 4 and Type 5 are by Ferrier. But Dupin and Tavlitski have reservations about the Type 3 category (Fig. 6), especially concerning Type 3 genre and still-life views. It must be emphasized, however, that there are genre subjects among Type 2 views, and Type 2 is clearly Ferrier. Genre and still-life images are no longer present among the later Type 4 and Type 5 views, which only have topographical subjects; and there are no genre or still-life views in the Ferrier 1859 trade catalog (Bibliography, no. 5). It is probable that Ferrier, as he distanced himself from his sometime employer Jules Duboscq, who had a predilection for the genre scene, opted for the simple topographical view as his route to commercial success. Now that many more Type 3 views have come to light, thanks to our knowledge of views in the Dupin, Gibbs and McIntyre collections, and in the Leiden University Print Cabinet, we are finding many more topographical images among them, and I remain committed to the Type 3 view as Ferrier's work.

Hopefully the attribution to Ferrier will eventually be more conclusively established, as we become able to identify more of the topographical views, and link them to Ferrier's work. One tempting possibility, which is most likely incorrect, is that the Type 3 category is in reality Ferrier's earliest production, when he had a stronger commercial relationship with Duboscq. It would help to explain the relatively large percentage of genre scenes, which Duboscq loved, and which later Ferrier rejected in favor of the topographical image. The latter, inextricably related to the phenomenal growth in travel and tourism in the XIXc, became an obsession with viewmakers of the period.

A final point: the 1859 Ferrier trade catalog omits many views that Ferrier had previously made, but removed from stock for whatever reason. My book-in-progress on the firm of Ferrier, Soulier & Levy documents many of these deletions. The most conspicuous removal was the series of views of the 1855 Paris World's Fair, Ferrier #324-#340. We know that these views existed because they figure in the Langenheim catalog of 1858 (Bibliography, no. 4), where they are specifically listed as glass views by Ferrier. Other deletions that cannot as yet be identified may well have been Type 2 and Type 3 genre views, along with images of topographical sites.

The real eye-opener resulting from the Photogram version of this study, however, came from its perusal by Tim McIntyre, who had in his collection four incredible views, incredible because each had a small "D. S." signature in the lower right-hand corner. "D. S." is of course Louis Jules Duboscq (1817-1886), or Duboscq-Soleil as he was also known. Duboscq had added to his name that of his Paris employer and father-in-law, Jean François Soleil, the proprietor of a shop, located in the rue de l'Odéon, which specialized in photographic and optical equipment. Ferrier made stereoscopic views for Duboscq for several years before they had a falling out in the latter part of the 1850s. In fact we can categorically state, as Henry Negretti affirmed, that Ferrier made the stereoviews published under the Duboscq label (we will call this the "Negretti Affirmation", as it will frequently be referred to below):

"When I mention the name of Ferrier, no one will feel disposed to doubt but that the negatives he brought home were first-rate. I am certain that most of you, gentlemen, have seen the positives from them, if not under the name of Mons. Ferrier, very likely as Duboscq's pictures for the stereoscope (which are in reality all taken by Mons. Ferrier)..." Journal of the

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Fig. 1. Anonymous. Perspective View. 1851. Lithographed, i.e. non-photographic paired images. All views from author's collection except as noted.
Photographic Society, Issue #28, March 1855, p. 129.

Corroboration of this affirmation is provided by a statement in a judicial decision dated December 10, 1857, and reproduced subsequently in *La Lumière*. This decision was the culmination of the unsuccessful lawsuit Duboscq had brought against Ferrier for patent infringement. It established that Duboscq’s patents were valid only for equipment, and not for stereographs:

“Given the fact that at no time was Duboscq awarded a patent for glass stereographs; that his patent of February 16, 1852 indicates only that he planned to patent the use of the glass stereograph for his stereoscope, but not the actual making of these images; that it is in this manner that Duboscq has always exploited his patent; and that far from actually making photographic images, it is to Ferrier that he turned for them...”

(The French text reads as follows: “Attendu qu’ a aucune époque Duboscq n’a été breveté pour de nouvelles images stéréoscopiques; que son brevet du 16 février 1852 indique seulement qu’il entend faire brever l’application au stéréoscope des images positives sur corps transparents, mais non la fabrication et la confection de ces images; que c’est ainsi qu’il a toujours exploité ce brevet; que, loin de faire lui-même des images photographiques, c’est a Ferrier qu’il s’est adressé pour s’en fournir...”) *La Lumière*, Issue #17, 1859, p. 67.

Further corroboration that it was Ferrier who made the Duboscq stereoviews is provided by the “Cosmos Text”, cited below. And Duboscq himself affirmed, per the “Root Text”, also cited below, that Ferrier had made for him both stereo daguerreotypes and glass stereographs. We now can state that the same holds true for paper views, thanks to the four Tim McIntyre “D. S.” views, two of which he has graciously allowed me to purchase. These two views are illustrated below (Figs. 4, 5). All four have a Ferrier Type 2 presentation. And although the “D. S.” signature does appear on glass views that have a Ferrier number and title per the Ferrier trade catalog of 1859 (Bibliography, no. 5), the four McIntyre views are the only Ferrier paper views known to me which carry the “D. S.” signature. That is to say, I know of none with the “D. S.” signature in any collection public or private: none in the collection of the Leiden University Print Cabinet; none in the Gibbs Collection; none in the collection of Francis Dupin, none in the collection of, nor to the knowledge of, Pierre Tavlitski. Monsieur Tavlitski, known to readers of this journal, is the owner of the most important private collection of French XIXc stereographs. One wonders if there are any views with the “D. S.” signature in the prints and photographs collection of the Bibliothèque Nationale de France/BNF. Possibly, but if so, they have not as yet been identified (Patrick Lamotte of the Prints and Photography Department is attempting to locate such views for me).

Claude-Marie Ferrier is best known of course not for his paper stereographs, but rather for his full-size glass stereographs (3.5” x 7”), which he began to produce during the decade of the 1850s. The extent and significance of Ferrier’s paper stereographs produced during this same period, however, has only recently come to be properly appreciated. This is for the very simple reason that Ferrier’s earliest paper stereographs, as noted above, had not been recognized as having been made by Ferrier.

We know relatively little of Ferrier’s earliest years. French scholar Denis Pellerin has discovered four documents of crucial importance. Three are in the municipal archives of Lyon, where Ferrier was born: his birth certificate (21 February 181), his marriage certificate (14 July 1830) and the birth certificate of his son Jacques Alexandre (10 September 1831). The fourth document, Ferrier’s death certificate (14 June 1889) is in the Paris municipal archives. At what point in time Ferrier came to Paris we do not know; nor do we know when he went to work for Duboscq. We do know that Ferrier
was associated with Duboscq by 1851, when he was making glass stereographs at Duboscq's behest. Many years later Frederick Langenheim gave to Marcus Root the following account of Duboscq's "invention" of the glass stereograph (called, for ease in recognition in subsequent references, the "Root Text"):

"While in Paris, in 1853, I was introduced to the celebrated optician, Dubosque-Soleil . . . In conversation, Mr. Dubosque told me that when he was engaged, in 1851, to arrange the display of his articles for the 'World's Fair' in London, he saw my photo magic lantern pictures, the first that he had ever seen, and thinking that such photo-positive pictures on glass might be used to supersede the daguerreotype pictures, until then manufactured for him by Mr. Ferrier, he had at once written to Mr. Ferrier, to come over to London to examine my transparent positive pictures taken on glass, and that since then, they had tried and made such transparent positive pictures on glass for the stereoscope." *The Magic Lantern*, September 1874, pp. 12-13.

The first glass stereographs that we know of date then from the spring of 1851. Most interesting in this text is Duboscq's affirmation to Langenheim that it was Ferrier who had made the stereo daguerreotypes which nowadays are always attributed to Duboscq, for example those in the Cromer Collection, George Eastman House. The early glass stereographs referred to in the above text used the albumen-on-glass negative-positive process, and were contact-printed. We know this for certain because the firm's collection of negatives (now at Roger-Viollet, Paris) are the same size as the positives. Albumen was used because of its transparency, and because it was not sticky, as was collodion.

Stereomania officially began as of the Great Exhibition of 1851. Prior to that point in time all sorts of experiments with stereo vision had taken place, including many carried out during the pre-photography era. One of the most interesting of the 1840s was that of Sir Charles Wheatstone (1802-1875). Wheatstone's viewing apparatus, however, was unwieldy and inefficient and required a stand. It was hardly a good prospect for commercial success. What made stereoscopy such an important phenomenon in XIXc photography was the lenticular stereoscope invented by Sir David Brewster. Unlike Wheatstone's cumbersome apparatus, the "Brewster" stereoscope was a small trapezoidal box. It was quite light, could be held in one hand, and was easy to manipulate. It also codified the dimensions for the standard stereoview (3.5" x 7"), a function of the interocular distance.

Brewster's account of the beginnings of stereoscopy is well known. It is to be found in a book he wrote, entitled *The Stereoscope, Its History, Theory and Construction*, published in 1856 (Bibliography, no. 2):

"In the fine collection of philosophical instruments which M. Duboscq contributed to the Great Exhibition of 1851, and for which he was honored with a Council medal, he placed a lenticular stereoscope, with a beautiful set of binocular Daguerreotypes. This instrument attracted the particular attention of the Queen, and before the closing of the Crystal Palace, M. Duboscq executed a beautiful stereoscope, which I presented to Her Majesty in his name. In consequence of this public exhibition of the instrument, M. Duboscq received several orders from England, and a large number of stereoscopes were thus introduced into this country. The demand, however, became so great, that opticians of all kinds devoted themselves to the manufacture of the instrument, and photographers, both in Daguerreotype and Talbotype, found it a most lucrative branch of their profession . . ." Brewster, p. 31.

The paper stereograph is virtually contemporary with the early stereo daguerreotype and the glass stereoview. The earliest paper stereographs commercially available though were not paired photographs; they were paired lithographs printed on thin cardboard stock. Sixteen examples were depicted in *The Illustrated London
News of 24 January 1852 (a facsimile of this page can be seen on p. viii of Paul Wing's book, Stereoscopes. The First One Hundred Years). Their appearance in print as of January 1852 gives these lithographed stereoviews an effective date of 1851. Many were simple geometric exercises, designed to emphasize hyper-stereographic effects (Fig. 1).

But what of Ferrier’s photographic stereoviews on paper? Unlike his glass views, which are highly regarded by collectors, his early paper stereoviews have remained virtually unrecognized. They are contemporary with his glass stereographs, but more difficult to study because they were almost never signed—the exception is the four McIntyre “D. S.” views. They bore perfunctory, even cryptic titles, and were only numbered as of Type 5. Therefore, they have remained in the “anonymous” category in public photograph collections, although as salt prints they are highly prized as they figure among the incunabula of XIXc photography.

It is to private collectors, dealers and to one astonishing public collection with a superb website that we must turn in order to fix Ferrier’s authorship, and establish a system of classification and chronology. The public collection referred to is that in the Print Cabinet of the University of Leiden (www.earlyphotography.nl), brought to my attention by my young colleague, fellow collector and good friend, Francis Dupin.

The key to the Ferrier paper stereograph is the Ferrier glass stereograph. Fortunately, there is a text, rendered below in English, which permits us to date many early glass stereographs made by Ferrier. We will refer subsequently to this citation as the “Cosmos Text”:

“Our readers will learn with joy that the stereoscope is becoming increasingly popular. Photographers are unable to supply the market with enough stereoscopic views. A large number of glass stereographs depicting the major monuments of Paris, of the highest visual quality, has been produced by the firm of Jules Duboscq. This collection of views includes the Place de la Concorde; the Madeleine; the Hôtel de Ville, seen from the Quai; the Place du Chatelet; the chevet of Notre-Dame; the church of Saint-Étienne du Mont; the Basilica of Saint-Vincent de Paul; a view of the quais of the Seine taken from the Saints-Pères bridge; the Panthéon, or Sainte-Geneviève; the Place and the Column Vendôme; an admirable view of the Pont-Neuf and the statue of Henri IV, taken from the Quai Conti; the courtyard of the Palais-Royal; the courtyard of the Palais des Beaux-Arts; the Café Morel, in the Champs-Elysées; the Arch of Triumph in the Étoile; the Clock Tower, in the Palais de Justice; the Portal of the Cathedral of Rouen; the Palais de Justice of Rouen; a most attractive view of the church of Saint-Ouen in Rouen, etc., etc.

These images, double for the stereoscope, single for the magic lantern, are chefs-d’ouevres due to the great skill of Mr. Ferrier.” Cosmos, vol. 1, no. 4 (23 May 1852), pp. 79-80.

Twenty of the twenty-one scenes listed above, specified as having been made by Ferrier, correspond to views in Ferrier’s earliest surviving trade catalog, that of 1859 (Bibliography, no. 5). Unlike the firm’s later trade catalogs of 1864 and 1870, which specify on their title pages that the views contained therein are glass stereoviews, the title page of the 1859 catalog simply specifies that what is being offered is stereographs. The views listed in the “Cosmos Text” collectively constitute the earliest list of Ferrier stereoviews that we have, and they fall, not surprisingly, within the range of Ferrier’s earliest production, in the series of views #1-#165 of the Ferrier 1859 trade catalog, in which each and every view carries an inventory number. These stereoviews all depict monuments of Paris and neighboring towns. In the first half of the 1850s Ferrier stereographs never carry the artist’s signature, and though they usually have titles, they are never numbered. We can often match the titles of individual stereographs, however, with titles in the Ferrier

Fig. 4. Ferrier #61. Paris, Louvre and the Écluse de la Monnaie. Signed “D. S.,” 1853. Presentation A, Type 2a. Non-tissue stereoview. For a detail of the “D. S.” signature see Fig. 13.
1859 trade catalog, and in this manner we obtain a number.

We may divide the full production of Ferrier paper stereoviews into seven categories, Type 1-Type 7, plus sub-categories Type 2a, Type 2b and Type 5a. All of these categories or types can be clearly differentiated. In the discussions of Type 1-Type 7 which follows, dates in the headings are in bold-faced numerics when they have been firmly established. The beginning date of 1852 is considered as firm because of the “Cosmos Text”; for all practical purposes the year 1851 appears to have been, for the paper stereograph, the year when the lithographed view prevailed (Fig. 1). Type 1 thru Type 5 come in three different presentations. Presentation A is found in identical form in Type I and Type 2 stereoviews (Figs. 2-5). It has a gold fillet surround and a flattened arch surmounting each of the paired images. The gold fillet surround is disengaged from each image by approximately 118” throughout the image’s periphery. Presentation B, found on Type 3 stereoviews, is like Presentation A, except for one very important difference: the gold fillet surrounds are virtually tangent to each of the photographic images throughout the image’s full periphery (Fig. 6). Presentation C, found on Type 4 and Type 5 views is as

Presentation A, except that it has at the top a full semi-circular, 180° arch surmounting each image (Figs. 8-11). Type 1 and Type 4 are tissue views; and Type 2, Type 3 and Type 5 are non-tissue views, with the paired photographic prints glued onto thin cardboard stock.

Type 1: Presentation A, 1852-1853.

Type 1 paper stereographs consist of paired, semi-transparent, or tissue images, which are printed on salted paper. They employ Presentation A. Each of the images is surrounded by a gold fillet, on both the front and back sides, and surmounted with a flattened, segmental arch outlined by the gold fillet. As always for Type 1-Type 5 views, the gold fillet surrounds are right-angled at the lower left and lower right corners. In the case of Type 1 views, the gold fillet surrounds are separated from the image proper by approximately 1/8 inch. The images using the Presentation A format are never signed, nor are they numbered. The thin cardstock on which the images are mounted is the same for Type 1-Type 5, except for Type 2b. The paired photographs are well separated (Figs. 2-8, 10-11).

A very important Type 1 example, certainly by Ferrier, is in the collection of Francis Dupin, Paris (Fig. 2). With neither number nor title, the view depicts a rather idiosyncratic subject, the Fontainebleau railroad station in the nearby village of Avon, just at the edge of the forest. The view first appears in the Gaudin brothers’ 1856 catalog of stereoviews as #191, but—as was Gaudin’s habitual practice—without any acknowledgment as to the name of the photographic artist who made the view (Bibliography, no. 3). That stocklist number is the same that it will have three years later in Ferrier’s first published trade catalog, that of 1859. The view also appears in the Langenheim 1858 trade catalog, but with no number, just the title. The Langenheim text, however, identifies Ferrier as the author of the series of glass stereoviews wherein the view of the Fontainebleau-Avon station figures. The importance of this documentary evidence as to Ferrier’s authorship is most important.

One could argue, however, that the view was made by a photographer other than Ferrier. Here is where the evidence provided by glass stereographs comes into play. The attribution to Ferrier is confirmed by two examples in glass in my own collection, one of which appears to have been printed from the same negative as the Fontainebleau-Avon Type 1 paper view in the Dupin collection. The existence of the identical view in
glass makes the attribution to Ferrier virtually certain, as very few photographers other than Ferrier produced glass stereographs. There is a second and very important Type 1 paper stereoview in the collection of Pierre Tavlitski in Paris. This view was most likely also made by Ferrier, since its presentation is identical to that of the Fontainebleau view. The Tavlitski view, however, does not figure in the Ferrier 1859 catalog, nor in the other early trade catalogs containing Ferrier views: those of the London Stereoscopic Company, the Gaudin brothers, and the Langenheims (Bibliography, nos. 1, 3 and 4). The Tavlitski view depicts the old Pont Notre-Dame in Paris prior to its reconstruction, begun in the spring of 1853 (see the newspaper Le Siècle concerning the destruction of the old bridge and its reconstruction: issues of April 15, no. 6322, p. 3; April 22, no. 6329, p. 3; May 9, no. 6346, p. 2; June 4, no. 6371, p. 3; June 20, no. 6387, p. 2; September 21, no. 6479, p. 2; October 15, no. 6503, p. 2; October 16, no. 6504, p. 3; November 7, no. 6525, p. 2; November 25, no. 6543, p. 3; and November 29, no. 6547, p. 2). How do we know that the Tavlitski view of the Pont Notre-Dame was made prior to the bridge’s reconstruction in 1853? Because it shows the bridge with triangular pier facings. That same disposition can be seen, much more clearly, in a Le Secq photograph of the bridge under demolition in 1853 (Bibliography, no. 6). The piers of the rebuilt bridge had facings that were semi-circular in form, as can be seen in a plethora of photographs made after 1853, notably among the many panoramic views of the Seine carrying the title “The Seven Bridges” (“Les Sept Ponts”).

In view of the importance of the pont Notre-Dame for the chronology of so many early views of Paris, the establishment of the precise date of its reconstruction is essential. But we must emphasize that the Tavlitski view, although well dated, cannot be associated with any view in the trade catalogs containing Ferrier views (Bibliography, nos. 1, 3, 4, 5).

To summarize, the Fontainebleau-Avon view in the Dupin collection is certainly Ferrier #191, and we may conclude from this evidence that Type 1 views, only two of which are known to me, are the work of Claude-Marie Ferrier. Since Type 2 views are certainly the work of Ferrier (see below), and since Type 1 and Type 2 views have identical presentations, what we have called Presentation A, the attribution of Type 1 to Ferrier is greatly enhanced by the certainty of the attribution to Ferrier of Type 2. Thus, if Type 2 views are certainly Ferrier, then so are Type 1, since there is no evidence that Ferrier sold his mounts to other photographers. We must emphasize that Type 1 views are extremely rare. I have none in my own collection.

Type 2: Presentation A, 1852-1853, and sub-categories Type 2a and Type 2b

Type 2 paper stereographs are as Type 1, except for the fact that they are non-tissue stereographs. They employ, just as Type 1, the format that we have called Presentation A. Type 2 views consist of paired photographs, printed on salted paper and pasted onto thin cardboard stock. Each of the two images is surrounded by a gold fillet, and surmounted with a flattened, segmental arch, outlined by the gold fillet. The gold fillet surrounds are separated from the image proper by approximately 1/8 inch. The images are not signed, nor are they numbered. The thin cardstock on which the images are mounted is the same for Type 1-Type 5, except for Type 2b. The paired photographs are well separated (Figs. 2-8, 10-11). Type 2a are as Type 2 views, except that they carry the initials “D. S.” in their lower right corner (Figs. 4, 11). Type 2b views are as Type 2 views, except that they are printed on a soft, raggy cardstock and carry on the reverse side a Bland and Long label.

Fig. 6. Ferrier #175. “Tour de la Cathedrale, Rouen” [actually Saint-Ouen, Rouen]. 1852-1853? Presentation B, Type 3, non-tissue stereoview.
Since one of the two known Type 1 views, the Fontainebleau-Avon railroad station, has been established as certainly the work of Ferrier, so logically are Type 2 views, since both use the same presentation, Presentation A (Figs. 2, 3). But there is a great deal of additional evidence establishing the validity of the attribution to Ferrier of Type 2 and Type 2a views, some forty examples of which are known to me. Views in my own collection help us further to document the Type 2 category as by Ferrier, for example a Type 2b depicting the façade of the cathedral of Tours. This view can be attributed to Ferrier with certainty, although it carries no title, because an identical view in glass, in my own collection and apparently printed from the same negative, has on the top side of its top binding tape the view’s number and title: “186. - Façade de la cathédrale de Tours.” This number and title correspond perfectly to the listing in the Ferrier 1859 trade catalog: “186 Façade de la cathédrale de Tours.” The view first appears in the trade catalog of the London Stereoscopic Company of 1855, and subsequently in the Gaudin trade catalog of 1856, and then in the Langenheim trade catalog of 1858 (Bibliography, nos. 1, 3, 4).

Another Type 2 view, depicting the Place St. Charles in Turin, we can attribute to Ferrier #370 with a fair degree of certainty, because of its somewhat idiosyncratic nature, and because of its presentation, which is identical with that of the Tours paper view (Fig. 3). The Place St. Charles view also first appears in the trade catalog of the London Stereoscopic Company of 1855, and subsequently in the Gaudin trade catalog of 1856, and then in the Langenheim trade catalog of 1858 (Bibliography, nos. 1, 3, 4).

Other Type 2 views in my own collection can be identified with corresponding listings in the Ferrier trade catalog of 1859. A Type 2b paper stereoview, which I have attributed to Ferrier #138, depicts the chapel of the palace of Versailles, as seen on the bias from the entrance courtyard. I have also a glass stereograph showing the chapel from the same angle, and apparently from the same negative. It is an early image, ca. 1852-1853 given its thickness and the fact that it is signed “D. S.” Once again, we must not lose sight of the “Negretti Affirmation”, that the “D. S.” signature on a glass stereograph means that it was made by Ferrier. So the attribution of the Versailles chapel paper view to Ferrier is certain, given the parentage of the identical glass view. And the paper Type 2b view is probably contemporary with the glass view. There is no inventory number on either view, as both the glass and the paper view are too early in date to have stocklist numbers. The view first appears in the trade catalog of the London Stereoscopic Company of 1855, and subsequently in the Gaudin catalog of 1856.

One final view, from my own collection (ex-McIntyre), deserves special mention. It is a Type 2a view which is almost certainly Ferrier #61. Signed “D. S.”, i.e. Ferrier, the view depicts the locks of the Mint on the Left Bank in Paris (the Écluse de la Monnaie”). This stereograph can almost certainly be dated to the year 1853, because of evidence in the view of work in progress on the lock, which is reported in the newspaper Le Siècle, issues of July 20 and August 8, 1853 (Fig. 4).

In addition to these Type 2 stereographs (including Type 2a and Type 2b) in my own collection which can be documented as by Ferrier, there are a dozen or so Type 2 paper views in the Leiden University Print Cabinet (at www.earlyphotography.nl, inv. nos. F.0126-F.0136). Several of these views can be attributed to Ferrier with varying degrees of certainty. One of them (Leiden inv. no. F.0130) is unsigned. It has no number, as we would expect, but it does have a title: “Vue de la cathédrale de Tours.”

Fig. 7. Ferrier. “Vue à St. Oueni”, 1852-1853. Presentation A, Type 2. Non-tissue stereoview.
the church Saint-Ouen, Rouen”. It depicts the southwest corner of the nave. Given the fact that this is a rather idiosyncratic image, I can identify the view as Ferrier #174 with a good degree of certainty. But, what makes the attribution certain is the fact that I have in my own collection two copies of the identical view in glass, both signed “D. S.”, i.e. Ferrier. One carries a title, “Angle méridional de St Ouen Rouen”. These are the precise words used by Ferrier for his #174 in the 1859 catalog, and for the Leiden view, titled in English in a word-for-word translation. In fact, the glass stereograph in my own collection appears to have been printed from the same negative as the Leiden paper stereograph. And of course the “D. S.” signature on the glass stereoview indicates Ferrier authorship.

Several other Leiden Print Cabinet views can be correlated with Ferrier’s 1859 trade catalog, such as a stereograph which depicts the fountain of the Square Louvois, opposite the Bibliothèque Nationale de France, rue de Richelieu (Leiden inv. no. F.0128). This view is probably Ferrier #12. Another view, depicting the famous relief “Le Départ” from the Arc de Triomphe (Leiden inv. no. F.0127) appears to be Ferrier #1, although the paper version has been cropped, compared to versions in glass, including one in my own collection and one illustrated in *Paris en 3D*, p. 45. The latter has a particular Duboscq/Ferrier glass view presentation (Bibliography, no. 8). There is yet another view which again depicts the church of Saint-Ouen in Rouen (Leiden inv. no. F.0132). This view was a favorite subject of Ferrier (Fig. 6). Finally, a second Type 2a Paris view in my own collection, depicting the old Hôtel-Dieu, or hospital, and behind it Notre-Dame, is signed “D. S.”, that is to say, Ferrier. It is not possible to correlate this view with a specific image in the 1859 Ferrier catalog, or in the other trade catalogs containing Ferrier views (Fig. 5). This stereograph still has its original protective tissue cover.

We can say in summary that the attribution of Type 2, Type 2a and Type 2b views to Ferrier is certain, as established by the Turin, Tours, Versailles, and the Écluse de la Monnaie views, and as corroborated by the four Leiden views: two of St. Ouen in Rouen; as well as views of the Square Louvois in Paris, of one of the great reliefs of the Paris Arch of Triumph, “le Depart”, and the view of Notre-Dame and the old Hôtel Dieu in Paris (Fig. 5). The certainty of the attribution to Ferrier of Type 2 views strongly corroborates the attribution to Ferrier of Type 1 views, where we have a paucity of examples. Why? If we may stress once again a particularly important fact: both types employ an identical presentation, which we have called Presentation A. Therefore, if Type 2 views are certainly Ferrier, then so are Type 1, since there is no evidence that Ferrier sold his mounts to other photographers.

Francis Dupin has offered the suggestion that the tissue types (Type 1, Type 4) do not necessarily precede the non-tissue types (Type 2, Type 5), but that they may well be contemporary. My most recent research establishes that this is most likely correct for Type 1 and Type 2, and that it is certainly correct for Type 4 and Type 5, both of which contain views that date from 1855 or earlier (see the following discussion of Type 4 and Type 5).

Type 3: Presentation B, 1852-1853?

Type 3 stereoviews consist of paired, non-tissue photographs, printed on salted paper and pasted onto thin cardboard mounts. Type 3 views are as Type 2 (Figs. 3-5), except for one very important difference: the gold fillet surrounding each image is tangent, or mostly so, to the image. They are never signed, and they are never numbered. When we examine closely a Type 3 view in my own collection (Fig. 6), which depicts the crossing tower of Saint-Ouen in Rouen, we...
see that whereas each gold fillet surround virtually touches the image, it does not do so completely throughout the full periphery of the surround, especially at the bottom. But never do the surrounds of Type 3 views have the degree of separation from the images that we see in Type 2 views. The distinction is critical, and the existence of Type 3 cannot be questioned, that is to say, assimilated into Type 2.

The above-mentioned Type 3 view in my own collection, depicting Saint-Ouen in Rouen (Fig. 6), appears in the Ferrier 1859 catalog among the Rouen views, most likely as #175; the number is present in the Ferrier 1859 trade catalog, but there is no title, that is to say, the space for the title is blank. We find the title of Ferrier #175, however, in the Gaudin catalog of 1856, where #175 has its title: "Perspective de l'église Saint-Ouen, à Rouen". It is interspersed in the Gaudin catalog in a long series of Ferrier views of Rouen, some of which have numbers and titles identical to those in the 1859 Ferrier trade catalog. The latter, however, lacks in fact many of the titles; just the numbers appear. Probably the views had been withdrawn from sale by 1859. In the Langenheim 1858 catalog the Saint-Ouen view also appears with its title, but—as was Langenheim's practice in the 1858 catalog—without a number. But it is specifically stated in the Langenheim catalog that the stereographs were made by Ferrier. This image is possibly the Saint-Ouen view mentioned in the "Cosmos Text" of May 1852, cited above. So the attribution to Ferrier, as well its early date, is quite certain.

An even more important Type 3 view has only recently come to my attention. It is the collection of J. M. Martins Ferreira, and depicts a snow-covered cottage in the Hamlet, at Versailles. It is obviously from the "Effets de neige à Trigonon" series, Ferrier #121-#133. These views are normally in the Type 5 format, and to my knowledge this Type 3 example is unique. But the case for the attribution to Ferrier is even stronger than for the Saint-Ouen view. I have seen a large number of views from this series, both in paper and in glass, and this view is certainly from that series: the presence of snow provides a compelling corroboration, and the fact that the series also exists in glass strongly suggests Ferrier as the author, as very few photographers other than Ferrier made glass stereoviews.

Other comparable Type 3 views in my own collection depict the Vendôme column, presumably Ferrier #38; and the Bastille column, probably Ferrier #116. The stereograph of the Place de la Concorde (Leiden inv. no. MM.13699) is probably Ferrier #7. There are many Type 3 still-life and genre views, favored by Duboscq, but they had been eliminated by 1854-1855, i.e. as of Type 4 and Type 5, where we find no such views. Genre and still-life views are also entirely absent in the Ferrier 1859 trade catalog.

There are several Type 3 views in the collection of Francis Dupin, and one of the genre scenes is puzzling. I have the identical view, but it has a Type 2 presentation (Fig. 7). Both carry the title "Vue à St Ouen". The scene was probably made in the commune of Saint-Ouen, adjacent to Paris and familiar to tourists as the locale of the famous "Marché aux Puces". Since there exists an identical stereograph in both Type 2 and Type 3 presentations, we would reasonably conclude that both are by the same photographer. Since Type 2 views are certainly by Ferrier, then it is logical to conclude that when the identical scene is depicted with a Type 3 presentation, it is also by Ferrier. And we would have strong proof of Ferrier's use of the Type 3 presentation.

We may conclude that there is substantial evidence for the attribution to Ferrier of Type 3 views, as provided by the view of the church of St. Ouen in Rouen (Fig. 6); and
the “Vue à St Ouen” (Fig. 7), which exists in both Type 2 and Type 3 formats. Corroboratory evidence is provided by three additional views, two in my own collection and one in Leiden: the Vendôme column, perhaps Ferrier #38; the Bastille Column, perhaps Ferrier #116; and a view of the Place de la Concorde (Leiden inv. no. MM.13699), perhaps Ferrier #7. Finally there is the view of the Hamlet, at Versailles, which strongly links the type to Ferrier. So the attribution of Type 3 views to Ferrier is quite strong, but additional corroboration would be helpful.

**Type 4: Presentation C, 1854-1855**

Type 4 stereographs consist of paired tissue, or semi-transparent images, printed on salted paper, as in the case of Type 1. What distinguishes these views from Type 1-Type 3 stereoviews is the full semi-circular arch surmounting each image, the distinguishing characteristic of what we have called Presentation C (Fig. 8). A gold fillet surrounds each image, and is present on both front and back sides of the view, as in the case of Type 1. This latter disposition further corroborates Ferrier’s authorship of the Type 1 views. The gold fillet in Type 4 views is approximately 1/8 inch distant from the edge of each image, as in the cases of Type 1, Type 2, and Type 5.

An example of Type 4 in my own collection, Ferrier #152, the “Port de Rouen” has on its reverse side a small label reading: “MAISON SOLEIL/ J. DUBOSCQ, Eleve, Gendre et Successr, 21 rue de l’Odéon, Paris” (Fig. 8). The Duboscq sticker is the equivalent of Ferrier authorship, as we have seen per the “Negretti Affirmation”.

The use of the full semi-circular arch surmounting each image provides a composition which is much less constricted and correspondingly more spacious than that of Type 1-Type 3. It is also far more successful aesthetically. This magnificent full-arch presentation corresponds perfectly to that of a contemporary group of glass stereoviews by Ferrier in my own collection (ca. 1854) which have the same full semi-circular arch surmounting each image, with the gold fillet surround also present on both front and back sides (for example, Ferrier #172, the Rouen Markets; and Ferrier #277, St. Paul’s, London).

Although to my knowledge no Type 4 views are signed and none carry Ferrier inventory numbers, they usually have titles. In any event, the attribution to Ferrier is absolutely certain and here is why: Type 4 views have a presentation identical with that of Type 5 and Type 5a, and I have in my own collection several of these latter views which are both signed by Ferrier and provided with a Ferrier number and title. These latter coincide perfectly with the corresponding entries in the Ferrier 1859 catalog.

Additional and very compelling evidence of Ferrier’s authorship of the Type 4 & Type 5 presentation, which we have called Presentation C, is the existence of card stock, carrying that presentation on its verso, which has been reused for a Type 6 paper stereograph in my own collection (Fig. 9). It is absolutely certain that Type 6 views are by Ferrier, as virtually all carry Ferrier blindstamps, numbers and titles. Since Type 6 views are indisputably by Ferrier, the reuse of the Type 4/Type 5 presentation, with the characteristic paired gold fillet surrounds, on the reverse side of a Ferrier Type 6 stereoview strongly confirms the attribution of Type 4 and Type 5 stereoviews to Ferrier.

As for dates, there are five Type 4 and Type 5 views in my own collection (Ferrier #2217, #2241, #2242, #2270 and #2294) from the Rhine series (#2200-#2294), which can be dated to 1855 because several of these Rhine views are specifically mentioned as having been exhibited at the 1855 World’s Fair in Paris (La Lumière, Issue #40, 6 October 1855).

We may say, to summarize, that since the presentation used for Type 4, Presentation C, is identical with that of Type 5, also Presentation C, the two types are contemporaneous. They share a common authorship and a common date.

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**Fig. 10.** Ferrier #178. “Perspective du Palais de justice de Rouen.” 1854-1855. Presentation C, Type 5. Non-tissue stereoview.
1854-1855. *Type 4* views are somewhat rare.

**Type 5: Presentation C, 1854-1855.**

*Type 5* paper stereographs are as *Type 4*, except for the fact that they are not tissue views, as in the case for *Type 4*. Rather the paired salted prints of *Type 5* are glued onto a thin cardboard stock, as was done for *Type 2* and *Type 3* views. *Type 5* stereographs have the same spacious presentation as *Type 4*, that is to say, *Presentation C*. A stereograph of the Palais de Justice in Rouen, Ferrier #178, shows the stylistic features of *Type 5* views, notably the prominent semi-circular arch surmounting each image (Fig. 10). This view may have originally seen the light of day as a *Type 1* or *Type 2* view, as it is listed, among several Rouen views, in the "Cosmos Text" of 1852.

*Type 5* stereographs include a significant variation, *Type 5a*. These views are as *Type 5* but they have two very important additional features: they carry the initials "C. F." on the front side of the view, at the top, center of the cardboard mount; and their title is preceded by an inventory number, or stocklist number. *Type 5a* views are the first early Ferrier paper views to carry an inventory number. A panorama of Paris in the area of the Luxembourg Gardens has in manuscript form both an inventory number and a title (Fig. 11). The number and title of the view are in perfect correspondence with the corresponding number/title entry in the Ferrier 1859 trade catalog.

Many examples of views with the "C. F." signature are known to me: those in my own collection, as well as those in the collections of George Eastman House, José Louis Calvelo, Francis Dupin, Don Gibbs, Tim McIntyre and others. They carry on the front of the card mount, along with the initials "C. F.", a title, on the short right side, as well as—for the first time—a stocklist or inventory number, as just mentioned. One would think that "C. F." refers to Claude Ferrier, but the attribution in and of itself would have to be viewed as conjectural, even though the signature appears in the same place as the two-letter "D. S." signature on glass stereographs and stereo daguerreotypes. Caution is the rule, however, in dealing with initials in XIXc French stereo photography. One may recall the case of views carrying the "L. F." signature: first, the untenable attribution of such views, early in date, to the physicist Léon Foucault; second, the magnificent "L. F." stereocards of the 1850s, whose author remains a mystery; and finally the example of Lachenal & Favre glass stereographs after 1869, which carry the "L. F." or "L. & F." signatures.

What made the attribution of "C. F." to Ferrier all the more problematic for me was the fact that the first *Type 5a* view that I had ever seen (and purchased) with the "C. F." signature had only the signature, that is, it lacked the Ferrier number and title. However, it is absolutely certain that the "C. F." refers to Ferrier, and here is why. Later, on a visit to George Eastman House for PhotoHistory XII, I had asked Joe Struble if I might see, among other things, their Ferrier paper stereographs. They have five such views, four of which are of the common *Type 6* variety, which you see everywhere. But the last view that I examined was a *Type 5a* view. I knew the type, because it was signed "C. F.", as was mine. But it also had a number and a title, "328 - Exposition Universelle 1855", both of which features my "C. F." view lacked. The Eastman House stereograph was only the second *Type 5a* "C. F." view that I had seen up to that point in time, and the first with a Ferrier number. So I knew with absolute certainty that the *Type 5a/Presentation C* views were by Ferrier, since the numbers and titles were in perfect agreement with the corresponding entries in the Ferrier trade catalog of 1859, and therefore that *Type 5a* views were by Ferrier...

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Fig. 11. Ferrier #82. "82. Panorama de Paris. Côte de Luxembourg." 1854-1855. *Presentation C, Type 5a*. Non-tissue stereoview, signed "C. F." See Fig. 12 for a detail of the "C. F." signature.
4/Presentation C and Type S/Presentation C views were Ferrier, since Type Sa views also use Presentation C. Additionally, Type 1/Presentation A and Type 2/Presentation A views were corroborated as Ferrier views, since Presentation A and Presentation C were in reality simply variations upon a common theme. I was eventually able to purchase three more Type Sa Ferrier paper views which had the “C. F.” inscription as well as the corresponding Ferrier number and title, and thereby further corroborate Ferrier’s authorship.

If you consult the Ferrier 1859 trade catalog, however, you will not find the series devoted to the 1855 World’s Fair in Paris, as it had been withdrawn from sale and consequently omitted from the 1859 catalog. But the series (#324-340, with titles only, no numbers) is present in the Langenheim 1858 catalog, which affirms that the views were made by Ferrier. Views from the 1855 World’s Fair series, i.e. the Eastman House view #328, as well as the two glass stereoviews in my own collection, #326 and #337 (both carrying Ferrier’s signature, title and number) confirm the numerical location of the series in Ferrier’s #324-340 range. The event itself, the 1855 World’s Fair, gives us a date of 1855 for Type Sa Ferrier paper stereoviews and helps to anchor the chronology of the early paper stereographs by Ferrier, with Type 5 and its variant Type Sa being the latest in date of the Type 1-Type 5 salt print views. We cannot overemphasize the importance of the fact that these Type Sa views are numbered, the first time that Ferrier had numbered his views. And once the numbering of views was introduced, the practice would never be abandoned: as production increases the numbering of views became inevitable. It is somewhat ironic that the numbering of Ferrier views started with Type Sa, the last of the stereoviews printed on salted paper.

To summarize let us reemphasize the fact that our date of 1855 or earlier for the Type S views is established by the event itself, that is, the actual World’s Fair of 1855. Further corroboration for the 1855 date is furnished by the use of the Type 4 and Type 5 presentation for the Ferrier Rhine series (#2200-2294), which also dates from 1855: some of these Rhine views were exhibited at the 1855 World’s Fair in Paris (La Lumière, Issue #40, 6 October 1855). Type 5 and Type Sa views are somewhat rare.

Type 6: 1856-1858.

This is by far the most common of early Ferrier paper stereographs. In fact, when photo historians, collectors and dealers speak of early Ferrier paper views, they are invariably referring to Type 6 views (Fig. 14). Type 6 stereoviews consist of paired albumen images pasted onto a cream-colored cardboard mounts. The two images are always separated by a wide vertical strip and the corners of the images are always significantly rounded. Type 6 views can be all the more easily identified as they almost always carry the blindstamp, “FERRIER A PARIS,” on the front of the view, short left side. They also have the Ferrier number and title on the reverse side of the view, at the bottom of the card mount. First the numbers and titles were handwritten in ink (Type 6a), subsequently they were printed onto strips of paper in a typeface imitating handwriting (Type 6b). These views are not rare. Of the thirty-four Type 6 Ferrier views in my own collection, only three lack the “FERRIER A PARIS” blindstamp, and all but three carry the view’s number and title at the bottom of the rear side. Type 6 stereoviews fall in Ferrier numerical ranges (per the 1859 trade catalog) beyond those found among Type 1-Type 5 views, which are not found outside the numerical range of Ferrier #1-599; whereas Type 6 views are found with stocklist numbers up to #931. The Istanbul-Athens series of 1857 (Ferrier #950-1090) forms a cutoff date for Type 6 views, as none are found in the series. A formal text states that Ferrier stopped production of paper stereographs in October 1858, because production demands of glass views had become all-consuming (cf. The Photographic and Fine Art Journal, October 1858, cited below).

Type 7: 1861-XXc

These views were produced after the formation in late 1859 of the renowned partnership of “Ferrier, père, fils & Soulier.” These later Type 7 stereoviews were made using a cardboard generally much harder, stiffer and thicker than the earlier stock. The paired images are large and tangent, or almost so, at the vertical center axis. Numbers and titles are no longer manuscript, but rather in printed alphanumeric. Type 7 variants are many, and they will not be fully described here as they are posterior to the chronological scope of this article. The resumption of production of paper stereographs had been undertaken by 1861. We know this because at least some of the Paris views carrying inventory numbers 1bis-100bis, the “Vue Instantanée” Paris series of 1861, were issued in paper, for example #41bis, which depicts the Boulevard des Italiens (Fig. 15). A half-dozen texts known to me date the Paris bis series to the year 1861. Type 7 paper stereoviews published after 1861 carry the distinctive Ferrier & Soulier “epigraphy” in their printed numbers and titles, which virtually all their Type 7 views have. When unsigned, these views can be easily identified by looking their numbers up in the various general catalogs of the Ferrier, Soulier, Lévy firm, especially those of 1864, 1870, 1886 and 1903. Many are on yellow mounts and bear the identifying “M. Léon & J. Lévy” signature; others are signed “L. L.” Often the images, slightly separated, are rounded at the top left and right corners. The Type 7 views are not rare.

Fig. 12. Detail of Fig. 11, showing Claude-Marie Ferrier signature: “C. F.”

Fig. 13. Detail of Fig. 4, showing Dubocq-Soleil signature: “D. S.”
Summary, Attributions, Dates

The point of departure for the establishment of authorship of early Ferrier production is his trade catalog of 1859 (Bibliography, no. 5). The arrangement therein is by series, within which the individual stereoviews, all of which are numbered sequentially, appear more or less in numerical order. We must emphasize that the earliest views themselves, those made prior to 1854-1855, that is to say prior to Type 4, Type 5 and Type 5a, never carry a stocklist number and sometimes even the title is lacking. We turn to the latter category of early Ferrier views, Type 5a, to find, for the first time two very important features: views with both title and number, as well as the occasional view signed with Ferrier's initials “C. F.” These views, with both title and number, refer seamlessly to the corresponding numbers and titles as given in Ferrier's 1859 trade catalog, so the Ferrier attribution is simple, and it is absolutely certain. As for dates, we have seen above in our discussion of Ferrier's Type 4, Type 5 and Type 5a that the three types or stylistic categories of views can be dated 1855 (or earlier in some cases), because the views are of the Paris World's Fair of 1855 (#324-#340), or are from the Rhine series (#2200-#2299). The latter can be dated to 1855 for two reasons: because the series is known to have been made in that year (La Lumière, Issue #40, 6 October 1855); and because a selection of the Rhine views are known to have been exhibited at the World's Fair of 1855. So the attribution to Ferrier, and the date of 1855, are certain.

Since the presentations used on both Type 4 (tissue views) and Type 5 (non-tissue views), Presentation C, are identical in every respect, it is logical, and in fact certain also to conclude that Type 4 views are by Ferrier. This logic is strengthened by the fact that there is no evidence that Ferrier sold his stereo cardstock to other photographers. Further corroboration as to attribution is provided by seven Type 4 views in my own collection which can be linked to specific views listed in the 1859 catalog. Two are from the Rhine series of 1855: a Type 5 view from the Bacharach series (#2237-#2242), most likely #2242, the other, #2270, depicts the ruins at Stozenfels. And Ferrier #152, a Type 4 view of the Rouen docks (Fig. 8), carries on its back side a Duboscq sticker, the equivalent of Ferrier authorship per the “Negretti Affirmation”. So Type 4 and Type 5 views are well documented as the work of Ferrier, and are securely dated to the year 1855, the year the Rhine series is known to have been made, and exhibited at the Paris World's Fair of that same year.

As for the earlier groups, let us turn to Type 1 (tissue views) and Type 2 (non-tissue views). Both use the same presentations, Presentation A (Figs. 2-5). A Type 2 view depicting the Place Saint-Charles in Turin (Fig. 3) is certainly #370 of the Ferrier 1859 catalog, and the Type 2a view of the “Écluse de la Monnaie” (the Lock near the Mint), which has the “D. S.” signature, is almost certainly #61 of the Ferrier 1859 catalog (Fig. 4). Thanks to texts generously supplied me by Francis Dupin (from Le Siècle, July 20 and August 8, 1853), we have dated the work on the lock, which we see in the view, to the summer of 1853. As for the “D. S.” signature, Ferrier’s close association with Duboscq at this point in time is well known: he shared a joint business card with Duboscq (Debuisson Collection, Paris, illustrated in Paris et le Daguerreotype, p. 220). This card can be dated with confidence to 1855, since it carries the stipulation (translated from the French): “This card can only be distributed in the interior of the Palace of the Exhibition” i.e. the Paris International Exhibition of 1855. And as always, we can refer to the “Negretti Affirmation”, which states categorically that the

Fig. 14. Ferrier #583. “Intérieur du Colisée à Rome, No 3.” 1856-1858. Signed (blindstamp): “FERRIER À PARIS.” Type 6, non-tissue stereoview.
Duboscq views were in fact made by Ferrier. And finally the judicial decision of December 10, 1857, cited along with the "Negretti Affirmation", fully corroborates Negretti's statement that it was Ferrier who made Duboscq's photographic images.

Why do we state that Type 1 and Type 2 (Presentation A) views, with a flattened arch at the top of each image, precede Type 4 and Type 5 (Presentation C) views, with a full semi-circular arch at the top of each image? First and foremost for the Presentation A views, there exists, as mentioned above, two examples, among others, datable to the year 1853. The first, a Type 1 view showing the old Pont Notre-Dame before its 1853 reconstruction, in the Tavlitski collection; and the Type 2 view just mentioned depicting the lock at "La Monnaie", the Mint, also dating from 1853 (Fig. 4). Second, and more compelling, is the fact that it is only as of Type 5a views that we find Ferrier inventory numbers on paper stereographs, for example, the 1855 views of the Paris International Exhibition of that year. You need inventory numbers when production increases and when larger and more elaborate trade catalogs are published. The earliest Ferrier stereographs, both on paper and on glass, were not numbered; they carried only titles. Numbering was not necessary as the total stock of Ferrier views was not large.

In the first extensive trade catalog listing Ferrier stereographs, that of the London Stereoscopic Company of 1855, views are listed by title only, with no numbers. The same is true of the Langenheim 1858 catalog. The first trade catalog with both number and title for each view offered was that of the Gaudin brothers of 1856. They offered separately numbered series of glass stereographs from different photographers, and the separate numbering of each series would have distinguished the different offerings.

By the second half of the decade of the 1850s production was so extensive for Ferrier that a system of numeration had become indispensable. This we see in the Ferrier 1859 trade catalog, where each and every view is numbered. So the conclusion is inescapable: views without numbers, Type 1 and Type 2, Presentation A, are earlier than Type 4 and Type 5, Presentation C, where numbers are first found. Of course there exists substantive documentation dating the Type 1 and Type 2 views to 1852-1853, and Type 4 and Type 5 views to 1854-1855.

An important, additional argument for attributing the Type 1 and Type 2 views to Ferrier is their close resemblance to Type 4 and Type 5. In fact, all five types, and their sub-types, are variations on a common theme. But what about Type 3? There are a lot of Type 3 views, i.e. those in my own collection, or in the Dupin, Gibbs, McIntyre, Tavlitski, and Leiden University collections. Could the Type 3 view in fact predate Type 1 and Type 2. Given the prevalence of genre scenes, favored by Duboscq, in the Type 3 category, one is tempted to make such an argument; but at this point in time there is no known factual basis in support of such a chronology.

Since there are no known Type 3/Presentation B stereoviews with both title and number, the category must precede, in any case, Type 4-Type 5/Presentation C views, some of which carry Ferrier inventory numbers. As for Type 6 views, they are the latest in date of the early Ferrier paper stereographs, as they have Ferrier inventory numbers and no longer are they printed on salted paper. In addition, Type 6 views extend beyond the numerical range of Type 1-Type 5 views.

We have alluded to an 1858 terminal date for early Ferrier paper stereoviews, Type 1-Type 6. There exists a document of great significance, which gives us that solid end date for their production:

"The first Stereoscopic pictures made for sale were of statues; they were double daguerreotypes on silver plates, and were far inferior to the transparent pictures on glass which have since supplanted-
ed them. Duboscq-Soleil commenced the manufacture of Stereoscopic pictures of landscapes on glass. He sold them for $3 a piece, but has been unable to maintain his fame against some of the artists who have since entered the field. At the head of these stands Ferrier, who has made a fortune of $200,000 since 1854 from the sale of his pictures. His Stereoscopic pictures on glass are in such demand that he has recently informed his customers that he can fill no more orders for Stereoscopic pictures on paper. His catalog comprises an immense number of views in Europe, Asia and Africa.”

The Photographic and Fine Art Journal, October 1858, p. 303.

We have seen that the production of glass stereographs and stereo daguerreotypes by Ferrier began as of the World’s Fair of 1851 in Hyde Park, London; and by 1852 stereoviews on glass were advertised as being for sale, per the “Cosmos Text”. Photographic stereoviews on paper are almost certainly contemporary. The text just cited from The Photographic and Fine Art Journal provides us with a firm terminal date for Ferrier’s manufacture of paper stereoviews (October 1858). In fact, their manufacture may have ended the previous year: the Istanbul-Athens series, firmly dated to the year 1857 by advertisements in La Lumière, which listed view by view every single stereograph in the series (#950-#1055), was not to my knowledge issued in paper. So we are dealing with a period of six or seven years during which the early Ferrier stereoviews on paper were produced.

The incredible quality of Ferrier’s glass stereographs prior to 1860 has led historians and collectors to ignore the corresponding paper views. These Type I-Type 6 paper stereoviews are only now receiving the attention they deserve. As inevitably is the case, their prices in the market have skyrocketed. That’s the way it is with incunabula.

Bibliography

(1) Catalogue of the Binocular Pictures of the London Stereoscopic Company, S4, Cheapside . . . and 313, Oxford Street, London, n.d. This stocklist, dating most likely from the latter part of 1855, was appended to Brewster’s 1856 treatise on the stereoscope (Bibliography, no. 2). All the glass stereographs therein are by Ferrier; see the short monograph that I published in the NSA View List Series, no. 24 (1995), Claude-Marie Ferrier’s Glass Stereographs in the 1855/1856 Catalog of the London Stereoscopic Company. A Concordance.


(4) American Stereoscopic Company’s [i.e. Langenheim’s] List of American and Foreign Pictures and Instruments, on Hand and Imported to Order, at Wholesale and Retail. [New York]: Wiley & Halsted, 1858.

(5) Catalog général des épreuves stéréoscopiques de Ferrier, photographe, 8, rue Coguillière. Paris: Paul Dupont, 1859, in-octavo, 64 pp. This is a sales, or trade catalog, what the English refer to as a stocklist. The views are listed in roughly numerical order, and each view has its own inventory number followed by the title of the view. For example, in the first series, under the heading “PARIS”, we find “102 Colonade du Louvre”, or “147 Cascade de Longchamps, au bois de Boulogne.” The company was started by Claude-Marie Ferrier in the early 1850s. Ferrier joined with his son Alexandre and Charles Soulier in 1859 to form Ferrier, père, fils & Soulier. The firm passed to employees Levy & Soulier ca. 1864-1865, then to Lévy alone by 1871. The Lévy family controlled the company until 1919, when the partnership Lévy & Neurdein Réunis was formed. That firm passed in 1932 to the Compagnie des Arts Photomécaniques, and thence to Roger-Viollet, rue de Seine, Paris in 1969. The Roger-Viollet firm is still in possession of the Ferrier, Soulier, Lévy negatives.

(6) Eugenia Parry Janis & Josiane Sarrte, Henri Le Secq. Photographie de 1850 à 1860. Catalog raisonné de la Collection de la Bibliothèque des Arts Décoratifs, Paris: Musée des Arts Décoratifs/Flammarion, [1986]. Le Secq photographed the old Pont Notre-Dame in 1853, with its triangular piers, as it was being taken down: see no. 405, p. 152, and the corresponding illustration, signed by the artist and dated 1853.


(10) Francis Dupin, “Eléments de datation des photographies parisiennes des années 1850”, in progress. Already completed are studies of critical importance for the chronologies of Notre-Dame, the Palais de Justice, and the Pont Neuf. These studies are based primarily upon a close reading of Le Siècle, a periodical which to my knowledge has not been utilized by historians of XIXe photography of Paris.

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STEREOWORLD November/December 2005 35
Delisle, Mississippi is a small community just north of Pass Christian. When the center of Hurricane Katrina hit nearby Waveland on August 29, 2005, the storm surge entered St. Louis Bay and was still up to 25 feet high over a mile inland on the east side of the bay, where DeLisle is located next to a bayou. The few houses that weren't obliterated were picked up and deposited sometimes hundreds of yards away.

On the weekend of September 10, Edwin Baskin drove a load of relief supplies from his home in Georgia to DeLisle and to a church in Gulfport, taking along his Sputnik stereo camera. His original plan was to spend that Sunday shooting stereos of the damage while driving back through the Gulf Coast area on the way home.

It's not known if these pumps were functional at the time of the hurricane, but the boat came from the St. Louis Bay, about mile and a half from where it came to rest. All of the DeLisle photos were taken within a two block radius along Bush Road, Lechene Drive, and Hana Road.
That was cut short by word of a family emergency back in Georgia, so the stereography was limited to a brief period on Saturday, documenting a small area of DeLisle on three rolls of film. But often the best way to deal with an overwhelming story is to look closely at a small corner of it, and that's just what these sharp, medium format stereos provide. According to the stereographer's description of his hurried stereo-journalism, “It was sunny that day, and I used Provia 400F film with the shutter speed at its fastest setting (~1/800th sec) and the aperture at a smaller than f22 setting, probably close to f32. I knew I wasn’t going to have time to deal with a tripod, so my settings were intended to make the camera as close to ‘point and shoot’ as possible.”
The Dallas-Fort Worth International Airport is one of the biggest and busiest in the world, and the energized, noisy environment near any of its four terminals or seven runways can sustain fusions of tedium and mystery or annoyance and excitement with only brief interruption day or night. Just a few hundred feet from the end of one of those runways, the 2005 convention of the National Stereoscopic Association was held in the Harvey Hotel in Irving, Texas July 13 through 18.

Despite giving the impression that it was carelessly abandoned in the middle of a glide path and needed a tunnel installed at about the 9th floor, the hotel’s convention facilities allow no jet noises to intrude and are arranged around a common area that made it easy to get from the Stereo Theater to the Trade Fair or any workshops in just a few steps. Relaxed chatting with old or new stereo friends was encouraged by the presence of two restaurants and a spacious bar adjacent to the lobby as well as by seating in quieter settings like a library area and in the convention center lobby just a few steps down the hall.

A less intense Stereo Theater schedule allowed more time for such informal gatherings—like the groups passing around medium format viewers loaded with images from people like Mike Davis, Don Lopp, Chuck Holzner, Sam Smith and others. Also contributing to the relatively relaxed, almost cozy atmosphere may have been the fact that this was one of the smaller conventions in recent years, with a total of 339 attending all or part of its six days of events and almost constant room hopping.

The convention opened Wednesday, July 13 with the world’s first Large Format 3-D Film Festival at the nearby Cinemark 17 IMAX Theater. Organizer Ray Zone introduced the four films and answered questions about the state of Large Format 3-D technology.

**A Better Mousetrap**, which had its public premiere at the Festival, was written, rendered and directed by Ron Labbe with six channel sound by Jon Golden and production by Ray Zone. All three were there to answer questions about the captivating, 90 second long computer animated film, which is covered in detail in “**Building A Better Mousetrap**” in SW Vol. 31 No. 1, page 20.

**Aliens of the Deep** by Academy Award winning director James Cameron and Steven Quale is from Walt Disney Pictures and Walden Media. Teams of marine biologists and NASA researchers study life forms thriving in hostile environments near hydrothermal vents using two Russian submersibles, making possible some great stereography of both the “aliens” and the craft visiting them. Interior shots in the subs presented some serious and unnecessary fusion challenges, but the 3-D coverage of tube worms, crabs and shrimp living on and around the vents and “smokers” makes this an important, must-see film.

**Ocean Wonderland 3D** is the first Large Format Film shot entirely in digital, using two Sony HDW F-900 HDCAM 24P cameras, rigged inside a specially designed 3-D underwater housing. This made it possible to shoot the Great Barrier Reef in Australia and locations in the Bahamas almost entirely in natural light. In 3-D, the resulting muted color provides an accurate record of what divers actually see, but even the most sophisticated audiences have been more or less spoiled by the spectacular, saturated colors revealed by underwater lighting equipment. The
film, directed by Jean-Jacques Mantello with Gavin McKinney as Director of Photography, is technically sincere but lacks the Nova or Front Line level of impact needed to drive home its point about the threat to the world's reefs from pollution and ocean warming to general audiences.

**NASCAR 3D**, directed by Simon Wincer, is as exciting as the article (SW Vol. 30 No. 2, page 30) indicated, and probably better than sitting in the sun in the stands watching (and hearing) a race from a distance. Some shots put you on the track just inches from the cars blasting past. Particularly appealing to those not big fans of auto racing is the introductory sequence tracing NASCAR history to moonshiners being chased along dirt roads in scenes that beat anything from Dukes of Hazard.

It's hoped that this will inspire more Large Format 3-D film festivals around the world. Over the past 20 years, more than enough top quality LF3D films have been produced to fill a two or three day festival—and that would barely touch the recent wave of animated films!

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**Workshops/Meetings**

The 13 packed workshops and special interest meetings were held Thursday, Friday and Saturday in a cluster of rooms close to the registration desk and Stereo Theater. As in past years, videos of many of the workshops will be available. For details, ordering and titles, visit [http://home.comcast.net/~workshops](http://home.comcast.net/~workshops) or send a SASE to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

**THE ART AND SCIENCE OF DIGITAL STEREO CAMERAS** was a three-part workshop incorporating the three most popular systems of digital stere-
"Rappelling into Crystal Springs Canyon" by John Hart from his award-winning Stereo Theater show "To the Bottom of Time: Canyoneering the Colorado River." Taken in spring of 2005, when the lowest levels of Lake Powell in 40 years (down over 150 feet) permitted access to arches, canyons, grottoes and side canyons long flooded by Glen Canyon Dam.

"A mixture of Resorcinol and Carbon Tetra-Bromide" (magnification to printed size, 1.5X) by John Hart from his award-winning Stereo Theater show "Crystal Canyons: The Topography of Microspace." The show featured stereo images of minute crystals photographed through a polarized-light single-axis microscope. The colors are naturally generated by the inter-...
Giving the Harvey's bar a bit of 19th century family parlor atmosphere, Medium Format stereo enthusiasts spent hours passing viewers of various designs.

Mel Mittermiller, left, talks with Peter Sinclair of Snap 3D about the company's new lenticular print service and line of 3-D cameras on their Trade Fair table. (See NewViews, Vol. 31 No. 1, page 23.)

Convention co-chair Carol Bowers unwinds with a Texas friend. A sculpted herd of Longhorns stretches down a hill and across a stream in a downtown Dallas park that served as a prime stereography stop on the Monday Dallas and Fort Worth tour.

ing session for those who wanted help with slides for the Irving 2005 Slide Competition.

MAKING MODERN STEREO CARDS—CREATING THE IMAGE presented by Steve and Suzanne Hughes covered digital photo software, manipulation and printing of images for stereo card views.

MAKING MODERN STEREO CARDS—CREATING THE CARD presented by Steve and Suzanne Hughes followed up digital image printing with techniques for creating cards with custom borders, logos and captions.

ANACHROME 3D DIGITAL ANAGLYPH METHOD presented by Allan Silliphant demonstrated the Anachrome full color method for anaglyphic images and video using special plastic glasses that facilitate a broader spectrum process.

CINE 160 POLARIZED 3D MOVIE FORMAT EXPLAINED presented by Allan Silliphant compared polarized and Anachrome 3D with IMAX 3D. The 6 perf system as an alternative to digital movie projection, with close to IMAX quality, was demonstrated.

THE MEDIUM FORMAT ENTHUSIASTS MEETING featured a table filled with custom MF cameras, viewers and images of all descriptions and a room full of their creators eager to share ideas.

THE AMATEUR PHOTOGRAPHIC EXCHANGE CLUB meeting was open to anyone interested in making their
own stereo cards and sharing them through the APEC.

THE VIEW-MASTER MEETING gave VM collectors and shooters an opportunity to meet other enthusiasts, learn about current VM products and packets, and see a number of unique reels projected.

The Stereo Theater
This year’s Stereo Theater saw digital projection grow to about two-thirds of the shows, with many of those being digital video presentations. The mix of film and digital elements was nearly seamless, thanks to the organizational skills of Stereo Theater Director Rich Dubnow and the technical expertise of Ron Labbe in managing the digital projection. The more uniform standards for mounts, trays and sound sync formats announced in early 2005 clearly helped things go more smoothly on the projection stand, combined with a much lighter load of slide shows to work into the schedule.

THE STRANGE CASE OF DR. ADDISON AND THE CROSSELL TWINS by Christopher Schneberger opens with what first seem to be some rare, unpublished “spirit” views of a young girl with ghost images of her dead (and possible murdered) sister appearing in each one. But it soon becomes clear that both the images and the elaborate story were created by the presenter as an artful exercise in three dimensional fantasy that earned him the Paul Wing Award for best show in the 2005 Stereo Theater.

GEMS FROM HAROLD LLOYD presented by Greg Dinkins includes stereo nudes by the famous actor turned stereographer that were specially selected from Lloyd’s vault for a New York museum exhibit.

ART IN DEPTH 2005 by Jim Long built on his earlier presentations of famous works of art converted to 3-D. Going far beyond classic paintings, this show includes conversions from an Ansel Adams photo to the Flintstones, an H-bomb test, and prehistoric cave paintings.

THE COLOR OF GOLD by Jan Welt is a professional, 45 minute 3-D video incorporating hundreds of stereo views of the Klondike gold rush as well as flat photos and film sequences. Historic details about the “Stampede of 1898,” abound in narration shared by the improbable team of G. Gordon Liddy, Norman Mailer, Dr. Ruth Westheimer, James Randi, Linda Taylor and Alaska Governor Tony Knowles.

THE STEREO CLUB OF SOUTHERN CALIFORNIA 2005 3-D Movie/Video Competition winners were shown, with First Place going to Party Show by Sean Israelit and Victor Ortado. 2nd Place was Solutions for the Moving Universe By Jerome Hamacher. 3rd Place was Undersea Serenade By Oliver Dean with Honorable Mentions for Plane Fancy by Tom Riederer, Shooting Star by Eric Kurland, Alaska 3D: Flora, Fauna & Fishin’ by Tom Riederer and Up Denali 3-D by Tom Riederer. (This is becoming a widely recognized international competition with an astounding level of effort and skill evident in most of the entries.)

CONY ISLAND MERMAID PARADE by Ron Labbe is a video work in progress documenting an annual costume parade with an informal nautical fantasy theme enjoyed by people of every age, orientation, and state of dress—a bit of Burning Man on the Atlantic but with marching bands.

FIREWORKS MOVIE IN 3D by Katsumi Nakamura captures fireworks explosions in hyperstereo (45 foot separation) video sequences in perfect synchronization that had the audience gasping. Mr. Nakamura is so dedicated to getting exactly the desired stereo effect that he obtained a license to launch his own fireworks.

PHOENIX WITH THE BREEZE by Ron Labbe shows off what that digital stereo rig is capable of in the hands of a master. 

"Flutterby" By Dorothy Mladenka earned 2nd place in the Irving 2005 Slide Competition.
of an accomplished stereographer, turned loose on the grounds of a luxury hotel with pools and sculpture inviting 3-D imagination.

**GIANT VIEW-MASTER** by Pierre Mein-dre documents an art installation involving a huge viewer with reels the size of beach umbrellas, illuminated by carefully positioned street lamps.

**4 WHEELING ADVENTURE** by David W. Allen follows two trucks in the wilds of southern Utah, attempting to match the exploits seen in many TV commercials for 4-wheel drive rigs. In this adventure at least, more risks to the trucks and their drivers emerge than to the environment.

**NEW ZEALAND: LAND OF CONTRASTS** by Steve and Suzanne Hughes includes superb stereography of everything from cities to glaciers, farms to Tasmin Sea beaches, and geothermal power plants to marchers protesting the Iraq war.

**BOLIVIA** by Lynn Butler artfully documents cemeteries outside LaPaz, one of which includes a section for dead trucks and cars eerily preserved in the dry, high altitude Bolivian atmosphere.

**MIAMI IS HOT!** by Bill Moll invites all to the 2006 NSA convention using stereos of the InterContinental Hotel, the adjacent urban elevated rail system and nearby shops and marina.

**THE STEREOSCOPIC SOCIETY—AMERICAN BRANCH** by Ray Zone presents views collected from the group's folios over the years representing the work of some of the best stereographers over the 20th century—including some fascinating self portraits.

**HAWAII** by Lawrence Kaufman features stereos from two trips to different islands in recent years. Keyed to the “Over the Rainbow” musical theme, the images deliver a smooth flowing vacation experience that probably outshine reality.

**ATHENS 2004** by George Themelis takes the audience to the 2004 Olympics from the point of view of a spectator in the stands and a visitor in the streets through some outstanding stereography that captures both the excitement surrounding the event and the architecture housing it. The show earned the 2005 Best First Time Presenter Award.

**CLEVELAND ROCKS!** by Deb Motley and George Themelis presents stereos of GuitarMania 2004 in downtown Cleveland near the Rock & Roll Hall of Fame & Museum, with huge guitar sculptures as inviting stereo targets. Also included is an invitation to attend the next Cleveland Stereoscopic Weekend and NSA Regional Meeting, May 6-7 2006 (http://home.att.net/~osp/nsa.htm).

**CRYSTAL CANYONS: THE TOPOGRAPHY OF MICROSPACE** by John Hart of Colorado takes the viewer into dramatic “canyons” revealed in thin (2 micron) slices of crystal by polarized light and digital depth expansion of images obtained via a high resolution camera (www.crystalcanyons.net). The show was clearly an audience favorite (the term “jaw dropping” was frequently heard) and earned Second Place in the Stereo Theater Awards.

**TO THE BOTTOM OF TIME: CANYONEERING THE COLORADO RIVER** by John Hart of Colorado explores features exposed briefly in 2005 when the water level behind Glen Canyon Dam was lowered due to draught, exposing canyons unseen for over 40 years. The unique opportunity to see and stereograph the miles of natural wonders long lost to the dam required nearly constant rope climbing and rappelling into pits and pools in wetsuits. The show earned Third Place in the Stereo Theater Awards.

**FINDING IMAGES** by Ralph Johnston showed how a collection can be expanded by scanning images from books, tissues and museums, and prepared for impressive projection via PowerPoint.

**DeGolyer Library Reception and Exhibit**

The Thursday evening reception for NSA stereoview collectors at Southern Methodist University’s DeGolyer Library turned out to be
more of an adventure than anyone had expected when the bus chartered by the University got completely lost between the hotel and the Library. Just how a professional driver in Dallas didn’t know how to find SMU was never explained, but the members finally arrived about two hours late—in time to view the exhibit but long after the hors d’oeuvres had been gobbled up by those who had arrived in private cars.

The exhibit, “Two X Two: the Stereograph Collections of Banks McLaurin Jr. and Robin Stanford” was announced on a huge banner above the library entrance and filled several display cases plus wall displays. Robin Stanford’s extensive view collection, with its concentration on Civil War and Texas views, provided an unusual contrast (in an academic setting) with McLaurin’s eclectic array of views, stereoscopes of every known size and style, and Tru-Vue and View-Master examples.

While it may not be practical in all localities, the DeGolyer stereo exhibit could certainly set an example for libraries, universities or museums in other cities destined for NSA conventions. The challenge would be for local organizers to start talking to curators about their view collections well in advance of a convention so that exhibits (and the surrounding publicity) could at least be considered.

**Awards Banquet**

Held at a cowboy themed restaurant called the Austin Ranch, the 2005 Awards Banquet drew 136 to a Texas barbecue meal accompanied by old style western music. NSA President Lawrence Kaufman, who had moved up when Bill Davis resigned shortly after assuming office, handed out this year’s awards.

**THE WILLIAM C. DARRAH FELLOW AWARD** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to NSA Board chairman Bill Walton.

**THE ROBERT M. WALDSMITH AWARD** for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA went to Harry Richards.


**THE LOU SMAUS AWARD** for the Best Article on Modern Stereoscopy in a recent issue of *Stereo World* went to Dimitrios Papadopoulos for “Stereo Adventures covering the Athens Olympics” in Vol. 30 No. 5 and to Stan White for “IR Dreams” in Vol. 30 No. 6.

**THE PAUL WING AWARD** for Best Stereo Theater Presentation went to Chris Schneberger for “The Strange Case of Dr. Addison and the Crosswell Twins”.

**THE STEREO THEATER SECOND PLACE AWARD** went to John Hart for “Crystal Canyons: The Topography of Microspace”.

**THE STEREO THEATER THIRD PLACE AWARD** went to John Hart for “To the Bottom of Time: Canyoneering the Colorado River”.

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THE STEREO THEATER AWARD FOR BEST FIRST TIME PRESENTER went to George Themelis for "Athens 2004".

A STEREO THEATER SPECIAL AWARD went to Ron Labbe, Ray Zone and Jon Golden for taking "A Better Mousetrap" from the NSA Stereo Theater to the IMAX screen.

SPECIAL AWARD for years of dedicated service to the National Stereoscopic Association: NSA Treasurer Dave Wheeler.

SPECIAL AWARD for Generous Contributions to the NSA: Ron Labbe.

SPECIAL AWARD for Generous Financial Support of the NSA: Martha McCann

PRESIDENT'S AWARD went to Carol and Eddie Bowers for chairing the 2005 convention.

Competitive Exhibits

THE TEX TREADWELL AWARD for Best Overall Exhibit and 1st place Vintage Views: "19th Century European Stereo as Fine Art" by Leonard Walle.

SECOND PLACE VINTAGE VIEWS "Kansas City Flood" by George Savage.

FIRST PLACE MODERN VIEWS: "Roman Birthday Calendar" by Dale Walsh.

SECOND PLACE MODERN VIEWS: "Dioramas at the American Museum of Natural History" by Terry Wilson.

THIRD PLACE MODERN VIEWS: "CSV Subscription Cards" By Boris Starosta.

FIRST PLACE OTHER FORMATS: "Army Toys" by Steve Hughes.

SECOND PLACE OTHER FORMATS: "Large Family (Cactus)" by Barry Rothstein

THIRD PLACE OTHER FORMATS: "Heat Sink" by Steve Hughes.

HONORABLE MENTION OTHER FORMATS: "Martian Series—Not of this World" by Terry Wilson.

 Irving 2005 Slide Competition

Continuing the tradition started at the Charleston NSA convention and continued in Portland last year, the Irving 2005 Slide Competition was open to anyone attending and to any slides taken during the convention in the Dallas Ft. Worth area. The winning slides were projected in the Stereo Theater Sunday afternoon.

FIRST PLACE: "Fort Worth Botanic #1" by Dan Duffy.

SECOND PLACE: "Flutterby" By Dorothy Mladenka.

THIRD PLACE: "The Peace Ring" by Peter Weiler

HONORABLE MENTIONS: "Fort Worth Botanic #4" by Dan Duffy, "Wells Fargo Falls" by Bert McIlwain, "Here's Lookin' at Ya!" By Dorothy Mladenka, "Cabin" by Bill Moll, "The Butterfly House" by Peter Weiler.

Keynote

This year's keynote speaker was Anne E. Peterson, Dallas photographic historian and curator of photographs at Southern Methodist University's DeGolyer Library, where the special stereograph exhibit "Two X Two" had just opened for a two month run. She is former curator of photographs at the Louisiana State Museum (located at Jackson Square in the mostly dry French Quarter of New Orleans) and also worked with the Underwood & Underwood Glass Stereograph Collection at the Smithsonian Institution's National Museum of American History. She is currently working on a Texas stereograph book.

Ms Peterson's talk covered the history of the stereograph from the point of view of a collector and a professional historian/curator, starting with the question of why photographic historians for so long either ignored or trivialized the place of stereo in their writings.
and general attitudes. Her theories on the reasons for this include a possible reaction to the sentimentality of genre cards, the small size of stereoviews, and the sheer numbers that were produced, but her general conclusion seemed to be that too many academics and writers have been unwilling (or unable) to see anything beyond what they or their peers once proclaimed to be "serious" photographic art.

She followed with the personal biographies and collecting histories of Robin Stanford and Banks McLaurin, who's collections made up the DeGolyer Library exhibit and who she sees as important examples of the wide range of stereo collecting impulses and styles to be found in even as specific an area as that around Dallas.

The balance of the keynote was an overview of stereo history from Wheatstone (who she credited with coining the term "photograph" in an 1839 letter to Talbot, as opposed to the more commonly credited Herschel) through Brewster, Frith, G.W. Wilson, Fenton, the Langenheims, Holmes, Gardner, W.H. Jackson, Muybridge, Watkins, The Kilburns, Underwood & Underwood and Keystone.

As she mentioned in her introduction, she was in a sense "preaching to the choir", but Anne Peterson's look into the critical significance of stereography and its collectors to the history of photography could serve as an erudite summation of a prime reason for the existence of the NSA.

Dallas and Fort Worth Tour

Monday's Dallas and Fort Worth Tour, thanks to the unique place of Dallas in mid 20th century history, was unlike any other NSA tour. The
first scheduled stop was Dealey Plaza and the Texas Schoolbook Depository, and from the moment the bus left the hotel our tour guide’s nonstop narration dove into a minute by minute history of the John F. Kennedy assassination. A blend of fascination and dread at the thought of being taken through the details (not to mention the site) of that event seemed to permeate the air aboard the bus but this was, after all, Dallas—and anything related to November 22, 1963 seemed to have become part of the local tourism economy.

The guide’s preparation had gone far beyond reading books and magazines, and included years of personal interviews with police, witnesses, and families of witnesses. Her resulting analysis finds holes of fact and/or logic in parts of any and all accounts, from the dozens of conspiracy theories to the Warren Commission Report. (All of this was related while she guided the bus slowly past the JFK motorcade route, the rooming house where Oswald lived, the Texas Theater where he was arrested, and the site where officer Tippett was shot.)

The Schoolbook Depository’s Sixth Floor Museum conveys the sights and sounds of the broader political and cultural environment of the early ‘60s very effectively, but even looking into the plastic-enclosed space around the “sniper’s window” evokes little about violent acts or dark conspiracy that visitors don’t bring in with them. For those old enough, it can prompt vivid memories of one’s own life in November of 1963. (The new seventh floor museum includes some great exhibits of the print and electronic media of that time.)

Easily the best stop for stereography was also in downtown Dallas - at a park featuring a sculpted herd of life size longhorns being rounded up by a few cowboys and driven down a hill and across a stream. The steers, horses and cowboys provide an irresistible foreground for images of the iconic Dallas skyline of tall glass office buildings. The final stop in Fort Worth’s restored old city deposited the 35 touring stereographers in the old stockyards area, where the "Stockyards Station" that once loaded cattle into trains now loads tourists into the 20 trendy shops and eateries now filing the structure. Shortly before the bus departed, the "Fort Worth Herd" of 15 well behaved longhorns took its daily escorted walk up the street past the Stockyards Station and a larger herd of waiting (and almost as well behaved) stereo camera wranglers.

2005 Committee and Volunteers
Chairpersons: Eddie and Carol Bowers
Registration: Bob Shotsberger
Trade Fair: Wolfgang Sell
Workshops: Alan Lewis
Program: Jeff Cooper

"Touring stereographers take aim at the "snipers window" on the sixth floor of the Texas Schoolbook Depository (lower corner of right window) from Elm and Houston streets in Dallas."

Library of Congress Views Online
(Continued from page 9)

The Library will continue to increase and enhance access to the stereograph collection as individual stereographs are scanned for Library projects and patron requests, and as additional groups of stereographs get cataloged. Questions about the collection and the identities of "mystery" images can be forwarded to Carol Johnson, Curator of Photography, Library of Congress, Prints & Photographs Division, 101 Independence Avenue, SE, stop 4730, Washington, D.C. 20540-4730. Her e-mail address is cjohn@loc.gov.
The Unknowns

Can You Identify the Subjects of These Views?
Neal Bullington

Our new mystery view was submitted by Paul Juhl. It is an orange card that shows a small stone building with a man standing in the doorway. The sign in front merely reads “keep off the grass”. There are two cannons in view: one rests on concrete supports at the left side of the view and the other appears to be buried muzzle down in the ground at the right side of the view. Note the two large loops on top of the left cannon, which suggest an older style of gun. Could the building be an information center at a Revolutionary War Battlefield?

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.

Spy Kids Sequential DVD

Spy Kids 3-D has been released in a field sequential DVD version by Sensio/HQFS, eliminating the darkness, muted colors and ghosting of the original film and anaglyph DVD releases. This is the first such DVD release of a recent, full length, “mainstream” 3-D film. Due to a digital “flag” error, the images on standard ratio (4x3) TV screens are slightly squeezed, but the 3-D is unaffected. There is no distortion on wide screen (16x9) systems. The DVD is available from Amazon and other on-line outlets.

National Bank Views Wanted

Desire stereo views of national banks (not savings banks or other banks), any state or territory, USA; any and all 19th century and early 20th century. I am just beginning this endeavor and need just about everything!

Dave Bowers
PO Box 539
Wolfeboro Falls, NH 03896
e-mail: qdbarchive@metrocast.net
The First Ever NSA Group Slide Show!

by Ron Labbe

With the digital revolution in full swing, we are initiating a digital group slide show for all members of NSA! Each year will have a different theme, with the first one for the Miami 2006 NSA Convention being Heat. All members are invited to contribute up to six images—new images, old images, or even collected images... as long as they're 3-D! Anything that conveys the idea of heat will be considered. If possible, we would like to get the images in the 2XGA format (see http://www.studio3d.com/pages/stereoproj.html#2XGA ) which is basically two 1024x768 pixel images side by side (R/L). If you don't have a scanner or computer skills, feel free to submit slides or cards (we only ask for SASE) acceptance will be properly digitized, formatted and returned. You don't even have to come to the convention to participate! Of course, not all submissions will be accepted—acceptances will be the sole discretion of the NSA Group Show producer. It's not a contest—we hope to generate a fun show with lots of approaches and ideas. All accepted images will be credit-ed. Be part of history! This show will be HOT!

Deadline for submission is June 1, 2006 but no need to wait! To inquire or submit images, contact Ron Labbe, Studio 3D, 30 Glendale St., Maynard, MA 01754 phone/fax 978 897-4221, http://www.studio3d.com.

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Explore the World

November/December 2005 49
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CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://cprr.org


LAWN TENNIS VINTAGE STEREOVIEWS. 5" x 7" flip book, 19 images. Loreo Light foldout stereoviewer included. Only 12 remain. $22 postpaid from USA. Brandt Rowles, 568 Blackhawk Trail, Wood, PO Box 838, Milford, PA 18337. Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

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.daves-stereos.com email: cdwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

THE OHO Stereographic Society invites you to our meetings on the first Tuesday of each month at AAA Headquarters at 5700 Brecksville Road, Independence OH. Web http://home.ATT.net/~samdoc or send SASE for list.


3-D NUDE STEREO SLIDES. 3-D nude stereo slides from the 1950s wanted. Will buy large collections or individual slides. Henry Feldstein, 107-40 Queens Blvd. #6D, Forest Hills, NY 11375. (718) 544-3002, henryfe@msn.com.

ANY AND ALL CDVs with a Delaware photographer's back mark. Also any other Delaware photos. Marvin Balick, 5900 Kennedy Pike, Wilmington DE 19807, (302) 655-3055.

BRASIL STEREOSTEREOVIEWS. Chris Wampole, cbwsmw@bellsouth.net 5053 SE Devenwood Way, Stuart FL 34997.

BUTTE COUNTY, California, especially Chico, Oroville, Magalia, Sacramento Valley, Feather River, and local pioneer John Bidwell. Seeking Muybridge Modoc War panoramas, #1804. Lee Laney, 335 W Lincoln Ave., Chico, CA 95926. Laneyhogs@aol.com.

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COLORADO STEREO VIEWS: Specialties: Locomotives, trains, covered wagons, stage coaches, freight wagons, towns, street scenes, mining camps as well as farms and ranch views. David S. Diggerness, 4953 Perry St., Denver, CO 80212. (303) 455-3946.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

FLORIDA ANTHONY STEREOTYPES: $100. + paid for Florida Anthony stereoviews I don't have. Also, high prices paid for Florida stereoviews by Field, Wood & Bickie and small Florida towns. Hendriksen, Box 21153, KSC FL 32815, (321) 452-0633.

GERMAN RAUMBILD 3-D Albums. Also Mole & Thomas "Living Photographs" (birdseye views of thousands of men in various shapes). German WWI & WWII postcards. Ron, (425) 432-3282, PO Box 611, Maple Valley WA 98038.

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

IVAN SANDERSON'S JUNGLE ZOO ATTRACTIONS on Route 46, along Delaware River, New Jersey. Buy or copy circa 1954 amateur/professional 3-D flat slides/prints of exhibits. Gary Mangiacopra, 7 Arnholt St., Milford, CT 06460.

KNOXVILLE, TENNESSEE views, particularly McCrary and Branson, for View-Master project. Originals or scans acceptable. Michael (888) 782-8782 toll-free or mchaunt@viewproductions.com.

LOUIS HELLER of Yreka and Fort Jones, California. Anything! Also, any early California or western views wanted. Carl Mautz, cmautz@nncen.net, (530) 478-1610.

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

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SELECTED UNDERWOOD AND UNDERWOOD San Francisco Earthquake views needed to complete collection. Reasonable prices paid. Email: wmeyen739@ameritech.net or elburncuts@sbcglobal.net.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~dsswebl or call Dennis Green at (313) 755-1389.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to sundman@LittletonCoin.com or send photocopies to David Sundman, President, Littleton Coin Company, 1300 Mt. Eustis Rd., Littleton, NH 03561-3735.

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

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

STEREO WORLD  November/December 2005