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

by Mark Willke

Friends, Family and Food

Images of life around the house often seem to include visits by guests, and of course, you can't have guests without offering them something to eat! Sharing a meal (or even just a snack!) with company makes for some interesting home views.

I had originally suspected that our first view showed a casual dinner at home (including corn on the cob and chicken) rather than one served to company, but a second viewing has changed my mind. The appearance of the table itself is not very formal, with a coffee pot, beer bottles and even a glass milk bottle present. Everyone's clothing appears fairly nice though, especially the fancy dress worn by the woman at the left, although her apron again suggests a more casual setting. But that could be a visiting grandmother in the foreground, and there is another woman just out of view on the right who could also be a guest.

This Kodachrome slide is mounted in a cardboard slip-in mount, and while no info is noted on the mount, other slides from this photographer show dates from 1952 into the later '50s.

Our second view (by a different photographer) shows a cheerful gathering of some sort. I'm guessing it was around Christmas time, judging by the appearance of the snacks on the table. The guy in the center seems to be the man of the house, with his trusty dog resting part way on his lap. My eyes were drawn to the cool '50s green radio visible in the background—what a beauty!

This slide was mounted in an older-style (gray with red edges) Kodachrome cardboard mount, and is also completely unlabeled. I found it amusing that these views share one more thing in common besides showing hospitality: the wall color in both homes is a similar '50s reddish brown shade!

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

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

Regular Features

2 Editor’s View
Comments and Observations
by John Dennis

3 Letters
Reader’s Comments and Questions

8 The Society
News from the Stereoscopic Society of America
by Ray Zone

30 Newviews
Current Information on Stereo Today
by David Starkman & John Dennis

38 Classified
Buy, Sell, or Trade It Here

4 Emile Reynaud
The Sorrows of a Stereoscopic Cinema Inventor
by Jean G. Poulot

7 Exploring 17th Century Vietnam in Stereo
review by John Dennis

10 The MIRSCOPE
A Print & Book Viewer for Large Format Stereo Art
by John Hart

12 A Maze of Miami Memories
by John Dennis

27 Norma Lenz Gruber Scofield
1916–2006

28 Rarities at World 3D Film Expo II
by David Starkman, with editing and additions by Lawrence Kaufman and Ray Zone

32 Beginner’s Guide to StereoPhoto Maker
A Quick Overview
by David Starkman

34 Open Season
by Lawrence Kaufman

35 A Dragon House in Depth
review by John Dennis

Front Cover:
Secondary drops collide with the towers of previous drops released into a liquid, producing these amazing, tiny galaxy shapes that exist for only a few hundredths of a second. Captured with a twin Sony V3 macro rig, a beamsplitter and flash heads, this is just one of the wonders seen in the Stereo Theater in Miami during the presentation Liquid Magic—The Science and Art of Liquid Drop Collisions, a Judge’s Choice Award winner by John Hart of Boulder, CO.

Back Cover:
“Frances at the Fireplace” from Chris Schneberger’s Paul Wing Award winning 2006 Stereo Theater show A Case of Levitation: The Story of Frances Naylor, building on his similar success last year with the “Crosswell Twins” as a 21st century master of the art of the “spirit” view.
NSA Changes

At the Presidents' Breakfast during the Miami convention, NSA President Lawrence Kaufman announced that H. Lee Pratt is replacing Mary Ann Sell in the position of NSA Vice President. Mary Ann had filled in on a temporary basis last year when Lawrence moved into the President's job. In addition, Bill Moll has been named to the NSA Board of Directors.

Missed Miami?

If you missed the 2006 NSA convention in Miami, you missed one of the most busy, informative and well run 3-D events ever. Our coverage in this issue barely touches the highlights, and even that effort was limited by the available space. Building on what he learned from running the 2003 convention in Charleston, SC, Chairman Bill Moll organized the Miami show not just on a “something for everybody” basis, but aiming more at everything for everybody. Filling the positions of Chair, Treasurer, Tours Manager, and Banquet Manager, he could be found anywhere and everywhere throughout the convention, from tracking down registration materials to assembling display frames, but you had to be quick or he'd be off to the next situation in need of hands-on attention.

To begin with, the facilities (all within the hotel—no need to even go down a hall to a convention center) were not just good, but downright elegant. A list of the InterContinental chain’s hotels reads like a roll call in the General Assembly, and its Miami glass and marble palace with its own dock on Biscayne Bay normally has the sort of rates paid by business people with multinational corporation expense accounts. (The $94 room rates negotiated for the NSA were about one-third of the hotel's average rate.)

The Trade Fair room was bright and spacious enough for all who hadn't already spent their money room hopping, and the Stereo Theater was next door. Workshop and meeting rooms were nearby on the same floor, along with the registration and exhibit room, all one escalator ride up from the lobby dominated by the massive Henry Moore sculpture “Spindle” (www.emarketing360.com/lc/miami/java/h01.html).

Of course meals in the hotel's main dining room were very pricey, but a small cafe just off the lobby in the concourse to the office tower had breakfasts for under $5 and lunches for under $8. A second cafe (without seating) was hidden (and unpublicized) further down the same concourse in an alcove of the office tower's base. Both of these made breakfast and lunch easy without leaving the air conditioned complex, and dozens of alternatives existed for lunch and dinner in the nearby Bayside Market Place and its air conditioned food court. Topping off every other handy food option (literally) was the hotel's 29th floor "Executive Club" offering an impressive view and free food to those willing to pay an added premium for their rooms. The staff didn't zealously verify people's class status, and the plush room was filled with NSA members, munching and chatting away at various times through most of the week.

In fact, the only element that would have improved the convention would have been the attendance of MORE members! We could be flip and say, "It's their loss" but (Continued on next page)
**Kriegsmarine in San Diego**

I enjoyed the very thoroughly prepared article, “Kriegsmarine”, in your September/October issue—especially so since it brought back memories. I served in the U.S. Marine Corps during that era (1936 to 1940) as a radio operator in Force HQ, which incorporated a situation map-conference room. In those days of woeful unpreparedness, officers gladly shared intelligence with those of us enlisted types who showed interest; and so we kept fairly well informed about conditions leading to the war.

Also, based in San Diego, we were visited by ships of foreign navies, especially those of Germany and Britain. Arrangements were made with the State Department for Marine Base companies to host crews of the foreign ships at dinner—with extra rations and beer provided by the State Department for all such occasions. Each Marine was expected to pair off with a Brit or German sailor, which led to very cordial relations. So I had a part in hosting crewmen from some ships I remember: HMS Exeter, Ajax, and York; and the Kreuzers Emden and Karlsruhe. It was not uncommon for crewmen of all to have been friendly with one another at various ports, since they were all on the “North American Patrol.” There were even some among them who had served on the WWI counterparts of their modern ships, and most seemed aware that history was about to repeat itself—which it soon did.

I also got the impression that the German sailors were not as “Nazified” as their Wehrmacht counterparts. For one thing, they favored the traditional navy salute—which was more like ours than the Brits’—over the Nazi “Heil!” or Fascist salute (which, as many people don’t realize, was a revival—by Mussolini—of the ancient Roman “Ave!” salute). Also, the Germans seemed somewhat more educated than the “Limeys,” which suggested that they were actually midshipmen (officer cadets). That was reasonable, since I was shortly to become one myself.

**Correction:**

In the article “Stereo Pair Illustrated Books” (SW Vol. 32 no. 1), the publisher of *Teneriffe, An Astronomer’s Experiment* is identified as Lowell Reeve. The correct spelling is Lovell. As for the name of the island, it is spelled Teneriffe in the book, but nearly all sources use Tenerife.

**Editor’s View** *(Continued from previous page)*

the math is simple—the better the likely attendance, the more dealers, presenters and exhibitors will show up, boosting the overall quality and variety of images, products and shows.

The bulk of the discussions (especially on photo-3d) following this year’s convention concerned the overlap of Stereo Theater shows, workshops and the Trade Fair. While some conventions have avoided most of this through debt scheduling, there was simply too much of too many good things going on in Miami—the 3-ring circus effect was nearly inevitable, and to some extent even promoted with a certain gusto.

Overlap won't be an element of the 2007 NSA/ISU convention/congress (July 10-17) in Boise, thanks to its longer seven-day run and ISU type scheduling of morning/evening shows from day one, with tours spread through the week. This international 3-D extravaganza will be “Big in Boise” in any case, but you can help make it even more successful by including it in your '07 plans now. And if a distaste for humidity or hurricanes kept you away from Miami, Boise is truly the place for you!
Emile Reynaud
The Sorrows of a Stereoscopic Cinema Inventor
by Jean G. Poulot

While Emile Reynaud is well known as a pioneer of early cinema and animation, surprisingly little has been written about his work on stereoscopic cinema.

Born in 1844 in Montreuil-sous-Bois, a northwestern suburb of Paris, he inherited his father's precision (he was a clock maker and engraver) and his mother's artistic abilities (she was an accomplished amateur water colorist.) From 1873 until 1877, he taught physics and natural science in Le Puy-en-Velay, in southern France.

It was in 1876 that he invented the praxinoscope, from the Greek action-viewer. An improvement on the zoetrope invented some forty years earlier, the praxinoscope is a rotating cylinder in which a strip of twelve animation frames is reflected by twelve mirrors set on a drum in the center, creating the illusion of motion. Reynaud animated and painted each frame by hand, working alone. Four years after commercializing his invention in Parisian department stores, he invented the theater praxinoscope, adding a magic lantern to project his animation on a screen. The animation was still 12 frames long, and in 1889 he redesigned the apparatus to play longer animation of 500 or 600 frames, equivalent to 40 or 50 seconds. He called his new invention the Theater Optique. These short films, named Pantomimes Lumineuses, were projected with great success at the Musée Grévin, the famed wax museum in Paris. The première took place in 1892, two years before the Lumière brothers projected their first film, and played there until 1900. By the turn of the century, faced by his new competition the cinematograph, Reynaud realized that he could not renew his short films as fast as live-action can. He was forced out of business and abandoned his performances.

In 1896, he came up with yet another invention, the photoscénographe, animated, retouched and hand-painted photographs of live-action performers. Ever a creator, in 1902 he invented the stéréo-cinéma based on his design for the praxinoscope. Unable to sell his invention and left without money, he sold everything he owned and found work with various firms until his death in 1918 at the age of 73 in Ivry-sur-Seine, a southeastern suburb of Paris.

The following paragraphs are translations of excerpts from the booklet Emile Reynaud, Peintre de Films (painter of films) written by his son and published in a series "Les Maîtres du Cinema" by the Cinematheque Française in 1932.
"La Balançoire", one of Reynaud's hand-painted images for his praxinoscope, with its twelve-frame animations.

Research for A Film in Relief

From that moment on, my father, quite disoriented, feeling powerless on an uphill battle, abandoned the theater optique. He did not even try to exploit it, not following up on his old project of tours in France and abroad, and spent all his time on the praxinoscope. He decided against exhibiting at the 1900 Exposition Universelle where, without a doubt, he would have added to his 1889 bronze medal a silver medal. Following his invincible inventor's instinct, he worked on applying stereoscopy to film making. During the eight years until 1908, he will be absorbed by his passion in this new field where he expects once again monetary returns.

For a start, he builds a camera based on an extremely ingenious process that he patents on October 16th, 1902; it is a camera that takes two frames of film to mimic binocular vision. Next, he builds an apparatus to view the positive images that looks like a vertical praxinoscope. Of course, this is not achieved through [stereo] projection (which has not yet been invented) but the effect is striking. The sensation created with depth and motion is perfect. From 1903, he produces a few strips starring members of his family. From 1903 until 1907, he works extremely hard to perfect the apparatus he plans to release under the name of stéréo-cinéma that produces animated stereoscopic portrayals. Unfortunately, he has no savings left, not even from the sales of the praxinoscope. It should have been revamped also, with more modern subjects, but time was missing as well as capital. Of his two employees, one had passed away and the other had been dismissed for economic reasons. Finally, in 1907 he lost the ownership of the apparatus. Trying to sell the business proved fruitless, and that led my father to the bitter regret of having been had by a business agency. The charming praxinoscope, after thirty years of existence has died too, or rather faded slowly without any ceremony, without flowers or wreaths. Its creator was banking only on the stéréo-cinéma that, in just a few years was going to bring him the supreme disappointment.

The invention period is over. The legal ownership of the praxinoscope and the theater optique have ceased (only the stéréo-cinéma brings some hopes). Old age has come (he is well over sixty), the incomparable animator is on the decline, as with any artist who produced abundantly in his prime. Still perfectly lucid and sharp as ever, his creative strength has faded and he deserves to retire.

But he can't: without any pension, this period is akin to a boat sinking, and reminiscing on it brings a feeling of unspeakable sadness, and because you must know everything, infandum jubes renovare dolorem *, I shall give you a sincere account.

The Loneliness of the Inventor

After years of hard work to fine-tune the stéréo-cinéma, he was more or less without any material means to launch this new apparatus. An article published

* reddare dolorem
September 1908 announced that the inventor was able to take stereoscopic films and desired to sell the original apparatus, gave no results. He needed seed money to start the venture with modern advertising methods. Looking for investors among bankers and businessmen went nowhere. People who would have invested in a macaroni business or bathtub kits must have thought of themselves the inventor is a utopian, who dismissed the creator of the luminous pantomimes as if he were one of those pseudo-inventors who loiter the offices of people well-to-do, and who are dropped out and not taken seriously.

Completely discouraged, not wanting to be taken care of by his sons who’s careers were on a slow start (who later helped him as they could), he abandoned all that had been his life’s pride and was resigned to get any work he could find. All the equipment used for the optical theater got sold: projectors, camera bodies, lenses, projection screens (collection of Le Puy) office furniture and tools were sold much lower than their actual value, naturally to second-hand dealers. Other equipment such as the photoscenographe and the stereo-cinema camera were dismantled and copper or wood sold by the pound; we were witnesses of the end of the fruit of so many researches and hard work; only the optical theater and the strips subsisted.

We saw also the creator of so many marvels soliciting help (a scientific society who’s name I do not recall, headed by Darhoux, gave him 200 francs), then looking for a job like a starting young man, working as a low-level employee at Gaumont (the building on rue des Alouettes), then a repairman in a phonograph company, and finally in 1911 starting as an architect’s secretary where he stayed while he could still work, that is to say for around five years. Fortunately, these last years were softened by the courtesy, the affection even, of the architect who, understanding the situation perfectly, treated my father kindly and considered him more a friend than an employee.

*To renew an unspeakable sorrow. (Translator’s note)*

A left/right pair of frames from Reynaud’s stéréo-cinéma viewer.

---

**D.C. Antique Photo Show**
18 March, 2007
60 tables of Dags, stereos, etc.
Holiday Inn Rosslyn Westpark
1900 N Ft Myer Dr
Arlington, VA 22209

**Boston Antique Photo Show**
1 April, 2007
55 tables of Dags, stereos, etc.
Westford Regency Hotel Ballroom
I-495 exit 32 to Route 110 W.
Westford, MA 01886

Public Admission 10AM $5
Preview Admission 8:30AM $40

Managed by Russell Norton
PO Box 1070
New Haven, CT 06504
(203) 281-0066
stereowww.com
Located in central Vietnam, Hoi An is that country's oldest fishing port and one of Vietnam's four UNESCO World Heritage sites. From the 16th to 19th centuries it was a vital commercial port for merchants from around the world. Largely untouched during the Japanese, French and American war years, much of Hoi An's culture, handicrafts, streets and Chinese style architecture have survived largely intact from about the 17th century. Located on the Thu Bon River 30 kilometers south of Danang, the ancient city is now a significant tourist attraction known for its charming slow pace, shops, temples, market and tile roofed houses lining narrow streets.

All of this made it a natural subject for stereographer Frank Matthys of the 3-D Photography and publishing services firm Fotof in Belgium. Working with the Gioi Publishers in Hanoi, 127 of his stereos have been printed as monochrome anaglyphs in the recently released book Hoi An and the Third Dimension with captions and introductory text in Vietnamese, English and French.

Organized into 12 categories, the book's images cover some of the city's most fascinating streets, buildings and temples before going into more general topics like "Along and behind the streets" or "Along the riverside". Eleven images are devoted to the city's classic tile roofs in a section titled "The typical roof structure". The fact that Hoi An is a living, functioning city and not just some exquisitely restored architectural museum is evident in many sections that include stereos of people shopping, working, playing or resting in the shade. Several detail shots of steps, alleys, courtyards, etc. make it clear that the city has been inhabited and well used for centuries—maintained as part of daily life rather than as a curatorial project.

The terse, trilingual captions appear at the bottoms of pages and refer to from one to four images above. While the triple translations would have allowed only brief paragraphs in the few spaces not filled with fascinating stereos, I'm sure that most readers would love to know a little more about many of the buildings, crafts, shops, etc. so well depicted.

The anaglyphs are printed in the usually superior European style red and green ink with matching glasses supplied, although on some pages the green looks closer to cyan and in strong light the red on some pages looks like a saturated magenta moving toward purple. Despite this, many of the images fuse perfectly and most work well, while some have obvious ghosting problems in high contrast areas. In general, the result is impressive for what is apparently the first 3-D book ever printed in Vietnam. Most of the images are in fact more easily viewed in less intense light than usual for book anaglyphs, and I found myself going back several times to look more deeply into Hoi An's streets, temples and back yards.

A second book (Belgium in 3D) in the "See the World in 3D Series" from Fotof 3-D Photography in Belgium (www.fotof.be) will appear later this year.
SSA Annual Meeting at NSA Miami

The SSA Annual Meeting for 2006 was held with very good attendance at the NSA Convention in Miami on Thursday, July 13. SSA Treasurer/Membership Secretary Les Gehman (#1016) presented his annual Treasurer's Report which runs from July 1, 2005 to June 30, 2006.

Projected membership for 2006 is 159 members which represents an increase from 2005 membership of 133 members. The treasury of the SSA is in good shape at this time with more than sufficient funds to continue operating.

After Les made his report Dave Kesner (#1024), Gamma Folio Slide Transparency circuit secretary reported on the folio's activities. Postal difficulties in shipping between Canada and the United States were noted by Dave and Dale Walsh (#912). As a result two boxes of folios turned up lost. This is particularly disheartening in the slide transparency folios because the slides are photographic originals that cannot be replaced.

No such difficulties were reported in the Omega Slide Transparency Folio as reported by circuit secretary Peter Jacobsohn (#1056). Maybe that's because Omega folio members live so close to each other, they hand carry the box along the route. Peter's brother Harold Jacobsohn (#1078) recently joined the Omega folio as well.

Speedy Folio Print Circuit secretaries Linda and David Thompson also reported on activities in these very active folios that were started by impatient stereographer Bill Walton, SSA Life Member (#715). David and Linda were Co-Chairs of the 11th Annual SSA Stereo Card Exhibition held at the NSA 2006 Convention. A report on the exhibition itself will be included with this column in the next issue of Stereo World.

After the SSA Annual Meeting, and a visit to the Historical Museum of Southern Florida, a large crowd of hungry stereographers took a walk along the bay and adjourned to the Lor Ranchos of Bayside restaurant to dine on hearty fare after a busy day.

Tony Kozla SSA #343 - the "WeeGee" of Stereo

A special reception for NSA Convention attendees was held on July 13 at the Historical Museum of Southern Florida in conjunction with a large exhibit of South Florida stereographs. In making arrangements for the reception, NSA 2006 Convention Chairman Bill Moll discovered the work of SSA Member Tony Kozla (#343) in the holdings of the museum. Kozla...
was a newspaper photographer in the late 1940s in Fort Lauderdale, Florida and frequently his newspaper photos consisted of one-half of a pair of stereo images.

In a special display case at the NSA Reception at the museum, a number of black and white stereo-views of Tony Kozla were displayed with the SSA sleeves inscribed with comments from SSA members as well as newspaper clippings reproducing Kozla's photographic reportage with newspaper stories of the events in question.

The events Kozla photographed in stereo were usually small disasters like auto accidents, airplane crashes or fires which burnt down buildings. A typical example as reported June 16, 1947 in the Fort Lauderdale Herald newspaper is headlined “Plane Crashes in Atlantic During Rain Squall—Dayton Couple Dies in Crash of Monoplane in Ocean Half Mile from Port Everglades.”

The newspaper report states that “A Dayton, Ohio, couple, William Raymond Wolf, 32, and his wife, Mrs. Elizabeth Wolf, 29, were killed, probably instantly, when their two-seater Vultee monoplane crashed into the Atlantic ocean, a half-mile offshore during a driving rainstorm Saturday evening.

“The bodies of the victims were recovered Sunday afternoon when the wreckage was towed ashore by a Coast Guard crash boat crew. The plane had nosed into about 15 feet of water off Harbor Beach, a half mile north of Port Everglades.”

Kozla was present when the plane was towed ashore and made two stereoviews which he sent around the folio. The first showed a body being removed from the airplane and the second (shown here) consisted of a view of the monoplane itself.

Kozla titled these stereoviews “Air Tragedy.” He generally sent the newspaper clipping along with the stereoviews in the SSA sleeve. About these views, SSA member Bob Hazlo wrote “Nice photography, Tony. Personally I don’t go in for violence during my moments of relaxation even though I once did a stint as a press photographer.” W. Robins wrote “First-rate press work, here—Tony should have got his horizon straight in his stereo version.”

Another Kozla stereoview dated May 1945 is titled simply “Fire.” The Herald newspaper report was headlined “Warehouse Was Filled With Goods—CPA Asked to Give Rebuilding Permit” and stated that “An early morning fire Wednesday caused damage estimated at $500,000 at the Broward Grain and Supply Co. warehouse in the southwest section of Fort Lauderdale. The building, completed in February at a cost of $100,000 was a total loss.

“Contents of the warehouse, approximately 250 carloads of feed grain, fertilizer, drums of cottonseed and cod liver oil, stacks of plywood and other material, were destroyed.”

Kozla notes on the sleeve for this stereoview that he “had to wait till daylight for this shot” which atmospherically depicts a lone fireman spraying water from a hose standing amid the smoking ruins of the warehouse. “Another spot shot from the ‘WeeGee’ of stereo,” wrote Richmond Strong.

Tony Kozla shot his photos on Plus-X roll film using Zeiss Tessar lenses and printed his stereoviews using “D.K. 20” developer on Kodabromide paper with sepia toning. He assiduously recorded his lens separation, f-stop and focus along with shutter speed on all his SSA sleeves.

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
Coffee table photography books, filled with large, rich, and colorful 2-D images have been popular for many years. Unfortunately, stereo has yet to make a significant impact in the genre of large-format presentation. The lack of suitable stereo print viewing equipment is one possible reason. A related issue is the problem faced by digital stereo photographers who want to view their own work in high resolution. Computer monitors typically display roughly 2 megapixels of information, far less than what today's high-resolution digital cameras are capable of capturing. Converting digital images to 35mm slides for hand-viewing is expensive and time-consuming, and film-recorder output often looks poor when observed under significant magnification.

It struck me that the goals of presenting high-resolution stereo in book form, as well as the viewing of detailed 3-D images obtained with digital cameras, could be addressed through large-format digital prints (or perhaps, at large volume, through commercial printing runs). Why prints? Because modern ink-jet digital printers (like the Epson R800, Canon 6600, HP9180, etc.) can produce highly detailed and deeply-saturated images at a reasonable cost. For example, an 8x10 inch print made on premium paper with the R800 costs about $1.50 to make, and a stereo pair of such “large-format” prints (i.e., prints much larger than those in typical 3-D stereo-cards) would cost about $3.00. Commercial film-recorder generation of a 35mm stereo slide-pair costs $5, and a medium-format duo runs over $10.00. Furthermore, prints can be quite durable. According to Wilhelm Imaging Research, Epson K3 pigmented-ink prints can last about 100 years, longer than Fuji Crystal Archive chemical prints (40 years), and much longer than most dye sublimation output (7 years). Also, today's photo-printers offer very high resolution.

The R800's small dot size (1 picoliter) allows it to produce an 8x10 image containing more detail than the human eye can resolve when such a print is observed from 15 inches or more away. Finally, the beauty of working with prints is that anybody can do it. One doesn't need special hardware, like hard to maintain film recorders, to take advantage of all the tools of the digital darkroom.

Despite the high quality and relatively low expense of producing large-format stereo print-pairs, existing viewers are not capable of effectively displaying them for stereoscopic viewing, especially in book format. In David Starkman's very extensive review of “Stereo Pair Illustrated Books” (Stereo World Vol. 32 No. 1, page 9), there is not a single system that permits someone to read a coffee-table size book containing high resolution prints that can be seen in 3-D.

Viewer Characteristics

The following list includes some desirable properties of a high-quality instrument for viewing printed stereo material.

1. Display large printed pairs of at least 8x10 inches per side.
2. View with “immersion”.
3. Display images without color errors found with prisms or minimally-corrected lenses.
4. Display without geometric distortions such as keystone or barrel effects.
5. Display without vignetting (the darkening or blurring of edges or corners).
6. Display with uniform illumination to avoid luminance rivalry.
7. Permit viewing without distractions from the surroundings.
8. Ability to quickly insert and remove materials to be viewed.
10. Easy to disassemble, transport, and reassemble.

Immersive viewing is attained when the “Viewing Ratio”, the distance from the eye to the print, divided by the print width, is 1.5 or less. Hand viewers for 35mm slides have viewing ratios from about 1.5 to well over 3. Holmes viewers range from 1.5 or so up to 4, though values around 2 seem to be the most prominent. Existing options for looking at prints and books in 3-D fail to satisfy the majority of the attributes cited in table 1. This led me to design a new viewing device.

The MIRSCOPE

The MIRSCOPE (patent pending) stereo print and book viewer satisfies all the constraints posed in the list. The viewer can hold stacks of prints, ranging in size up to 8.5 x 11”, in precise registration for viewing. A 3-D photographer can look at his or her latest images, hot off the printer, with
no need for mounting or formatting in special layouts. A single front-surface mirror presents the right image to the right eye, while the left eye sees only the left image.

The adjustable light shield at the top of the mirror assembly eliminates distractions from the surroundings. The eyes of the user straddle the upper edge of the sloping mirror. There is flexibility in head position. Mentally fusing two images into a 3-D representation is easy. Because print viewing requires proper illumination, the MIRSCOPE has its own self-contained fluorescent illuminator, shown in operation in figure 2. The lighting system geometry is such that even high-gloss prints are nicely illuminated, with no direct reflections of the bulb, nor any hot spots.

The minimalist approach to optics, with just the single mirror, leads to a simple system that is not affected by any of the problems associated with lenses or prisms. This asymmetric one-mirror approach does require that the right print be horizontally flipped before printing. However, this operation is trivial in modern image processing software, and is even supported by the popular 3-D manipulation software "StereoPhoto Maker". By carefully optimizing many variables, such as the lighting, the tilt-angle of the mirror, and several other key elements, the MIRSCOPE has a small Viewing Ratio, as low as 1.35, for very immersive viewing.

Figure 3 shows the unit in its "book mode". The central vertical registration bar, used for viewing stacks of prints, is removed, and the book is inserted with its binding positioned at the central joint. Small clamps are adjusted to hold the book covers in position. The personal MIRSCOPE, discussed here, has a mirror-to-book clearance of almost 8 inches, so even an 11 inch wide page can be turned with only modest curvature (figure 3). Page turning quickly becomes second nature, and is effected without touching the actual images.

A photographer can make a "do-it-yourself" 3-D book very easily. Dual-sided premium luster paper yields incredibly sharp high-dynamic-range prints. The mirrored right-images are printed on

(Continued on page 37)
In commenting on the failure of the art and publishing world to recognize the stereo work of artists like Dali and Lartigue, or to have any respect at all for 3-D in general, a panelist in Miami offered a refreshingly spirited defense of depth imaging: “This was suppression, let’s face it. This has been going on over a century.”

The words are those of Miami artist William Keddell, one of four panelists discussing the apparent lack of respect for stereoscopy among art writers, historians, dealers, etc. The discussion was titled “3-D – the Rodney Dangerfield of Photography & Art” and was one of the innovative special events that helped make the 2006 NSA convention in Miami a rich and memorable experience.

Held July 11-17 in the big Inter-Continental Miami Hotel, perched between Biscayne Bay and downtown Miami, the event drew enthusiastic stereo collectors and shooters from all over the U.S. and the world. The packed schedule of shows and events could have made it tempting to spend the entire convention inside the hotel with its spacious convention facilities, but a boggling array of shops and restaurants in the sprawling Bayside Market Place was just a couple of blocks away along the waterfront, and the elevated Metromover with its air conditioned cars was directly across the street from the hotel/business tower complex. This free transport system gave access to most of downtown, and if you simply stayed on it as a tour ride, the double loop tracks eventually returned you to the hotel station.

The weather lived up to the convention’s “Hot Miami! Cool 3D!” slogan, with tropical humidity and 90° days, but the evenings were pleasant—and lively! Anyone who stayed away fearing hurricanes by now knows that this was the summer to have visited Florida, with an Atlantic hurricane season that proved to be a nearly complete bust.

Workshops

Participants were drawn to 15 workshops devoted to a wide variety of stereo formats, techniques and equipment, in some cases completely filling the large meeting rooms reserved for them. For videos of many of these and of past convention workshops, see http://home.comcast.net/~workshops
or send a SASE to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

**3DISCOVER** presented by Jacques Côté described the steps and people involved in going from the initial concept to a 3-D viewer product ready to market. Tips on maintenance of existing 3Discover viewers and their power film advance systems were also provided.

**USING COSIMA** presented by Gerhard Herbig covered the basics of using this automated stereo mounting program to correct errors of alignment, size, brightness, color and contrast in digitized pairs.

**A BEGINNER'S GUIDE TO STEREOPHOTO MAKER** presented by David Starkman went over the basics of this free program for adjusting, aligning and manipulating image pairs.

**BOISE IN 2007** presented by David Kesner covered plans for the NSA/JSU convention/congress July 10-17, 2007 in Boise, Idaho. Volunteers and suggestions were invited.

**EASY DIGITAL STEREOS** presented by Lawrence Heyda demonstrated the new 3D Advantage digital stereo camera (SW Vol. 32 No. 1, page 6). Digital stereo rigs using the LANC controller and Sony P200 twin rigs were discussed as well. See [www.freetweeds.com/larryedda](http://www.freetweeds.com/larryedda).

**IMPROVE YOUR STEREOPHOTOGRAPHY** presented by David Lee took an overall look at various aspects of stereo photography including light, composition, subject matter, etc.

**MAKING STEREOPHOTO CARDS** presented by Steve & Suzanne Hughes demonstrated a simple technique that can be used to make attractive stereo cards in a variety of formats.

**MAKING STEREOPHOTO CARDS USING STEREOPHOTO MAKER** presented by Steve & Suzanne Hughes showed how to use Stereophoto Maker and commercial photo printers to produce images for stereo cards.

**MAKING STEREOPHOTO PANORAMAS** presented by David Lee revealed how to make stereo panoramas of up to 360 degrees. Cameras, lenses, tripod heads, software/stitching, and viewing were covered in this introductory session.

**MEDIUM FORMAT STEREOPHOTOGRAPHY** presented by Sam Smith, David Kesner and David Lee included history, equipment, techniques, tips and a hands-on display of medium format slides in viewers.

**MODERN GLAMOUR STEREOPHOTOGRAPHY** presented by Larry Ferguson, Boris Starosta, Phyllis Maslin and Terry Wilson covered their styles,

---

![Image of Sam Smith opening the Medium Format Stereo Photography workshop to a packed room of enthusiasts and co-presenters David Kesner and David Lee.](image_url)
equipment selections and processes toward creating dynamic 3-D figure photography.

**SHOOTING PHANTOGRAMS OF LIVE SUBJECTS** by Barry Rothstein opened with the practical issues of shooting live subjects and included actual set-up and shooting, digital processing of the image, and production of a print. See www.3ddigitalphoto.com.

**STEREO SLIDE MOUNTING USING THE RBT SYSTEM** presented by George Themelis covered all aspects of using RBT plastic mounts and included a “live” stereo projection demonstration of manipulation of the stereo window.

**USING PROSHOW FOR STEREO PRESENTATIONS** presented by John Hart demonstrated the use of this editing program to synchronize a sound-track, overlay titles, insert video clips, create fancy transitions, and do Ken Burns style animations.

**VIRTUAL LIBRARY TECHNICAL SESSION** presented by Bill Moll invited technical contributions toward the development of a permanent NSA Virtual Library database of 3-D photography and art to support 3-D research, with links to all known 3-D sites. Input was also invited via email to WHMoll@aol.com.

---

**Special Interest Meetings**

Gatherings of people with various special interests are an important part of every convention, and this year there were eight such

---

**Liquid Magic**

The Science and Art of Liquid Drop Collisions

*by John Hart, Boulder, Colorado*

---

A set of three dyed drops producing the classic coronet form is seen here about to interact with another three precisely timed drops falling in the same spots. (Photo by John Hart)
generally informal meetings.

APEC/DSEC organized by Tom Dory provided an opportunity for members of these two photographic exchange clubs to meet in person.

FIRST-TIMERS ORIENTATION organized by Bill Moll gave those new to NSA conventions a chance to ask questions without feeling overwhelmed by so much going on at once.

INTERNET organized by David Kesner provided information about 3-D resources on-line and gave people known to each other only via Yahoo groups a chance to meet.

MEDIUM FORMAT organized by Sam Smith gave fans of this format a chance to meet and share images.

PHANTOGRAM ARTISTS organized by Steve Hughes offered an opportunity for these artists to become members of the International Conference of Contemporary Phantogram Artists.

SSA MEETING organized by Ray Zone was the annual meeting of the Stereoscopic Society of America. See the report in this issue.

VIEW-MASTER COLLECTORS organized by Wolfgang and Mary Ann Sell gave reel enthusiasts a chance to meet and get the latest news from the VM world.

VINTAGE STEREO SLIDES was an informal sharing/swapping session among collectors of these inexpensive but often fascinating images.

The Stereo Theater
The 2006 Stereo Theater featured 42 projection shows, about evenly divided between film and digital presentations, with Jan Burandt serving as MC. Despite the ambitious number of shows, the schedule was maintained with minimal mid-course adjustments and false starts. Shows were seen on the new 16 x 9 foot NSA screen, chosen to accommodate both current formats and the HDTV format shows of the future. (For the last two conventions, Dwight Cummings had loaned the NSA his screen, which provided greater height than the previous 21 x 7 foot NSA screen.)

The divide between film, digital and video presentations continues to become less easily defined every year, with film (or vintage stereoview) images being digitized for projection in some cases, and motion of various types being

Stereo photography using high-speed (short duration) flash reveals intricate and beautiful structures that form when liquids collide. The objects are small in scale (a few millimeters across), and exist for only a few hundredths of a second. Generating precisely-timed and predictably-located collisions of liquid drops is an art in itself, but well worth the effort. The images shown here include pictures of multiple-collisions that have never been photographed or observed before, let alone in stereo.

The images were made with a twin Sony V3 macro rig, employing a beamsplitter to permit stereo-base separations of 1cm or less. Timing was done with an optical interrupt and digital delay lines for the camera and the .3 millisecond flash heads. The keys to our photography are the lighting and the droplet injection, which were fine-tuned over several months of fascinating play in the studio. Further details and more images can be found at www.crystalcanyons.net.

After a drop plunges into a liquid, momentum takes it below the surface while the coronet walls and crown form and collapse. Buoyancy in the depression overshoots into an upward moving tower, breaking into droplets as it collapses. Releasing another drop to create a mid-air collision at just this point creates the various disk shapes seen here, three at once!

(Strobe by John Hart)
more frequently introduced to digital still images. Video clips can be inserted in digital slide shows, and of course stills can be inserted in video presentations. Space constraints limit our listings here to the basic content of the shows.

**HIGHLIGHTS OF IRELAND** by first-time presenter Barbara D. Gauche includes scenes in both the Republic of Ireland and Northern Ireland. Homes, shops and pubs in small villages, fields, lanes and ancient bridges all glow in idyllic imagery recorded with that most basic of 3-D technology, a Realist 3.5.

**ICELAND** by Al Seig fills in the dramatic landscape with close views of waterfalls from both top and bottom (Iceland has more of them than any other European country), with bright blossoms, half-buried farm sheds and sod structures. The 100% Icelandic music soundtrack completes the atmosphere beautifully.

**THE CITY QUAKES** by Robert Bloomberg and Marilyn Freud combines rare stereo of the 1906 and 1989 earthquakes in San Francisco. This is a six-projector, reworked version of previous shows and includes some amazing 3-D conversions of famous flat photos of the 1906 quake and fire. The 30 minute show provides a dramatic 3-D observation of the 100th anniversary of the 1906 disaster, and received a Judge’s Choice Award.

**LAS VEGAS EXPERIENCE** by Larry Moor explores the city at night through 16mm wide angle lenses on an RBT X2, set to music by Iron Butterfly.

Available light interiors and street shots of people, cars, and assorted attractions take the show far beyond the more common collections of neon sign pictures.

**PHOTOJOURNALISM IN 3-D** by Robert J. Leonard, FPSA and William A. Yeagley adds the third dimension to three magazine-style photo essays covering the 1999 and 2003 Cannes Film Festivals, the 2001 U.S. Presidential Inauguration and formal balls, and the Cadillac Grand Prix Auto Race. The complexities of obtaining (or not) press credentials and various technical problems encountered in covering these events energizes the narration of these all-too-rare efforts at expanding the scope of stereography. Among the challenges reported by the presenters was an attack by umbrella-wielding Republicans for document...

---

**A Love/Hate Relationship with Anamorphics**

*by Lois Koehler*

In 1990 Manley and I attended our first NSA convention in Manchester, New Hampshire. We were in the search of knowledge of the various methods of 3-D projection systems. There our fascination with 3-D became a new way of life, an adventure that would have us both looking at the world from now on with 3-D eyes! Manley wanted to know if it were possible to have a wider 3-D. A convention is a good place to go for answers or to discuss the why or why not of the imaginations of your mind. We were told of the limitations of going big due to the polarizers on the projectors and the glasses you wear that cut down the light. We were advised it might not be able to be done.

I can remember thinking, “Oh, no, that is all this guy of mine needs to begin a quest for the impossible.” Conversations led us to talk with many knowledgeable people; one was Bill Duggan who told us about a lens called Anamorphic. Steve Aubrey told us where we could order a large silver lenticular screen (6 feet x 12 feet would be the size we wanted).

We arrived home. Manley would immediately place an order for 2 Anamorphic lenses (that would attach to the 35mm lenses on his Minolta cameras) from the Widescreen Centre in London, England. Later we purchased screen fabric with eyelets from New York. We used PVC pipe for a frame with bungee cord to secure the screen to it. Manley also ordered dedicated Anamorphic lenses for our projectors. He could not get these lenses to focus so he thought they were bad and sent them back to England. Nothing was wrong with them, just a note that said they only focus from approx. 17 feet to 32 feet but projecting too large would make for too dim a picture. The distance we prefer to project is 24 feet from the screen with the dedicated 100 Iscorama German Anamorphic lenses on our projectors. We didn’t have a room where we could be back that far!
Star tracks in a long exposure, flashlight “painted” view of ruins at Hovenweep National Monument from the Stereo Theater show Ancient American Architecture by Cecil Stone.

“Spoonbridge and Cherry” shown here in both anamorphic compression and as projected through anamorphic lenses for widescreen 3-D. Stereo by Lois Koehler.

Thus began the insanity of the Anamorphic saga in our home! Manley would cut holes through our walls, put on an addition to our mobile home for a theater, whatever was needed for projecting Anamorphic 3-D! He also tried other formats such as medium format and large format projection, now even cutting a large hole in our bathroom wall. I had a large picture ready to hang over the hole so one could have privacy. Guests never knew what was behind the picture! Manley always returned to the panoramic Anamorphic format though.

Manley decided to submit our first widescreen format to the Paris ISU 1991 congress. This was the beginning of our new love relationship for Anamorphic lenses.

Paul Milligan invited Manley to show his Anamorphic panoramic show in Gallop, NM. I began to long for a chance to do 3-D also so I purchased a Realist camera.
A CASE OF LEVITATION: THE STORY OF FRANCES NAYLOR by Chris Schneberger relates in stereoviews the story of a double amputee suddenly able to levitate after some intense dreams. Similar in technique and narrative style to his show "The Strange Case of Dr. Addison and the Crosswell Twins" of last year (SW Vol. 32 No. 2 page 20), these images played to an audience now quite ready to enjoy this next set of multiple exposure costume views by a recognized modern master of the art of the "spirit" view. Appreciative chuckles greeted much of the show's eerie imagery and somber narration. Like last year's production, it received the Paul Wing Award for best Stereo Theater show. See www.christopherschneberger.com.

RENAISSANCE PLEASURE FAIRE SOUTH by Malcom Patterson documents with care the "pleasure" aspect of this annual Irwindale, CA, event and the nearly infinite variety of outlandishly uplifting costumes devised by the renaissance fans enlivening it. More can be found at www.bymal.com.

ROME AND THE REST OF THE UNIVERSE by Dale Walsh explores the city with amazing attention to stereo details of historic sites not on the usual tours, such as Emperor Hadrian's summer house outside of town.

ODDS & ENDS by Robert Bloomberg is a quick selection of some of Bob's favorite images, including many humorous digital composites, set to a favorite song, "Must Must" by Nusrat Fateh Ali Khan.

LOST TEMPLES OF ANGKOR by Robert Bloomberg is a two-minute teaser featuring a few of his astounding stereos of the site in anticipation of a much larger 3-D project.

OLIVER SACKS ON NPR by Ron Labbe combines a recording of NSA member Sacks' interview on National Public Radio's Morning Edition a few days before the convention with slides illustrating the topic. As each step in the progress of Susan Barry's emerging stereo vision is related in the
Liquid Magic by John Hart studies the science and art of interactions of liquid drops and jets with each other and with solid surfaces. The magic is revealed through dye colorizing, exotic lighting, and high-speed, stereo macro-photography that earned the show a Judge’s Choice Award and the dazzled praise of all who saw it. (See side bar.)

Slow Glass by Ray Zone documents the filming of this classic 1960s science fiction story by the Movie Division of the Stereo Club of Southern California. Written and directed by Ray Zone, Slow Glass was shot in digital 3-D with twinned JVC high definition cameras.

Death Valley Daze by Tom Riederer explores in digital 3-D video the hidden treasures and surprises, the tough honchos who lived there, the “20 mule team” legacy, and an explosion of life that happens only once a century.

Yellowstone in 3D by Takashi Sekitani tours the wonders of the park in a 3-D video used for teaching natural science in Japan.

Yakama Nation Pow Wow by Melody Steele is a collage of traditional dancers, grass dancers and fancy dancers, native animals and native forest in Washington State and along the Columbia River.

Birmingham Christmas Market in 3D by Phil Brown documents (in just three minutes) the annual German Christmas Market in the 2nd largest city in the UK with its colorful and festive atmosphere and marvelously cluttered array of crafts, food and activities.
views but views that serve to remind me of challenges, exciting times and a beautiful country. Many of the images appeared (in black & white) in his 1985 book of the same name.

**THE STUART BUFFER LAND CONNECTION** by Lynn Butler documents a buffer area to a fourth jet-port for the New York area, where homes and farms have slowly returned to the wild, creating unique stereographic opportunities.

**GLADES SWAMPS AND SURF** by Linda Nygren explores south Florida including the Everglades and big Cypress Swamp, Corkscrew Swamp Audubon Sanctuary, and beaches in southwest Florida.

**NORTHWOODS FLOWERS** by Linda Nygren features spring wildflowers from Minnesota and Wisconsin stereographed over the past two seasons. Included are many short-lived “ephemerals” that emerge in early spring, helping earn the show a Judge’s Choice Award.


**CREATIVE MIX** by Boris Starosta is a review of the presenter’s recent work in both photography and computer imaging. See [www.starosta.com](http://www.starosta.com).

**HIGHWAY USA** by Barber-Greene Co. tours the USA along 20,000 miles of highway via large format glass slides projected with a 1942 TDC Model 4 stereo projector. (See side bar.)

**HOT MIAMI! COOL 3D!** presented, on Sunday afternoon, the winners in the annual competition for the best slides taken during and near the convention.

---

**One Last Road Show**

**Highway USA** is a spectacular 3-D slide show originally produced by the Barber-Greene Company for the 1948 Construction Exposition and Road Show in Chicago. One-hundred and five large, glass mounted, color stereo transparencies capture scenic America along 20,000 miles of highway from Broadway to Bryce Canyon, featuring narration by Paul Harvey. The original version of the show was last seen at the 1988 NSA convention using the huge TDC projector from the 1940s. The 35mm copy version normally shown since then is now faded, with a worn out cassette tape of the narration.

Presenting the original show once again in Miami first required having Wolfgang Sell clean about 10 years of mildew from the projector, after which he reported that it was not working. Steve Hughes, one of the NSA’s top projection wizards, agreed to fix the projector’s electrical and mechanical problems and make digital scans of the original slides.

The 70 pound monster’s problems turned out to be many and serious, requiring about two solid weeks of work by Steve and Suzanne. The slide carrier tray was badly out of alignment, the slide lifter arms were not...
Museum Reception and Exhibit
In conjunction with the NSA convention, an exhibit of over 200 stereoviews ran from June 23 to September 10 at the Historical Museum of Southern Florida (www.historic-museum.org).

“Stereoviews of Florida and the Caribbean” featured images on loan from NSA members Doug Hendriksen, Russell Norton and Bill Moll as well as from the museum’s collection. A special reception for convention registrants early Thursday evening included a display case at the reception containing views by 1940s Stereoscopic Society member Tony Kozla, whose work is part of the museum’s holdings (see The Society column in this issue).

The exhibit’s views were hung on three walls of the museum’s large lobby under a six-foot wide enlargement of a stereoview flanked by the exhibit title. A more prominent space couldn’t have been found for this fascinating array of images ranging from the Everglades to tourist hotels, sugar cane, the Havana Cathedral, alligator wrestling, ostrich riding, the sponge market in Key West, Seminole Indians, Cuban families, earthquakes, volcanoes, and street scenes on islands like St. Kitts. In other galleries, permanent exhibits covering south Florida from its pre-history through the first land speculation and development rush to the art-deco period provided NSA visitors with an enlightening look into the area’s history.

3-D – The Rodney Dangerfield of Photography & Art
Saturday’s panel discussion was given that title only partly for its humorous effect. The lack of respect afforded the many forms of stereoscopic imaging by the “serious” art world has at times transcended that faced by photography itself in the mid 19th century.

The Soundtrack
In the meantime, Jon Golden had volunteered to clean up the sound and make a CD. The original 1948 soundtrack for Highway USA is on six RCA Victor sixteen-inch, one-sided monophonic transcription discs, produced by the Barber-Greene Company. The major problem was finding the means to carefully transfer these obscure and ancient broadcast format discs to a digital format. Jon tracked down Dan Brown, a television engineer with a love for old transcription treasures who had the proper sound processing equipment to make the transfer from the scratchy vinyl disc grooves of 1948 to the digital present. After Dan cleaned the discs with a special solution to ensure a transfer free of clicks and pops, he used his digital audio editor to clean up noise working, a critical spring was missing and, worst of all, the 60+ year old drive belts were worn out. The various alignment problems were corrected and the spring replaced, but a critical drive belt broke in the process. This set off a search for antique parts that ended in finding a very high tech replacement.

The Show
Presented as the final show of Saturday afternoon, Highway USA and its massive projector were ready for...
Stereoviews of Florida and the Caribbean, jointly sponsored by the Historical Museum of Southern Florida and the NSA. A basket full of folding Loreo viewers near the door made it easy to step into the museum's spacious lobby and study the views.

In the fields of photography and art, 3-D is largely viewed as a gimmick or a children's diversion. Rarely is it perceived as an integral part of the artist's creation. Although classical photographers such as Alexander Gardner, Carleton Watkins and Eadweard Muybridge expended valuable resources to make two images to represent their scene, modern curators blithely cut off half of their work with rarely a mention. The same fate often awaits the 3-D work of Roger Fenton, Francis Frith, Gustave Le Gray, Edouard Baldus, Samuel Bourne, and George Washington Wilson.

While some photo historians have started to pay serious attention to stereoscopy in recent years, the long lasting influence of pioneer historian Beaumont Newhall, who barely recognized the existence of 3-D, has been hard to overcome, as one panelist pointed out. Modern artists like Boris Starosta, Claudia Kunin, Brian Loube, Rebecca Hackemann and Vladimir Tamari often face challenges arranging exhibits or being reviewed or published, with the "novelty" aspect of their work sometimes being an ironic help.

Al Sieg moderated the panel, which was selected from outside the mainstream of NSA members to give a wider perspective on the topic. Panelists included: David Haberstich—Associate Curator and Archivist, National Museum of American History, Smithsonian Institution; Anne E. Peterson—Curator of Photographs, DeGoyler Library, Southern Methodist University; William Keddell—Miami-based 3-D artist; Elisa Turner—Miami Herald art critic and Miami correspondent for ARTnews.

In the fields of photography and art, 3-D is largely viewed as a gimmick or a children's diversion. Rarely is it perceived as an integral part of the artist's creation. Although classical photographers such as Alexander Gardner, Carleton Watkins and Eadweard Muybridge expended valuable resources to make two images to represent their scene, modern curators blithely cut off half of their work with rarely a mention. The same fate often awaits the 3-D work of Roger Fenton, Francis Frith, Gustave Le Gray, Edouard Baldus, Samuel Bourne, and George Washington Wilson.

While some photo historians have started to pay serious attention to stereoscopy in recent years, the long lasting influence of pioneer historian Beaumont Newhall, who barely recognized the existence of 3-D, has been hard to overcome, as one panelist pointed out. Modern artists like Boris Starosta, Claudia Kunin, Brian Loube, Rebecca Hackemann and Vladimir Tamari often face challenges arranging exhibits or being reviewed or published, with the "novelty" aspect of their work sometimes being an ironic help.

Al Sieg moderated the panel, which was selected from outside the mainstream of NSA members to give a wider perspective on the topic. Panelists included: David Haberstich—Associate Curator and Archivist, National Museum of American History, Smithsonian Institution; Anne E. Peterson—Curator of Photographs, DeGoyler Library, Southern Methodist University; William Keddell—Miami-based 3-D artist; Elisa Turner—Miami Herald art critic and Miami correspondent for ARTnews.

In the fields of photography and art, 3-D is largely viewed as a gimmick or a children's diversion. Rarely is it perceived as an integral part of the artist's creation. Although classical photographers such as Alexander Gardner, Carleton Watkins and Eadweard Muybridge expended valuable resources to make two images to represent their scene, modern curators blithely cut off half of their work with rarely a mention. The same fate often awaits the 3-D work of Roger Fenton, Francis Frith, Gustave Le Gray, Edouard Baldus, Samuel Bourne, and George Washington Wilson.

While some photo historians have started to pay serious attention to stereoscopy in recent years, the long lasting influence of pioneer historian Beaumont Newhall, who barely recognized the existence of 3-D, has been hard to overcome, as one panelist pointed out. Modern artists like Boris Starosta, Claudia Kunin, Brian Loube, Rebecca Hackemann and Vladimir Tamari often face challenges arranging exhibits or being reviewed or published, with the "novelty" aspect of their work sometimes being an ironic help.

Al Sieg moderated the panel, which was selected from outside the mainstream of NSA members to give a wider perspective on the topic. Panelists included: David Haberstich—Associate Curator and Archivist, National Museum of American History, Smithsonian Institution; Anne E. Peterson—Curator of Photographs, DeGoyler Library, Southern Methodist University; William Keddell—Miami-based 3-D artist; Elisa Turner—Miami Herald art critic and Miami correspondent for ARTnews.

what would probably be the last time it would be seen in its original format. As Steve Hughes observed in his introduction, "This is one of those things you do, not because it's necessarily the best way to show the show, but because it's a wonderful piece of history and we have the opportunity to do it."

The huge projector had been waiting on the middle shelf of the projection stand all through the Friday and Saturday Stereo Theater secessions, its formidabley long lenses capped like the barrels of some retired battleship's forward guns. As the time to fire it up drew near, special precautions went into effect. A large fan was positioned inches from the projector, apparently to prevent the heat of its big lamps from melting the carousel projectors on the shelf above. More ominously,
The exhibits room was larger than those for most conventions, and held the SSA stereocard exhibition, the NSA competitive exhibition, transparency views, tables and floor areas filled with phantograms, and a large needlepoint stereo pair. Here, members check out some jetson-styled viewers containing the medium format work of Boris Starosta.

The discussion opened with the reasons that the contribution of the third dimension is so commonly ignored in both vintage and modern works. Then the panel explored specific actions which can be taken within the photography and art community to establish the unique ability of 3-D to complete and extend an artist's visualization in both contemporary and vintage images. This was followed by a session of energetic questions and comments from the audience. A complete transcript of this important discussion will be available on the NSA website as soon as possible.

Auctions
NSA 2006 saw two auctions, with a special one being added on Thursday afternoon offering material from the recently closed Holmes Library. This will be the case again next year in Boise, in order to complete the dispersal of the Library's collections as part of the eventual move to a virtual, online database for 3-D research. The regular three-hour Spotlight Auction was held in its usual Friday night time slot following an hour of previewing.

3-D Glamour Photography Session
This special workshop, the first of its kind ever at an NSA convention, was hosted by instructors Phyllis Maslin, Boris Starosta, Tom Dory and Larry Ferguson. These award winning fine art photographers provided equipment and instructions at individual work stations with lighting equipment ranging from basic tungsten to electronic flash in huge softboxes. Participants had only to provide their own stereo cameras and a $45.00 registration fee to cover the equipment costs and pay the people seated near the projection stand were warned not to touch any metal parts, in case of a short in the projector's archaic wiring! A back-up copy version of the 45 minute show was standing by just in case, since, as projectionist Hughes noted, "...the longest we ever got it to run was about 30 minutes."

Then, with the help of Suzanne Hughes, Bob Aldridge, and others in the projection crew, the entire show was projected with no noticeable hitches, fires, or electrocutions. A 3-D presentation intended as a showy corporate promotion had once more performed its ultimate historical function as a unique record of U.S. road travel and scenic destinations in the years before the 1956 advent of the Interstate Highway System.

Following the successful "as-is" showing of the original slides, a few of the recently digitized copies were projected, showing just how bright and clean the originals had once been, and revealing the intensity of their original kodachrome color.

Steve Hughes carefully inserts the next of the show's three heavy slide trays into the front of the projector. He remained there throughout the show, ready to reach in and free any jammed slides while Suzanne Hughes operated the projector and watched the screen.

(Strobe by Jon Golden)
Terry Wilson at her Trade Fair table, filled with her award winning "Phantogram Army of Flowers" images.

models. What some at first saw as a sort of retro event on the schedule was reported by participants to have been a very informative session covering a field of photography not often comfortably explored by amateurs.

Awards Banquet
NSA President Lawrence Kaufman handed out this year’s awards in the hotel’s ground floor Bayfront Room.

THE WILLIAM C. DARRAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to long-time NSA member and energetic volunteer Leonard A. Walle.

THE ROBERT M. WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA went to two-time convention chair, NSA Treasurer and newest NSA Board member Bill Moll.

THE NSA AWARD for the Best Article on Historical Stereoscopy in a recent issue of Stereo World went to Brian May & Elena Vidal for “T.R. Williams’ ‘Scenes in our Village’ NEW Discoveries, NEW Mysteries” in Vol. 31 No. 4.

Second Place went to John B. Cameron for “The Early Paper Stereo-photographs of Claude-Marie Ferrier 1851-1861” in Vol. 31 No. 3.


THE LOU SMAUS AWARD for the Best Article on Modern Stereoscopy in a recent issue of Stereo World went to Jean Poulot (as Rose George) for “3-DPRK: A Stereo View into North Korea” in Vol. 31 No. 3.

Second Place went to Abe Perlstein for “Meet the Flockers: Documenting the Morro Bay Estuary with Hyperstereo Photography” in Vol. 31 No. 6.

THE PAUL WING AWARD for Best Stereo Theater Presentation went to Chris Schneberger for “A Case of Levitation: The Story of Frances Naylor”. Second place went to Mike Griffith and Larry Moor for “Mr. Lincoln”.


A SPECIAL AWARD for Continuing Generous Financial Support of the NSA went to Martha McCann.

A SPECIAL AWARD for Generous Financial Support of Stereo World went to Brian May.

F or only the second time ever, the NSA Convention will be held in conjunction with the ISU Congress. Traditionally each event is held separately and organized and run differently. By combining them the opportunity arises to incorporate the best of each to produce a truly world class event. The biggest change will be the length of the event. An additional three to four days have been added, making it a full week long. Adding these days it makes it possible to not only include more events, but to have less overlap. You won’t need to decide between seeing that special stereo theater show or attending that workshop. Now you can have a table at the trade fair and still see all the shows or sessions you want.

Next Year- Wade into the Hub of the 3-D Universe!
NSA/ISU Convention/Congress
Boise, Idaho July 10-17 2007
http://2007.nsa3d.org

Evening Shows
Another change will be the Stereo Theater. Instead of the traditional format of an all day theater on Friday & Saturday only, we will be having some shows in the evenings as well. We will also be repeating many, if not all, of the shows so if you happen to be busy doing something else you won’t have to miss any.

Six Excursions
Taking a cue from ISU Congresses, more excursions will be offered at this event than any other. Current plans call for four half-day trips and two full-day trips. If you enjoy taking stereo images or just getting out and seeing new and exciting places, this will be the convention for you.
NSA tourists enjoy a two-hour Sunday evening harbor cruise, with more cameras aboard than passengers to stereograph the sights along Biscayne Bay and, of course, each other.

Competitive Exhibits

THE TEX TREADWELL AWARD for Best Overall Exhibit went to Harold Jacobsohn for "Civil War Reenactment"

FIRST PLACE, VINTAGE VIEWS went to Russell Norton for "See You Later Alligator".

SECOND PLACE, VINTAGE VIEWS went to Louise Goldstein for "East Side, West Side".

THIRD PLACE, VINTAGE VIEWS (tie) went to Russell Norton for "Cuba See!" and to Robert Wilson for "The Construction of the Victoria Bridge".

FIRST PLACE, MODERN VIEWS went to Harold Jacobsohn for "Civil War Reenactment"

SECOND PLACE, MODERN VIEWS went to Boris Starosta for "Nova Erotica"

THIRD PLACE, MODERN VIEWS went to Terry Wilson for "Contrasts"

FIRST PLACE, OTHER IMAGES went to Terry Wilson for "Phantogram Array of Flowers"

SECOND PLACE, OTHER IMAGES went to Steve Hughes for "Virtual Nature Walk"

THIRD PLACE, OTHER IMAGES went to Barry Rothstein for "Wrapt"

Hot Miami! Cool 3D!

Image Competition

This was the fourth convention to include a slide competition for images taken during the event and in the local area.

FIRST PLACE went to George Themelis for "The Hands".

SECOND PLACE went to Steve Hughes for "I Don't Get it".

THIRD PLACE went to George Themelis for "Framed by Two Flags".

HONORABLE MENTION went to Bob Aldridge for "Getting the Point" and to Paul Gosch for "Outdoor Plumbing".

The Judges

Traditionally, judges have been selected from among knowledgeable NSA members who happened

trends such as the Stereo Art Exhibition, on-site stereo slide exhibition, workshops and sessions, and some surprises you will just have to wait to find out about.

To find out more please visit the official website often as it is constantly being updated: http://2007.nsa3d.org.

David W. Kesner
Chair, 2007 NSA/ISU Convention/Congress
chair@ddpphotography.com

Future articles will go into more depth regarding each of these excursions.

Traditions Old & New

For the traditionalist—don't worry, nothing has been dropped. We will still have all the favorites; the SSA Card exhibition, SSA dinner, room-hopping, trade fair, awards banquet, NSA President's Breakfast, special interest group meetings, etc. In addition, we hope to expand on new...

"Fountain On The Grove", Boise, Idaho. This lively public gathering space is right beside the 2007 NSA/ISU hotel and convention center. From the Stereo slide show Welcome to Idaho, available in digital format through the official website http://2007.nsa3d.org. (Stereo by David Kesner)
to be attending the convention, and generally their identities have been kept secret. This year marked a departure from that tradition. The Stereo Theater, Hot Miami! Cool 3D!, and competitive exhibits were judged by the following invited panel:

The Coordinating Judge was Alexander Klein of Stuttgart, Germany. Alex was the Editor of 3D Magazin, one of the most ambitious 3-D publications ever. He is currently the webmaster of stereoscopy.com, the most comprehensive 3-D site in the world.

The second judge was Samantha Salzinger, Curator of Exhibitions, Art and Culture Center of Hollywood, Hollywood, FL. Samantha earned her M.F.A. Photography at Yale University and includes medium format 3-D portraiture on her list of photography credentials. Her work as a curator has been credited with "... bringing the once-unremarkable museum into the artistic mainstream."

The third judge was Peggy Nolan, a photographer and staff member of the Art and Art History Department of Florida International University. Recent exhibition venues include the Museum of Modern Art ("Picturing Modernity") and the Norton Museum of Art in West Palm Beach.

Keynote Speech

The originally scheduled keynote speaker for NSA 2006 had been Lenny Lipton, long-time NSA member, 3-D film and video historian/inventor/developer/entrepreneur, and developer of the Real D digital projection system used for movies like Chicken Little and Monster House. The runaway success of that system, and the need to oversee its installation in more theaters across the country for the opening of Monster House (SW Vol. 32 No. 2 page 24), required that he cancel his Miami appearance.

His replacement represented, in some ways, the opposite story—that of a 3-D system that was a commercial failure—the 3Discover viewer with its wide format, power advance, 35mm transparency cassettes and thoughtfully designed, high quality viewer. But what a marvelous failure it was, and the story behind its development and the world-wide photography for its impressive images was told with charm and humor by Jacques Côte, one of its developers and head photographer.

In that job, he traveled the world for many years, shooting tens of thousands of stereo pictures. The 3Discover viewer was not profitable and the major partners decided to retire from the company. Jacques and his partner photographer bought the firm, hoping to give the viewer a second chance, with advertising for it appearing in Stereo World as recently as mid 2005, but production has now ceased. Jacques' story of those years deserves more than the brief snippets that could be included here, and we are asking him to write an illustrated history of 3Discover for a future issue.

Tours by Boat and Bus

A Sunday evening harbor cruise took a boatload of stereographers past the convention hotel and the condo towers lining that part of Biscayne Bay, past the berths of several massive cruise ships, and onto "Millionaire Row". Between 1920 and 1929, millionaires like Harvey Firestone, J.C. Penney and Harvey Stutz built mansions on a three-mile stretch of Collins Avenue, and the colorful history and present celebrity owner of each waterfront mansion (along with the current selling price) was related in detail over the boats' PA system.

The ultimate in "gated communities" was next, as the boat passed Fisher Island where condos adorned with playfully Moorish balconies and arched windows are accessible only by boat or helicopter, as no bridge connects this unique island to the nearby mainland. Complete with its own golf course, post office and stores, a wealthy recluse could spend a lifetime on the small island without ever having to set foot in Miami itself. The return trip after sunset provided a dramatic sea-level look at the lavish lights of downtown Miami, and multiple dinner choices awaited after docking back at the carnival-like Bayside Market Place, now busier than ever in the cool of the evening.

The Monday photography excursion seemed to have a similar wealth related theme, with visits to the Italian Renaissance-style villa Vizcaya and to the elegant Biltmore Hotel. Vizcaya, featured recently on Antiques Roadshow, was the winter residence of millionaire industrialist James Deering, who had it built in 1916 to appear hundreds of years old on the day of its completion. He then furnished it itself. The return trip after sunset continued on page 35)
Norma Lenz Gruber Scofield
1916–2006

Norma Lenz Gruber Scofield was born in Ukiah, Oregon on August 9, 1916. She was raised on a farm but was able to scrape together enough money to attend business school during her teenage years. She was lucky enough to get a job at a well-known area firm—Collins & Erwin Piano Company.

It was here at the Collins & Erwin Company that Norma Marie Lenz met William Gruber in 1935. He asked her out but she refused because she felt he was too short, although she was impressed with his "scrubbed" look and neat appearance. William asked her out every day for six months till she finally said yes. They had so much fun that she decided that his height didn't make any difference. They were married in 1938.

That summer they took a short honeymoon trip to Oregon Caves. The newlyweds took the cave tour with William toting along his stereo rig—two Kodak Bantam Specials mounted together on a tripod.

In the very last room the forest ranger said "This is the end of the tour, folks. I hope you enjoyed your visit to the Oregon Caves National Monument. Come again soon. Oh, by the way" he added, gesturing toward a stalagmite formation that rose from the cave floor in the center of the room, "this is our Wishing Stone. If any of you would like to make a wish, just rub it and your wish will come true!".

Norma slowly shuffled along after the other visitors and watched to see if anyone would rub the Wishing Stone. A few people did, some touched it curiously; but most ignored it altogether. William glanced at it briefly then continued toward the exit. Norma however, was less skeptical.

She paused...she didn't believe in such things, of course, and yet William's idea for a new kind of stereo photography was so exciting and so original! Plus they certainly could use some luck. She put out her hand and caressed the smooth, cool surface of the stone.

They then left the caves to look at the deer grazing outside. At the same time Harold Graves, president of Sawyers was about to take a picture of those very same deer. Instead of being annoyed as William walked into his shot, Harold asked him what kind of camera rig he was using. "It's a device for taking stereo pictures," William said with an unmistakable German accent. "These are two Kodak Bantam Special Cameras. This cable connects them so that, when I trip the release, their shutters go off simultaneously. I can slide the cameras back and forth on this bar to vary the distance between them and get different stereo effects, or if I choose, I can disconnect the cable and use one camera alone."

That was the beginning of the relationship between William Gruber and Sawyers and the creation of the View-Master system. William always credited Norma with her special touch at the Wishing Stone at Oregon Caves for the success of his idea. Without her special wish, the idea may have never gotten off the ground.

Norma and William were married for 27 years and lived in 16 different houses. They even lived in Europe for a short time during the mid-1950s. They had three children; Linda, Karl and Gretchen. William died in 1965.

Norma continued to live in the Pacific Northwest and bought a home along the Columbia River in Vancouver, Washington. Later in life she married a long time friend and neighbor James Scofield, who was a widower himself. After Jim's death Norma continued living in Vancouver until a few years ago when she moved to the Seattle area to be closer to her children.

A beautiful woman inside and out—she was a loving, caring and gracious lady. She always made one feel welcome in her home. Many stories—some naughty but most nice—were told to us during our several stays with her. The invention of the View-Master was a Godsend to she and William. Initially they hoped that the invention would provide them with enough extra money to have two week's vacation every summer! Neither of them had any idea of what worldwide success William's invention would achieve.

Norma passed away on September 7, 2006. She will be sadly missed by her many friends and her dear family.

—Mary Ann Sell

During a 1950s View-Master photo shoot in the southwest, Norma Gruber posed for husband William.
Much credit and deepest thanks have to be given to the organizers of the 3D Film Expo for coming up with a program of twelve 3-D film rarities on Sept. 17, 2006, of which only a few were shown at the first 3D Film Expo in 2003 (SW Vol. 29 No. 6, page 40).

1. 3-D Jamboree. If you are a baby boomer who grew up watching the original Mouseketeers on mid-1950s black and white television, you can only begin to appreciate what it is like to see the Mouseketeers in full-color and three dimensions! Personally I found this bit of film to be one of the true highlights of The World 3-D Film Expo II.

As best as I can understand it, based on the original poster on display, the 3-D Jamboree was a 3-D program that was meant to be projected and seen at the Disneyland theme park in Anaheim, California, at Fantasyland. The 3-D Jamboree was in the same format as “The Mickey Mouse Club” television program, with Jimmy Dodd starting things off, then singing and skits by the Mouseketeers, with the two Disney 3-D cartoons Melody and Working for Peanuts in between.

For the rarities show we only saw the portions with the Mouseketeers (yep, Annette, Doreen, Karen, Cubby and all the rest) in 3-D, and not the cartoons that would have been shown in between. The quality of this print was superb, and the content was very well done in thorough Disney fashion. Rather than simply shoot a normal “Mickey Mouse Club” style 3-D, the 3-D aspect of the show was integrated into the script and action of the entire show, to take maximum advantage of the dimensional possibilities of viewing in 3-D.

Star Jane Russell attended the showing of The French Line and talked about the film onstage. This was the first time she had seen it (French Line had been condemned by the Catholic Legion of Decency, so she didn’t attend the premiere). Asked what she thought of the film, with its very sexy content, following the screening, she said, “I don’t see what the big deal was.”
Jimmy Dodd takes the time to explain what 3-D is, Annette has a nice skit involving her sitting on a swing, and, of course, she is swinging, feet first, right into the camera. The entire group sings a 3-D song, made up just for the Jamboree. The entire group sings the sweetest, slow and most complete version of the Mickey Mouse Club theme song that I've ever heard. This was worth the price of the ticket, alone . . . but wait!!! There's more!

2. New Dimensions. This is the original color version of the Chrysler film made for the 1940 year of the New York World's Fair. It was retitled and edited into the film Motor Rhythm in 1953. For the Rarities show they just showed the original beginning titles, and then the complete ending, which was basically showing off the new model Chrysler cars for that year, and not appropriate to the entertainment film that Motor Rhythm became.

3. Lumiere 3-D Film tests from 1934. These were apparently originally in a side-by-side anamorphic 3-D, but converted to 35mm twin-strip film for this show. I don't know the background story on these films, but they appear to be an attempt to copy the same short film clips that were shown at the first public showing of films in the 1890s. These included shots of the family in the garden, with the baby being fed by mother, as well as a recreation of the famous "Arrival of the Train" sequence that reportedly had the audience jumping out of their seats when it was shown in its original 2-D version. Most enjoyable in 3-D!

4. Thrills for You. Another exceptional highlight of this program, Thrills for You was made for the Pennsylvania Railroad to be shown at their pavilion at the 1940 Golden Gate Exposition in San Francisco. For years we've had a pair of the special 3-D glasses (they look like two trains, one steam, and one modern, coming at you, with the lenses where the headlight would be), but I never thought we would see the film that went with them.

The 16mm film had been sent to Jeff Joseph, who thought he was only receiving the left print in one can, and a sound track in the other can. When it arrived, the first reel said left/picture and the second said track—but it was the right print! Dan Symmes used his 20/20 process and blew it up. The quality of the projected print was amazingly good.

The first 4 films were projected in twin strip polarized projection format. The next one was a real surprise.

5. Vectograph test footage of the Disney 3-D cartoon Melody. During the 3-D boom of 1953-54, Polaroid made tests of twin strip 3-D films made into single-strip color Vectographs in 35mm film format. Had this been commercially viable, it might have revolutionized 3-D films at the time, as the polarized Vectograph film could be projected in a normal 35mm projector, and there would have been no need for any 3-D projection adjustments or external projector polarizers. The only requirement would have been a silver screen & polarized 3-D glasses.

This test had no soundtrack, and was not the entire film. However, this gave us a small taste of how this format would have looked on the big screen. The brightness was excellent, however, this test ghosted more, and had less natural color than the twin-strip version that we had seen the day before. It is impossible to know if this was because the film is more than 50 years old, but I suspect it was better at the time that it was made. This was shown three years ago, but it is the only surviving example print (saved from the trash). Scott Duncan brought it from the east coast.

6. The next rarities were in anaglyph format. The first item was some test footage made in 1927 (but possibly 1923). This was also shown at the 2003 3-D Film Expo, and at the George Eastman House. The film can said 1927, but Dan Symmes thinks it could be 1923 or could be related to the 1924 Stereoscopiks. The anaglyph format was Red-right. Jeff Joseph introduced it as the "so-called" Crespinel footage. It is believed to have been photographed by William T. Crespinel (as the Movies of the future footage below was). This was apparently a copy of the original footage housed at the Eastman House in Rochester, NY.

7. Anaglyph footage called Plastigrams/Stereoscopiks. Part one of this consisted of 3-D Shadowgrams:

- Baseball game – runner slides into audience
- Chaplin character mops floor
- Men erect planks into audience space

Anaglyph 3-D Photo images:

- Old woman with poison bottle held out to audience
- Chaplin look-alike character with pie
- Man with a gun fires at audience—powder comes out
- Dandy with sword lunge at audience
- Girl on swing comes out at audience
- Baseball player throws ball at audience

(Haghefilm restoration 1999, from Eastman House.)

The anaglyph was sometimes extreme, and I found that two pairs of 3-D glasses (one red/cyan as supplied to us, and one red/green that I happened to have with me), was more comfortable with less ghosting. Historically fascinating!

(Continued on page 36)
A Gem of A Viewer

Improvements on that most basic of all stereoscope designs by Oliver Wendell Holmes continue to appear every few years, ranging from the fanciful to the practical. Some “reproduction” scopes in recent years did little more than mimic the designs of mass-produced, inexpensive viewers of the late 19th century that left so much to be desired mechanically and optically, despite the fact that they did serve to make stereography a mass medium.

With viewers like 1985’s Red Wing, serious refinements like good lenses, a really wide hood and precision aligned, slop-free sliding stages replaced the simple decorative properties of purely reproduction stereoscopes. Recent viewers by Alan Lewis have incorporated achromatic lenses (Saturnscope and lorgnette viewers) and his latest, the Diamond Viewer, features such quality lenses mounted at the average horizontal centerline of stereocards instead of near the bottom of the card, as in the traditional commercial Holmes design. (While high-end viewers like Keystone’s Telebinocular had made this correction in the early 20th century, until now it seems to have escaped the attention of those working with the traditional open Holmes design.)

The Diamond Viewer abandons any effort at imitating a Holmes scope, with its complete lack of a hood and its heavy-duty, angular solid oak construction. The tongue and stage sections are easily detached by unscrewing a single knurled brass nut, reducing it to a lorgnette viewer that retains its septum—ideal for views in books or magazines. The “Zero Free Play” sliding stage design incorporates teflon guides for easy movement, and the slot in which the locking stage moves is closed at the tip, ending all risk of guests being horrified at finding stage and view at their feet after innocently pointing the viewer down!

The hefty, pistol-grip style handle slides onto a base that holds the well balanced unit but lacks any provision for tilting the viewer down for actual use while seated at a desk. This is a limitation of nearly all simple stereoscope stands, requiring that the stand be placed on a stack of books for all but very short people seated in front of it.

The Diamond Viewer is easily disassembled completely for storage or transport in a flat box—one clear advantage of not having a hood. Reasonable care in lighting arrangements should prevent serious glare in the unhooded lenses.

As for the proposition that a hood isolates the user and concentrates attention on the image, the theory here may be that views deserving of a stereoscope this good will grab attention on their own.

The Diamond Viewer is $398.00 from http://terryfic3d.com/AlanLewisDiamondViewer.html or from 3D Concepts, PO Box 715, Carlisle, MA 01741, qma@3Dimages.com.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
Anaglyphs Without Glasses!

No, we’re not talking about red & cyan contacts. Neovision Labs has just introduced the “iFusion” attachment for flat panel display screens that “allows the viewing of stereoscopic content ... on any type of flat panel display without the use of special glasses or any degradation in image resolution.”

The attachment preserves the full original resolution and sharpness of the screen, unlike lenticular or barrier strip systems, and leaves 2-D content or flat text sharp and readable. No special software, drivers or black boxes are required, but “properly encoded 3-D pictures” are needed—meaning stereo stills or movies that start as or have been converted to anaglyphic format.

The thin attachment “filters” left and right eye views at different angles into anaglyphic colors. Whether it accomplishes this through microscopic tinted prism strips, a variation on a diffractive grating, a holographic filter or something entirely different isn’t made clear in the firm’s initial promotional material.

The first versions of the iFusion attachment will be specifically designed for portable media players (PMPs), starting with the iRiver Blue and later becoming available for the Archos RV500, Sony PSP, Creative Zen, iRiver U10, Meizu, etc. Presumably, iFusion attachments for larger screens would follow if those for PMPs are a success. Although the average viewing distance for the PMP attachment is set at about 12”, stereo vision is claimed to be possible in three viewing zones, with eventual larger versions to have more zones.

Details on price, availability and options for anaglyphic encoding are available at www.neovisionlabs.com.

The 3D VuCam

Wouldn’t you know it. The first compact digital 3-D camera to hit the market can’t focus closer than 15 feet because it’s built into a pair of fixed focal length, 8x binoculars! StereoVision Imaging’s new 3D VuCAM* is promoted as the world’s first binocular with the ability to digitally capture high resolution images in 3-D.

The binocular/camera has a 3.1 megapixel resolution with both auto and manual focus and a 6.5 degree field of view (340 feet at 1000 yards). Sample anaglyphic stereos on the company website show reasonably good 3-D in the roughly 15 to 25 foot range in situations like a view looking down a fence and bush lined sidewalk. But a portrait (taken at the closest range) presents compressed, card-boarded planes while a scenic shot of rocks above the sea has even more limited depth.

Among the publicized purposes of the 3D VuCam are spectator sports, birding, hunting, travel, and surveying—but perhaps most telling is the following from the StereoVision Imaging website following mention of its use in surveillance; “When combined with

2007 3-D Movie/Video Competition

The 5th Ever 3-D Movie/Video Competition has been announced by the 3-D Movie/Video Division of the Stereo Club of Southern California. Information is available on the SCSC club website: www.la3d.com. Closing date for entries is April 30, 2007 and the judging date is May 13, 2007. For more information contact John Hart, 3-D Movie/Video Competition, 8730 ½ Wyngate Street, Sunland, CA 91040, email: movies3d@aol.com.

Upcoming NSA conventions

• 34th NSA Convention, July 10 - 14, 2008, Grand Rapids, Michigan.  
• 35th NSA Convention, July, 2009, Mesa, Arizona.  

*Stereovision's 3D facial recognition algorithms, security personnel can match images captured at international borders and stadiums against 'most wanted' databases." While there may be a few bird watchers ready to pay the stated $1,999.95 price of the 3D VuCam, the real target market may be local security and police agencies in search of ways to spend some of the millions in Homeland Security funds distributed across the U.S.

For more details, contact StereoVision Imaging, Inc., 2400 N. Lincoln Avenue, Altadena, CA 91001 www.stereovisioninc.com.
StereoPhoto Maker (SPM) is a free program for just about anything that you might want to do to a stereo image pair to make it suitable for comfortable 3-D viewing. I first mentioned this program in my article “Getting Started in Digital 3-D: One User’s Report” in Stereo World Vol. 30 No.6.

This article is not meant to be a full tutorial, but rather a basic introduction to the program, and what it can do for you.

Before you begin using SPM, the first step is to organize your files. This is also covered in my previous article, so refer to that for more details. At a minimum you want to create four folders: first a folder with a subject name (such as the name of a person, place or event) and within that folder at least three subfolders. The suggestion is to name these with the master folder name, and then with and underscore, and then an L (for the left original images), and R (for the Right original images) and ADJUSTED or AP for the adjusted image pair. Thus you will have folders for Name_L, Name_R, Name_AP, in this example.

Once you have created the folders you are ready to upload your digital images. If these are from a pair of digital cameras you will upload the left images into the Name_L folder, and the right images into the Name_R folder. The Name_AP folder will be used later. I suggest that the easiest way to transfer the images from digital cameras is to use a card reader for your desktop and laptops. Most newer machines come with multi-format card readers built-in, but, if not, an external USB or PC Card reader is inexpensive and worth it!

Now that you have your left and right images uploaded and in their separate respective folders, you are ready to begin using StereoPhoto Maker (SPM).

First, you will need to have SPM downloaded and on your PC (sorry, no Mac version is currently available). It is completely free, and available from http://stereo.ipn.org/eng/stphmkrl/. The latest version of SPM is 3.03. Versions 3.0 and higher represent a quantum leap for this program, as they include an “Automatic Alignment” feature. Downloading and installation instructions are all available at the SPM website.

Assuming SPM is installed, the next step is to open the program. Once this is done you will get a mysteriously black box, with the usual popdown commands at the top, and a strip of icons.

Next click on the OPEN IMAGE FILE LIST icon (third from the left, a yellow folder on top of a list box). This looks similar to Windows Explorer, with a File list on the left. If you scroll around to find the left image file list for Name_L and click on it, all of the images will be loaded into the program. From there, you can then adjust the images, and create a final image pair for comfortable 3-D viewing.

---

Castle Combe, Wiltshire
"Stardust" Film Shoot
9 May 2006

Already an antique village, Castle Combe, England, www.castlecombe.com had been taken back to 1890 for the film Stardust (Michelle Pfeiffer, Robert De Niro, Peter O'Toole) when the author happened to visit en route to the 2006 Stereoscopic Society Convention in Swansea. StereoPhoto Maker made possible this fine presentation of a remarkably close shot of some of the film’s action.
left images will appear on the right hand side of the screen as small thumbnails. Clicking on the appropriate icons will change the size of the thumbnails. If you are using a twin camera rig where the left camera is upside down, or sideways, you can "Select All" of the images, using the Edit/Select All popdowns. When all of the images have been selected click on the EXIF word on the function bar at the top. There you will find the choice to rotate or invert the thumbnails. Clicking on the size of the thumbnails.

All images, using the Edit/Select All popdowns. When all of the images have been selected click on the EXIF word on the function bar at the top. There you will find the choice to rotate or invert the thumbnails. Clicking on the size of the thumbnails.

If you choose "Select All popdown and choose MULTI CONVERSION. You will then get the multi conversion screen which lets you browse to the name of the file you want to work with, then choose the input file type (Side-by-Side, Above/Below, Interlaced, Anaglyph, or Independent(L/R).

If you choose Independent(L/R) a check box and window to browse to the Right image appears below the Input File Type (Stereo) line. Next you choose the file type, which offers the same options as the input file type, as well as the image format (JPEG is the default).

Then there is an Adjust section of the box where you may check the "Auto Alignment" option as well as the "Auto Color Adjustment" option. As a beginner myself I have not used or explored the other options available.

Last you set the Output Folder location by clicking on the browse button in this section. This is where you want to use the "Adjusted" file folder that you have already created for this purpose.

Then you can click on the CONVERT ALL FILES BUTTON and walk away. Depending on the speed and configuration of your PC it can take from 5 seconds to 3 minutes per pair. My old computer takes about 45 seconds per pair. My new dual core Pen-tium laptop takes about 18 seconds!

Hard as it is to believe, the program automatically adjusts the images for a correct stereo window, corrects image rotation, size differences, and vertical difference errors. I can say from personal experience that it really works! (If the exposures of the right and left images are significantly different, or very low light and contrast, the program may not be able to do a good job, or work at all. If you are using a twin camera rig, or scanned images, there should be no problem in the majority of the images.)

The program itself is amazingly small in size, at only about 0.5 Gigabyte. There is also a help file which can be downloaded, and it takes up about 5 megabytes. This has extensive illustrated instructions, and is strongly recommended both for help and tutorial.

I hope this will provide you with enough information to get started using StereoPhoto Maker, and inspire you to download it and give it a try. 

---

**Berezin Stereo Photography Products**

- **3D HMD** - Head mounted display for 3D Visualization. $119.95
- **NuView Camcorder Adapter** - Shoot 3D Video with your Camcorder. $199.95
- **3D Lens in a Cap** - Convert your SLR camera to 3D. $59.95 ($49.95 for Digital)
- **3D Shutter Glasses** - From $15
- **3D Glasses** - Polarized, anaglyph...
- **Loreo 3D Camera** - Shoot 3D, develop anywhere $59.95
- **3D Books...Many titles**

---

**Berezin Stereo Photography Products**, 21686 Avenida Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 681-3962
**Website**: www.berezin.com 3d Email: info@berezin.com
**We take all major credit cards. Visit our Online Web Store, Write or Call for Catalog**

---

**Stereo World** November/December 2006 33
Open Season
by Lawrence Kaufman

Open Season (2006) launches Sony Pictures Animation’s slate of original animated feature films, plus Sony Pictures’ first collaboration with IMAX for a DMR (digitally remastered 35mm film to IMAX large format) release. Sister company Sony Pictures Classics had made two previous LF films, but they were made specifically for IMAX release in the early days of IMAX 3-D theaters. Open Season received a day and date release in IMAX 3-D and on almost 4,000 regular screens, with the usual true immersiveness in the IMAX 3-D version.

The process of creating fully dimensional characters for Open Season began with character designer Carter Goodrich, who was assigned the monumental task of designing every character in the film. Goodrich is a contributing character designer for Finding Nemo, Monsters Inc, and Shrek, whose illustrations have graced multiple covers of The New Yorker, and have appeared in Time, Newsweek, GQ, Playboy, and the Atlantic Monthly. Goodrich explained “We would supply a group of images and the directors would choose the ones they most liked. Then we would hone in on those and keep going until the final character design was completed.”

Visual-development supervisor Richard Chavez worked closely with the storyboard department and the character-development team to fashion the film’s overall production design. Goodrich’s initial drawings for the design of the characters are translated into the computer and then fleshed out by visual-development artist Michael Kurinsky, who creates paintings in Photoshop to establish texture and color, especially for the animal fur and human hair. “Each animal in the movie has a specific fur,” explains Kurinsky. “The coarseness and denseness of beaver fur should look different from the soft fuzzy hair on the squirrels. McSquizzy has jowls like an old man’s beard. Mr. Weenie, the dachshund, has short, shiny hair and the light falls like a ribbon on his back. The animal hair has highlights that are different from, say, Beth’s human hair.”

“All I do is hair,” says Chris Yee, CG hair lead. “And there is a lot of it in Open Season. Elliot has the most hairs, about 3,500,000. Boog has 1,600,000 and Beth has 150,000 hairs. All together, you are talking about billions and billions of hairs.” After styling the hair with a new “combing” technology, the visual-effects team also developed a new “dynamic hair system.” The new tools enabled fur to shift and act independently of each other. This was essential to creating the stylized, authentic fur in the film. Because the film is full of active forest creatures, the team had to create many different fur styles, each with distinctive qualities and movements, reacting differently to various elements like wind, water, mud, dust and of course, sticky candy food fights. Ikeler’s image-works team took great care to ensure that each strand would respond realistically to these influences. And after many a bad hair day, they were able to produce some of the most realistic, advanced effects work to date.

Another key hurdle for the effects team was water. The water in the sequence—in which Boog and Elliot inadvertently destroy a dam and flood the valley below—was one of the greatest challenges in the movie. Water, in general, moves in a certain way and if you try to slow it down or have it flow in ways that are not realistic, it tends to not look like water. Water is one of the most realistic things in the movie.

Open Season was released nationwide by Columbia Pictures on September 29, 2006, with very promising results. The film was number one at the box-office for its opening weekend. The film grossed $23.6 million, probably because it opened on 3,833 screens (including 35mm, digital and 66 domestic IMAX—mostly 3-D screens) and because Sony Pictures Animation had a large promotional campaign for the film. The weekend per site average was $6,163. But the IMAX box office results were truly impressive. The IMAX 3-D version earned estimated grosses of $1.45 million, delivering a per screen average of approximately $22,000 over the three-day period from Friday, September 29 to Sunday, October 1.

IMAX was also impressed by the increase in box office performance between Friday and Saturday, which represents the largest jump in IMAX DMR history, which they attribute to a very strong word of mouth.

While Open Season seems to be the best title for this animated film, the title has been used for a short film (1999), a comedy (1995), a Peter Fonda thriller (1974) and is planned for a TV movie, all of which might make a confusing trip to the video store.
A house with the intriguing name Dragon Rock is the subject of the latest architectural View-Master reel from View*Productions. (For information on other such reels and packets, see www.viewproductions.com) Built on the edge of a reclaimed granite quarry in Garrison, New York, it was devised by its owner Russel Wright (1904-1976), one of the most important innovators of industrial design for the home. The 11 level complex was designated a National Historic Landmark in 2006, and the newly published single reel deftly explores its intimate relationship with the rocks and surrounding woodland.

A pond filling the former quarry provides a reference point for the three exterior views, while the four interior shots make it clear that rocks and trees are crucial design elements—not to be exiled to the outside of the floor to ceiling windows. The scenes cover the kitchen, dining, and living room areas, and validate the advice that a good 3-D presentation should leave people wanting more—in this case shots of areas like the bedrooms, library, and detached studio perched on these granite rocks. The stereos were taken by Michael Kaplan in 1998 using a Belplasca stereo camera. The reel (easily viewed by subdued light), was published in conjunction with a Russel Wright exhibition produced by Arts Midwest and the Decorative Arts Center of Ohio.

Scene 7, “Kitchen and dining area” from Russel Wright - Dragon Rock.
(Stereo by Michael Kaplan.)

A Maze of Miami Memories (Continued from page 26)

toured the house from top to bottom (exiting via a behind-the-scenes spiral staircase designed for use by servants), then spilled into the huge formal gardens to stereograph nearly everything in sight. Features like rows of statues, pools, fountains, an arbor with its own balcony, damp grottoes and a water stairway seemed designed with 3-D in mind.

The tour continued to Coral Gables for photos at the historic Biltmore Hotel with its massive swimming pool and refined luxury inside that seemed to whisper “old money” from every corner. Near the two ornate bird cages (as clean and plush as the rest of the lobby) was a display case containing artifacts and postcards from the hotel’s early days, along with a stereoscope and some scenic views.

Lunch was an authentic Cuban meal at Versailles Restaurant in Little Havana, famous as a backdrop in TV interviews with Cuban-Americans over the years. The final stop was Parrot Jungle Island, home of 1,100 tropical birds, 2,000 varieties of plants and flowers, and some exotic wild animals. The dozens of uncaged parrots perched next to bird-food vending machines made colorfully inviting (Continued on page 37)
The film was introduced by an interesting story. Jeff Joseph bought it six years ago based only on the description. He apparently paid for it by PayPal—and never received it—until a private eye located the guy. The seller said he intended to ship the film, but that it was in the back of a truck that he owned that had been towed and impounded. Presumably the truck wasn't worth paying the $300 to get it out of impound. Jeff got the name of the towing service from the original seller, paid to get it out of impound, and the film was still in the truck after 6 years! It had been considered a lost 3-D film. This was the world premiere of a polarized version.

12. This was the segment the organizers seemed most excited about, the first showing of the oldest 3-D film footage discovered to date.

Part one, Movies of the Future, was first shown on December 24, 1922, and consisted of some footage created by William Van Doren Kelly in a process called "Plasticon". Dan Symmes said it was Plasticon but also called it Prisma-process (duplitized—emulsion on both sides). Shot in twin 35mm and printed to single strip two-color anaglyph for projection. The anaglyph was converted back to twin 35mm black and white for this showing.

This was a world premiere, never seen in a theater. Currently this is the oldest known existing 3-D film (oldest being Power of Love - 1922, still lost). This is believed to be the follow-up film to the one shown on Dec. 24, 1922. Believed to be partly photographed by William T. Crespinel. Partly newer footage—the Washington D.C. footage, with Movies of the Future footage before and after. The first title card said "Kelly's Plasticon Pictures" the second card "THRU' THE TREES—Washington DC—Photographed by William T. Crespinel". In reading later documentation written by Dan Symmes, apparently we did not see Movies of the Future, which he thinks was the first 3-D short, but only the Washington D.C. footage, which had some introductory footage after the first title card, and then the live action travelogue after the Washington, D.C. title card.

Note: For the fascinating details of the restoration of these very old 3-D films, including sample frames, go to http://3dmovingpictures.com and click on Dan Symmes' "3-D LOST AND FOUND" at the bottom of the page.

For information on the 3-D Film Preservation Fund, see www.3dfilmpf.com.

A Famous Face in 3-D

The European Space Agency's Mars Express orbiter was able to capture high resolution stereo images of the famous "face on Mars" and the surrounding area in the Cydonia region on July 22, 2006. Attempts since April of 2004 had failed due to orbital altitude and atmospheric dust and haze.

The rock gained instant fame when first photographed (flat) on July 25, 1976, by the Viking I Orbiter—prompting enthusiasts around the world to see evidence of a race of intelligent sculptors on Mars. Later images clearly showed how sunlight and shadows created the fun illusion, but the new ESA

stereos are the most detailed yet and clearly show the "debris apron" around the base of the massif that looked so perfectly like hair on the head of some huge figure, left to tantalize Earthlings millions of years later. The ESA article with color images can be found at www.esa.int/esaCP/SEM09F8LURE_index_0.html where a link takes you to the 3-D anaglyphs.
A Maze of Miami Memories (Continued from page 35)

stereo subjects, as did the trained bird show and the tiny monkeys climbing the walls of the amphitheater. The attraction’s cafe and iced drinks provided respite from the day’s increasing heat, and a great last chance to talk with assorted 3-D friends during the final event of Hot Miami! Cool 3D!

Thanks
Convention Chair and Treasurer:
Bill Moll
Projection Team: Lee Pratt, George Themelis, Bob Leonard, and others for specific shows
Digital Theater: Ron Labbe
Trade Fair: Dean Kamin
Stereo Programs: Larry Moor
Theater Setup: Rich Dubnow
Registrar: Bob Shotsberger
Workshops: Tom Dory
Stereo Theater MC: Jan Burandt
Auction: Bob Duncan
Contemporary Competitions: Steve Kiesling
Historical Exhibits & Competitions: Bonnie Williams
Printed Program: Suzanne & Steve Hughes
Tours: Bill Moll
Logo Design: Steve Hughes
Banquet: Bill Moll
Website: Eddie Bowers

Advertising/Publicity: Brian Schutt
Miami Slide Competition: Bob Chamberlain
Stereo Theater Sound: Jon Golden

Special Thanks for Special Contributions
Dan Brown for recovering the sound track for “Highway USA”.
Jon Golden, 3D Concepts, supplied RBT mounts and mounting jigs for the slide competition and extracted sound for “Highway USA”.
John Jerit, American Paper Optics, donated anaglyph and polarized glasses with the convention logo.
Peter Sinclair, Snap 3D, assisted with production of the Miami Beach Lenticular included in the registration packets. Larry Moor took the original slide, and Steve Hughes scanned it and created the text.
Russell Norton allowed the use of his mailing list to contact dealers and collectors about the convention.
Ray Zone did fourteen 3-D conversions of photos.
Aubrey Imaging did the program cover 3-D design and processing.

MI RSCOPE (Continued from page 11)

the top surfaces of each page, and the normal left-images are printed on the bottom surfaces. I generally print all the right images in a sequence, then invert the stack of prints and feed the paper (white-side-up) through the printer again. The first and last sheets in the book will contain a stereo image on only one side, so that titles, instructions or credits (in 2-D) can be placed on the very first and very last print surfaces. Books are bound using a comb binder, available at most office supply stores. A comb binding does not vertically shift pages like a spiral binding, nor does it bend the pages, either of which would ruin alignment. Copy centers, as well as office product retailers, will bind a small volume for you at a minimal charge. Figure 4 shows a close up of the binding.

The MI RSCOPE is a new and unique addition to the large variety of existing stereoscopic viewers. It enables viewing of high-quality, large-format printed mate-

19th and Early 20th Century Stereoviews For Sale

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

Only online at:
www.worldofstereoviews.com

rals in a straightforward manner. Even when used by novices, I’ve yet to run into anyone who doesn’t “see-the-3-D” right away. A stereo photographer can print and quickly assemble a book of 3-D imagery that has incredible clarity and depth when viewed with the MI RSCOPE. A stereo collector will be able to view printed stereoscopic images from artists interested in displaying their work in significantly higher resolution than can be obtained with standard stereo-cards.

This hand-crafted instrument will begin shipping on December 1, 2006. The introductory price will be $299. Technical discussion, specifications, details on printing, and ordering procedures may be found on our new website www.mirscope.com.
CLASSIFIED

For Sale

"3 D AND NAUGHTY" 48 page book of new sensual black and white nude stereoviews perfect for fans of pin-up girls! Each copy comes sealed with glasses. Send $19.95 to SHH! Productions, PO Box 621, Battle Creek MI 49016. See more at www.sexyhardcorehumor.com.

ARCHITECTURE and design classics in the View-Master® format. Works by Frank Lloyd Wright, Frank Gehry, Charles and Ray Eames, and others. Send SASE for list; View Productions POB 11835, Knoxville TN 37939 or visit www.viewproductions.com.


SELLING my stereo equipment. Cameras, viewers, views, slide trays and more. Please send a self-addressed stamped envelope for list. Nunzio F. Ranallo, 2782 S. Camino Seca, Green Valley AZ 85614.

STEREO BOOKS: Morgan/Lester "Stereo Realist Manual"; Kaiser "Make Your Own Stereo Pictures"; McCoy "Dimensional Photography"; Ferwerda "The World of 3-D". Best offer for each. Contact Ron Blum, 1601 Mallard Ln., Virginia Beach, VA 23455, (757) 464-2842, slperand@aol.com.

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, 530 E. Webster, Ferndale, MI 48220.

STEREO VIEWCARD book boxes. Now accepting orders for handmade, fully personalized boxes. Fit sleeved viewcards. Send SASE for full details to Boxcraters, PO Box 55, Holltwill, CA 92250 or call (760) 356-4102.

STEREO VIEWS FOR SALE on our website at: www.steves-stereos.com email: cvdwood@gl.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.

STEREOVIEW BOOK OF PRICES, only $18.00, includes postage, 198 pages, soft cover, 5300 stereo cards, albums and books with real photographs. Doc Boehme, PO Box 526, Osakis, MN 56360.

THE O HIO Stereo Photographic Society invites you to our meetings on the first Tuesday of each month at AIA Headquarters at 5700 Brecksville Rd., Independence OH. Web: http://home.oh.net/~gsps/ or George Thelemis (440) 838-4752 or Chuck Weiss (330) 633-4342.

VIEW-MASTER SET, Pontin's Holiday set mfg. in Belgium, mint $80.00. VM Chinese Art set mint $220.00. 3-D outfit with two Mamiya bodies, with two 11.4 standard lenses plus 2 Mamiya Sekor 135mm lenses, a dual cable release, custom machined alum. bar in atache case $375.00. All include shipping. Forrest Rader (610) 559-6063, PA.

As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per ad, divided into three ads with a maximum of 35 words per ad. Annual words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: Stereo World Classifieds, 5610 SE 71st St, Portland, OR 97220.

For Sale

O-VU FOLDERVO MOUNTS simplify mounting your print stereo views. Sample kit $8. Med. format mounts, white or (new!) black. Beginner's stereo kits: camera, viewer, views, etc., $89.99 up. O-VU, Box 55, Holtvill, CA 92250-0055.

3-D IMAGE MAKERS: Share your vision with the international 3-D community! ISU STEREOSCOPIC editor Jan Burandt is looking for interesting 3-D images and articles related to their production. Jan@make3Dimages.com P.O. Box 174 Concord, MA 01742.

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

ALASKA 3-IMAGE SLIDES, 3-D nude stereo slides from the 1950s wanted. Will buy large collections or individual slides. Henry Feldstein, 107-40 Queens Blvd., #125, Forest Hills, NY 11375, (718) 544-3002, hennyfeld@msn.com.

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

3-D NUDE SLIDES, 3-D nude stereo slides from the 1950s wanted. Will buy large collections or individual slides. Henry Feldstein, 107-40 Queens Blvd., #125, Forest Hills, NY 11375, (718) 544-3002, hennyfeld@msn.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mauz, 329 Bridge Way, Nevada City, CA 95959, cmauz@cnnc.net.


COLORADO PHOTOGRAPHS, STEREOS, cabinets, CDVs, tintypes, large photos, glass negatives, albums and books with real photographs. Specialties: towns, street scenes, mining camps, mills, ore wagons, transportation, railroads, locomotives, trains and farm machinery. David S. Diggerness, 4953 Perry St., Denver, CO 80212, (303) 455-3946.

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

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.

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

"New French Cook" collectors! Missing views needed to complete upcoming book "The Comparative Cook". Need most of Sterro-Photo set, all of American Stereoscopic, plus better Whitling, Annie Lore, Box 604, Penngrove, CA 94951, The3DFairy@aol.com.

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.

Buy, Sell, or Trade it Here

WANTED

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

StereoWorld Classifieds
5610 SE 71st St, Portland, OR 97220

November/December 2006 Stereoworld
WANTED

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

WEST VIRGINIA stereoviews from all over WV including Harpers Ferry, Fairmont, Morgantown, Parkersburg, Wheeling, Weston, Buckhannon, and elsewhere. Send xerox or email scans. Tom Prall, PO Box 155, Weston, WV 26452, wvabooks@aol.com, (304) 472-1787.

WHITE MOUNTAINS: Early photographic 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
email: qdbarchive@metrocast.net

---

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

<table>
<thead>
<tr>
<th>Size</th>
<th>Price</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDV / SNAPSHOT (3 3/8&quot; x 4 3/8&quot;)</td>
<td>per 100: $9</td>
<td>per case of 1000: $85</td>
</tr>
<tr>
<td>CDV POLYESTER (3-mil)</td>
<td>per 100: $15</td>
<td>per case of 1000: $140</td>
</tr>
<tr>
<td>POSTCARD (3 3/4&quot; x 5 3/4&quot;)</td>
<td>per 100: $10</td>
<td>per case of 1000: $90</td>
</tr>
<tr>
<td>4&quot; x 5&quot;</td>
<td>per 100: $11</td>
<td>per case of 1000: $90</td>
</tr>
<tr>
<td>STEREO / #6 3/4 COVER (3 3/4&quot; x 7&quot;)</td>
<td>per 100: $11</td>
<td>per case of 1000: $100</td>
</tr>
<tr>
<td>STEREO POLYESTER (3-mil)</td>
<td>per 100: $24</td>
<td>per case of 1000: $200</td>
</tr>
<tr>
<td>CABINET / CONTINENTAL (4 3/8&quot; x 7&quot;)</td>
<td>per 100: $12</td>
<td>per case of 1000: $110</td>
</tr>
<tr>
<td>#10 COVER / BROCHURE (4 3/8&quot; x 9 5/8&quot;)</td>
<td>per 50: $12</td>
<td>per case of 500: $110</td>
</tr>
<tr>
<td>5&quot; x 7&quot;</td>
<td>per 50: $10</td>
<td>per case of 200: $35</td>
</tr>
<tr>
<td>BOUDOIR (5 1/2&quot; x 8 1/2&quot;)</td>
<td>per 25: $9</td>
<td>per case of 500: $110</td>
</tr>
<tr>
<td>8&quot; x 10&quot;</td>
<td>per 25: $10</td>
<td>per case of 200: $55</td>
</tr>
<tr>
<td>10&quot; x 14&quot; MUSEUM BOX SIZE</td>
<td>per 10: $10</td>
<td>per case of 100: $85</td>
</tr>
<tr>
<td>11&quot; x 14&quot;</td>
<td>per 10: $10</td>
<td>per case of 100: $60</td>
</tr>
<tr>
<td>16&quot; x 20&quot;</td>
<td>per 10: $24</td>
<td>per case of 100: $160</td>
</tr>
</tbody>
</table>

Rusell Norton, PO Box 1070, New Haven, CT 06504-1070

Carl’s Clean & Clear Archival Sleeves

Polypropylene Acid Free

<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
<th>Price</th>
<th>100</th>
<th>1000</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDV (2 3/4&quot; x 4 3/8&quot;)</td>
<td>per 100: $8</td>
<td>1000</td>
<td>$70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snapshot (3 1/4&quot; x 4 3/8&quot;)</td>
<td>per 100: $8</td>
<td>1000</td>
<td>$70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Postcard (3 3/4&quot; x 5 3/4&quot;)</td>
<td>per 100: $9</td>
<td>1000</td>
<td>$80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 x 5&quot;</td>
<td>per 100: $9</td>
<td>1000</td>
<td>$80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stereo (3 3/4&quot; x 7&quot;)</td>
<td>per 100: $10</td>
<td>1000</td>
<td>$90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cabinet (4 3/8&quot; x 7&quot;)</td>
<td>per 100: $11</td>
<td>1000</td>
<td>$100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 x 7&quot;</td>
<td>per 50: $8</td>
<td>200</td>
<td>$30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#10 Cover (4 3/8&quot; x 9 5/8&quot;)</td>
<td>per 50: $10</td>
<td>200</td>
<td>$35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boudoir (5 1/2&quot; x 8 1/2&quot;)</td>
<td>per 25: $8</td>
<td>200</td>
<td>$45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 x 10&quot;</td>
<td>per 25: $9</td>
<td>200</td>
<td>$45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 1/2 x 11&quot;</td>
<td>per 20: $9</td>
<td>200</td>
<td>$50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 x 14&quot;</td>
<td>per 10: $9</td>
<td>100</td>
<td>$55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 x 20&quot; [sealed]</td>
<td>per 10: $22</td>
<td>100</td>
<td>$140</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Shipping $3.75 + $1 extra for each $50 over $50 California residents pay sales tax of 7.38%

Grand Total

Carl Mautz
15472 Shannon Way
Nevada City, CA 95959
530-478-1610 Fax 530-478-0466
Order sleeves or books online at www.carlmautz.com
Keep visiting our website for updates, give us a call or email if you have any questions.

Ultimate MKII Viewmaster

Magni-Ortho Viewer

New Combi with light attachment

P200 Digital with adjustable hyper stereobase

P200 Macro

3D Advantage

Slim 5X viewer & light attachment

Diamondviewer

Slim 5X STL viewer

P200 EBF (extended base frame) Digital

NEW RBT S3A! (details to be announced)

978-371-5557
QnA@make3Dimages.com
P.O. Box 715 Carlisle, MA 01741

www.make3Dimages.com
Jefferson Stereoptics

John Saddy
50 Foxborough Grove
London, Ontario N6K 4A8
CANADA

Phone: (519) 641-4431
Fax: (519) 641-0695
E-mail: john.saddy.3d@sympatico.ca
Website: http://www3.sympatico.ca/john.saddy.3d

FINE OFF-EBAY STEREEOVIEW AUCTIONS WITH DIRECT BIDDING ON-LINE, AS WELL AS BY PHONE, FAX, E-MAIL TO ME, AND POSTAL MAIL. (Paper Catalogues available.)

You are welcome to register for my stereoview auctions. There is no charge. I also have a separate registration for my View-Master (Etc.) Auctions, which have more-modern stereo and 3-D formats. I am presently selling off the Willie Aarts Collection with some of the Rarest of the Rare in View-Master reels and viewers.

I SPECIALIZE IN CONSIGNMENTS.
Consignments welcome, from a single view to giant collections.

← Left: Helene Leutner (German Actress)
→ Right: The Young Velocipedist

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

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