3-D Imaging Past & Present

STEREO WORLD

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Chicago's Century of Progress

The Verascope

3-D Roars to Life
I came across an unlabeled View-Master Personal Reel from the '50s that seemed to contain some nice interior shots of someone’s furnishings, but I soon realized that most of the images contained a bonus along with the blonde tables and the wild drapes. The family who lived there apparently had adopted and raised a pair of chipmunks, who seem to have grown up with no fear of humans and were quite comfortable in the house along with the family! I couldn’t resist running all three of these views in this issue’s column—they make a wonderful set.

We start out with the chipmunks eating some snacks on the coffee table (with some nice matching end tables in the background). Next is a fun shot of the little critters climbing around on the lady of the house, perhaps hoping that she will give them some treats. And in the third view we learn that the chipmunks even explored on the family dog, who I’m surprised seemed willing to put up with it! I really enjoy the drapes in the background of this one.

The reel containing these and other views of the chipmunks was well-worn, so I’m guessing it was one of the family’s favorites to view and share. What better way to remember these unusual pets?

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you’ve found a classic '50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we’ll understand if it’s not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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A Computer Generated Giganotosaur roars through a live action background in in the Large Format 3-D film
Giants of Patagonia from Ray Zone’s feature article “Giant Screen 3-D Roars to Life”. ©2007 Sky High Entertainment

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The National Stereoscopic Association is a non-profit organization whose goals are: to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Annual membership dues: $32 third-class U.S. $44 first-class U.S., $44 all international members. Annual memberships include six issues of Stereo World, a plastic folder/tuviewer, and a membership directory.

Member, International Stereoscopic Union.
Donation Gifts Discontinued

Members receiving renewal letters following this issue will notice that free gift items like pins, books and catalogs are no longer being offered to those making donations to the NSA at various levels. Stocks of these items are running low, and IRS reporting rules have become too complex for the program to be practical for the NSA. Donations remain urgently needed and welcome, and the full amount of any donations received from now on will go the NSA without the expense of gift purchases, storage and shipping.

Can’t Cross-View Our Dino Cover?

Most responses to SW’s cross-view 3-D covers have been enthusiastic, but of course not all of those who commonly freeview stereo pairs have mastered the art of yanking the image on the left around behind the picture on the right and holding it in perfect alignment so that now it becomes the picture on the right, all accomplished using only the raw power of your own eyeballs!

Actually, it’s a lot easier than that, and an item sent in by Robert Balcomb could make learning to cross-view even easier. Shown here is the “Keyfo Mystery Viewer” distributed at the 1949 Chicago Railroad Fair by the Denver and Rio Grande Railroad. It was intended to help visitors view some “…large three dimensional photo-murals featured at the Rio Grande exhibit—the first ever produced.”

Attached to the viewing aid were small, postcard size reproductions of the mural pairs—also positioned for cross-viewing by looking through the cut-out area inside the heavy black lines and following the directions.

We can’t guarantee that this unique artifact will work for everybody, but our stereo pair covers are clearly sized between the sample Denver and Rio Grande souvenir card also shown here and the exhibit’s 3-D murals, whatever their actual size was.

Again, please be assured that Stereo World’s cross-viewing image pairs will be limited to suitable covers and to those stereos specifically intended for cross-viewing like the Denver and Rio Grande example here.
Unnatural Viewing

The two letters in Vol.33 No.1 which were so in favor of presenting stereo images in the cross-viewing orientation were disturbing. I submit that the two methods of free viewing, however one names them, are unnatural to the same degree.

In my sixty years of stereography I have practiced only parallel free viewing. I suppose I could learn cross-viewing but I certainly would resent having to do so because of the selfish desires of others to have it their way. It would definitely feel unnatural to me. At my advanced age I am happy when pairs are printed fairly small as it is easier to free-view them but I will not propose that you do that, I'll get out the necessary optics to accommodate my needs.

There can be no argument that the preponderance of side by side stereo views are of the parallel type, like it or not. There is a rather simple solution, of course. As a number of Internet sites do, you could print three images, two lefts, one on either side of a single right. Readers could then choose whichever pair is most comfortable to free view....

Since you are already publishing 60 mm images as in “50s Flavored Finds” and other places it would seem that three 60 mm images with 3 mm separation would do the trick... These images would be slightly larger than the 57 mm images that have been quite successful in ISU’s Stereoscopy magazine. Free-viewing while reading articles that anticipate referring to the images is certainly preferable to switching back and forth to a viewing aid.

I think I was a bit too conciliatory relative to the unnaturalness comparison of the two viewing methods in contention. The reference to “parallel” free-viewing encompasses a fairly wide range of angles from convergence through true parallel to divergence. Only divergence truly qualifies for fully unnatural as there is no need for that in everyday life. What is unnatural, of course, is combining ocular angles with focus distances that do not occur under normal conditions of seeing. However, there is nothing in normal vision of any type that requires the crossing of eyes. That is totally unnatural regardless of how useful some people might find it for the purpose we are considering.

At 63 mm separation I am suggesting we are close to what is considered the low side of average ocular distance, persons with greater separation will free-view at small degrees of convergence, any need for divergence would affect relatively small numbers of readers. Many of us have long been able to view standard stereo cards, divergence and all. As for the magazine, I suggest that there is probably good reason to provide records of historical stereo cards at full size. As in “Ice is Nice” it is possible to read the article and not have to review individual pictures while reading.

Robert L. Pfeiffer, MFA
Professor of Fine Arts (retired)
Seneca Falls NY

The L-R-L image pattern used on some websites would use a lot of our already tight page space in the effort to make everybody happy.

If you examine your thumb at about seven or eight inches from your nose, you will notice that a stereoview popped up at about 22 inches away will have fused via cross viewing if it is focused on without changing the ocular angles. None of the methods of freeviewing are “natural” in that focus must be disconnected from these angles, but close work (requiring reading glasses for many of us) does “cross” the eyes in a completely natural way—providing the same angles needed to cross-view a pair of 3” wide images at a comfortable distance. Admittedly, the covers of this issue would require greater convergence of the ocular angles or extending the viewing distance to about five feet.

– Ed.

Cross With Delight

I am amazed that only two people responded to your cross-view stereo cover. I intended to write immediately but kept putting it off.

When I pulled this issue out of the envelope I immediately recognized what it was. I spread it out immediately but kept putting it off.

When I examined the great 3-D image before I read a single word inside. I was great. I hope that you do it many times in the future. I would

(Continued on page 25)
The Verascope of Jules Richard

by Bernard Vial

This article first appeared in the April, 1980, issue of the short-lived French hardcover magazine Prestige de la Photographie. An English version followed ten years later in the Spring/Summer, 1990, issue of the Photographer, edited by NSA member Mike Kessler. The story of Verascope cameras and other equipment is so significant in the history and popularization of stereo photography that its appearance in Stereo World is not just appropriate, but overdue.

When one speaks of the best-made automobiles, one thinks immediately of Rolls-Royce; if one discusses wine one thinks of Mouton Rothschild or Pommard, but if it is a camera of which one speaks, in 35mm it is the Leica, in 6x6 it is the Rolleiflex or the Hasselblad; in the larger formats a Linhof or Sinar, and when one arrives at stereo, the first name that comes to mind is the Verascope by Richard. I think that it is not an unimportant glory to be, or to have been the first in one's category, and to represent, in the eyes of the public, the Ne Plus Ultra; to be in some sense the champion of the world.

Jules Richard was born in 1848 in surroundings which predisposed him to be interested in all sorts of objects of precision. His father directed a small factory where he fabricated instruments for measuring such as aneroid barometers and mercury thermometers. When Jules Richard reached the age of 21 in 1869, one of the sciences which was developing most rapidly was photography. We were at the great epoch of wet collodion, which had already dethroned the daguerreo-
The first Verascope of 1893.

Type, ushering in the taking of pictures with such sensitivity that it permitted the occasional instantaneous exposure. Unfortunately the necessity of preparing the material so that it be used in the wet state was extremely limiting. Everyone said to himself that there would come a day when a sensitive surface would be discovered which would keep for a long time. The reviews and books of the period related the numerous efforts of researchers to achieve this objective. It was natural that Jules Richard himself felt thrilled by photography, and this passion led him, in 1869, to construct a camera for his own personal use.

The Homeoscopes

It was not until much later, around 1890, that one began to find in commerce the first cameras carrying the name Jules Richard and the trademark R.F., which did not signify the Republique Francaise but Richard Freres (Richard Brothers). There were four brothers and their factory was at Impasse Fessart a Belleville. Those cameras with the name Homeoscope were so-called after the family name of one of Jules Richard's collaborators named Homeos, apparently the creator of these cameras and who, to speak truthfully, did not show great originality. These were jumelle or "twin" stereoscopic cameras resembling like sisters many others which were made at the same time by other builders. They were made of wood, covered in black leather, with a guillotine shutter and an automatically changing plate magazine. One peculiarity of the Homeoscopes was their use of two independent plates to create the stereo pairs. Two of 6x6.5 were used to obtain 6x13, and two of 8x9 to obtain 8x18. Of course this was not seen exclusively in the Homeoscope as other cameras such as the Stereocycle de Bazin and the Leroy employed two plates as well. This facilitated the transposing of the plates in printing, which was important somewhat later when autochromes appeared, as it avoided having to cut them apart with a diamond point.

The Verascope

If the establishment of Jules Richard had stayed with this sort of camera its name would not have survived, except as one of a long list of French makers of stereo cameras, and only some collectors would remember it. But in 1893 Jules Richard, leaving completely the beaten path introduced, with much publicity, a new, truly revolutionary model for the time. He
Some elegant detail on the cover of a Verascope catalog from Negretti and Zambra in London.

Jules Richard sold his cameras around the world, as shown by the cover of the 1909 Russian catalog from Bere Brothers in Moscow, illustrating a Verascope camera and a Taxiphote viewer.

The Verascope was revolutionary, first of all because of its format. When one remembers that at the end of the last century the standard format was 13x18 cm; the Verascope with its 4x4 cm pictures was really considered a miniature camera, and Jules Richard in presenting it, declared that only the grain in the plates prevented him from reducing the format of his camera still further. Even such as it was however, the small format offered considerable advantages which our grandparents discovered with wild enthusiasm. With a very short focal length of 55 to 60mm and a rapid rectilinear lens opening to f:8, there was no longer any need for focusing. Everything was sharp from five meters to infinity, closer if one used a diaphragm, and in stereo photography that was indispensable. In effect the relief which the procedure gives to different planes only is successful if all those planes are sharp. What interest would there be to see the background separated from the foreground if the latter wasn’t sharp?

The Verascope 45x107 (the format of the entire plate), was all metal, constructed out of silver plated copper, oxidized and varnished; exceptional construction for 1893. I have before me a catalog for that year where it is the only camera offered among several dozen which was not made of wood. Of course Jules Richard praised highly the merits of his chosen material, totally unaffected as it was by intemperate weather, cold, humidity or heat. It was presented as the ideal tool for explorations for the colonies, for photography aboard ships at sea, etc. Another advantage of course to the reduction in format was the size of the camera itself. Compared with the enormous 8x16 cameras of Gaumont or Bellienni, the Verascope could be a pocket camera, not requiring the complicated procedures of a field camera with its ground glass for focusing or com-
When one uses faster lenses the depth of field becomes very shallow, rendering insufficient the use of fixed focus lenses set at the hyperfocal distance. The system of using supplementary lenses was, in truth, very primitive and not very practical, thus the Verascope received a focusing device consisting of two helixes which advanced or moved back the front of the camera. Likewise the original shutter, having only one instantaneous speed of about $\frac{1}{30}$ of a second, did not utilize the capabilities of the larger lenses and their greater speeds. Richard created the first Chronomos shutter with adjustable speeds ranging from $\frac{1}{60}$ to $\frac{1}{50}$ of a second. But even this was considered insufficient, and the last Verascope could reach $\frac{1}{400}$ of a second.

The range of accessories invented by the company is of unbelievable richness. Let us look at two of these devices. First is a very curious delayed action mechanism, the naming of which must have called upon Richard's classical studies. He

In addition to the standard rectilinear lenses there were versions with Zeiss or Goerz anastigmats. Originally available in f:8 only, they could later be had in speeds of f:6.3 or even f:4.5, and with names like Boyer, Berthiot and Krauss.

In general the lines of the Verascope 45x107 remained unchanged for more than 30 years, but successive alterations transformed the simple initial model into a tool of great precision as well as high price, having all the refinements demanded by advanced amateurs.

The offices of Jules Richard, 19 rue Melingue, Paris. Constructed in 1890, the building was demolished in 1971. Richard also had two sales outlets in Paris, rue Halevy and rue Lafayette.
called it the Cunctator, after the Roman general Fabius Cunctator, known as the “temporizer.” This ingenious device served two purposes. With it one could take very long time exposures up to 60 seconds, or operate instantaneously but with a delayed release. In this case, to avoid surprising the subject by the opening of the shutter, about three seconds before the shutter fired a little red flag lifted as if to say “attention!”, the little bird is going to come out.

An Exceptional Success

As the use of film was spreading in the photographic world, Richard proposed to replace the plate magazine with a film magazine. The Verascope which one

finds today with this magazine has considerable extra value, because it permits not only the admiration of the beautiful mechanism of the Verascope, but also using it, now that glass plates have disappeared. Richard realized that the use of flexible films might result in a lack of sharpness if they could not be held exactly in the focal plane of the lenses. He designed this new magazine so that the film was placed against a piece of glass, giving it the same sharpness as a glass plate. Notice that much later Rollei took up the same idea when it put out its first 6x6, f:2.8 camera. When one finds today a film magazine for the Verascope, pay attention, because the earliest of them were designed for a film of 6 exposures on number 121 film which disappeared a long time ago. Shortly afterwards Richard adopted the universally popular vest-pocket 127 film.

It is hard to imagine the unprecedented success of the Verascope 45x107. This format was an original creation of Richard and it was, I think, the first and only time that a French manufacturer succeeded in imposing upon the entire world a new format which he had created. This honor was normally reserved for the very

Passionate for photography, I began, in 1867, with a pretty little camera called the Dubroni, which I have since offered to the Conservatoire des Arts et Metiers. These little photographs made of collodian enchanted me, but they were small, just the size of a silver five Franc piece. Then I bought another collodian apparatus, 6½x9, to make portraits and landscapes. With this camera as with the Dubroni, one could not be hurried, and if one came back with five or six plates for the whole day, one would have to be happy. But the images were still very small. Then I bought a 9x12 and I began then truly to make something of interest. I then bought a larger camera, 13x18, and after having made a large number of plates I began to be satisfied. I was presented to Monsieur X, who was a decorator at Opera Comique. I talked photography with this gentleman who told me that photography was a frightful thing because of the distortions it made in the landscapes presented by it.

I found his ideas so exaggerated that I promised to make him four photos of that sort which I was sure he could find no fault with. I positioned myself in a garden under a tree that was not too shady and obtained four plates which I thought were superb. I put every possible care into printing the four negatives on paper, framing them and sticking them onto a card mount.

I was satisfied and carried these four prints to Monsieur X who, after having looked at them for an instant, gave them back to me without saying anything.
great manufacturers like Kodak or Leitz. The 45x107 format was adopted not only by the largest French companies but the German ones as well like Zeiss, Voitlander and Rollei. For many years one merely asked for "Verascope plates" and not 45x107, in the same manner that one asked for a "Vest Pocket roll" or a "Leica film", instead of asking precisely for a 4x6.5 [127] film or a 24x36 [35mm] cassette.

**Glyphoscope**

But a beautiful Verascope with Zeiss lenses, constructed with great precision, inevitably reached a very considerable cost. In 1907 for example, a Verascope with Tessar lenses cost 500 gold Francs or about 25 Louis. Although it is difficult to compare this figure to the equivalent value of today, this was obviously a sum which an amateur photographer would have difficulty in finding. Richard understood this perfectly and resolved to make available to all a camera which would sell for 35 Francs. This was the Glyphoscope. Its success quickly exceeded the hopes of its maker, and permitted those less fortunate to taste the joys of stereo photography. The Glyphoscope was as revolutionary as the Verascope had been fifteen years earlier. No longer made of polished wood or precisely finished metal, the body of the Glyphoscope was molded in one piece of a material which is today called plastic, but which in 1907 was baptized more elegantly as IVORINE (editor's note: this may be a sort of thick, black Ebonite of surprising solidity.

Chemists have affirmed, without doubt correctly, that plastic materials have since then made sensational progress, but in no way have modern plastics gained anything

"You see therefore" I said, "that these pictures are irreproachable and all the criticisms which you made to me of photography have been without basis in fact."

The truth is that he feared to make me unhappy, considering the air of satisfaction which he saw in me. But I begged him to tell me all which had inspired him to making these prints. He replied: "What is the good, considering the number of times that I have said what I think when I see that I am not understood, and that I am preaching in a desert and no photographer understands me?"

I beseeched him further, saying that if he would show me the defects for which he reproached photography, "I will look until I have conquered these defects." Finally he said: "I would very much like to try to get you to see the defects, but I tell you that you will never conquer them because they are the result of the lens. There is such a difference between the human eye and a lens. It is at this point, at my age of 72 years" he said to me, "that I do not fear to go as far as Seville in Spain to redo the stage sets for the Barber of Seville. I could have had people send me pictures of this country, however I preferred so strongly to be true and accurate that even though I am tired I will spend a great sum of money and go that far to fill my eyes with the things of that country, when the light and the interpretation of the landscape is such that I desire to reproduce it accurately."

He showed me in his notebook what he had brought back from his trip, drawings made at the place, and said to me: "That is how the eye of a painter has interpreted this; it is exactly what I have seen and it's what I would like to make other people see who go to the comic opera, The Barber of Seville. You see that these little squares of drawings made with the crayon allow me to reproduce, on a canvas 25 meters high and 15 wide, the view as it should be seen in the theater." Returning to my four prints he showed me that the young lady who was featured in one photograph had too small a head and her legs too long, and there was a great distortion. "Like other amateurs you have these distortions in your spirit, and if one shows you a complete photograph properly done you would not like it as you are used to these distortions."

This artist who had come to Spain to obtain truer details for his occupation as decorator inspired me to such an extent that I said, "This man must be right. I must therefore find a method for correcting photographs which are so deformed. I must correct the distortions and above all increase the dimensions of the objects in the middle ground and background, while diminishing the
in robustness, for in the more than ten years I have been looking at collectors’ cameras, I have seen quantities of Glyphoscopes, not one of which was either cracked or broken. Another advantage was that when the amateur had spent his 35 Francs for his Glyphoscope, he had nothing more to acquire in order to see his stereo. In effect the whole front section with the shutter was detachable and the apparatus became an excellent stereoscope, achieving ideal conditions for viewing because the lenses of this stereoscope were the very ones with which the views had been taken. To achieve this record low price the twelve plate magazine of the Verascope was replaced by single plate holders which could be exposed one after the other. The Glyphoscope 45x107 was sold by the tens of thousands during more than thirty years. In the course of this time Richard increased his quality. The basic “Ivorine” model 45x107 remained at the base, but for a little extra one could obtain it in leather covering with a better four-speed shutter, and even later in a 6x13 format. Though the Glyphoscope 45x107 is easy to obtain now, the 6x13 model is indeed rare.

The Verascope 7x13

In 1905 Jules Richard, encouraged by the audacious success which he had achieved in advancing the 45x107 format, wished to repeat the same success by producing a new Verascope, not in the universally accepted 6x13 format but in 7x13. This additional centimeter was the result of an inquiry made by the directors of the French Stereo Club, who said that 7x13 was the most rational format which one could create, as the length of 13 centimeters corresponded to the normal separation of the eyes. Innumerable articles and specialized reviews argued in favor of this new format, and the arguments were many. The best was that the pictures would be square, whereas those of 6x13 were objects in the foreground.” I then read a volume on photography at the library of the Conservatoire des Arts et Metiers, where I saw a stereo photograph with a road in the foreground dotted by the droppings of a horse. The distortion was so great when looking at the flat photograph that the droppings appeared to be the principal object. In looking at this in stereoscopic form however the distortion disappeared.

I was thinking about this problem constantly when, one day, I relaxed with a trip to Royat je Montais, where I climbed a little hill to a park. There I found a painter who had just finished a picture. The view which one saw from this height was very beautiful, and the principal object to be seen was the mountain of Puy de Dome. He had interpreted this view with meticulous care, and truly, when I looked at this view and then at the painting I understood that there was a great difference between reality and photography. I asked the painter to let me reproduce his picture with my 13x18 camera. Then I put myself in the same place as he had been for making his picture in order to compare later the reproduced painting with the photograph and the view obtained directly from my plate.

Now I understood the distortions which I could not comprehend earlier. How right my friend had been in telling me that photography would be of no use. In effect we were 16 kilometers from Pue de Dome, and the eye which looked at this view saw the mountain as quite grandiose, but in the photograph it was so small in comparison with the mountains in front of it that it appeared no larger than a mound of freshly dug earth. There was not one proportion that looked as the details appeared to the eye, and there was no harmony in this very beautiful view.

From that moment on I worked to correct these mistakes. One of my first ideas was that stereoscopy should render a much truer image. Later I consulted a treatise on physics and saw that each time you pass a ray of light through a refractive material the ray is deformed, but it regains its original position when it is passed again in the opposite direction. Thus I said to myself, when one does stereoscopy, undoubtedly the rays come back in reverse form. It is necessary of course to have a stereoscopy with lenses which are very similar or complimentary to those of the camera, but also the focus must be exact and the distance between the two lenses must correspond to that of the two eyes. Through the making of this experiment I observed that the image had a natural size, and I deduced immediately that all images, whatever the format of the camera, should be equal, provided that one...
not, but logic counted for very little in the face of routine as well as the interests of the plate-makers. They argued that manufacturing plates in the 7x13 format would cause great losses of material, while a 13x18 glass plate could be cut into three 6x13 plates without the loss of a millimeter.

Enlarging the size of the Verascope also caused it to lose one of its principle advantages; it became heavy and cumbersome. The 7x13 existed for several years but, little by little, amateurs abandoned it. Because of the difficulty in procuring plates in this format, especially in the more distant cities where the only available sizes were 45x107 or 6x13, Jules Richard, being a conscientious manufacturer and not wishing to leave his customers in distress, began to deliver special plate holders permitting the use of 6x13 plates in the Verascope 7x13. In the end the "Ideal" format was abandoned and, like all the others, Richard delivered his large Verascope with 6x13 holders only. Collectors today do not always see things with the same eyes of the amateurs of fifty years ago. Today the rare Verascope 7x13 is infinitely more precious than the little 45x107s which were so successful, and for that reason are still very available.

The Homeos
With his first Verascope 45x107, Jules Richard was the champion of the small format, and this made his fortune. When on the contrary he tried to increase the dimensions of the images to 7x13, his failure was equally complete. Perhaps that was one of the reasons why, 20 years later in 1913 he resolved to go still further in the direction of miniaturization. Meanwhile Louis Lumiere had discovered the cinema and perforated 35 millimeter film had conquered the world. There had also been important progress in the sensitivity of emulsions. The cinema in effect demanded a fineness of grain and much superior emulsions to that of plates. It was this material that Jules Richard decided to use in his Homeos.

The Homeos was one of the first cameras in the world to use movie film, and certainly the first to use it for stereo photography. All metal like the Verascope, it was equipped with f:4.5, 28mm Optis or Krauss lenses, and its short focal length, in spite of the large opening of the lenses, allowed the use of fixed focus. The sharpness extended

There looks at the photograph obtained through the same lenses that the photograph was obtained with.

Thus I went to see my friend Nadar, who I knew had cameras of immense size such as 50x60, while I had my 4x4 camera, which made his 15 times linearly larger than mine and 187.5 times larger in area. My friend made me see that my theory could not be possible because the little plate was already so much smaller than the 50x60 that seen with his lens from the point at which the plate had been taken it would appear greatly enlarged when compared to looking through the lens which had produced the photograph. It would be impossible to compare them or superimpose them. There is nothing so brutal as fact, and I don't deny that my heart was beating violently when I compared the one with the other. It was laughable to see this camera of 50x60 with its 90mm lens, and my little 4x4 camera with its 55mm lens superimposed one upon the other. The little one was entirely contained within the lens shade of the large one.

All this happened in 1891, and I am so sorry that my great friend, the painter Moynet, chief decorator at the opera Comique, had died without knowing of my revelation. I would have so liked to have submitted it to him and asked him to criticize it as his criticism before it had been so useful.

-Jules Richard
from 1.5 meters to infinity. Because of this one would not have to use supplementary lenses. The images which it formed measured 19x24 millimeters, and its cassettes containing 1.15 meters of film permitted 24 stereo pairs. If the two images were placed side by side on the film, the distance necessary for the perception of relief would not be sufficient, thus the images of the successive pairs were interlaced with each other.

Richard, who had seen the birth of the glass plate, seemed to be very suspicious of the flatness which could be achieved by flexible film. Thus, as in the film magazines of the Verascope, the film in the Homeos was held against a piece of glass by a metal plate which moved away automatically when the film was advanced so that there would not be scratches.

The Homeos arrived too soon, twelve years before the first Leica, to have very much success. It only aroused curiosity and few were sold. Richard realized that the public was apprehensive about developing these new delicate films, so he created a laboratory which would develop the film and even make positive copies. But in 1913 this was not the custom and the stereoscopist would have thought himself dishonored if he had not done all the work from A to Z in his own darkroom.

The Homeos remained for a long time in the catalog of Jules Richard. It could be seen there as late as 1935, but most people believe that this longevity was due more to the difficulty of unloading stock than because of a constant demand. The best proof is that today, in spite of this prolonged commercialization, the Homeos is one of the most sought after models by collectors, and one of the most difficult to find.

The beginning of the 1930s marked the beginning of a new era in photography. It was around this time that the glass plate, which had reigned for 70 years as absolute sovereign, began to give way to film. One has only to look into the catalogs of the large establishments of the time. In 1930 the immense majority of models were plate cameras. Film cameras were put at the end of the volume and only included cameras for beginners; the box and simple folding cameras. The Kodak was not more than a camera for use on summer vacation. Any serious work was done with plates. Nine years later in 1939, on the eve of the war, the situation was totally reversed. Of a hundred models offered by the Photo-Plait catalog, 90 percent were film cameras. All the precision cameras; Leica, Contax, Exakta, Rolleiflex, Super Ikonta etc. utilized film, and the catalog only mentioned three or four plate cameras for semi-professional use or for old stubborn amateurs.

Stereo was really in the trough of the wave as it had remained faithful too long to the glass plate. It was completely lost to the new generation and it appeared to be forgotten forever. French manufacturers seemed to have folded their arms and abandoned the struggle.

Jules Richard died in 1930 at the age of 82, and one had the impression that no one after him would take up the cause. In 1939 all the beautiful Verascopes had disappeared from the Photo-Plait catalog, and the only Richard camera which the establishment offered was the Sterea, a modest 6x13, very much simplified, with Trylor Roussel f:6.3 fixed focus lenses and a four-speed shutter. The Sterea could be obtained either in leather covering or in stamped metal. It was truly the end of a series. The aesthetic appearance in any case was very sad beside the mechanical marvels with their shining chrome, their coupled range-finders, their shutters of 1/1000 of a second and their interchangeable lenses, which were now appearing from beyond the Rhine. Everything would lead one to believe that once the stocks of stereo cameras had slowly disappeared, the old French brand would join its ancestors, completely forgotten in 1939, only to be rediscovered years later by collectors.

The Verascope 40

Appearances were deceiving however, because Richard came back to life, and a new team quietly prepared a model which, as soon as it appeared, would reestablish the name Verascope to first place in the world. The prestigious name and the glory of the establishment were judiciously conserved and the camera carried the name Verascope 40 or F:40. Catalogs alternated between the two designations and the cameras themselves were delivered in two variations, some with 40 and others with F:40 engraved on their leather coverings. F:40 signified that the focal length of the lenses was 40 millimeters. In effect Richard had adopted the principle of the small format cameras such as Leica and Contax. It used standard cassettes containing 1.60 meters of 35 millimeter film, on which one could place 21 stereo pairs of the format 24X30, or by simply turning a button, close one of the two lenses, modifying at the same time the advancement of the film to create 42 separate views.
The body of the Verascope 40 was of cast metal covered with real leather and matte chrome, and was as beautiful as the finest German cameras with its completely modern look. This one was far from the dried aesthetic of the Sterea, and the amateurs who carried it on their breast no longer had to suffer the ironic smiles of the fans of the modern camera. It was not only its appearance which raised the Verascope to the pinnacle of greatness; its refined mechanism was extremely advanced. There was a coupled rangefinder which one manipulated from the back by a large wheel, which moved the whole front plate, permitting one to approach the subject as close as 50 centimeters; a performance which Leica and Contax could not accomplish without supplementary accessories.

The Verascope shutter was of the guillotine type, much preferable for stereo work to those which use twin Compures, and a single button fixed on the front face of the camera which, thanks to a gear, permitted one to adjust the speeds from one second to $1/200$ of a second. Some shutters were said to attain the speed of $1/800$, but this is perhaps overestimated. The lenses were nearly always those of Flor Berthiot but there were some by Saphir Royer. Later Angenieux contemplated offering lenses for this camera.

The first examples were delivered at the end of 1938. The war arrived in several months and almost completely interrupted the fabrication of the cameras for five years. It was only after 1945 that deliveries once again regained their normal pace. It is remarkable that even in that period of greatest hardship which followed for two years after liberation, the quality of the Verascope did not suffer, contrary to nearly all of the other cameras of the same period. However the beautiful publicity photos with which Richard promoted its stereo equipment did have to suffer the poor quality of the paper in the journals in which they appeared. For more than 20 years, from 1938 to 1958, the Verascope 40 sold throughout the entire world and was the symbol of the highest quality which one could obtain in its category. In the United States, where there was considerable competition, it was called the Bush Verascope from the name of its importer.

I have limited myself in this article to reviewing the cameras, created for more than 60 years by this establishment, because they are the most interesting to collectors. It would take at least ten additional pages to study all the other products of Richard dealing with photography: viewers, stereoscopes, taxiphotes, enlargers, plate transposers etc., not to mention the immense outpouring of all sorts of instruments of measurement which came from his factory. Richard is, I think, the only large establishment in the world in which the photographic section has never delivered anything except stereoscopic models. In this it was truly the incontestable champion. An important exception occurred however in 1947. At the Salon of Photography for that year the booth of Jules Richard announced the forthcoming creation of a 6x6 single lens reflex.

(Continued on page 17)
We feel sure that our unknown this time will be identified by one of our several members who specialize in naval views. It looks like an American warship, probably from the "great white fleet" and even though it is a distant shot, that silhouette should be familiar to someone.

The view we ran recently of the stone building under construction was identified by Tom Prall as the Weston Hospital in Weston, WV. Tom will be providing us additional information on the site in the future. Thanks also to Dick Elliott, who commented on that view.

We'd like to thank Dave Hooper, who commented on the launch of the gas balloon shown in a recent issue.

Finally, a belated thanks to Tom Prosser who confirmed the identification of the view of the Hasbrouck House in Newburgh, NY which we ran in 2005.

Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.
In May 2006 Susan Pinsky & I attended the Stereoscopic Society's annual convention. One of the great attractions of their three day annual event is that it is in a different city each year, providing an opportunity to visit different parts of the UK. The 2006 meeting was in Swansea, Wales, a lovely seaside city providing an excellent chance to visit some of the places along the Welsh coast.

One unexpected highlight of this trip was our visit to Castle Combe (pronounced Coombe), located about halfway between Swansea and London, not far from the Chippenham rest stop on the M4 motorway. About a month before departing I was reading a travel magazine while waiting at the dentist's office, and ran across an article about little unspoiled villages of Europe. The only one in England listed was Castle Combe, and from the location on the map, it looked like it might be on our route from London to Swansea.

In fact, we had already booked two nights at the Travelodge at the Chippenham rest area. (This is one of our UK budget travel tips—if you book online www.travelodge.co.uk/ you can sometimes find £15 or £26 per room/per night saver rates at Travelodges!) This was the case in Chippenham.

We already had made plans to visit nearby Lacock Abbey, location of Fox-Talbot's first experiments with photographic prints. The Abbey was also used as a location for part of the first two Harry Potter films, and Lacock Village is another charming small English village to visit. (See www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-lacockabbeyvillage.htm)

Castle Combe turned out to be a 15 minute drive from our hotel.

A street in Castle Combe prepared for shooting Stardust scenes, in which the village is known as "Wall." Unfortunately, the film is flat, but these stereos (and viewers' imaginations) may serve to provide a bit more depth.

(Strobe by David Starkman)

Extras in period costume. The storyline of the romantic, action/fantasy movie is divided between the real world of 19th century England (Castle Combe) and a forbidden land beyond a stone wall next to the village.

(www.stardustmovie.com)

(Strobe by David Starkman)
Three quarters of the distance was along roads barely wide enough for one car, and with few directional signs. Fortunately we had good directions from our hotel receptionist, and got there without getting lost. Castle Combe, voted the “prettiest village in England” (see the town’s web site www.castle-combe.com/ for more details), is somewhat unique. It has stone and half timbered buildings that were built as much as 600 years ago, such as the White Hart Pub where we had lunch.

Also, while you can drive through Castle Combe, there are no cars parked on the streets of the village. Visitors must park in a lot about a 10 minute walk from the center of the village (which you can’t miss, as there is the 14th Century “Market Cross” in the middle of the road, in the center of the village). This is the center of the weekly market of the village. Locals park their cars behind the buildings, hidden from sight. There are no modern street lights, and TV antennas and such are not allowed.

Thus, one can easily walk around and get quite the feeling of having stepped back in time. In our case, the step back in time became a bit more literal. When we arrived we discovered a film crew on their last day of two weeks of work “dressing” the village to look like it might have been in 1890! Some of the signage had been changed, the blacktop road was covered with a layer of dirt.

The film’s General Store (“Monday & Sons - Grocers”) did not exist at all. This was apparently an existing plain building facing the market square. Everything in front (the overhang and porch) was added to the existing building. Signs and props (meat and produce) were added, and the empty interior was actually fitted out as a period shop. (They would not let us shoot photos inside, but we did get to peek in!).

(Source by David Starkman)

Sienna Miller (with parasol as seen in the film) and other shoppers in the Wall (Castle Combe) market square. Miller plays Victoria, the love interest of Tristan (Charlie Cox), who vows to bring her a fallen star which then transforms itself into the beautiful Yvaine (Claire Danes).

(Sources by David Starkman)

Camera and track are prepared for shooting a scene in the village square. At left rear, some of the actors are seated on Castle Combe’s 14th century Market Cross, seen in some brief shots in Stardust. The two-hour, eight minute film is based on the graphic novel by Neil Gaiman.

(Sources by David Starkman)
Victoria (Sienna Miller) gets a hair adjustment in front of a Castle Combe house. The film’s other stars, Peter O’Toole, Claire Danes, Michelle Pfeiffer, and Robert De Niro don’t appear in the Castle Combe scenes, but are in longer sequences shot in Scotland and Iceland.

(Stills by David Starkman)

and horse-carts and other such props were being scattered about. There was, of course, a slight drizzle when we arrived, so we started with a nice pub lunch.

Afterwards the sun had come out a bit, so we did our best shooting 3-D pictures that would take advantage of these unexpected props. We were told that actual filming was set to begin the next day. The film (released August, 2007), is Stardust, starring Michelle Pfeiffer, Robert De Niro, and Peter O’Toole. The scene set in Castle Combe was going to be a total of 7 on-film minutes, with actors Sienna Miller and Charlie Cox

Since we were still in the area, I came back the next day to see if I could get some shots during the filming. Unlike a movie set, a film crew in a village like this cannot keep visitors from poking around, so I did my best to get in as close as I could to document some of

the filming. I shot some film with an RBT-S1, but mostly digital with a van Ekeren twin Sony F43 rig. I’m happy to share some of the better results with you.

Even without a film being made, Castle Combe is a lovely village in which to spend a day. Lacock Village and Abbey are less than 30 minutes away, and would fill in the rest of an enjoyable visit to these English villages while you are in the area.

The Verascope of Jules Richard

(Continued from page 13)


and presented a prototype. The interest of amateurs and professionals alike for the camera was enormous. Because of the almost total lack of cameras in the years after the war, everyone thought that if Richard would enter into this area, a reflex camera which carried the Richard name would have to be extremely popular. But the passing months did not see the materialization of this hope. Unfortunately the publicity had been so great that an astute “sharpie” profited by appearing at photography stores, calling himself an envoy of the firm and promising priority deliveries of this famous reflex for the payment to him of 10,000 Francs. There must have been a great many victims because the Richard company felt obliged to place a notice in the professional journals warning photographers to “beware of sharpies”, but if they had already been swindled that “It is the ransom of great glory!” The exact reason the project was canceled is not known, but because of this renunciation the old French establishment could point with pride to having concentrated its photographic activity in the service of stereoscopy.

Note

Thanks to Susan Pinsky and David Starkman for the loan of Prestige de la Photographic, April 1980. Thanks to Margaret and Ed Lewis for their heroic efforts in translation, and lastly your editor pats himself on the back for turning everything into nearly readable English.

-Mike Kessler
Two days of giant screen 3-D films projected in the dual 15/70mm format as part of the GSCA (Giant Screen Cinema Association) Film Expo in April 2007 in Los Angeles provided a stereoscopic feast for both eyes with a variety of subject matter. The event is an opportunity for large format (LF) producers to showcase their productions and works-in-progress to distributors and exhibitors. This year’s edition featured both the conventional narrative model, running 40 minutes in length, created for institutional IMAX theaters that are usually built adjacent to a natural history or science museum, as well as two brave but isolated attempts to create new LF vehicles for feature films and theme parks.

**Dinosaurs Alive 3D**  
(Giant Screen Films, 42 minutes)  
Valorizing the work of paleontologist Roy Chapman Andrews, the real-life adventurer who was the model for Indiana Jones and led five expeditions to the Gobi Desert in the 1920s to discover one of the greatest repositories of dinosaur bones, this film is written and directed by Bayley Silleck and David Clark and narrated by Michael Douglas. The LF 3-D cinematography by Bill Reeve effectively creates a live-action background of the Gobi Desert and the Ghost Ranch area of New Mexico and the computer-generated (CG) dinosaurs created by DamnFX of Montreal Canada to roam around in.  
The narrative leaps back and forth in time up to the present day to cover the work of Mike Novacek and Mark Norell, two paleontologists working with the American Museum of Natural History (AMNH) just as Andrews did in the 1920s. Archival 2-D black-and-white footage of Andrew’s expedition is woven throughout the contemporary stereoscopic footage. The dinosaurs, including newly discovered species such as Tarbosaurus, are well rendered and several times approach the moviegoer, of course, in seat-shaking 3-D.

It’s a difficult proposition to place CG imagery within a live action 3-D background and even an offset difference of a pixel or two can amount to a matter of inches in horizontal parallax on the giant 15/70 screen. Slight differences between the live action 3-D plate and the 3D CG can result in false interposition depth cues where the dinosaurs “virtual” foot meets the real stereo photographic ground.

**Dinosaurs: Giants of Patagonia**  
(Sky High Entertainment, 40 minutes)  
Similar in structure to Dinosaurs Alive, Giants of Patagonia was directed by Marc Fafard and (again) shot by Bill Reeve. This film lionizes Argentinian paleontologist Rodolfo Coria and his work in Patagonia discovering remains of the largest creature to ever walk the earth, the Argentinosaurs and its bipedal nemesis the Giganotosaur. Stereoscopic footage shot in the Carmen Funes Museum in Plaza Huincul, Argentina dramatically conveys the scale of these ancient creatures.
With excellent CG and visual effects supervised by Nadav Brill and Maxime Gagnon, the Giants of Patagonia are brought to roaring life and seamlessly integrated into the live action backgrounds where their bones were discovered. Exciting scenes of multiple dinosaurs onscreen and their battles are very well built for the giant 3-D screen.

Narrated by Donald Sutherland and produced by Carl Samson, this is Sky High Entertainment’s second foray into LF 3-D (the first was Ultimate G’s: Zac’s Dream of Flying, 2000) and a worthy addition to what is now becoming a well-established genre in LF 3-D along with T-Rex: Back to the Cretaceous (1998) and Dinosaurs Alive.

African Adventure 3D: Safari in the Okavango
(nWave Pictures, 40 minutes)

A sequel to nWave’s Wild Safari 3D (2005), African Adventure 3D again journeys through the veldts and underbrush of the dark continent inside a jeep accompanied by conservationist Liesel Eichenberger. Shot by Sean Phillips and written and directed by Ben Stassen, this film is an improvement on its predecessor by having a more natural stereoscopic “look” and getting much closer to the animals. The 3-D cinematography is a real achievement in capturing wild animals so naturally. Shot with Sean Phillips dual 35 “photosonic” rig on a Libra head, the footage was digitally “rezzed up” to 15/70 3-D with fine results.

Fly Me to the Moon
(nWave Pictures, 85 minutes)

nWave writer/director Ben Stassen is nothing if not a “crossover” producer who has built theme park “ride film” modules into his 40-minute 15/70 3-D films. Building theme park attractions and movies to play in IMAX 3D simultaneously, Stassen has achieved vigorous penetration into both markets with that strategy. In recent years, Stassen has crossed over from true entertainment 3-D films to a conservation message with efforts such as S.O.S. Planet (2002) and Wild Safari 3D.

Now, with Fly Me to the Moon, Stassen has made a CG feature film to play in both IMAX 3D theaters and the emerging digital 3-D cinema platform along with other features like Chicken Little (2005) and Meet the Robinsons (2007) in 3-D. For his story Stassen used the historical background of the 1969 Apollo 11 mission to the moon for a tale of three house flies who stowaway on the lunar space flight.

As usual, Stassen stages almost all of the 3-D imagery out in the audience space and is touting FMTTM as built from the ground-up for stereoscopic viewing. “Most 3-D film released to date use the screen as a window,” explains Stassen. “The filmmaker creates perspective behind the window and throws things at the audience through the window. When you eliminate the window effect (by shooting with parallel camera instead of converging cameras), you create a 3-D space and you can actually transport the audience into that space.”

The CG characters are cute and appealing and lots of rapid-fire
jokes move the action along quite nicely. I bet you didn’t know that flies have families just like humans with problems typical to adolescents.

**Lions 3D: Roar of the Kalahari**  
(National Geographic and Tim Liversedge Prods., 40 minutes)  
This true-life African adventure film was originally produced by Tim Liversedge for National Geographic on 35mm film in 2-D. A few years ago, National Geographic decided to have Sassoon Film Design (SFD), under the aegis of owner Tim Sassoon, repurpose the film to 15/70. Shot on a variety of film stocks over a considerable period of time, SFD worked with a digital intermediate (DI) to make the story look like it took place over a single day giving the film a richly golden and unified look.

After playing successfully in 2-D 15/70 in IMAX theaters for the natural history museum market, National Geographic had SFD make some stereo conversion tests which were quite promising. SFD was hired to convert the entire film to 3-D, not an easy proposition with many complex shots such as those showing a herd of gazelles at a watering hole and birds flying overhead. But the stereo conversion ended up working very well with many lovely 3-D scenes.

One advantage of stereo conversion is that depth can be added to animals shot at a distance that might not otherwise be evident with original stereo photography shot with long focal length lenses and a conventional stereo base of 2½ inches. There are many stunning 3-D moments in this film, however “synthetic” the stereo might be. In the hands of companies like SFD, stereo conversion of existing content will be a viable way to deliver 3-D movies to an exhibition pipeline hungry for stereoscopic subject matter.

**Pikachu’s Ocean Adventure**  
(Shogakukan Productions, 14 minutes)  
Originally titled “Search for Miyuu” and produced as the second LF 3-D film for the Pokemon theme parks in Japan, the English language version was produced by Sarai Incorporated for additional 15/70 markets. Featuring “Pikachu,” the most popular of the Pokemon characters, the tale depicts a brightly colored underwater adventure. *(Pikachu’s Ocean Adventure)* is the original English language title, *Search for Miyuu* is the prior attraction film, and is also available for LF theaters.)  
The stereoscopic effects frequently depict four to five flat planes of animated action with occasional shots in 2-D. Interpersed throughout the narrative are a few nicely handled animations along the z-axis. All-in-all, a real stereoscopic oddity but definitely worth seeing if you get a chance.

**Trailers and Teasers**

**Sea Monsters: A Prehistoric Adventure**  
(National Geographic, teaser 1 minute)  
A brief segment depicts a computer generated underwater mammal swimming rapidly at the viewer against a live action underwater 3-D plate. Terrifically effective in 3-D, SFD is working with stereoscopic cinematographer Sean Phillips to release this film in 2007 on a hybrid platform that includes both 15/70mm 3-D and digital 3-D cinemas with the Real D format.

This film is the first to make use of the new twin 35mm “Gemini” camera developed by Sean Phillips and Martin Mueller, developer of several IMAX twin-strip 15/70 stereo cameras. Phillips reports that the Gemini camera was first used on *Sea Monsters* very successfully in March of 2006 and is currently in Paris shooting on Stephen Low’s IMAX 3D film *Jetliner*.

**Dolphins and Whales 3D**  
(3D Entertainment, 3 minutes)  
3D Entertainment continues their successful production of underwater stereo films captured with dual high definition (HD) technology developed by cinematographer Gavin McKinney. The HD digital footage is “rezzed up” for output to 15/70mm film and looks very good in 3-D.

**Grand Canyon Adventure 3D**  
(MFF, 3 minutes)  
After announcing several 15/70 productions for 3-D, Greg McGillivray of MFF (MacGillivray-Freeman Films) has finally commenced production on a stereoscopic movie. The footage was shot with the IMAX “Solido” 3-D camera with dual 15/70mm and looks
The art" for 3-D movies, the new kid on the block, digital 3-D cinema, is coming on strong as a widespread format for 3-D at your neighborhood theater. The museum IMAX theater has enjoyed stable "bread and butter" with 40 minute 3-D documentaries made for the discount ticket school market. Now Real D will be releasing two National Geographic productions, Lions 3D and Sea Monsters 3D, in October and is breaking into that market. Expect to see yellow school buses parked in front of the neighborhood commercial multiplex theater soon and not just the IMAX 3D theaters.

And, for the first time a feature film, Robert Zemeckis's Beowulf, to be released on November 16, will go out as a hybrid release on both the digital 3-D cinema and IMAX 3D platforms, as well as 2-D on 35mm film. IMAX's hegemony in the "premium" theatrical experience for 3-D is being challenged by Real D. Let's hope that IMAX meets that challenge with increased production of stereoscopic content for the dual 15/70mm 3-D platform.

The Grand Canyon is excellent stereoscopic subject matter and the 40 minute film, when it is completed, should be comfortable to view in 3-D.

Ocean Frenzy
(Giant Screen Films, 2 minutes)

Giant Screen Films is leaping into stereoscopic production in a big way and the short segment of underwater 3-D footage shown here bears out Stephen Low's observation that "Every 3-D guy knows that fish are the best."

While the IMAX 3D platform has for a decade served as the "state of the art" for 3-D movies, the new kid on the block, digital 3-D cinema, is coming on strong as a widespread format for 3-D at your neighborhood theater. The museum IMAX theater has enjoyed stable "bread and butter" with 40 minute 3-D documentaries made for the discount ticket school market. Now Real D will be releasing two National Geographic productions, Lions 3D and Sea Monsters 3D, in October and is breaking into that market. Expect to see yellow school buses parked in front of the neighborhood commercial multiplex theater soon and not just the IMAX 3D theaters.

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Three New 3-D Comics

Continuing his 25-year career converting “flat” art to 3-D, Ray Zone has recently completed three new 3-D comic projects. The first, Action Comics number 851, published by DC Comics in both 2-D and a 3-D variant edition, hit comic book stores in North America on July 5. Selling for $3.99, the 3-D edition includes custom “Phantom Vision” 3-D glasses bound into the book.

Written by Geoff Johns and Richard Donner, director of the 1978 Superman film, Action Comics 851 presents the final installment in the four-part “Last Son” story arc. Art for the issue was created by Adam Kubert in a unique page-layout style ideal for 3-D. All recent 3-D comics have used “polychromatic anaglyph,” full color art in red/blue 3-D as their process, a format inaugurated by Zone. Kubert’s art, depicting flying shards of glass and non-stop action, was also colored by Dave Stewart in a color palette allowing strong 3-D effects.

The result is some highly dramatic 3-D.

“I just wanted to drop you a direct line and tell you what a STELLAR, AMAZING job you did on the Action Comics pages!” wrote Matt Idelson, DC Editor, in an email to Zone. Adam Kubert also emailed Zone and wrote “Just wanted to say what an unbelievable job I thought you did with the 3-D stuff on Action. It came out better than I imagined…” Attached to his email to Zone, Kubert included a photo of his father Joe Kubert, co-inventor of 3-D comics in 1953, wearing 3-D glasses and looking at 3-D page proofs of Action Comics. Strong sales of the Action Comics 3-D issue have taken place in the retail market.

“Action #851 is doing very well in the 3-D version (we ordered 80% of our order 3-D, 20% 2-D),” writes Cliff Biggers, comics retailer and publisher of Comic Shop News.

The 3-D trend will continue in August with release of Bad Planet #3 with 14 pages in “Super Terror 3D” from Raw Studios, distributed by Image Comics. Co-written by Raw Studios publisher Tom Jane and Steve Niles, Bad Planet 3 was penciled by James Daly III and inked by Tim Bradstreet. From the outset, the art for the 3-D pages of Bad Planet 3 was designed to be seen in three dimensions. Even the coloring by Grant Goleash and the sound effects and lettering by Jason Hanley were modified so that Zone could create maximum 3-D effects.

Zone also recently completed full-color stereo conversion work on the last 17 pages of Black Dossier, a 200-page League of Extraordinary Gentlemen graphic novel to be published by Wildstorm/DC Comics. Written by Alan Moore and illustrated by Kevin McNeill, Black Dossier is a towering defense of the imagination with highly detailed art and storytelling that is ideal for 3-D treatment. Full-size four-color custom 3-D glasses designed by McNeill and manufactured by Zone will be incorporated into Black Dossier when it is published.
An Astounding list of 3-D Films, 2007-2010

In 2006 we saw seven “new” 3-D films: Deep Sea 3D, Superman Returns (Select scenes in 3-D), The Monster House, The Ant Bully, Night of the Living Dead 3D, Open Season and Tim Burton’s The Nightmare Before Christmas 3-D. One commercial also had limited theatrical showings: Mitsubishi’s new range of cars in animated, digital 3-D. It would appear that for 2007 we will see at least nine new 3-D features and one short film. For 2008 we should see a minimum of ten new films. Real D is believed to have deals with around two dozen unnamed digital 3-D future releases, so things are definitely still looking up.

Lions 3D: Roar of the Kalahari
3-D conversion of LF film Lions: Roar of the Kalahari, opened 1/19/07.

Meet the Robinsons

Dinosaurs Alive! 3-D
(was Dinosaur Hunters), LF from Giant Screen Films. Opened March 30, 2007.

Dinosaurs: Giants of Patagonia 3D

African Adventure:
Safari In The Okavango
(was Wild Safari 3D and Wild Africa 3D), April 2007, LF film from nWave.

Harry Potter and the Order of the Phoenix, July 11, 2007. Last 20 minutes converted.

Fly Me to the Moon
Fall 2007, nWave’s first computer-animated feature film in 3-D, LF version being previewed, digital version looking for distributor.

Beowulf

Sea Monsters: A Prehistoric Adventure
LF film from National Geographic. Fall 2007.

Vincent
Tim Burton’s early animated short will be converted to 3-D to play with Tim Burton’s The Nightmare Before Christmas 3-D, Fall 2007 release.

Scar
2007 digital 3-D release.

In Search of the Secret Formula
World of Coke attraction film for Atlanta, now playing.

Pikachu’s Ocean Adventure
Produced by Shogakukan Production Co., Ltd., distributed by Sarai Inc. 14 minutes. Release date: August 2006 for Pokemon parks, now available for LF theaters.

Search for Miyuu!
Produced by Shogakukan Production Co., Ltd., distributed by Sarai Inc. 14 minutes. Release date: 2005 for Pokemon parks, now available for LF theaters.

U2 3D

Dive! Manned Submersibles and The New Explorers
22 minute HD presentation available now from Lightspeed Design.

3D Body Odyssey: Heart
20 minutes.

3D Body Odyssey 2: Brain
20 minutes.

3D Body Odyssey 3: Sports Medicine
20 minutes.

Ocean Frenzy 3D
2008, LF film from Giant Screen Films.

Dolphins & Whales 3D

Grand Canyon Adventure 3D

Sea Rex

Legends of the Sky
April 2008. In production, shot in 15/70mm from K2 Communications and Steven Low Productions.

Sharkwater 3D
LF film in production from Sharkwater Productions and RPG Productions.

Journey 3-D
Walden Media and New Line’s modern take on the Jules Verne classic Journey to the Center of the Earth, release postponed until August 2008.

Igor

India in Motion
25 minute show planned for India’s Cinema Park WoW – Wonders of the World.

Jetliner
LF film in production from Stephen Low.

Sun 3D
LF film from K2 Communications.

Little Hercules 3-D
Part 3-D only. Writer-director Robert Boris’ family story of Hercules as a 12 year old boy Starring Hulk Hogan as his father Zeus. Potential distributor, FFX work begun. (shot in 2005.)

Bolt
(was American Dog), Fall 2008, Disney’s next animated film (all Disney animation will be 3-D, no announcement from Pixar.)

Caroline
(Stereoscopic stop-motion animated film), release date fall 2008. First Stop-Motion Animated 3-D Film, from Focus Features (distributor) and Portland, Oregon animation studio, Laika Entertainment.

Toy Story Mania
2008 ride attraction at Disney parks.

Flying the Frontiers
LF film from Science North.

Wings Over the Wilderness
LF 3-D film from Science North.

Godzilla 3-D to the Max
Keith Melton signed to direct, for LF and digital screens. Scheduled to begin filming early 2008.

Silo 13
project in development from Kerner Productions.

Tintin Trilogy

Everything
LF 3-D animated SANDEE film from the National Film Board of Canada.

Dark Country
Rumored Thomas Jane 3-D digital film in development. Cameras by Paradise FX’s.

Deep Sea-quel
(Working title) 2009. 3rd original Warners/Imax co-production.

Arabia 3D
(Working title) LF 3-D film from MacGillivray Freeman Films.
Return to Everest
Spring 2009. LF 3-D film in production from MacGillivray Freeman Films.

Hidden Universe 3D
LF film in development from National Geographic and Blacklight Films.

Avatar

Monster vs Alien
May 2009, DreamWorks Animation’s first 3-D film.

Project 880
James Cameron’s dramatic 3-D feature.

Battle Angel
James Cameron’s 3-D feature based on the popular Japanese anime-comic book character Battle Angel Alita.

Cave film
(unnamed) from Rogue Pictures. Gary Johnstone will direct and James Cameron will produce this 3-D adventure.

Flight of the Butterflies
(Working title) 3-D sequel to the LF film Bugs! Searching for funding.

Locomotive 3D
2009, LF film, (was Train Story), directed by Stephen Low

Antarctica 2
LF film from Heliograph Productions, Australia.

Beyond the Great Wall
(Working title) LF film in development from SK Films.

Toy Story 3
2010 Disney feature.

Shrek 4
2010

Fireworks 3D!
LF film from Megelhan Entertainment.

Cellwars
(Working title) LF film in development from SK Films.

Molecularium: Riding Snowflakes
LF film in development.

Crocs & Sharks 3D
(Working title) LF film in development from IMAX.

Everglades 3D
2008, produced and directed by Stephen Low.

A Christmas Carol
New version of Charles Dickens' story. Jim Carrey as Scrooge, Robert Zemeckis wrote the adaptation and will direct the CGI-animated/motion-capture film.

John Carter of Mars
Rumored Disney & Robert Zemeckis’ first project together.

Living With Man Eaters 3D
Digital 3D Productions (work in progress, piece shown at LFCA 2005.)

Orangutans 3D: People of the Forest
Digital 3D Productions (work in progress, piece shown at LFCA 2005.)

Great White 3-D:
The Shark of Isla Guadalupe (wt)
(Working title, was Man Eating Sharks), LF film in development from SK Films.

The Magic Tale
LF film in development from Orbita Max, Spain

Surfari 3D
(Working title) LF film in development from IMAX.

Hot Times: A Global Warning
LF film in development from National Geographic Films.

Journey to the Center of the Brain
3-D LF film in development from SK Films.

Earth Impact!
LF film in development.

Temples of Angkor
Planned 3-D motion picture version of Robert Bloomberg’s award winning stereo slide show.

Legend of the White Horse
13 minute 3-D Simex/Iwerks LF film; two minute test produced.

Holy Land 3-D Movie
Chris Condon, partially shot, looking for investors.

Super Bowl to the Max
3-D digital release? LF?

Magik
Bollywood 3-D film.

Horrorween 3-D
Stereo Vision Entertainment Inc & Adirondack Pictures Inc. with a $10 million production budget.

George Clinton’s Mothership Show
Also announced by Stereo Vision Entertainment.

Escape from Planet Earth
Rainmaker Animation digital production, Aliens escape from Area 51, Tony Leech directing, not yet in production.

Ravel’s opera L’enfant et les sortileges
Announced January 2007 using a new form of stereoscopic animation as a National Film Board of Canada, IMAX project (International co-production?)

Star Wars
All six films are being converted for 3-D releases, plus other possible new Star Wars projects (waiting for more digital screens for a release.)

Carl’s Clean & Clear Archival Sleeves
Polypropylene Acid Free

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**Changes at the 3D Center of Art & Photography**

After six years of dedication to the creation and development of the 3D Center of Art and Photography (3DC), Diane Rullen has stepped down from her role as founding Director. The 3DC Board of Directors has now named Paul Brenner as the Center's new Director. He has a background in art gallery administration, non-profit arts program development, grant writing, marketing, public relations and community outreach going back nearly 20 years. He recently moved to Portland from Chicago where he worked for several art galleries, all faced with the same challenges of public outreach and fund raising as the 3D Center.

At the same time, Annie Dubinsky, who has been the Assistant Director at the 3DC for two years accepted a new job with the Oregon Council for the Humanities and entered a Graduate Program at Portland State University for a Masters in Public Administration with a concentration in Non-Profit Management. Her organizational and public relations skills helped bring both local and national media attention to the 3DC, as demonstrated by her appearance on the PBS show *History Detectives* on June 25. (See SW Vol. 32 No. 5, page 8.)

Commenting on Annie Dubinsky's departure, 3DC Vice Chair Claire Dean wrote, “ Needless to say we will all miss her vitality, cheerfulness and enthusiasm. We owe Annie a huge thank you for all of her hard work on behalf of all-things-stereo as many of the successes that the 3D Center has enjoyed of late were due in large part to her efforts.”

The 3DC is at 1928 NW Lovejoy St., Portland, OR 97209, 503-227-6667, www.3Dcenter.us.

**View-Master Flower X-rays**

A rather eclectic institution called the Museum of Jurassic Technology in Culver City, CA offers a View-Master packet of 3-D Floral Radiographs by Albert G. Richards, who introduced his amazing flower X-rays to NSA members in a cover article in the January/February 1992 Stereoworld. A hit Stereo Theater show followed, and he offered many of the images as full size stereoview cards as well as in his book *The Secret Garden - 100 Floral Radiographs*.

The two-reel View-Master packet, *Al Richards Stereo Floral Radiography*, is $15 from the Museum Shop, which also sells a single reel of microminiature art titled *The Eye of the Needle* and a two-reel packet of micromosaics assembled from butterfly wing scales. On the Museum website www.mjt.org click on “The Museum Shop” and then on “Optical Devices.” Images included on the assorted reels are also displayed in various stereoscopic displays in the museum itself, located at 9341 Venice Blvd., Culver City CA 90232, (310) 836-6131. ☮

*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.*

**Letters (Continued from page 3)**

only suggest that in future issues you should eliminate all the type in the photo except for the logo. We don’t need to be encouraged to open the magazine. With less type it will be easier to select a suitable photo. You could make covers so spectacular that some of us may want to frame them.

I have been a fan of large size cross-viewed images for many years. I have 9x12 inch prints made, usually vertical format, and mat them to fit in a in a 20x24 inch frame. (Horizontal prints require an odd sized frame.) I put these on my walls so that I can enjoy them any time. With some instruction most people who visit me are able to see the stereo with very little practice.

Many people object to the miniaturization of the cross-viewed image. I have found that larger images exhibit less miniaturization. I have not had prints made which are larger than 9x12 inches, but it would be interesting to see if it would be even easier to view 20x30 inch prints. I believe that the longer viewing distance is responsible for the reduced miniaturization effect.

One of my large stereo flower photos has a background which is slightly out of focus. From about 6 feet back I can see the soft edges by looking at each image separately. When I cross-view them from the same spot, everything looks sharp. This is an observation which I do not entirely understand.

Perhaps through the influence of Stereoworld we could standardize on the terminology for the two types of free viewing of stereo images. I do not like the term, “cross-eyed viewing”. It has negative connotations. No one wants to be cross-eyed. I simply say cross-viewing. Perhaps transverse, transposed, or convergent could be used. Similarly, “wall-eyed” is not a very good term for parallel viewing. Perhaps parallel versus convergent would be the most consistent terms. Both terms describe the alignment of your eyes when viewing in the two different methods.

Roy Hensel
Midway GA

All of the terms you mention have been used by various people, although “transposed” could open up a different can of worms. “Cross-viewing” is gaining acceptance, in part because pairs presented for viewing that way can be indicated with a simple “X” in the caption (or small crossed arrows). Parallel viewing pairs can be indicated with a pair of arrows pointing straight up. I suppose a “V” in the caption could be used to indicate larger pairs presented for divergent viewing, but few publications or websites are likely to enshrine in symbolism any such unnatural act. Stereoworld readers, of course, are a divergent bunch to begin with...

–Ed. ☮
Chicago's Century of Progress

Third in a series by Robert B. Balcomb

It wasn't mere bluster and blow from the Windy City, when, at the height of The Depression, they decided to have another World's Fair. The Museum of Science and Industry is still housed in Classic style buildings of the 1893 Columbia Exposition. Chicago certainly had bragging rights! In its comparatively short hundred years, it had become one of the Major Cities of the World.

In 1933 at the opening of The Century of Progress World's Fair, this octogenarian was "just a tad." As such, I took the extant wonders of the city as a matter of course.

We lived in Oak Park, next to Chicago, in a "prairie style" house, next door to the First Chair violinist of the Chicago Symphony Orchestra. Years later I realized how fortunate I had been.

I was, by then, well acquainted with The Field Museum, Shedd Aquarium, Adler Planetarium, Art Institute and Museum of Science and Industry. Those World Class cultural wonders were less unusual than they were enjoyable, for an inquisitive nine-year old boy. Later, as a teen-ager, I would spend many Saturday afternoons adsorbing the contents of a single gallery in one of the museums.

Pigeons on the roofs by the tower and stone bridge in the "Belgian Village" by Carl B. Balcomb. Taken at the Century of Progress International Exposition in 1933, this view with its pre-exposed black border is from a group that may have been intended to promote a 3-D attraction, possibly for the fair's 1934 run. Other examples of Balcomb's World's Fair views are reproduced here without the heavy black borders. All stereos by Carl B. Balcomb except as noted.
The historical significance of the downtown's architectural accomplishments and the city's economic development were similarly taken as a matter of course. About the only attraction that had a real "Wow" factor for me was the Buckingham Fountain, with its constantly changing colors and water patterns.

My Dad, Carl B. Balcomb, sought backing for a Century of Progress World's Fair entertainment attraction. He proposed featuring 3-D views of what he called "God's Wonderland." It would show the natural wonders of the American West. Since Polaroid stereo projection and commercially viable color film had not matured into a viable system, Balcomb's proposed attraction would have used individual stations for each view of hand colored stereo lantern slide pairs.

I remember my Dad doing experiments with various color photography processes. His Autochromes were based on starch crystals of blue, red, and green, which were laid out at angles similar to halftone "process color." I had fun watching the colorful moiré patterns made when two slides were held close to each other and rotated. Unfortunately they did not suit his aesthetic standards.

Another system he tried, I do not recall its name, was based on two colors, one a bluish green and the other a redish orange, as I recall. It gave a fair, but far from true indication of natural color. Some, but very few, movies were produced using the process. With the introduction of truly panchromatic film, he photographed "still" subjects (because of the time to change filters and film between exposures) on separate negatives, through red, green and blue filters.

The Century of Progress views shown here were taken shortly after the Fair's opening. I think they were made, at least in part, to show prospective backers for his proposed 3-D attraction. None of these views were published for sale, even at the Fair. My Dad was fascinated with the fair's foreign villages. So those views make something of a photo essay. He did not see the real thing until he visited Europe as an octogenarian. 

(Additional images on following pages)
A man in a Swiss Guard costume stops to feed pigeons near the Stone Bridge in the Belgian Village, which (along with the "Streets of Paris" exhibit), ran through both 1933 and 1934. An Oriental Village and a Moroccan Village were featured in the 1933 fair, but several others were built for the 1934 run.

All kinds of food, beer, ice cream, candy and (now highly collectible) fair souvenirs were available all over the exposition's 427 acres. This shop in a European village also sold Cevaert film. The crowd behind these folks may be watching one of the costumed dance groups in the square. See www.cityclicker.net/chicfair/index.html.

Narrow Streets are typical in many European Cities as well as villages, and this could pass for a view of the real thing if not for the packed crowd. The fair was documented in at least three different commercial 3-D formats along with the private work of stereographers like Carl Balcomb. Keystone issued sets of small format (5.7cm x 11.2cm) prints boxed with a folding viewer as well as a full size set of 50 views from the same negatives. They include hypers from the Sky Ride towers and are credited to Kaufmann & Fabry, official fair photographers.
Distant view of pier and ships, from a lakeside outdoor cafe. The three masted sailing ship may be part of a Norwegian exhibit, tied up near the 23rd Street Steamer Landing. Admiral Byrd’s Polar exploration sailing ship The City of New York was on exhibit in the South Lagoon, and the Goodyear blimp seen here was a daily part of the fair with its own field near the south end of the site. The German airship Graf Zeppelin also circled the fair on October 26, 1933. (SW Vol. 23 No. 5.)

The fair opened May 27, 1933 when light from the star Acturus (emitted at about the time of Chicago’s Columbian Exposition in 1893) was converted to an electrical signal to turn on the lights. The large sign explains how it was done, while in the background is one of the 682 foot Sky Ride towers. Fairgoers could take large elevators to the observation decks or stop at the 200 foot level for a ride on the double-decked “Rocket Cars” (left) between towers above the center of the fair. One source says the cars shot out steam to imitate rocket exhaust!

This Balcomb view nicely illustrates 1930s styles with the white suits, white dresses, black car and the distinctive architecture of the Sears Tower. The Sky Ride behind it reportedly contained 2000 tons of steel and used 100 miles of cable. Some of the first 35mm stereo film-strips by Tru-Vue featured scenes of the fair, numbering at least 56 images. The Tru-Vue films include shots of the Belgian and other villages, but few from as close as Carl Balcomb’s views.
SSA - Who We Are

The following response to the recent SSA Member Survey is so poetically beautiful and expressive of the SSA "philosophy," I felt compelled to open this edition of The Society column with it. In the next installment of this column I will reveal the author if, of course, the author consents to such a revelation. Here it is:

The attractions of stereo view cards can be obvious: a fascinating play of perspective, an ethereal feeling of having "presence" in another time and place. But there's also lasting appeal in their subtleties: a graceful balance between a moment of life on one side and its interpretation on the other, a sense of unspoken bonds among the subject, observer, and view maker. Here in your hand is a mixed medium with power, reach, and an inherent poetry. Here is an art form poetically beautiful and expressive of the endless possibilities of life.

With these strengths, stereography does well as a humble witness to life. Simply match appealing images with well edited thoughts on worthwhile subjects. The medium itself carries our ordinary efforts with its engaging illusion and recognition of life. Each card completion becomes a self-documented cultural artifact, registration for a visual delight or bit of history, and another portal to the vastness of life.

As life rushes by, new images and mental abstractions of old ones quickly displace the few visual experiences we even try to focus on—like the press of so many curiosity seekers gathering to the scene of a happening. But in the view card's stillness and silence, we have the personal time to clearly see and "take in"—perhaps a detail made visible only through stereography, a scene otherwise lost to living eyes—a face: still fresh and earnest in the warm light of a distant summer.

SSA Annual Meeting

A very productive SSA Annual Meeting was held at the NSA Convention in Boise on Saturday, July 14 in the morning. SSA Treasurer/Membership Secretary Les Gehman presented a summary of the 2007 Member Survey results as well as a Treasurer's report.

Many creative suggestions were included in the results and a core team of SSA members was formed to update and refurbish the SSA website. The general strategy is for the SSA to integrate further into NSA activities at the annual convention and to link to individual stereo clubs as a means of recruiting new members. The SSA Annual Stereo Card Exhibition, chaired by David and Linda Thompson, had a good selection of entries, up from last year, and the results will be posted in the next installment of this column.

An Historic Correspondence

At the NSA Boise Convention SSA Supplies Secretary Ernie Rairden handed to me a few envelopes containing very interesting correspondence between past SSA member Ray Bohman and author and stereographic historian William C. Darrah. Bohman's hand-written letter to Darrah, composed on blank white paper with a blue ball-point pen, had been sent in August 1971.

"About a year and a half ago my wife and I began collecting stereographs and stereoscopes in a rather casual," wrote Bohman. "Our prime interest was to obtain enough stereoscopes and cards to enable us to give our five children a start on this fascinating hobby. What began rather casually has recently become of much more consuming interest."

Bohman noted that "very recently we obtained a copy of your book Stereo Views through our local library which has been a great help in organizing and appreciating our collection." Darrah's 255-page hardbound book Stereo-views: A History of Stereographs in America and Their Collection, had been self-published by the author in 1964. It was, and still is, a pioneering work on the subject of stereographs.

Bohman inquired about the "World War I category of stereoviews" and a lithoprint series of "cartoon cards' depicting the service of a soldier-hero" that Darrah had noted were particularly rare. "This statement gave us a bit of excitement, inasmuch as we have, we are quite certain, the complete set." After inquiring about some of the pirated "copy cards" of the 1870s, Bohman closed by writing that "We thoroughly enjoyed your book, and can appreciate the extent of research that was necessary to write it."

Darrah's hand-written letter of reply to Bohman is dated August 3, 1971 and is on letterhead with "W.C. Darrah" printed centered on the top of the page with smaller print in the left hand corner reading "stereoscopic views" and
Ray and Eileen Bohman with part of their collection in 1980.

William Culp Darrah in 1975 by Nicholas Gravec. Number 50 from the photo history series "A Second Century of Stereoscopic Views". © 1975 N.M. Gravec

"books about them" in the upper right hand corner.

"Thanks for your interesting letter," wrote Darrah. "I hope your entire family finds great enjoyment in collecting stereo views." Darrah noted that the "cartoon" World War I cards were "not quite as rare as my experience indicated" but that "a set in good condition is really rare."

With a second letter to Bohman dated August 21, 1971 Darrah wrote that "I have been dealing in stereo views since 1946. For years I had incoming, 4000 views a month, now I have difficulty to maintain a flow of 1200 per month. In 1950-1955, I could get thousands at $4 to $4.25 per hundred. Today I cannot buy at 12 cents each including very poor material."

Ray Bohman and his wife Eileen became charter members of the NSA when it was formed in 1974. Ray was an active "stereo shooter" as a member of the Speedy and OP folios of the SSA and when he passed away in 1996, Eileen kept sending his views around the circuits. Then, at the age of 76, Eileen began shooting her own stereo views with a Nimslo camera and sending them around in SSA folios.

How to Contact the SSA

General Secretary
Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: r3dzone@earthlink.net.

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send $10 to Treasurer Les Gehman at the following address: Les Gehman, 3736 Rochdale Dr, Fort Collins, CO 80525 (970) 282-9899. Les can be reached via email at: les@gehman.org.
The annual convention of the NSA held this year in Boise Idaho was a great event. However, I will leave the reporting of most of these events to others. I did, however want to convey to the membership some of the major actions that were taken by the Board at this year's annual meeting.

Of major note is the change in the composition of the Board. We are sad to report the resignation of Helena Wright due to work conflicts and Dieter Lorenz and former Chairman Bill Walton due to health concerns. I want to extend our deepest thanks to these individuals for their years of service and dedication to the organization. Words cannot express the depth of our gratitude to these individuals for their contributions to the NSA.

Now for some good news! Several individuals have agreed to serve on the NSA Board who bring new professional experience to the organization. Len Walle was the first to accept the appointment to the Board. He has served for many years with other non profit organizations and brings a wealth of experience in this field. Al Siegel—former President of the Eastman Kodak Company in Japan—has accepted appointment to the Board. Besides being a Master exhibitor in the Stereo Division in the Photographic Society of America, in recent years Al has operated a business offering consulting services to nonprofit organizations. Ray Zone has graciously agreed to serve on the NSA board. His contributions to the 3-D community are too numerous to list in this short summary. Brandt Rowles has returned to the Board after an absence of several years. He provides continuity to the early days of the NSA and provides vast experience as one of the premier Stereoview collectors in the country. All in all it appears that this expansion of the NSA Board will provide greater geographical diversity and levels of experience.

Specific terms have been established for certain positions. I am only accepting the Chairman's position for two more years and Bill Moll is limiting his involvement as Treasurer to 4 year terms. It is hoped that rotating the Chairman's position among the Board members will allow each of us to see that our agenda items are given proper notice.

Since Bill Moll has now been Treasurer for one full fiscal year, he has promised that we will be able to publish a summary of the income and expenses of the organization in an upcoming issue of Stereo World.

One further note: The Board has established the Oliver Wendell Holmes Stereographic Foundation. This foundation will be funded by the proceeds of the sale of the library assets, with the funds being invested for long term maintenance and the income generated by these funds being used to fund enhancements to the NSA as well as possible grants.
NSA Board of Directors Welcomes Four New Members

Brandt Rowles

Brandt Rowles has been an active stereographer since 1975, and is a past President of the NSA, receiving the the William C. Darrah Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy in 2002. Professionally, he has been Professor of Pharmacy at Ferris State College and Northeast Louisiana University and a Research Professor at Upstate Medical Center, SUNY. He has held management positions at Norwich Eaton Pharmaceuticals and P&G Pharmaceuticals and most recently was Group Director of Pharmacovigilance/Risk Management at Sentrx, Inc.

His scientific publications in the above field include three books and 50+ journal articles. Some of his other work has appeared in the Mark Twain Journal and Stereo World, along with one photo history book and assorted digitally-repaired reprint booklets and assorted humor in pharmacy journals. He is a voracious and eclectic reader, a competitive tennis player for 50+ years, and currently sells stereoviews, photographs and paper ephemera on eBay, as Browles3d.

Albert L. Sieg

Al has been active as a photographer and especially as a stereophotographer for more than 40 years. His stereograms have been accepted in all major exhibitions and currently he is the world’s leading exhibitor in stereo photography. He has had more than 2000 pictures accepted for exhibition and is recognized by the Photographic Society of America, Stereo Division as having the highest rank of Master Stereographer XVIII. During this time his stereograms have been consistently recognized with the top awards of the exhibitions, winning more than 400 awards. His stereograms have won the Stereo Slide of the Year Award numerous times, and he has been the winner of the Stereo Sequence Award several times. His photographs have been published in several journals and in publications of the Eastman Kodak Company.

He is a member of PSA having received the Honorary PSA and Fellow. He is immediate past President of the Society, a past chairman of the Stereo Division, a member and Fellow of the Third Dimension Society in England, a member of the National Steroscopic Society and is the Past President of the International Steroscopic Union. He is a founding member of the Japan 3D Society and has presented numerous stereo programs.

Professionally, Al worked for many years with the Eastman Kodak Co., where he held the posts of Corporate Vice President in the U.S., and President and CEO of Eastman Kodak Japan where he lived and worked for seven years.

Leonard Walle

Leonard Walle, who has a bachelor of science degree in professional chemistry and a masters degree in business administration, joined the National Stereoscopic Association when it was founded in 1974. He acted as chairperson for NSA’s Special Awards Committee for ten years and received the William C. Darrah Fellow Award in 2006. Len has over 30 years experience in the graphic arts industry from working for the Flint Ink Corporation in positions that included assistant technical director, product manager, regional manager, marketing director and director of new business development. In 2002 he received the National Association of Printing Ink Manufacturers Printing Ink Pioneer Award. With a lifelong interest in history, art and photography, he is treasurer of the Michigan Photographic Historical Society and also serves on the boards of the Daguerreian Society and the Council for Prints, Drawings and Photographs at the Detroit Institute of Arts.

Ray Zone

Ray Zone is an author, 3-D film producer, speaker and 3-D artist. An internationally recognized expert in all things 3-D, Zone has a special interest in stereoscopic cinema and Large Format 3-D (15/70) filmmaking. Through his company, 3-D Zone, Ray Zone has produced or published over 130 3-D comic books. Since 1983, he has created stereo conversions and stereoscopic images for a wide variety of clients in publishing, education, advertising, television and motion pictures.

He received the William C. Darrah Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy in 2000 following his keynote address at the NSAY2K convention in Mesa, AZ and is currently a Contributing Editor of Stereo World. His numerous articles for Stereo World are in addition to articles in at least 19 other publications, from American Cinematographer to the Los Angeles Times, The Hollywood Reporter, Art Gallery International and the Center News. His latest book, the 224 page Stereoscopic Cinema and the Origins of 3-D Film, 1838-1952 will be released by University Press of Kentucky in December, 2007. Zone’s website is viewable in anaglyphic 3-D and is at: www.ray3dzone.com.
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STEREO VIEWS FOR SALE on our website at: www.daves-stereos.com email: cdwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 938, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

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

THE OHIO Stereo Photographic Society invites you to our meetings on the first Tuesday of each month at AAA Headquarters at 5700 Brecksville Road, Independence OH. Web http://home.att.net/~6gos/ or George Themelis (440) 838-4752 or Chuck Weiss (330) 633-4342.

TIM McINTYRE’s new antique photo web site is up and running at www.timoni.net

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

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WANTED

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

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

ANY IMAGES of Nevada City or Grass Valley, California. Mauz, 329 Bridge Way, Nevada City, CA 95959, emauz@mac.com.


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

FLORIDA ANTHONY stereo viewcards. $100 each for views I still need. Other Florida stereo viewcards also wanted (e.g., Fields, Wood & Bickell, Mangold, small towns) High prices paid. Hendriksen, Box 21153, KSC, FL 32815. (321) 452-0633.

WANTED

GIORGIO SOMMER. Currently cataloging all works (stereoviews, albums, CDVs, etc.) by this important 19th-century Italian photographer. Seeking existing lists of Sommer negatives and/or titles to aid in research. Ross Turner, ross@rossROSSross.com.


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

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

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

PENNNSYLVANIA STEREOVIEWS by Purnian, Gutekunst, Bonine, Henderson, E.F. White, Moran, Langenheim and others. Fred Lerch, (717) 249-4454, pennstateviews@yahoo.com.

RANS OF POMPEII stereoviews sought. Also buying stereoviews of Ercolaneum (Ercolano) and National Archeological Museum at Naples (aka Museo Borbonico). Pre-1870 views by European photographers of particular interest. Ross Turner, ross@rossROSSross.com.

SINGLE VIEWS, or complete sets of “Longfellows Wayside Inn” done by G. O. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodbridge Drive, Marlborough, MA 01752.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~dssweb/ or call Dennis Green at (313) 755-1399.

WEST VIRGINIA stereo photos, post photos, other photography, books and old paper. I buy from xerox or e-mail scan. Tom Prall, PO Box 155, Weston, WV 26452, WYABOOKS@AOL.COM (304) 924-6553.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountains and northern NH regions; 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail me images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03551-3735.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional 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, Portland, OR 97206.

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e-mail: qdbarchive@metrocast.net

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<th>Product Description</th>
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← Left: Helene Leutner (German Actress)
→ Right: The Young Velocipedist

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

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