Boise Bash

Saving a Kaiser

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

by Mark Willke

Shiny Cars

Our first image this issue was submitted by David Starkman of Culver City, California. He writes, "I don't know when or where we got this slide, but it was undoubtedly in a box full of slides that was included along with some other 1950s vintage equipment that we were buying. The original is a beautifully exposed Kodachrome. I like it because my dad shot almost exactly the same photo (unfortunately not in 3-D) of me and my little brother washing the family's 1955 two-tone white and grey Buick, in the driveway of our two bedroom 1 bath 1940s home in west Los Angeles."

"Here we see mom watching the barefoot kids washing their 1956 (at least the license plate is 1956) Pontiac. The license plate is from California, and my guess is that this was shot somewhere in the Los Angeles area. Yeah, we even had the home made basketball hoop on the garage (and my mom dressed just like that)! California Dreamin'...

Our second image was discovered in a batch of slides from unknown photographers, and this unlabeled Kodachrome slide appears to show some sort of outdoor car show that included vehicles from many different decades. The subject of this particular view looks surprisingly sleek and modern for a view that, although not dated, appears to be from the mid 1950s (judging by its Realist heat-seal-in-glass mounting, and by the age of other slides in the same assortment).

This car strikes me as perhaps the type used to set land speed records on Utah's Bonneville Salt Flats, although my automotive knowledge is clearly lacking in this area! Perhaps some reader will recognize this vehicle and let us know more about it. It certainly has a tiny compartment for the driver's head! I notice that the ground appears quite white in this view, and would not be surprised if this car show itself was held right at the salt flats near where records are set.

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.
World-Class Show in Boise

What happened in Boise in July was nothing short of amazing, both to experience and to hear described by others. The week long NSA/ISU 2007 convention/congress was fun, instructive and impressive in every regard. Our coverage in this issue allowed only the high points to be included. To do anything close to justice to all the Stereo Theater shows, artist's exhibits, workshops and Trade Fair tables would require at least three issues. The best advice I can give is simply don't miss the next NSA convention or ISU congress—both of which will be inspired to build on what was accomplished in 2007.

The program for this joint convention/congress was as world-class as the event itself, with full color stereo pair samples from all the shows as well as stereo of all the presenters of shows and workshops. A satellite view of downtown Boise made it hard to get lost, and the whole publication (thanks to Dwight Cummings) was helpful and easy to use. As with the Miami program, it resembled a color issue of Stereo World and set a high goal for the following year's program to reach.

A Surprise Honor

One detail the event not included in the coverage was an unexpected but very pleasant interruption that transpired during Saturday evening's Awards Banquet. David Starkman and Susan Pinsky took the platform to announce the 2007 Burder Achievement Award recipient. This isn't officially awarded by either the NSA or the ISU, but, as stipulated by founder David Burder, winners are to be chosen solely by the previous recipients based on whoever they feel has made outstanding contributions to stereoscopy. The award is to be given every two years at an ISU congress.

David and Susan jointly received the first Burder Achievement Award at the 2005 ISU congress in Eastbourne, England. After explaining the award's very independent and clearly subjective nature, they proceeded to announce that they had picked another couple to be honored—John and Sylvia Dennis for years of work editing Stereo World and handling its circulation list.

They went on to quote from my first editorial in the September/October 1981 issue, including advice like: "While researching and preserving all we can of and about the images of the past, we need to encourage all aspects of contemporary stereo if the visual record of our own times is to be anything but 99% flat. Sheer volume of production left thousands of vintage stereographs for our own study, but researchers and collectors of the future will be largely dependent on us to preserve and promote the scattered stereography of today." With the advent of digital stereography, this challenge has only become more complex.

We were then invited to come up and receive the award itself, a Burder Magic Mirror which mysteriously projects an image of the Magic Lantern Society logo engraved in the metal backing in the manor of a classic Chinese magic mirror. The combination of complete surprise and an ingrained journalistic reluctance to become part of the story left me literally speechless, muttering "thank you" but failing to attempt even the most meager "acceptance speech" in what I later feared must have seemed a churlish lack of gratitude.

So let it be known here that Sylvia and I are grateful and honored beyond description to be the current recipients of the Burder Achievement Award. If there is anything that could be seen as a "Noble Prize for Stereo" this is it, but it's even better because the prize is independent of any organization or committee. It comes directly from people supremely knowledgeable and experienced in stereoscopy (David Burder, Susan Pinsky and David Starkman), and by the method of its recipients' selection it comes not from calculation or compromise but directly from the heart. An award just can't get any more meaningful than that, especially as it includes the obligation to help create a unique tradition among stereo related awards. And who knows, maybe someday it will be passed on at an ISU congress in Stockholm!  

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P.O. Box 86708
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Letters
Reader's Comments and Questions

Transposed in Toronto
About your question on the large covers set up for crossed eyed viewing, I have no opinion—whether they be large images for crossed eyed viewing or two different images. However, I do hope that you will not adopt the suggestion offered by John Rupkalvis (letters July/August 2007 issue) to print all stereo views in a form for crossed eyed viewing. I think that you should continue to publish the images in the way they were originally produced. If an image was made for crossed eyed viewing, fine. But please do not mangle all the fine stereo views (both historic and modern) that were made for parallel viewing by transposing the images.

Bob Wilson
Toronto, Ontario, Canada.

AGONIZED IN ANAHEIM
For what it's worth, this is in response to the letter in the July/August issue suggesting you present pairs in the magazine as crosseye views. I disagree with this reader's opinion that everyone should be able to crosseye view pairs; there are those who find that technique uncomfortable as well as difficult or impossible. Cross eye format should be limited to cover images only.

Richard DeCou
Anaheim, CA

Again, mangling will be kept to a minimum. Cross-viewing will be encountered only on the occasional cover and in the case of pairs intended for viewing that way, as in the case of "Purple Phantasy" in this issue's coverage of the Art Exhibit in Boise.

Ed.

More Magritte 3-D?
In Stereo World, Vol. 33 No. 1, you asked your readers to contemplate whether Magritte painted "Man with a Newspaper" in 1928 with its stereoscopic features included unintentionally or knowingly. I would suggest that consideration be given to another of Magritte's paintings, which also has stereoscopic features, as your readers weigh the evidence whether Magritte, the painter-photographer whose body of work in the main focused on unusual juxtapositions of realistically painted objects, purposely included stereoscopic effects in these specific paintings. Magritte's 1950 painting, Le Survivant (The Survivor) is located in Houston, Texas, in the Menil Collection. Perhaps because this painting also is not located in Europe explains why the European art experts were so certain that Magritte never made a stereoscopic painting. The cover of the Journal of the American Medical Association for the November 24, 1993 issue featured a full-page reproduction of Le Survivant. At the time, I immediately noticed the single image stereogram effect in the Victorian floral wallpaper that fills the upper half of the painting. After all, 1993 was the year in which Stereo World featured single image random dot stereograms (SIRDS) and Dan Dyckman's autostereograms (SW Vol. 19 No. 6, p. 34). Soon after, Magic Eye single image stereograms entered upon the international scene for the masses to purchase and view. The "wallpaper" single image stereogram effect in Le Survivant is well executed and viewable by either cross-eyed or divergent free viewing. Since 1993, I have always looked for the "wallpaper" stereogram effect in the Victorian and Edwardian wallpapers depicted in genre classical studio stereograms; only occasionally is the effect present. I expect that the wallpaper printing processes of the period created the stereoscopic effect unintentionally. The question therefore remains of whether Magritte intentionally or accidentally included a single image stereogram in his painting. In favor of intentional inclusion is the fact that Magritte was an avid photographer and therefore must have been aware of the tremendous interest in North America and Europe in personal 35mm color stereo photography at the time.

On the other hand, the art critics who deny that Magritte intentionally included visual stereoscopic effects in his paintings will argue that the effects were unintentionally included in Le Survivant because Magritte was so highly...
skilled at painting objects as he saw them according to the principles of realism. Therefore, because whatever Victorian wallpaper served as Magritte’s model for the painting happened to accidentally include the stereoscopic effects (as printed in the Victorian era), Magritte’s 1950 painting unintentionally contained the single stereogram effect because he painted the wallpaper precisely as he perceived it, viewing it only as a flat image. In either case, only a master painter of Magritte’s stature, painting in the realism mode, could have produced the stereoscopic wallpaper effect that exists in Le Survivant.

Duane A. Lawrence, M.D., J.D.
Virginia Beach, VA

Magritte’s employment in a wallpaper factory prior to his painting career may have provided a special awareness of the “wallpaper effect” that was later faithfully reproduced in this little known work. Tom Bacco’s Magic Eye empire of the mid ’90s started when he read exactly the 1993 Stereo World article you mention and followed Dan Dyckman’s instructions.

- Ed.

Copying Stereo (and Flat) Slides a Faster, Easier Way

(Continued from following page)

source was one that had been created for using on a flatbed scanner that did not have a backlight lid for copying slides. Any small fluorescent lightbox with good diffusion should work. Color correction, if needed, is easily done on the computer.

On top of the light source we tape down either a 2” x 2” slide holder or a holder for 1 1/2” x 4” stereo slides. Both of these were borrowed from an old Repronar 35mm film slide duplicator that we still own. See the photos to get an idea of the setup. Holders could easily be made with cardboard or plastic strips taped into place.

With the camera set in position to focus on a backlit slide we found that it would focus properly on full automatic in the Super Macro mode. We frame the slide so that a little bit of black is seen at the top and bottom edge. It is easier to crop this away on the computer than to try to crop tightly when making the actual copy. Once the slide is in position, and framed at the proper distance from the camera, it is a simple matter of partially depressing the shutter button to get the camera to focus, and then to depress the shutter button all the way to take a picture. Once set up one can shoot about as fast as one can place the slide, frame it, and then fire. And one can copy one slide or 100, whatever you choose.

We have been very happy with the copy quality once the images are uploaded to a computer. Cropping and framing is done with the StereoPhoto Maker program. This requires two steps. First, a rough cropping of the images to remove as much of area around the image as possible. Then AUTO ADJUSTMENT, to tweak for better alignment and rotation corrections. And then a final tighter cropping (and manual window adjustment, if needed). Color and brightness adjustments can be made with Photoshop or similar programs. We have projected the digital copies with twin DLP projectors and the quality is excellent. If you’ve been put off about copying your film slides to digital format, perhaps this will show you that there is an easier way. Give it a try!
Copying Stereo (and Flat) Slides a Faster, Easier Way

by David Starkman with help from Susan Pinsky

I've always thought that the only way to get a good digital copy of a slide was to use a dedicated slide scanner. These tend to be more expensive than flatbed scanners, and have holders that are usually designed for 2"x2" (50mm x 50mm) 35mm slides or 35mm filmstrips (positive or negative). For Realist format 3-D slides the slide or negative holder has to be modified to hold the 1 5/8" x 4" (41mm x 101mm) mount.

A few years ago one of our local stereo club members showed us an Epson Perfection 4870 Photo flatbed scanner, which had the capability of making both high quality scans from reflective materials, and also scans from transparencies and negatives in many sizes up to 6" x 9". With this scanner we were able to put 8 2"x2" slides, or 5 stereo slides, onto the scanner, for scanning all at once. While the results were very good, the scanning process was very time consuming, taking at least 15 minutes just to complete the scanning process for 5 stereo slides.

Recently our friend David Burder (UK) mentioned that he had come up with a virtually point-and-shoot method for duping slides with a digital SLR camera. After a few emails on the subject he sent us some photos of his rig. This involved using a digital SLR that has interchangeable lenses. Using a lens designed to give a flat field copy (no pincushion or barrel distortion) he mounted a custom made tube of the exact length to give proper focus on the slide inserted into the holder at the other end.

We decided that we didn't quite have the skills to make the tube assembly properly, and the digital SLR camera was quite expensive (close to $1000), not counting the copy lens (which we did not get around to pricing).

This inspired us to take a similar, but different tactic. Susan saw a digital SLR-style camera at Costco for $369.00. This model did not have interchangeable lenses, but it did have both Macro and Super Macro (very close focus) capability. Knowing that we could return the camera without any problems if it didn't work, we bought the camera (an Olympus SP-550UZ).

We mounted this camera on a copy stand, which we have had for almost 30 years, and which we used mainly for copying stereo view cards, using flexible-arm lights and a 35mm SLR.

We removed the lights, and using a small cardboard box of a suitable size and shape, made a holder for a fluorescent light source to sit perfectly flat on the bottom of the stand. The light (Continued on previous page)
SSA “Philosophy” Author

The author of the beautiful passage regarding the wonder and power of stereoview cards that was published in the previous edition of this column was Craig Daniels. For several years, Craig has been serving as the Circuit Secretary for the Feline Folio. Craig recently decided to “sweep” the internet out of his house and posted a query to Les Gehman and myself about continuing in his capacity as Feline Circuit Secretary without the benefit of email. “At the SSA meeting this summer we specifically discussed the subject of folio secretaries,” responded Les, “and decided that email was not necessary for a folio secretary. This organization worked well for quite a long time before email, and I’m confident that we can still make it work now.”

SSA 12th Annual Stereo Card Exhibition

“We enjoyed an excellent selection of cards submitted to the 12th Annual SSA Stereo Card Exhibition,” write Co-chairs David and Linda Thompson. “We had 39 entries and 155 cards to judge and this had to be narrowed down to approximately 45% accepted, to comply with PSA standards. The cards were scored from 5-9, making a possible score of 15-27 points, 22 points were needed for acceptances. “We had three great judges this year; Sheldon Aronowitz, Gary Schacker, and Ted Welker, and we would like to take this opportunity to thank them for their hard work and patience in judging the competition.

“Along with the judges we would like to thank the sponsors of the awards this year; Walter Dubronner, Bill Patterson, Mary Ann Rhoda, Ernie Rainbird, Jack Cavender, Bill Walton, Ray Zone and the Stereo Club of Southern California. We are pleased to present this color catalog made possible by a generous grant from the Stereoscopic Society of America and the hard work of Ray “3-D” Zone and David Kuntz in seeing...
this catalog printed. We were also pleased to be able to obtain our own frames this year to display the Exhibition.

"We were pleased to not only display the Exhibition at the NSA/ISU Convention in Boise, Idaho, the Cascade Stereo Club Meeting but also for almost three weeks at the 3D Center of Art & Photography in Portland, Oregon."

SSA 12 Award Winners

- Best of Show (PSA Gold) – Robert Bloomberg, "Girl in Gallery"
- Best SSA Member (Yellowfoot Award Sponsor Walter Dubrooner) – Ray Zone, "La Larva"
- Best Novice (Less than 18 PSA acceptances) (Sponsor SCSC) – Sima Zaldivar, "Artie's Smokin' Rifle"
- 3 Judge's Choice Awards – Bruno Braun, "Zuckerbaecker"; Larry Ferguson, "#I33 Jennifer & Haidyn"; Stan White, "Memorial"
- Best Portrait (Keystone Award Sponsor Bill Patterson) – Stan White, "M. A. White"
- Rest Portrait (Keystone Award Sponsor Ernie Rairdin) – David Allen, "Elgin Reflections"
- Best Architecture (Frank Lloyd Wright Award Sponsor Jack E. Cavender) – Albert Sieg, "Dresden at Night"
- Best Presentation (Walter S. Cotton Award Sponsor Ray Zone) – Stan White, "Powerline Road"

Honorable Mention

- Robert Bloomberg, "Pallid Bat on Tree"
- Peter Jacobsohn, "Greenhouse Wheel"
- Lee Pratt, "Autumn Cross"
- Cecil Stone, "P11 Portrait"
- Stan White, "Cemetery"

Welcome to David Kuntz

David Kuntz, the Treasurer of the Stereo Club of Southern California (SCSC) has recently joined the SSA and is now a member of the Speedy Mike and Speedy Bravo Folios. David is the author of a technical page in the SCSC 3D News and these have been featured as "extras" in many of the print folio circuits over the last few years.

David recently gave a workshop to SCSC members on production of digital stereoview cards. "My favorite stereos are of the documentary type," wrote Ron in the SSA 2000 Yearbook. "I think that they should convey a certain sense so that the viewer can say, 'I didn't know that before and I am glad to have learned it.'"

2-D views, in Ron's estimation, could never compare to stereo in terms of conveying information. And for that reason Ron believed that "stereo presentation of macroscopic and/or microscopic images is so important in conveying an understanding of image morphology." Ron produced macroscopic stereo photos using a 4 x 5 Polaroid and 65mm macro lens using a 10 degree tilt of small subject matter on a tray between shots on Polaroid type 55 film. He also used a Nikon F3 with a side-step to produce many stereo views.

Ron Smith (SSA member #942), a member of the Ovine "OP" print folio passed away earlier this year. He enjoyed making stereoview cards. "My favorite stereos are of the documentary type," wrote Ron in the SSA 2000 Year Book. "I think that they should convey a certain sense so that the viewer can say, 'I didn't know that before and I am glad to have learned it.'"

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David recently gave a workshop to SCSC members on production of digital stereoview cards and he is an expert on the subject. Welcome to the SSA, David!

How to Contact the SSA

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.
As a collector of stereoscopic photo cameras and related instruments, I happened to become the owner of a so-called Kaiser Panorama, which was sometimes also called a Panopticum or World ("Welt") Panorama. This large circular shaped piece of furniture with a 4.2 meter diameter displays 50 stereoscopic slides from about 1890 to a 25-person audience (Fig. 1). Above the stereo optics was a small text screen where the descriptions of the slides could be read.

The German August Fuhrmann (1844-1925) was probably the inventor of the Kaiser Panorama. He built about 180 and sold them to franchise holders in Germany and neighboring German speaking countries for 3450 DM a piece. The franchise holders could rent the slides, which were listed in series.
of about 50 in a catalogue. [See SW Vol. 28 No. 1, page 14.]

The slides series often had an educational content with subjects related to exotic folklore and foreign countries. The Kaiser Panorama contains on the inside a rotating mechanism which transports all 50 slides, with matching descriptions, one slide at a time in a horizontal direction. This way, the audience, sitting on small chairs and using the stereo viewers could watch a complete series of 50 slides.

Fuhrmann employed eight photographers who traveled all over the world to make a total of about 62,000 stereo photographs. During that time they had to do everything on location: they had to pour the wet light-sensitive emulsion on the glass plates of 8.5 x 17 cm, insert them into the camera in a dark tent and develop the photo directly after exposure. The photographer always had an assistant, as he had to carry this extensive luggage and tent with him all the time.

Between about 1880 and 1920 August Fuhrmann entertained and educated thousands of people about foreign countries and cultures with his Kaiser Panorama. The stereoscopic effect of the pictures made a deep impression on his audience, especially school children.

The glass slides were rented by the franchise owners in series of 50 and transported in boxes (Fig. 2) with their accompanying texts and were exchanged every two weeks. Fuhrmann produced about 100,000 slides in total.

The original negatives of the pictures were printed on the glass plates. Then a second protective glass plate was mounted to the emulsion backside. This plate was frosted on one side with carborundum polishing powder. The two glass plates were kept in place with black tape (Fig. 3).

Around 1880 color photography was not developed yet. To provide a color image, a second frosted glass plate was added, colored with transparent paint on the frosted side. This coloring had to be done very accurately as both images of the double stereo pictures had to be identical (Fig. 4).

Fuhrmann was a genial inventor and entertainer. In Berlin he had a complete business where thousands of glass plates were processed, colored and framed. A furniture factory was needed as well for the construction of the Kaiser Panoramas. The Photo museum in Antwerp had a Kaiser Panorama (Fig. 5), and in 1982 I received an invitation for a visit with a request to give technical advice on how to restore it. Over time I had developed a reasonable know-how about the way a Kaiser Panorama is supposed to work and I found that several parts of it were missing.

Originally, at the bottom in front of the panel it has an armrest covered with a small pillow so that the visitor can sit and watch in a relaxed manner. The chairs are mostly similar to a small bar stool. In this Belgian Kaiser Panorama, dated around 1900, the complete inside rotating mechanism rests on a central axle (Fig. 6). This system is very unstable and can easily result in the slides not being in
accurate focus. This Kaiser Panorama was already furnished with electric light.

The Kaiser Panorama is named after the German Kaiser Wilhelm, who was so impressed by what was then called "Welt panorama" (World panorama) that he decided to install one in his palace. From that time on, Fuhrmann was authorized to use the name "Kaiser Panorama".

Many Kaiser Panoramas were in use in the countries surrounding Germany. A partial one could be seen in the Film museum in Amsterdam. It had dull black repainted panels with light bulbs hanging behind them in order to illuminate the slides. The slides did not have frosted glass, so you were actually looking through the slide straight into the light bulb, which was really horrible. About 10 years later
Fig. 7. The clockwork timing and advance mechanism of an original Kaiser Panorama.

this Kaiser Panorama was exhibited in complete form in a small auditorium. The panels were still dull black and to my surprise the slide advance mechanism was blocked, so the audience had to switch chairs for every next slide! The bright light bulbs were still hanging behind the slides.

In 1978 a friend of mine visited the München Film museum and he told them that there was also a Kaiser Panorama in The Netherlands. The director did not want to believe that, saying that the Kaiser Panorama in München was the only one in the world. Later I made an appointment with him, and my wife and I decided to travel to München to see how a complete Kaiser Panorama works. But the director was unexpectedly absent and the Kaiser Panorama had been taken apart and stored in a room that was closed to visitors. So that trip was wasted time. Later on I received a “flat” picture of it from a sympathetic photographer.

An old illustration in the Kaiser Panorama catalogue (Fig. 7) illustrates how the slide advance timing mechanism works. It is similar to the way an old clock with weights works. Every 20 seconds a soft bell signal let the audience know that another slide was moving up and the cock wheels were set in motion. My experience is that it was better to close both eyes briefly to avoid an uncomfortable slide change. Fig. 8. shows a part of the inside with the slide holders. Below the rim you can clearly see the toothed metal band which

Fig. 8. A section of the metal holder for glass views and title cards that formed a continuous, toothed ring in a Fuhrmann built Kaiser Panorama.

Fig. 9. The Gorkum, Netherlands Kaiser Panorama in 1921.

Fig. 10. Roller and guide mechanism for the wood and metal view holders inside the Gorkum Kaiser Panorama in 1921. By the late 1970s, only the outer mahogany panels remained intact.
In The Netherlands a Kaiser Panorama was shown for the last time at a fair in the city of Gorkum in 1921 (Fig. 9). After that the owner had it stored for 50 years in an old shed where it ended up partly rotten because of the humidity (Fig. 10). Only the massive mahogany panels were still intact. The present owner, who operated this Panorama with his father at the time he was a little boy, was so attached to it that he would not sell it just as old, scrap wood. On the serious promise that I would restore it, I could buy what was still left of it, including the Chinese lantern illumination, 100 glass slides and a top hat.

The Kaiser Panorama was seriously damaged and dirty after 50 years of storage in the leaking shed where chickens were also kept. Swallows had been building their nests between the panels for years. I put the 24 loose panels on the roof of my Deux Cheveaux and brought them to my home in Vianen. My wife Greet had to clean them first thoroughly with water (Fig. 11).

Most of the 24 oil lamps, that illuminated the slides from behind, were rusted and I could only restore a few (Fig. 12). Some of the early Kaiser Panoramas had gas light fixtures. With these it was even possible for the visitors to adjust it with a small tap handle to dim the light to create a twilight effect.

The massive mahogany panels with the fixed-focus lens barrels had serious rainwater damage (Fig. 13). The old wood glue came loose and the decorative strips had to be glued again. The copper lens barrels were oxidized tremendously and the glass slides in the boxes were in poor condition.

With a lot of effort I detached the lens holders from the panels and removed the heavily damaged achromatic lenses from their holders. After that I could polish the rough, oxidized lens barrels smooth and shiny with a polishing machine. The old achromatic lenses have comfortable large diameters of 47.5 mm and a 120 mm focus. In some achromatic lenses transports the slides. This slide transport mechanism was constructed by Fuhrmann.

Fig. 11. Greet de Wijs with panels and a section of top ornamentation from the Gorkum Kaiser Panorama, plus the top hat that came with them.

Fig. 12. Original oil lamps from the Gorkum Kaiser Panorama shown as found and as restored.

Fig. 14. The author restoring Kaiser Panorama lenses.
the glue layer between the two glass parts was completely dull and discolored. After I had dissolved the old glue slowly in warm water and removed it carefully, I could clean the two lens elements (Fig. 14).

Of course, the separate lens halves had to be glued together again for which I used a transparent metal lacquer. After a day of drying, the lens halves were fixed and looked like new. I refinished the inside of the lens holders with a neat looking black satin paint, but then came the real big job: the lens holders had to be remounted on the panels, which was difficult, because the thread of the lens barrels were weathered and rusted and did not fit properly anymore.

The mahogany panels had to be refinished as well. To remove the old varnish layer and discolored spots we used a fine sandpaper and cleaned them thoroughly with car cleaner. For the shiny glossy finish we polished it several times with furniture wax. I say “We” as my wife Greet and children Jeroen and Monique really liked to redo these weathered panels (Fig 15). While having my daily business with 3-D photography and the production of stereoscopic instruments, it took me several months to restore just the panels. I also had to replace some of the decorative ball ornaments at the top border, which was all handwork.

With the example of two old photographs I had received from the former owner and careful study of the other Kaiser Panoramas, I was able to reconstruct the wooden frame on which the panels could be mounted in a circle. I had to make a cardboard pattern in a circular shape first to get the accurate measurements. Imagine how my small workshop at home ended up completely crowded with all the material. It was too small to install the complete four meter circular frame, so I had to assemble that in the open air for mounting and testing. This attracted the attention of many curious passers by (Fig. 16).

I designed a special metal construction to install the panels in a circle. But very soon it became clear that it was impossible to get the desired circular shape on the uneven lawn. This problem had to be solved: fortunately my mother lived in a large house and I was allowed to put the whole Kaiser Panorama in an empty room so I could work on its interior without any restriction of time. The wooden armrests needed to be padded with foam and upholstered with

(Continued on page 36)
The combined 33rd Annual NSA convention and 16th ISU congress ran from July 10 to July 17, 2007, in what many at first thought to be a strange choice of location—Boise, Idaho. Unlike the previous (1995) joint convention/congress in Atlanta, this one had been scheduled in a small inland western city lacking nonstop air connections to the world and, in the expectations of many, probably lacking most of the amenities of an urban center like Atlanta.

But concerns about the event's location generally evaporated with the first day of registering. In the words of one east coast sophisticate, "...the city of Boise so exceeded my expectations. Boise was a clean and friendly city, easy to navigate, great weekly events, interesting stores, and the most fabulous restaurants, on par with, or better than, in New York City!"

By the time the seven-day event wound down, the most often heard opinion among the 463 people attending from 16 different countries was that it had been one of the best conventions and/or congresses ever, and "one of" was often left out. Hotter weather than expected made everyone especially grateful that the hotel and convention center next door were in the heart of downtown, with museums

Boise's historic Idaho Hotel was just one of many popular eating destinations an easy walk from the convention center. The fanciful 1901 building contains Idaho's first elevator, a bar, an art gallery, an Indian restaurant, and a French restaurant, and was an irresistible target for a hyperstereo attempt. (All otherwise uncredited stereo by the author)
and restaurants in very easy walking distance, some barely a block. There were so many restaurants (from Basque to bistro to tiki, pizza, bagels, French, Indian, Mexican or trendy cafe), that the seven days of the convention/congress didn’t allow opportunity to try all of even the closest ones.

The ill-timed heat wave came on top of the northern end of the western drought, which has affected Idaho and contributed to some massive brush and forest fires, some of which were currently burning in other sections of southern Idaho. Mary Ann and Wolfgang Sell had driven past a fast moving fire along the freeway in Utah just prior to arriving at the convention, managing to capture a few stereos as it raced over an all too close hillside. From rooms on the front side of the hotel, guests could watch a lightning strike during an evening thunderstorm start a brush fire on a hillside above town near a new housing development. Within minutes, the lights of fire trucks could be seen near the flames, quickly turning the smoke to steam and definitely providing more excitement than usually seen from the windows of a convention hotel.

The convention center (Boise Centre on the Grove) offered ideal facilities for such a multifaceted event, with large rooms for the Stereo Theater, Trade Fair and Stereo Art Gallery next to each other just off the facility’s main entry lobby where the registration tables were located across from a handy snack and coffee bar. Further down the hall were meeting and exhibit rooms, with one large room featuring stadium seating ideal for the more well attended workshops involving projection. Just outside the Center’s main entrance was the “Grove” with its fountains and walks leading directly to Boise’s historic and restaurant...
area. (See SW Vol. 32 No. 3, page 25.) Four blocks in the other direction was Julia Davis Park along the Boise River, where the Stereoscopic Society Dinner was held as a western style BBQ with the trees and river just feet away offering respite from the heat. The park also includes the Boise Art Museum, the Idaho Historical Museum, the Black History Museum, the Zoo and the Discovery Center nature walk.

Workshops
A dozen workshops spread over five days provided something for nearly every 3-D interest.

PROCESSING PHANTOGRAMS presented by Shab Levy demonstrated how to make your images into phantogram prints. Participants were able to see the entire process from importing the images to perspective manipulation, to anaglyph creation to final print.

3D IN ART GALLERIES AND MUSEUMS presented by Ray Zone involved two one-hour sessions: a slide show and a follow-up panel discussion of challenges faced by stereographers in art gallery display of their images. The slides showed how a variety of artists tackled the problem. The panel included Ron Labbe, Phyllis Maslin, Christopher Schneberger, Ray Zone, Claudia Kunin, Larry Ferguson, plus Diane Rulien and Annie Dubinsky of the 3D Center of Art and Photography in Portland.

JIGS FOR STERE0 SLIDE MOUNTING presented by Don Parks reviewed the accurate stereo film mounting principles incorporated in precision RBT plastic mounts. Construction of jigs for mounting in cardboard mounts and Spicer brand precision cardboard mounts was included.

FROM EYES TO IMAGES presented by Brian McConnell described and demonstrated how we see, how to make twin cameras represent our eyes, and how to design stereoscopes to reconstruct the images. See www.solidisight.ca.

PRACTICAL SHOOTING SETUP FOR PHANTOGRAMS presented by Barry Rothstein demonstrated the very specific setup required for the proper effect in the final phantogram print. See www.3dDigitalPhoto.com.
SURVEY OF CONTEMPORARY FINE ART PHOTOGRAPHY by Chris Schneberger discussed the issues and artists in today’s realm of current museum and gallery oriented photography in order to better understand the role, or the absence, of stereo photography in the fine art world.

GRAPHIC DESIGN & ASSEMBLY OF MODERN STEREO CARDS presented by Tom Dory & Larry Ferguson provided tips for making your own personalized card mounts, with examples of modern and antique designs shown for inspiration.

STEREO DIGITAL CAMERAS presented by Jon Golden & Larry Heyda included a panel with 3-D digital camera makers Larry Heyda and Jacob Van Ekeren. New digital rigs shown included Larry’s Casio based 3D Advantage 1050 system, Jacob’s Sony P200/W80/W90/w/200 and H17 rigs, RTI’s Nikon Coolpix 5000 based D4 and Nikon D80 based Macro stereo system. Examples of LANC based rigs were also available to see and discuss.

STRIVING FOR EXCELLENCE IN STEREO PHOTOGRAPHY presented by David Lee covered the new 3D World TL120 medium format stereo camera, medium format stereo transparencies, camera separation, evaluating light and composition, and making large inkjet prints.

DOCUMENTING A COMMUNITY presented by Felix Russo reported on a project to document the community of West Toronto Junction in 3-D, involving a slide presentation, a curated gallery show, a book and a set of views. Current finished work was exhibited and the documentation process discussed.

A BEGINNER’S GUIDE TO STEREO PHOTO MAKER presented by David Starkman went through the entire workflow on-screen, from importing the images to adjusting, aligning and manipulating them.

EDITING DUAL STREAM VIDEO presented by Thomas R. Koester was a technically intensive overview of practical working methods of editing DV and HDV footage shot with twin video camera rigs.

Stereo Theater

Following the custom of ISU congresses, the Stereo Theater ran nearly flawlessly for four days, split into two or three hour sessions to allow ample breaks for other scheduled or unscheduled activities. This made it possible, in theory, to see all of the 67 shows presenting some of the best the world has to offer in stereo slides, digital...
As the Trade Fair was winding down Sunday Afternoon, Carol Kamin introduced this intrigued convention center employee to the history and wonders of stereoviews.

One of many varieties of orchid revealed through intimately close 3-D in “Orchids and Other Floral Wonders” by James Comstock.

Engaging shots like this flash by with casual speed in “Traveling With A Stereo Camera Phone” by Ken Burgess.

As the time was winding down Sunday Afternoon, Card Kamin introduced this intrigued convention center employee to the history and the mind of stereoviews.

As the stereo, digital video, and various combinations thereof that make classification trickier every year.

THE ISU CLUBS SHOW presented by Shab Levy featured some of the best stereography from around the world submitted by ISU member clubs.

VENEZIA by Albert Sieg captures details of the waterways and buildings of Venice, finishing with the famous Carnevale festival and all of its lavishly costumed participants from around the world.

A DOG’S LIFE by Jon Golden assembles years of his stereos of dogs playing, walking, sleeping and posing.

ORCHIDS AND OTHER FLORAL WONDERS by James Comstock covered the wide variety of types and sizes of orchids around the world in intimate stereo close-up detail. Orchids with complex pollination strategies involving imitation and deception get particular attention. A surprise bonus involves a visit to the flora of Peru’s Machu Picchu.

GLIMMERINGS, A BRIEF HISTORY OF RETINAL RIVALRY by Ray Zone presents a historic overview of binocular anomalies from the earliest stereo drawings to his own use of the technique in comic book conversions. Some of the images seem to lure your eyes into battle with each other, but the visual effects can be unique and powerful.

SAFARI IN 3D by John Roll explores African wildlife and scenery from the bush, the roads, the water, the trees and the air. The images flow briskly without narration, and the show was awarded Second Place in voting for the 2007 Paul Wing Award.

PUMP ACTION by Phil McNally is an animated film in which balloon animals get completely terrorized in professional quality 3-D. The four minute short based on Reservoir Dogs led McNally to work on several recent animated Hollywood 3-D films and earned an award—“Best CGI Parody of a Sadistic Hollywood Production.”

DEEP, DIGITAL AND DELICIOUS presented by Ron Labbe is the 2007 NSA/ISU Group Slide Show based on the theme “food” and features a wild variety of edibles stereographed in all sorts of settings. It earned the award for Outstanding Group Show. Next year’s Group Show, to which anyone interested is invited to send images, involves the theme “Wheels.”

THE SUN IN STEREO by Jay McCreery includes some of the most dramatic stereos of the sun taken by NASA’s twin satellite STEREO mission. (See SW Vol. 32 No. 1, page 16 and NewViews, Vol. 32 No. 6 and in this issue.)

SHOOTING STEREO WITH TWIN SLRS by Jay McCreery uses macro through hyper images of Jamestown, RI to illustrate the use of twin cameras including sync, alignment and geometry plus varying lens bases.

TRAVELING WITH A STEREO CAMER PHONE by Ken Burgess explains the
This stacked array of stereo cameras and viewers of all ages filled Paul Garrett's table, located near one end of the L-shaped "Flying Hawk" Trade Fair room.

(Stu by Susan Pinsky)

The lobby of the "Boise Centre On the Grove" offered ample places to meet with old and new friends between shows and exhibit or Trade Fair visits. This international group shares Medium Format slides with a member of the helpful security staff. Behind them is the well stocked snack bar, which provided lunch for many busy NSA and ISU people over the event's six day run. (Stu by Susan Pinsky)

use of paired camera phones as a point-and-shoot digital stereo camera. The fast paced flow of images grabbed with such apparent ease in such a wild variety of situations made this show a hit with the audience.

A PHOTO-OPTICAL RECORD OF PHYSICAL PHENOMENA RELATED TO TIME, DECAY AND DEATH by Mark Golebiowski not only took first place for longest show title, but offered the complete opposite of the usual flower stereo presentation. Instead of perfect blossoms free of the slightest defects and sparkling with dew, this show dares to follow blooms as they dry, whither and die, curling in on themselves to present a very different appearance. Shot in extreme close-up, the textures and colors of these petals are as intense as those more commonly stereographed during their far shorter periods of perfect bloom.

SACRED SITES by Dale Walsh takes the viewer to places of religious or spiritual significance for various cultures around the world, from Australia to Bali, Burma, Canada, Guyana, India, Japan and Nepal.

AMUSEMENTS FOR THE EYE by Bob Venezia turns fairground rides into light sculptures that exist only at night and only through the camera's eyes. With careful selection of tripod positions, these time exposures can create a dreamlike stereo effect.

3D STUFF by Ron Labbe is another of his random collections of work from everywhere that confirms for the most jaded cynic the sheer joy of 3-D.

A FRESHER PORTRAYAL by Susan Pinsky and David Starkman is the now classic 1986 compilation of mini sequences by 55 different stereographers including Paul Wing, Tony Alderson, David Hutchison, Karl Strauss and others. Nearly every stereoscopic technique possible on film is demonstrated, helping promote the new website created to preserve the stereoscopic legacy of these extraordinary people at www.unforgettablestereoscopic3d.com.

THE CITY QUAKES by Robert Bloomberg and Marilyn Freund combines rare stereo of the 1906 and 1989 quakes in San Francisco with some masterful conversions to provide a dramatic history production that earned a Judge's Choice Award when it was shown last year in Miami, a few months after the 100th anniversary of the 1906 quake.

MAGIC AND MURDER AT THE CANDY FACTORY: THE STORY OF ANNA SULA by Christopher Schneberger is the third of the stereographer's mystery tales that started with The Strange Case of Dr. Addison and the Crosswell Twins followed last year by A case of Levitation. See www.christopherschneberger.com.

DOGGYCAM VISTA by Takashi Sekitani reveals the world through the HD 3-D video eyes of a dog. This winner of Second Place for Best Stereo Video Presentation was an audience favorite. A pair of HD video cameras mounted in the head of a small wooden dog on wheels get pushed around Tokyo, down sidewalks, through crowds, across streets, and even down a slide in a playground. Nearly as entertaining is the video showing Takashi deftly pushing the Doggycam around urban obstacles and tending to it following that misadventure on the slide.

MOTION MADNESS by John Hart documents the "Great Kinetic Sculpture Challenge" in which bizarre machines and their strangely attired crews attempt to negotiate lakes, land and mud in an outlandish contest seemingly made for stereography.
WICKED LIQUID by John Hart of Colorado combines action sequences of animated stills with HD video to cover competitive Kayak stunts in standing waves—skills matched by the show’s digital special effects which earned it First Place for Best Stereo Video Presentation.

CANYONS OF DREAMS by John Hart blends his famous images of extreme canyoneering with his stereo photomicrographs of crystal structures. The real canyons this time are on Reunion Island, but after plunging deeper and deeper into the wild slots and pools, a dream sequence takes the show into the microscopic canyons of crystals, some of which echo with uncanny precision the texture of Reunion Island’s interior. See www.crystalcanyons.net.

DIVE! MANNED SUBMERSIBLES by Lightspeed Design takes the audience aboard a Deep Sea Ventures subma-rine via HD 3-D video to explore a shipwreck off the Washington coast. Unlike some efforts by big-name Hollywood and IMAX producers, the footage shot from and even within the sub contains relatively few serious stereo window or fusion problems. See www.lightspeeddesign.com.

The “Maskara” viewer by Franklin Londin uses plastic flex tubing, simple paper masks around the eyepieces, and a fiber-optic crown to attract even the most jaded of the public to its six stereo images. Londin’s three “StereoScultures” were just inside the entrance to the Stereo Art Gallery, and set an exotic tone for the historic exhibit. More StereoScultures can be seen at www.createkkxate.com/artists/A to G/Franklinlondin/franklinlondon.html.

ETNA IN BLACK AND RED by Pierre Meindre captures an eruption of Mt. Etna in September, 2006 in both digital stills and video sequences. What opens as a quiet visit to the tourist attraction crater soon turns into an exciting series of explosions, flying rocks, smoke and flowing red lava.

3D AFRICA by Tom Riederer is a quick (3 minute) spin around East Africa from the wildlife of the Serengeti to the snow fields atop Mt. Kilimanjaro.

SKF2107 by Alaric Hamacher combines live action and computer animation to tell a story of an Earth with a balanced ecosystem and green technologies which fascinate aliens visiting in their space ship.

THE TOWERS OF SIMON RODIA by Tom Koester documents in both still and video the famous Watts Towers in close, inside detail while providing a fascinating history of the Cultural Monument.

SLOW GLASS by Ray Zone and Tom Koester adapts the 1950s science fiction short story “Light of Other Days” by Bob Shaw to a 14 minute 3-D film. Two years in production, this project of the Movie Division of the Stereo Club of Southern California won Third Place for Best Stereo Video Presentation and thrilled the audience with its masterful integration of the 3-D effects into a poignant narrative. The film will run at the 3D Center of Art and Photography in Portland from November 1 to December 30, 2007, www.3dcenterus.com (503) 227-6667.

MOUNTAIN’S MAJESTY by Russ & Pat Gager combines images from the mountains of North America taken over six years into a show that begins at dawn and continues through the day.

INNOVATORS by Phyllis Maslin follows the work of neurosurgeon Ted Roberts and other medical innovators developing important new instruments and techniques. The unique 3-D look into modern medicine was created for a fund raising party for Children’s Hospital in Seattle.

SNAPSHOT 2 by Ray & Nancy Moxom presents the most recent work by these two master stereographers, including segments on “Altered Reality” and “New Slide Films.”

UNSEEN ELLIS ISLAND by Gary Shacker and Sheldon Aronowitz is now one of the most famous stereo slide presentations of recent years, and a must-see classic at an international gather.
LIFE IN HARMONY WITH NATURE: ARCHITECTURE OF FRIEDENSREICH HUNDERTWASSER by Kurt Bauer & Hermine Raab studies the playful, flowing designs of the Austrian artist and architect in Vienna, Bambach and Blumau.

THE NAKED OF VIENNA by Kurt Bauer & Hermine Raab takes a closer look at the sculpture adorning so many of the city's buildings at street level, above doorways, and at roof edges - most being nudes of one sort or another.

DWARVES BUILD A CASTLE by Kurt Bauer brings the assembly of a Lego structure to stereoscopic life.

ECLIPSE 2006 by Bob Aldridge covers the total solar eclipse of March, 2006 as seen from Side, Turkey, including the preparations for the webcast by San Francisco's Exploratorium Science Museum.

BLUMAU by Stephen O'Neil offers another look at the work of architect Friedensreich Hundertwasser, concentrating on his Rogner Hotel with its swim-through lobby.

CINQUE TERRE by Stephen O'Neil tours this rocky Mediterranean coastal area with dramatic stereos from the terraces and alleys around houses clinging to steep cliffs.

HOLLAND by Leo Akershoek visits tulip fields, old city streets and shops making fine use of the intense light and color that makes the country so popular with photographers, however many lenses they employ.

MATHEMATICAL AND MUSICAL STRUCTURES by Jaap Zonneveld uses homemade software to create mathematical models in intense colors and close stereo with music by Bach.

Y6SHI by Jaap Zonneveld unfolds mathematical animations of origami-like objects in this Stereo Theater's only one-minute show.

MUDSTOCK '94 by Simon Bell covers the Woodstock Music Festival of 1994 in Saugerties, NY, using a Pentax beamsplitter. The good weather quickly turned to rain and the festival to a sea of mud, documented in all its sticky depth.

HOST STORIES by Claudia Kunin retells iconic tales of Western Civilization — myths, mysteries and magic — through her own photographs manipulated in Photoshop to float human figures in the backgronds of classic stories. The skill and imagination with which that goal is accomplished earned this show the Paul Wing Award for best stereo stills presented in the Stereo Theater.

SEA WARS by John Roll presents more of this skilled underwater photographer's always impressive work.

3D HAPPY DAYS by Melody Steele includes shots from NSA conventions and ISU congresses from 1989 to 2006, making the show something of a family album for stereo fanatics.

NSA INTERNATIONAL EXHIBITION OF MODERN STEREO PHOTOGRAPHY by Robert J. Leonard features the winning and accepted images from the NSA International Exhibition in two sections: general and creative.

WEATHER, CLOUDS AND LANDSCAPES by Thomas Unterholzner is a collection of hypers taken from the cockpit windows of a 737 by this Lufthansa pilot. Takeoffs, landings and approaches visible only from the cockpit make the hypers of Northern Europe, Milan and Hong Kong especially dramatic. Clouds, contrails and unusual atmospheric conditions provide some of the best hypers of this
type to be seen, earning the show Third Place for Best Stereo Stills.

WELCOME TO GRAND RAPIDS by Lindel Salow invited all to next year’s NSA convention through a selection of exciting stereos covering the city, the hotel and convention center, and attractions of special stereographic interest.

LEGACY OF A THOROUGHBRED MOM 1 & 2 by Lynn Butler documents the life of a pregnant mare. Part 2 is a unique digital section covering the birth of the thoroughbred’s foal.

SMILE by Greg Dinkins flashes briskly from smile to smile on the faces of friends, family and colleagues. A simple concept carried out with utterly charming precision.

SHAPELESS MEMORIES by Bruno Lonchampt explores the prints and thoughts of a leading French photography collector.

ALAN TURING’S BOMBE by Mike Hillyard follows the reconstruction of the decoding machine that allowed the decryption of the German Enigma code in World War II. While the fascinating historical narration could accompany any flat presentation, the stereo images reveal in detail the complexity of the stacked rows of gears and cams in their room size frame, all being slowly assembled according to long secret original plans in a quintessentially British labor of historic and technological love.

HIGH DAYS AND HOLIDAYS by Otto Bathurst restores for today’s audiences the images on his grandfather’s glass stereo slides documenting the thrills of climbing the craggy peaks of the UK with no other safety gear than street clothes and a rope. First shown at the 2005 ISU congress, this was its first showing for an NSA audience.

SEM MACRO by Marln Peterson magnifies insects hundreds to thousands of times in a Scanning Electron Microscope revealing sharp details of body parts that look like the work of some otherworldly sculptor. See www.3dslideshows.com.

A DAY IN VANCOUVER by John Asbacher covers many aspects of life in Vancouver BC through pans, tilts, effects and zooms that make slides seem like a 3-D video.

ISU EASTBOURNE 2005 by Gert-Jan Wolkers presents images and impressions from the 2005 congress, the second ISU congress to be held there.

ISU 2011 NETHERLANDS by Gert-Jan Wolkers employs some fine stereos of the area to announce that organization is already underway for a grand congress that year in Egmond aan Zee, The Netherlands.

MEDICAL IMAGING by John Roll reveals the abilities of diagnostic and interventional medical imaging systems to reveal astounding, colorized

Some of the anaglyphic print versions of images from shows by Claudia Kunin on exhibit in the Stereo Art Gallery. Left to right are “Alice”, “Mother & Daughter” and “Breath of Life” from “3D Ghost Stories” and “Joan of Arc” from “3D Holy Ghosts".

(see www.claudiakunin.com) (Photo by Susan Pinsky)
Marlene Segerson and Ian Olaf Segerson look into the sliding, tilting eyepieces on the innovative Large Format transparency viewer by Sam Smith (see www.stereoscopia.com).

details of bones and organs on stereo workstations.

LIQUID MAGIC by John Hart has become nearly legendary since its first showing in last year's Stereo Theater in Miami. The interactions of multicolor liquid drops with pools and with each other are captured in astoundingly high-speed, close-up 3-D. See SW Vol. 32 No. 3, page 14 and www.cryptocalanons.net.

HIDDEN STEREO TREASURES by Robert Bloomberg is easily one of the funniest shows ever seen in the Stereo Theater, first presented at NSA '96 in Rochester, NY. What is introduced as a collection of unusual stereo cameras quickly escalates into a series of hilarious creations ranging from the "Stereo Laundramatic" to the "Banana Panorama Camera" and the CIA's breakfast spy camera incorporated in a box of "Sterios" (SW Vol. 21 No. 4, page 22).

URBI ET ORBI: ROME AND THE REST OF THE UNIVERSE by Dale Walsh explores the city with impressive attention to details of historic sites not included on the usual tours, like Emperor Hadrian's summer house outside of town.

VIEW-MASTER THROUGH THE AGES by Ron Krissel uses View-Master images to track the history of the company and its products from scenics to advertising reels and children's stories incorporating model, hand drawings and computer art. Each new image is accompanied by a View-Master viewer sound effect of a reel being advanced.

Auctions
The annual NSA Spotlight Auction was divided into two sessions in order to accommodate a large portion of the remaining Library collection as well as items put in by members for this year's event. The first session Wednesday evening featured several lots of books and group lots of vintage views. The second session on Friday night included single items, stereoscopic literature, some choice views and a small collection of View-Master reels.

Trade Fair
The 2007 Trade Fair included 83 tables filled with images, equipment and information for any and all stereoscopic interests. For those who missed the wonders of room-hopping or browsing the aisles of the 2007 Trade Fair, suppliers who provided contact information are listed here.

3D Concepts - RBT equipment, Ekeren Digital rigs, high end viewers.
www.make3dimages.com
3D stereo.com, Inc. - assorted 3-D equipment, images and supplies, new & vintage View-Master.
www.3dstereo.com
American Paper Optics - 3-D glasses for all formats and applications.
www.3dglassesonline.com
Barry Rothstein - phantogram books.
www.3dDigitalPhoto.com
Bill Lee - stereoviews, dags, cabinet cards, CDVs, postcards.
billleetle@iuno.com
Bonnie Williams - vintage stereoviews.
www.oldviews.com
Carl Mautz - vintage photos, books and archival sleeves. cmautz@nccn.net
Christopher Schneberger - View-Master sets and stereo cards.
www.christopherschneberger.com
Cynthia Vandias - stereocard stands, cosvad@earthlink.net
Dave Wood - stereoviews
www.daves-stereos.com
David Lee - large hyper view mirror viewers, stereo cards, MF slides.
david-lee@sbcglobal.net
Dean & Carol Kamin - stereoviews, View-Master, Tru Vue, etc.
kamin3d@sbcglobal.net
Edwin A. Bathke - stereoviews, photos, related books. eabathke@aol.com
Image Mogul - stereoview posters, stereo encyclopedia CD-ROMs, high res stereo downloads.
www.stereomogul.com
Image3D - custom reels for View-Master in any quantities.
www.image3d.com

“Cowboy Rudy” jokes with Convention/Congress Chairman David kesner as he opens his music and comedy act for the 2007 Awards Banquet.
A Word From the Chair

Now that the joint 2007 NSA/ISU Convention/Congress is over I thought the membership might be interested in a “behind the scenes” look. The only real problems the whole convention actually turned out to be blessings. Both concerned field trips.

The first one came when we found out at the last minute that a train had derailed, blocking our intended path for the train ride and raft trip. The company running the trip decided to take us on a different track extending our route by quite a bit. Additionally they opened the bar on the return trip and offered free drinks to all.

The second problem was a flat tire on the bus on the Sawtooth Lake trip. We had to wait two hours for a replacement bus to arrive. Because of this we were not able to make the all day hike to Sawtooth Lake. Instead we headed to another lake and lodge. While there I decided to pay for boat rides across the lake for everyone. On the other side everyone was able to take a shorter and less strenuous hike, but every bit as scenic. When people returned for the boat ride back across the lake they all commented that they were glad we didn’t do the longer much more difficult hike.

It was like this for the whole convention—any time something would come up a quick and reasonable solution was found. Well, except for the Art Gallery reception. Close to $1,000.00 worth of hor d’ouvers was purchased for people to munch on while they viewed the displays and talked to the artists. As the trays were being brought in I was called away. When I came back less than ten minutes later all that was left was crumbs. Seems like people really like to eat at these conventions.

For all my worries and reservations about chairing this event I must say that it was quite an enjoyable duty once it finally happened. Of course that is all because of the wonderful staff and volunteers that I had assembled. I cannot say enough good things about each and everyone of them and want to publicly thank them here.

David W. Kesner
Chair, 2007 NSA/ISU Convention/Congress
artists exhibited images from large print pairs to phantograms, anaglyphs, StereoJet prints, huge lenticulars, computer stills and videos, transparencies and viewers of impressive variety. The art and the international crowd enjoying it easily filled a large room about the same size as the Trade Fair next door, establishing a precedent that all who saw it hope becomes a significant feature of future conventions and congresses. While space doesn’t allow it here, an ideal addition to the event would be an online or a published catalog listing the artists and their websites and illustrating samples of selected works.

**Awards Banquet**

The 2007 NSA Awards Banquet drew 229 people, including many ISU members from around the

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This abandoned cement plant in Lime, Oregon, subject of the first excursion of the convention/congress, was “every little boy’s dream playground and every parent’s nightmare” in the words of Steve Hughes, who made this image with his digital hyper camera. Titled “Stereo Invasion”, it won Second Place in the On-Site Stereo Image Competition.

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Stereo cameras point in every direction as the Thunder Mountain Express glides along Idaho’s Payette River at the start of Monday’s Train Ride, Rafting, Dinner excursion. Between enclosed snack and souvenir cars, two open cars like this (one with no roof at all) allowed ample stereographic opportunities.

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An international trio, Bob Aldridge (UK), Stephen O’Neil (Switzerland) and Jan Burandt (US) joined dozens of other stereographers as they hopped off Monday’s excursion train at the site of an earlier derailment on a steep hillside above the Payette River.
world. In place of a keynote speaker, organizers decided to provide a break from the event’s week of intense stereomania in the form of “Cowboy Rudy” who provided songs, stories and jokes that both relished and parodied a rural Idaho outlook so conspicuously absent from the streets of Boise.

Incoming ISU President Hermine Raab welcomed ISU members to the congress and invited everyone to the 2009 congress in Gmunden, Austria. She concluded with a brief lesson to the crowd on the proper pronunciation of Gmunden, in which both the G and the D are somehow silent, with the D detectable in some subliminal form.

An interruption to the anticipated flow of events happened when David Starkman and Susan Pinsky took the stage to announce the winners of the “Burder Achievement Award” for 2007. In creating this award for outstanding contribution to stereoscopy (independent of the NSA or ISU but awarded at ISU congresses), David Burder specified that the award’s recipients alone were to choose the subsequent winners every two years. As the first recipients of the Burder Achievement Award in 2005, David and Susan then proceeded to announce that they had picked another couple for the honor—Stereo World Editor John Dennis and Subscriptions Manager Sylvia Dennis. Free of the concerns of any organization’s award committees, this uniquely personal honor is expected to become a tradition in the years to come, with recipi-

Sawtooth Hike to Hail and Back
How A Rogue Stereo Party Skipped the Bus But Found the Lake
by Robert Bloomberg

The Sawtooth Lake Hike Express was scheduled to depart at 6am Tuesday morning. We opted to skip the bus, drive ourselves and depart at a more civilized hour. We convoyed with Dale Walsh and, due to an overly civilized departure time and a few unscheduled detours, we didn’t arrive at the trailhead until 2:30pm, later than planned for our ten mile hike. But a local ranger had told us “if you’re only here once in your life, this is the hike to take,” so we headed out.

There was no cell phone reception, so we had no way of contacting the bus people who, we assumed, were at that moment sunning themselves on the shores of Sawtooth Lake, eating bon bons and reading back issues of Stereo World. We proceeded to take bets on when we would encounter the first stereo camera trudging back down the mountain.

For the first two miles the trail was level, following Iron Creek, which drains Sawtooth Lake. The trail meandered west through a forest of pine and fir, finally opening up onto a marshy meadow of lush green, dotted with yellow wildflowers, the jagged edges of the Sawtooth range high above us framing the scene.

We crossed the creek and headed up the mountain via a series of moderately steep switchbacks. Over the course of the hike we climbed approximately 1700 ft. to an altitude of nearly 9000 feet. After another two miles we came to Alpine Lake. Still not a stereo camera in sight; except for my compact P200 twin-Sony’s and Dale’s rig, which was much more sculptural than photographic, consisting of two medium format Mamiyas on a massive slide bar attached to an even more massive tripod. The arrangement formed a large metal cross which made us look like performers in some bizarre outdoor religious pageant.

Meanwhile, the sky was becoming overcast and threatening, and the occasional explosion of distant thunder and lightning flashes interrupted our conversations. Despite Marilyn’s vote to turn back, we decided to trek the additional mile to our final destination (it was a guy thing, what can I say?). The trail quickly became steeper, the switchbacks switchier, the clouds darker, and Dale’s rig suddenly resembled what it truly was; the perfect lightning rod. Marilyn and I exchanged nervous glances, gave Dale as wide a berth as possible on the narrow trail,
ents being a complete surprise to all but the previous winners. (See “Editor’s View” in this issue) The award itself (which can change at the discretion of each recipient) is currently a “Burder Magic Mirror” which mysteriously projects a hidden image when struck by the sun.

**Stereo Theater Awards**

NSA President Lawrence Kaufman gave out the 2007 awards, starting with the Stereo Theater selections for stills.

**THE PAUL WING AWARD** for Best Stereo Theater Presentation went to Claudia Kunin for “Holy Ghost Stories”.

Second Place went to John Roll for “Safari in 3D”.

Third Place went to Thomas Unterholzer for “Weather, Clouds and Landscapes”.

**THE FIRST TIME PRESENTER AWARD** went to Marlin Peterson for “SEM Macro”.

**THE OUTSTANDING GROUP SHOW AWARD** went to Ron Labbe for “Deep, Digital and Delicious”.

**THE BEST STEREO VIDEO PRESENTATION AWARD** went to John Hart of Colorado for “Wicked Liquid”.

**Stereo World Awards**


(Continued on page 34)
Immersed in the Eons

Sea Monsters 3D, A Prehistoric Adventure

review by Ray Zone

We've all seen films about dinosaurs that walked the earth millions of years ago. But what was going on in the oceans at that time? What kind of creatures inhabited the deep in the ancient past? The National Geographic film Sea Monsters 3D gives us a vivid reconstruction, based upon paleontological findings, of what those aquatic creatures might have looked like. The science in the film seems to present a fairly accurate picture and it is served up in three dimensions on the ten-story high giant screen on twin-strip 15/70mm film.

80 million years ago, much of North America was at the bottom of a great inland sea. Many of the paleontological remains that formed the basis of the aquatic dinosaurs in Sea Monsters were excavated in the state of Kansas. The film deftly combines computer-generated recreations of these undersea dinosaurs with the fossils discovered in Kansas that guided their reconstruction. With a seamless blend of scientific fact and motion picture narrative, the story of the life and eventual extinction of these dinosaurs of the ocean is beautifully told.

Making Sea Monsters
An Interview with Director Sean Phillips

by Ray Zone

After a screening of Sea Monsters 3D, A Prehistoric Adventure at the California Science Center IMAX Theater, I discussed the film with Sean Phillips, the director and director of special visual effects (VFX). Phillips has worked as a director of photography and VFX supervisor on many Large Format (LF) 3-D motion pictures, including T-Rex: Back to the Cretaceous (1998), Encounter in the Third Dimension (1999), Siegfried & Roy: the Magic Box (1999), Bugs! (2003), Magnificent Desolation: Walking on the Moon 3D (2005) and Wild Safari 3D (2005).

Sea Monsters features extensive 3-D VFX that include time-lapse photography and a seamless marriage of computer-generated imagery with live action stereoscopic photography.

Zone: The storytelling in Sea Monsters 3D is superior with the scientific facts and the narrative. What did you do as a director to blend them?

Phillips: Well, I was in at the beginning from the very first meeting the producer Lisa Truitt and I had with the writer Mose Richards. Mose has written just about every Large Format (LF) film there is. We did a lot of rewriting. We also made many changes in the editing room. Originally, the film was supposed to be 50/50 with 20 minutes of science and 20 minutes of the "Dollie" story.

Even before we were shooting it, I knew it would be 10 minutes of live action and the rest would be the undersea story. So in the editing we had to do a lot in terms of broadening the underwater story and elaborating it. On the surface, the story elements just play as little vignettes coming out to about 10 minutes. So we needed to generate 30 minutes of story.

Zone: The seamless way that the CG (computer-generated imagery) has been integrated with the live action photography on the surface really served the narrative well. That had to be on your mind when you were assembling the film.

Phillips: Of course, the story drove everything. We were editing last summer and we knew the story had to be complete when we turned the film over to the visual effects crews.

Zone: Could you talk about the time-lapse sequences? This is a first. I don't think I've ever seen LF 3-D time-lapse, certainly to that extent.

Phillips: The time-lapse takes place over millions of years. So what was tricky about it was the backstory. And this affected the production. Every frame had to be from a different period of history, or look like it was. That really restricted our options. So, fortunately, with the arboretum nearby, we shot a couple of days with the Gemini
camera. We made about 350 to 450 setups, more than I've ever done in one day, of just individual frames with a progression to the present day.

All of that had to be matted-in to a computer-generated background. And we had to shoot individual plants with bluescreen behind them so those could then be turned into 3-D and put into a deeper three-dimensional background.

Zone: Did you just snap off one frame at a time?

Phillips: We would shoot a burst and sometimes we bracketed a little bit.

Zone: The explosion was pretty dynamic. Was that a combination of live action and CG?

Phillips: Yes. Also the live action was shot at 72 frames a second. There’s a primary blast where the rocks come right at you. And then the close rocks fly out of the cliff and start bouncing first.

Zone: Tell me about the images that appeared to be lava flows. Were those transitions created as a way of working the story more?

Phillips: I came up with those. They were fun scenes that I definitely wanted to have.

Zone: With the stereo window, since most IMAX films have everything off the screen, that didn’t seem to be the overriding idea here. It seems like you made a much more controlled treatment of the stereo window so that much of the imagery, the seas and some of the aerial work is behind the window so that you could use it in a more dramatic way to have things come through the window.

Phillips: Yeah, there is a lot of amazing depth that is subtle and far away. It’s always important to take advantage of that. You want to use that for contrast. If everything is in your face, you lose the appreciation of the subtlety of the details that are actually back there.

But there’s no question that even though the ocean is far away, you’re bringing it way past the window of the screen yet even there you can see the depth between the surface of the ocean and the creatures down below. Literally, that is only a couple of pixels of
A dolly strikes the swarming “baitball” of fish.
©MMVII NGHT, Inc.

The Tylosaurus comes out of. And the Tylosaurus is a multivendor shot. One of the great things about digital is that you can use the best work of different companies. At Damnfx, for example, their strength is animation. They were all primary animators. So they did the animation of the creature coming out. All the CG water was done by a company in Germany called Scanline. So, because it’s digital data, you can transfer things back and forth and literally have two companies working on the same shot at the same time.

Zone: Do you have any shots that all five companies worked on?
Phillips: No. (laughing) We tried but even we weren’t crazy enough to pull that off.

Zone: You have an enormous amount of fish in a number of shots. Is that significantly greater work in CG?
Phillips: Yes. The maximum number is in the “baitball” sequence where there are 60,000 fish. You can’t animate that kind of a thing by hand, you have to use procedural methods. So, artificial intelligence programs were applied that give each of those fish a range of behaviors to exercise. What that does is, first of all, each fish relates to all the other fish and they have collective “immersion” behavior as well. That explains the way that baitballs work.

Immersion behavior was designed by CV FX, who are amazing, to create a baitball of swarming fish. Then, after that, they had to react to the creatures. The big creatures were animated first. Once we signed off on that, they had to run the simulations with the artificial intelligence to get the baitball of fish to work with those creatures.

offset. That gives you the offset between the top of the water and below and it looks very magical.

Zone: Was that live action ocean with the CG creatures?
Phillips: Right.
Zone: Was there some ocean that was CG?
Phillips: The only CG waters are the actual surface shots, the split water shots where the top of the screen is above the surface. That is completely computer-generated water but it has a real cloud background. And in some shots the CG water is undulating in the foreground and you can see the live action plate kind of peek up in the back. Those close shots were the only CG water shots.

Zone: Could you talk a bit about the gimmick shots where you knew you were going for the 3-D thrill, coming off the screen, where the creature is leaping up out of the water, for example.
Phillips: Yeah. That was a very carefully planned shot. For that one we had to shoot a live action background where we had two divers under the water, about 60 feet down. They had a balloon filled with nitrogen that they released. That floated up and created a slash that
The extensive stereoscopic device collection of the UCR/California Museum of Photography is being featured in a special exhibit, "Side-by-Side: Stereoscopy in the Twentieth Century" through February 9, 2008. The show will feature a fully restored and functioning Cail-O-Scope, which was generously donated to UCR/CMP by the NSA’s Oliver Wendell Holmes Library and Mr. Richard Pitman. Visitors will be able to use the nickel-activated device and experience it fully.

In addition to the Cail-O-Scope, the exhibition includes a number of personal viewing devices, created throughout the twentieth century. Selections range from cabinet stereo viewers to the View-Master, based on their innovative designs and contributions to stereography.

Side-by-Side also highlights Russian, French, German, and American stereoscopic cameras by Graflex, ICA, Kodak, and others. The cameras range in format from the 5x7-format Graflex Folmer & Schwing Stereoscopic Graphic view camera to the 35mm Kodak Stereo Camera.

Side-by-Side emphasizes the interactive side of the stereograph and how objects have been physically viewed, historically and presently. The exhibition includes examples of contemporary images made from the cameras on display. This re-connects the devices to the resulting stereographs, showing the diversity in representation of stereographic images during the past century.

In conjunction with the exhibition, UCR/CMP Collections Manager Leigh Gleason. Leigh will show visitors great stereo images and devices that are not on display and answer questions about the Keystone-Mast Collection. Tours cost $20 per person, which includes museum admission, and will be held on Saturday, December 8, 2007; Saturday, January 5, 2008; and Saturday, February 2, 2008. Group rates are available. Proceeds from the tour benefit UCR/CMP’s permanent collection and the exhibition.

Space is limited and reservations are required. Please contact Leigh Gleason to reserve your spot. She can be reached by email at cmpcollections@ucr.edu or by phone at 951-827-5303.

Additional educational activities will be announced at a later date. Please watch the UCR/CMP website for details: www.cmp.ucr.edu.
Sun 3-D Film

NASA'S STEREO Mission, the scientists involved and the information they gather and study, have been assembled into a digital 3-D film titled 3D Sun. 3D Sun opened at the Boston Museum of Science the first week of September. Audiences experience the Sun in a 3-D High Definition motion picture format and join the crew responsible for this historic mission to the Sun via a pair of spacecraft named STEREO. (See SW Vol. 32 No. 1, page 16 and NewViews, Vol. 32 No. 6.)

The story unfolds above the arctic circle as viewers witness the most brilliant auroras on Earth captured for the first time in stunning High Definition 3-D, then "ride" on a solar blast from the Sun's surface to Earth. "If we took you any closer to the Sun, you'd overheat," says Lika Guhathakurta of NASA HQ in Washington DC. "Our 3-D images transport viewers into the heart of violent solar storms. It's exciting—and a little terrifying."

NASA's Solar Extraterrestrial Relations Observatory (STEREO) satellites have given the world 3-D views of the sun for the first time. The twin satellites were launched on a Delta II rocket on October 25, 2006 from Cape Canaveral and are now orbiting the Sun.

3D Sun was released to digital 3D and 4D theaters in museums, zoos, aquariums and other digitally equipped venues on July 18, 2007. The world premiere was held at the new Liberty Science Center digital 3D theater in Jersey City, New Jersey. The movie opened at the Boston Museum of Science September 7 and will run for a year.

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.
**Hondo's 3-D History Corrected**

Several myths concerning *Hondo*, the 1953 John Wayne 3-D western are corrected in a recent article by Bob Furmanek and Jack Theakston on the website of The 3-D Film Preservation Fund [http://3dfilmpf.org/info.html](http://3dfilmpf.org/info.html). “Birth of a Myth: the restoration of HONDO” traces and carefully refutes untrue claims that *Hondo* played in very few theaters in 3-D and that Jack Warner “...pulled the plug on the 3-D release because of the public’s lack of interest in the process.”

Even stranger, more recent claims that the film was photographed as a “color anaglyph” and exhibited in that format are completely refuted using precise and redundant historical sources presented as hyperlinks that open as jpegs of images or dated and identified text pages.

**New SPM Tool puts Things in their Place**

The latest release of Stereophoto Maker from Masuji Suto (See SW Vol. 32 No. 3, page 32), includes among other upgrades a new clone-brush tool that facilitates moving objects from one plane to another. This could make possible the rescue of countless single camera hypers with cars located three feet below the pavement, boats floating above the water, or distant branches moved by the breeze nearly into the face of the viewer. Problem images from paired digital cameras with less than perfect synch could also be corrected. The size, shape and hardness of the brush can be selected by the user. For more on the latest SPM program, see [http://stereo.ipn.org/englindex.html](http://stereo.ipn.org/englindex.html).

**Another PhotoEd 3-D Issue**

The Canadian photography magazine *PhotoEd* is publishing another special issue on 3-D photography. Their last stereo issue, winter 2003, is now sold out and has become a collector’s item—a copy recently sold on eBay for $29. The Winter 2007 issue will repeat some popular articles and will include many new topics. Anaglyphic glasses will be included in the magazine, to be available December 5, 2007.

- Articles and images by Stan White and Simon Bell.
- Christopher Schneberger’s “The Strange Case of Dr. Addison and the Crosswell Twins” in anaglyph format.
- History of 3D by Bob Wilson.
- Phantograms by Barry Rothstein
- Tutorial on Phantograms by Steve Hughes
- How-to make stereo cards and How-to make anaglyphs
- Gallery of 3D images submitted by readers.
- 3D Primer.

The issue is $8 U.S., or a subscription is $22. For more information contact the editor, Felix Russo at felix@photoed.ca.

**Convergence Problems Studied**


As mentioned in the *Times* article, the National Institutes of Health/National Eye Institute is presently conducting a $6 million randomized clinical trial on Convergence Insufficiency and Vision Therapy. Mayo Clinic is one of the many study sites. According to the article, the results of the study are expected in Spring 2008. More about the condition and updates on the research can be found on a website of the Optometrists Network, [www.convergenceinsufficiency.org](http://www.convergenceinsufficiency.org).

**My Friend Flickr?**

Of the gazillion websites now offering stereo images in various formats, one with the most variety of artists and images is [www.flickr.com](http://www.flickr.com). This Yahoo site offers free accounts for up to 200 pictures, and there are at least 83 groups featuring stereos, with separate groups for cross-views, parallel views, triplets and anaglyphs. Images, both flat and 3-D, are found under a wide range of categories and titles but just entering “stereoscopic” in the search box will provide a bewildering array of views—some silly, some incompetent, and some worthy of awards in any international competition.
Boise Bash (Continued from page 27)

THE NSA AWARD for Best Article on Historical Stereoscopy in a recent issue of Stereo World went to Terry Bennett for "Search for Rossier - Early Photographer of China and Japan" in Vol. 32 No. 4.


NSA Awards

THE ROBERT M. WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA went to Wolfgang Sell and Mary Ann Sell.

THE WILLIAM C. DARRAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Ron Labbe.

Competitive Stereoview Awards

Vintage views

THE TEX TREADWELL AWARD went to Jim Crain for "Railroading in the West"

FIRST PLACE went to Russell Norton for "When Hot Springs Was Hot".

SECOND PLACE went to George Savage for "Prominent Women 1863-1955".

THIRD PLACE went to Michael McFachern for "Bertie Lord".

Contemporary views

FIRST PLACE went to Kurt Zwolfer for "The Cause of Death".

SECOND PLACE went to Terry Wilson for "Museum Dioramas".

THIRD PLACE went to Bob Bloomberg for "The Masala: Faces of India"

Honorable Mention went to Claudia Kunin for "3-D Ghost Stories".

Field Trips

Scattered before, after and during the core event days of the convention/congress, six field trips took stereographers to ideal 3-D locations in and around Boise.

Trip number one on Tuesday, July 10th took 43 people to an abandoned cement plant just across the Oregon border just a few feet off Interstate 84 in Lime. Rusting machinery and crumbling walls provided multiple 3-D opportunities.

Trip number two that Tuesday afternoon took 71 people to Idaho City, an old west gold mining town turned tourist attraction with antiques to stereograph in every direction.

Trip number three early Wednesday morning took 71 people to Bruneau Sand Dunes State park to climb and shoot the 470 foot high dunes, the tallest in North America.

Trip number four on Thursday took 65 people in an open street "train" to the old Idaho Penitentiary and the Botanical Gardens in Boise. (See SW Vol. 32 No. 4, page 3.)

Trip number five on Monday was an all-day bus, rail and raft adventure going up and back down the Payette River from Horseshoe Bend, Idaho. The combined rail and raft trip was enjoyed by 78 people, while 44 opted to ride the Thunder Mountain Express both directions, enjoying the stereographic opportunities of the train's open cars as well as its air-conditioned snack and bar cars. One of the line's trains had derailed the day before, requiring that the rafters take another bus ride up river to where the train would have dropped them off. The train then continued up to the point of the derailment, allowing riders to jump off and stereograph the scenery and the other train, now back on the tracks and waiting to return to Horseshoe Bend.

Trip number six on Tuesday, July 17th was bound for Sawtooth Lake (SW Vol. 32 No. 5, page 17.) in the Idaho wilderness but a flat tire on the bus caused a change in plans that resulted in a bonus boat ride and an easier hiking destination - at least for most. (See Bob Bloomberg's Sawtooth hike story and "A Word From the Chair".)

Thanks to:

In order to succeed, any event requires a number of skilled, committed people ready to work together for several months regardless of how far apart they live and how chaotic the process may at times seem. Based on how well

every aspect of this convention/congress turned out, the names below list exactly such a group.

Chair: David W. Kesner
Registration: Dace Roll
Treasurer: Peggy Kesner
Stereo Theater: Robert Bloomberg
Sound: Jon Golden
NSA Digital Theater: Ron Labbe
ISU Digital Theater: Bob Aldridge
Trade Fair: Bob Venezia
Workshops: Betsy Choules
Large Format Stereo Art Gallery: John Hart of Colorado
NSA Card Competition: John Hart of California
SSA Card Competition: David & Linda Thompson
NSA Auction: Bob Duncan
Field Trips: Mike Choules
On-Site Image Competition: Don Parks
Facilities & Security: Mary Ann Sell
Convention/Congress Logo: Terry Wilson
Printed Program: Dwight Cummings
Program Cover Phantogram: Shab Levy
Custom 3-D Glasses: John Jerit/American Paper Optics
And all who helped with setup, projection, trips and logistics.

Next Year

The 34th National Stereoscopic Association convention will be held in Grand Rapids, Michigan, July 9-14, at the Amway Grand Plaza Hotel. Check at http://2008.nsa3d.org as details are added.

Next ISU Congress

The 17th International Stereoscopic Union Congress will be held in Gmunden, Austria on Lake Traun September 9-14, 2009, in the Toscana Congress Center. See www.ISU3D.org.

34 November/December 2007 STEREO WORLD
Treasurer's Report for 2006

The accompanying table summarizes the NSA revenues and expenses for the calendar year 2006. There are several items of note. If you exclude cash donations, convention surpluses and non-recurring revenues, there was a net loss of about $4,900 for operations for the year. This has been the case for many years—donations and convention surpluses are needed to meet operating expenses. To illustrate the effect of the annual operating deficit, the end-of-year balance for 1999 was $106,673 compared to the 2005 end-of-year balance of $21,743.

The Board has undertaken several steps to bring revenues in line with expenses. Administrative costs were reduced $2,400 in 2006 and another $2,000 in the current year. We are also going to review Stereo World printing costs (the ISU reduced their printing costs while also improving print quality). Run sizes were reduced in 2005. Clearly, the best way to stabilize the finances is to increase the membership. Membership was 3497 in 1996, but had declined to 1992 for Vol. 32 #6 (May/June 2007). The NSA conducted its first membership recruitment advertising in several years in 2006.

Proceeds from selling donated items at the auction and ebay was $52,125 in 2006. To insure that these funds will not be used for current expenses, the Board voted to create the Oliver Wendell Holmes Stereographic Endowment. These funds will be invested in specially designated CDs and only the interest will be available for promoting 3-D. The basis for this Endowment is now over $94,000. The sale of donated items will be completed by the end of the Grand Rapids convention in 2008.

The NSA also had an estimated $44,000 in goods-for-sale at the end of 2006. These consist of convention items, books and pamphlets, but mostly back issues of Stereo World. These back issues are currently being actively marketed. Other NSA inventories are described in a sidebar.

Submitted by Bill Moll, Treasurer
WHMoll@aol.com, (706) 859-7726.

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NSA Equipment and Archive Storage

For years, the NSA convention equipment, archives and club programs had been stored in different locations. Now these are all stored in a single secured, climate-controlled storage unit in Rome, Georgia. This includes the projectors, screens, exhibit frames, the 3-D slide programs, NSA archives and some special items (Wing and Darrah research materials, "Highway USA", etc.).

Each year, the convention supplies are loaded up and driven to the convention site, which avoids the prior multiple shipping charges. When a club requests one of the donated slide shows, it is also sent from that location. Currently, I am the person managing the storage.

Bill Moll
NSA Transporter
special textile material. Beneath the armrests a piece of woven cloth was attached.

From a fixed center point I connected custom made metal strips to the major poles of the panels (Fig. 17). Next, a second independently rotating disk on top was attached on top of the middle axle. To this disk, adjustable wires were attached to the slide advance mechanism, so that the slides moved exactly at equal distances behind the lenses. On the inside, under the lenses, nylon rollers assured the proper rotation of this slide transportation system. I could control the slide transport with an interval of 20 seconds by using a lever device, run on an electric motor.

As I had already a large collection of antique photographic instruments, my wife and I considered creating our own museum with the working Kaiser Panorama as the great attraction. To present this plan to the City council in our
Fig. 20. Front page of the Berlin Morning Post, August 15, 1981.

City Vianen, I organized an exhibit in our 13th century Town hall. The Kaiser Panorama formed the greatest attraction (Fig. 18), although the inside mechanism was not fully operational yet. I also presented a nice 3-D slide show, using a large projection screen. The City Council was enthusiastic about this event, but they never responded to our plan.

In 1980 I received a call from an English speaking person asking if I would be willing to sell the Kaiser Panorama. My first reaction was an absolutely NO, but after three days he called again and made me an offer that was difficult to refuse. We decided then to agree to sell this museum piece and to abandon our plan to start a museum of our own. Our Kaiser Panorama became the show piece in the Rerlin Traffic Museum during the 1981 celebration of the Prussian Year.

The inside construction was finished by a technical crew of the Rerlin Photography Museum. The slide advance mechanism is now run by a modern electric motor and fluorescent light tubes illuminate the slides. In my opinion, this illumination does not meet the original style of this antique piece of furniture. Greet and I had the honor to receive an invitation from the mayor of Rerlin to attend both the opening ceremony of the exhibit and the celebration of the Prussian Year. The day after the opening, our Kaiser panorama was headline news on the front page of Der Stern and Berliner Morgenpost of August 15, 1981.

Two more View Lists have been printed and are available along with others from the NSA Book Service, Don Gibbs, NSA, 23575 C.R. 77, Calhan, CO 80808. drg719@earthlink.net.

- View List Series #25, 2nd edition March 2007 - "Seneca Ray Stoddard"

My favorite clients are stereographers looking for a home in the Portland area! Unlike real estate in most of the U.S., real estate in Portland continues to appreciate. This is a great place to buy a vacation home, a home for your retirement or a rental property. Portland boasts a mild year-round climate, beautiful surroundings, a pleasant mix of culture and friendliness, and the world famous 3D Center!
FOR SALE

BOOK, The Siege at Port Arthur, hardcover with 3-D viewer, $20 Airmail. (Cash preferred). Ron Blum, 2 Hussey Ave., Oakland Park, FL 33304.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org

LEARN DIGITAL STEREO MAGIC from the unique Digital Stereo Tutorial. Learn 2D to 3D conversion, out-of-frame effects, Photoshop tricks, frame manipulation, anaglyphs and much, much more. Everything about digital stereo imaging. Photos3D@aol.com.

NEW REVISED EDITION of John Waldsmith's "Stereo Views, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44274. Website: www.YourAuctionPage.com/Waldsmith

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

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

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

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

STEREVIEW 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 Bohme, PO Box 326, Osakis, MN 56360.

WANTED

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, CDV, cabinet & large paper) Bill Lee, 8858 Gallistor Way, Sandy, UT 84094. billlee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbtt, Expeditions, Ships, Utah and occupational

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

FLORIDA ANTHONY stereo views, $100 each for views I still need. Other Florida stereo views also wanted (e.g., Fields, Wood & Bickell, Mangold, small towns) High prices paid. Hendriksen, Box 21153, KSC, FL 32815, (321) 452-0835.

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

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

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

NY ADIRONDACK STEREOREVIEWS by B. Bishop. Will pay for originals or scanned copies for Adirondack museum research and exhibit. Also any info that is available regarding this early photographer (1850s-1860s). Guenther Bauer, 55 Rock island Road, Gouverneur, NY 13642.

WANTED


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

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

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (734) 710-2587.

WEST VIRGINIA stereo views, photo postcards, other photography, books and old paper. I buy from xerox or e-mail scan. Tom Pratt, PO Box 155, Westton, NY 12662, tommpratt@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 images to dissemman@LittletonCoin.com or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

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UPCOMING NSA CONVENTIONS

34th NSA Convention and Trade Fair
July 10-14, 2008
Grand Rapids, MI

35th NSA Convention and Trade Fair
July 2009
Mesa, AZ
Immersed in the Eons

(Continued from page 30)

One particularly striking sequence in Sea Monsters shows time elapsing over a period of 80 million years. The time-lapse stereo photography and 3-D CG FX compress eons of time into a jaw-dropping minute of screen running time.

It's always a challenge to present a scientific documentary in a compelling manner, even on the giant 3-D screen. 3-D filmmakers have for the past decade struggled to present a 40-minute entertainment within the paradigm of education and life-long learning that is the mandate of the museum-based IMAX theater such as the California Science Center (CSC) in Los Angeles, California.

Sea Monsters 3D marks a high point for the science-based documentary on the giant screen. So pleasing is the stereography, and so consummate are the visual skills of its makers, that one can enjoy Sea Monsters for its 3-D alone which at all times is comfortable to view and highly dramatic at the same time. The convention in LF 3-D to date has been to place the stereo window at infinity so that all of the on-screen imagery comes out into the audience space. The audience is immersed in the imagery but excessive negative parallax has frequently made LF 3-D a challenge to view.

With Sea Monsters 3D, a rigorously placed stereo window is at all times apparent. There are plenty of off-the-screen 3-D moments in the film but these are not overused and have even greater stereo impact as a result when they do occur. The audience of third-graders I viewed Sea Monsters with at CSC was highly responsive and vocal when these exciting 3-D displays took place. I joined them in their excitement and was just as vocal myself.

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**ARCHIVAL SLEEVES:**

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<th>Product</th>
<th>Price per 100</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

WALT DISNEY CHARACTERS
PARIS II
DENVER MUSEUM
QUEEN ELIZABETH visits NIGERIA

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
Just part of the largest audience in recent years, gathered for one of the many Stereo Theater sessions spread over four days of the week-long convention/congress.

(Strobe by Susan Pinsky)

John Hart's Stereo Theater show "Canyons of Dreams" starts with breathtaking stereos of a team descending 1000 foot waterfalls on Reunion Island, seen here from above. Images even more dramatic than his past canyoneering shows change completely with the opening of a dream sequence...

The second half of "Canyons of Dreams" by John Hart of Colorado transforms the canyons of Reunion Island into the microscopic canyons of crystals seen in polarized light. See SW Vol. 31 No. 3, page 40.

The animated 3-D short "Pump Action" by Phil McNally got him into the movie industry, where he is now Global Stereoscopic Supervisor for Dreamworks Animation. It was given a special award at NSA/JSU 2007.

Additional images from the 2007 Boise Convention/Congress

Please see page 14 for complete coverage of this weeklong event.