Summer Vacations in Winter

I was just thinking about how I have yet to finish mounting my stereo slides from my summer vacation five months ago. That inspired me to pull out a couple of summer vacation views for this column, even though the snow is falling as I write this in December!

The first is unlabeled, mounted in a Realist heat-seal mask and cardboard folder. A Native American man and tepee appear in front of a General Information Bureau booth, which advertises “Dells. I am guessing this slide was taken at Wisconsin Dells, home of famous stereographer H.H. Bennett's studio (See SW Vol. 21 No. 2, page 12, or www.wisconsinhistory.org/hhbennett). By the looks of the vintage cars partially visible behind the booth, I would guess this image was taken in the late '40s or early '50s.

Our second view was made a bit more recently—the Kodak heat-seal mount is stamped “SEP 64”—and a notation written on the mount says only that it was taken in Yellowstone National Park. Bears were more commonly seen there in the '50s and '60s, judging from other Yellowstone images from that era that I've come across, but I've never seen one showing tourists casually standing so close! The bear appears to have just wandered into the parking area, and those two girls look as though they are about to reach out and pet him! We didn't see any bears in Yellowstone this past July, but if one had come this close, my wife would have instantly grabbed the kids and sprinted for the car! An extra bonus in this view is that the man with his hand raised has a Kodak Stereo camera (in its case) hanging from his neck.

John Ladd in Burbank, California wrote concerning last issue's image of what he confirms is a land speed racer at the salt flats. "What the shot depicts is not a car show but the actual speed trials. The 'pits' for this event are located on the salt where you will find a wide variety of racers plus the tow cars/trucks. The racers range from Model A Fords to modern streamliners."
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Front Cover: J.J. Reilly No. 15, "Suspension Bridge, Niagara." A view emphasizing the "Egyptian towers" supporting the cables of Roebling's famous two-deck bridge over the Niagara River, from Paul Hickman's feature "John James Reilly: Old Series (1867-75) and Views (1865-70)."

Back Cover: As part of its two-night exploration "The Next Dimension: 3D and the Movies," the Science and Technology Council of the Academy of Motion Picture Arts and Sciences presented film clips, live 3-D demonstrations and Hondo in November. These Active Liquid Crystal Display (LCD) Shutter Viewers were for audience members' use on both nights. See John Hart's article "Academy's Next Dimension Includes Hondo". (Photo by Todd Wawrychuk/DA.M.P.A.S.)

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

The breadth of topics in this issue is a reminder of how many interests we attempt to serve in the field of stereoscopic imaging. Paul Hickman's feature on the "Old Series" views of John James Reilly fills in some of the information and images not included in the 1984-85 series of Stereo World articles on Reilly that he and the late Peter Palmquist researched and wrote. This may make Reilly one of the most carefully studied and documented of 19th century stereographers, and following the details of his production in various periods and locations can be a challenge. For some, this may simply be more data than they want to digest but others may find answers and help with their collections here.

Research and checklists like this were one of the original purposes of this publication, and while such articles require considerable space they serve a purpose not met anywhere else in print. A follow-up feature by Paul Hickman adding to the chronology of Reilly's career and cataloging his "New Series" views will appear next.

From the 19th century we move to the 21st and the possible future of cinema itself. When the Academy of Motion Picture Arts and Sciences recognizes the growing impact (and profitability) of 3-D films, it's a good sign that the current enthusiasm for stereoscopic movies is much more significant that those of either the 1950s or the 1980s. John Hart's article "Academy's Next Dimension Includes Hondo" reveals a similarly encouraging appreciation by today's Hollywood "establishment" for what was accomplished in earlier 3-D films.

Lawrence Kaufman's report on the 2007 Giant Screen Cinema Association conference makes it clear that 3-D is vital to the growth of large format screens, whether the films are made exclusively for such theaters or share release dates with conventional theaters via digital format. The commitment of the National Geographic Society to LF 3-D films should do a lot to maintain quality and keep the topics covered broader than those covered by commercial studios or even some nonprofits.

David Starkman's "Beginner's Guide to Digital 3-D Projection" reminds us of how far there is to go in providing simple, direct means of viewing digital 3-D images whether they are stills or videos. While his article is certainly helpful, it nevertheless involves the locating and combining of software and hardware from various sources in order to accomplish what was done with a single projector, glasses and screen in a matter of minutes in the 1950s. It remains to be seen if the profit potential seen in 3-D by movie producers and distributors will eventually occur to digital camera and projector makers. Advances in small projector resolution and brightness could eventually make possible home Z-screen projection that would be nearly as easy as popping in a DVD is now.

Finally, Ray Zone's new book Stereoscopic Cinema and the Origins of 3-D Film 1838-1952 is reviewed in this issue. Its timing, at the dawn of what looks like the biggest wave of 3-D films ever, couldn't be better. Its look back at the people working on combining motion and depth for over a hundred and fifty years prior to the opening of Polar Express or Beowulf provides a reminder that today's art and technology didn't pop into being overnight. Plus, this is one of the (Continued on next page)
MAKE YOUR PLANS NOW TO ATTEND

The 34th National Stereoscopic Association Convention

July 9-14, 2008 Grand Rapids, Michigan USA

We have grand plans for a grand event in Grand Rapids, a historic and culturally rich city near lower Michigan's western shore. NSA 2008 will take place at the beautiful Amway Grand Plaza Hotel (center photo), combining old and new elegance in the heart of the City. You won't need to stray far from the hotel to find interesting photographic opportunities, dozens of restaurants, and visitor attractions such as the Gerald R. Ford Museum (below right), the Public Museum of Grand Rapids, the Grand Rapids Art Museum and the River Walk. In addition to the Stereo Theater, Workshops, Trade Fair, Exhibits, Meetings and Banquets, the 2008 Convention Committee is planning several group excursions including a trip to Meijer Gardens (below left), famous for its expansive botanical and sculpture gardens, an evening boat excursion, and a visit to the quaint, historic and scenic towns on the sandy shores of nearby Lake Michigan.

Photos by Steve Kiesling and Barbara Gauche

Be sure to keep watching http://2008.nsa3d.org for convention and hotel details and plan to spend some quality time with us during the summer of 2008.

Editor's View

(Continued from previous page)

all too few efforts covering the history of 3-D cinema to quote the words of Russian director Sergei Eisenstein in the 1940s, "Will all this not call for absolutely new arts, unheard-of forms and dimensions ranging far beyond the scope of traditional theater, traditional sculpture and traditional . . . cinema?" More optimistic yet is another Eisenstein quote predicting, perhaps, the experience of sitting in an IMAX theater seeing one of the recent 3-D films: "It is as naive to doubt that the stereoscopic film is the tomorrow of the cinema as it is to doubt that tomorrow will come." •

GONE MADDD

by AARON WARNER
3-D by Ray Zone
Within a twenty-year period, between 1867 and 1886, fifteen hundred twenty-eight stereographs were taken, edited, numbered and published by Reilly: 625 in the "old series," another 521 alternate titles or variant negatives and 382 in the "new series." Except for some negatives that he obtained in trade from M. M. Hazeltine, and another small set of Colorado views, Reilly is believed to have taken all these stereographs. Like many other cameramen of the collodion period, Reilly was peripatetic, selective yet prolific. Yet, unlike many professionals of the period, he never published a catalog of his new series stereographs, or listed his views on the backs of his cards. However, he published a catalog of some of his old series stereographs circa 1873. It has ended up in the collection of John Carpenter. "ca. 1873 Catalog" is my list of Reilly new numbers.

Reilly abandoned his negatives a century ago. Twenty years later, his master set of negatives was still uncataloged, when, in the store-room of a San Francisco studio (Richard Behrendt), the remaining glass plates were destroyed by earthquake and fire. Today, some scattered prints are the only artifacts that remain, the only fragments that survive, of an enduring body of work.

The Catalog is an attempt to reconstruct, from these scattered artifacts, a body of works no longer whole. Reilly's work is a complete, creative, and meaningful whole. The task of the photographic historian, on the other hand, is re-creative, iconographic, and ongoing. Thus, the Catalog should not be construed as definitive or complete. It is simply an initial report on a work in progress.

In dating the individual works of any photographer, the historian is confronted by two issues, related yet separate: the date of the original negative and the date of subsequent prints. Confronted by a given Reilly stereograph, the careful connoisseur is often confounded. Determining the exact date of both his negative and his prints can be a difficult or impossible task. Yet, with any of his views, certain important guidelines can be followed to arrive at approximate dates.

The terminus a quo and terminus ad quem for many of his "old" and "new series" negatives are specified, with utmost precision, in the Chronology in the November/December 1984, January/February 1985 and July/August 1985 issues of Stereo World by Hickman and Palmquist. Another method for dating his early negatives is the chronological sequence of identification numbers that he maintained for his "Old Series Views." Determining the year in which a stereograph was manufactured is almost always an easier historical task than arriving at the date of its negative.

To keep pace with the fluctuating tastes and fashions of the American marketplace, with seasonal and permanent changes of address, and with the formation and dissolution of partnerships, Reilly was forever changing the format, style and content of his prints, mounts and imprints. The discriminating connoisseur can therefore ask a great many questions of any Reilly stereograph. Are
the prints within glass or on a card? What are the dimensions and colors of the card stock? Small and yellow, larger and yellow, yellow and tan, orange and lavender or red and pink? What are the shape and size of the prints? Square or arched? Small and dome-topped or larger with an Adamesque arch? What are the wording and typography of the logo? Where was the stereograph published? Suspension Bridge, New York? Yosemite Valley, Stockton, San Francisco or Marysville, California? Who is the acknowledged or silent partner of J. J. Reilly & Company? J. P. Spooner, E. D. Ormsby or M. M. Hazeltine? Dating for each of these many variables can be found, described in exhaustive detail, in the Chronology in the November/December 1984, January/February 1985 and July/August 1985 issues of Stereo World by Hickman and Palmquist. The terms "old" and "new series" are coined to designate two distinct and unrelated numbering systems. These were devised by the photographer at early and late stages of his professional life. His intervening, unnumbered views are not listed (at least as such) in either section of the Catalog. These cards were published during his final summer in the Yosemite Valley, his years of part and full-time residence in San Francisco, and his initial period in Marysville, California. Many are simply later printings of the earlier, numbered cards.


On March 18th, 1855, a vital connecting link was formed between three incompatible railway systems. The upper deck of the new bridge carried a single track with four rails, laid to accommodate these mixed gauges. After a merger in 1857, the broad gauge of the Canandaigua & Niagara Falls line was converted to the standard gauge of the New York Central. By the time that Reilly arrived on the scene, the old outer rail of the C. & N. E. had fallen into disuse.

By 1867 a new rival, Charles Bierstadt, had moved his business to Niagara Falls. A few years later, he also photographed a Great Western locomotive on the American side of the bridge. (Afterwards, in 1871, the wooden parapets were replaced by iron.) In Bierstadt’s stereograph the fourth rail is gone. The remaining three are elevated on a platform, about a yard above the level of the sidewalks. The photographer selected a low, oblique vantage point that exaggerates the height of the smokestack and the length of the span, and he chose a raking, mid-afternoon light that enhances the texture of the rock-faced towers. Reilly’s photograph, on the other hand, was taken from a high, confrontational vantage point, and in a flat, early afternoon light that emphasizes the sheer mass of the flanking “Egyptian” towers.

In Roebling’s mind, the monumentality of his bridges was assured by their massive stone towers. He conceived of his tower designs as symbolic. The style that he chose, whether Egyptian or Gothic revival, had nothing to do with their function. His first design for the Niagara Bridge called for “imposing gateways, erected in the massive Egyptian style, and joined by massive wings; the cables watched by sphinxes.” He then proceeded from associational to synthetic and creative uses of the past: plain limestone obelisks capped by scalloped ornamental blocks. His Egyptian revival suspension bridge was described by one guidebook of 1857 as “the greatest artificial curiosity in America.”

Roebling’s last and greatest design was the Brooklyn Bridge (1869-83). For its opening the critic Montgomery Schuyler wrote his classic and prophetic essay on “The Bridge as a Monument.” He tried to imagine the scene in some future millennium—and to gauge the reaction of a puzzled archaeologist:

The web of woven steel that now hangs between the stark masses of the towers may now have disappeared, its slender filaments rusted into nothingness under the slow corrosion of the centuries. Its builders and the generation for which they wrought [are] as long forgotten as are now the builders of the Pyramids... Our future archaeologist, looking from one of these towers upon the solitude of a mastless river and a despoiled land, may have no other means of reconstructing our civilization than... the tower on which he stands. What will his judgment of us be?

In 1886, the massive limestone towers of the Niagara Bridge were replaced by iron, and in 1897, after the completion of a steel-arch bridge, Roebling’s old monument, hung from iron wires, was demolished.
Reilly made part of his living in Yosemite by taking group portraits of ordinary people on vacation, and in San Francisco, he accepted assignments for all sorts of routine photographic work. Of the views that resulted from these kinds of work, few were ever assigned numbers. Otherwise, his unnumbered views were made for the general public. Many are therefore duplicated by the later, numbered cards. Nine views of Niagara Falls, one of Salt Lake City and 88 of Yosemite Valley, Big Trees or High Sierras are followed by Reilly's number or numbers from his other series for the same negative. Thrice as often, on 237 occasions, the Catalog entry is cross-listed to the name of at least one other photographer, firm, or anonymous imprint. The photograph published under such an imprint is identical. It was printed from a duplicate negative (acquired by means of purchase or trade) or from a copy negatives (a pirated copy of a card), if the view is designated by a number, it will be found after the name of either the publisher or his anonymous, wholesale imprint.

The Catalog includes 448 examples of photographs on the imprints of another publisher of a duplicate or copy negative. Excluding the unnumbered views of Reilly has made it impossible to cross-list many additional examples of other maker's imprints. These past twenty years, the experience of making comparisons between thousands of stereographs has shown that so-called "variant"


"Water," writes John Ruskin, in the second volume of his Modern Painters (1846). "Is to all human minds the best emblem of unwearied, unconquerable power." Through art, Niagara has become a symbol of the New World's raw power. In 1857, at the Royal Academy in London, an historic encounter occurred. The principals were the most influential and outspoken critic of landscape painting in all the nineteenth century (Ruskin) and the most accurate and encyclopedic rendering of the movement of water in the history of Western art: Niagara, by Frederic E. Church. Ruskin was amazed by Church's ability to replicate the most ephemeral of atmospheric effects. In his less monumental stereograph, Looking Off Table Rock, Reilly has also captured "Whizzing shafts of water sounding for the bottom and exploding into volleys of spray. . . . the exuberant, wild energy of the gorge with the keen affinity of a kindred spirit."

"We must be careful how we talk of the leap of the river," writes Thomas Starr King, in the first edition of his popular American guidebook (1859),

. . . or we shall have Mr. Ruskin after us. He tells us that artists seldom convey the characteristic of a powerful stream that descends a long distance through a narrow channel, where it has a chance to expand as it falls. The springing lines of parabolic descent are apt to be the controlling feature of the picture. The stream is made to look active all the way, not supine. "Now water will leap a little way, it will leap down a weir or over a stone, but it tumbles over a high fall. . . . and it is when we have lost the parabolic line, and arrived at the catenary - when we have lost the spring of the fall, and arrived at the plunge of it, that we begin really to feel its weight and wildness [original emphasis]."

Niagara and Looking Off Table Rock are majestic expressions of the mid-nineteenth-century transformation of the concept of the sublime into a transcendent and ecstatic state of elevation and revelation. Both pictures are eloquent responses to the esthetic philosophy of Ruskin and the natural theology of Emerson and King. Both the transcendentalist prophet and the Unitarian preacher had urged American artists to reveal the ideal behind the real and thus to evoke the supernatural behind the outward appearance of American nature. A resounding declaration of a unique national destiny was read into Niagara in a sermon delivered at the Falls by another preacher from Boston, Edward Thompson Taylor:

It remains Niagara, and will roll and tumble and foam and play and sport till the last trumpet shall sound. . . . So [it is] with our country. It is the greatest God ever gave to man. . . . It is our own. God reserved it for us.

"Such use of Niagara as an emblem for the power of the United States was commonplace," writes cultural historian Elizabeth McKinsey, "in the decades before the Civil War. Its vast gushing waters were read as a symbol of liberty."
images by other makers can be similar to one view and identical to another, which Reilly has sometimes designated by a number. Therefore, like the unmanageable case of Reilly’s unnumbered views, cross-listing to variant negatives by other makers is also excluded from the first two sections of the Catalog.

Reilly was often published and sometimes pirated by other photographers and firms. The authorized use of his duplicate or variant negatives, and the unauthorized use of copy negatives, are discussed in the September/October 1985 issue of Stereo World by Hickman. In a sixty-year period, from the 1870s into the 1920s, these negatives were published under at least 66 imprints in the United States, Canada or France. Of these 66, only six photographers in northern California ever credited their cameraman in the field. The remaining 60 failed to ever credit Reilly for his “Outdoor Work on the Pacific Coast,” for his “hard-earned negatives.” His uncredited photographs on their imprints have thus presented a great many problems in attribution.

The next two sections of the Catalog are alphabetical lists. The names and locations of forty-nine publishers are followed by the names of 17 anonymous imprints. Eleven of these wholesale or pirated imprints are attributed to four manufacturers in the September/October 1985 issue of Stereo World by Hickman, which presents a detailed analysis of Reilly’s publishers (interrelationships, period of activity, and descriptions of each set of views). Some of its footnotes are indices to Reilly’s corresponding “old” and “new series” numbers, which are entitled in turn in the first two sections of the Catalog.

The first four sections are based on the final two. Both are arranged into alphabetical order by location. Both are lists of the primary sources—for this article in general and for the Catalog in particular. These 85 collections of vintages prints are scattered across the United States and Canada, with 44 public and 41 private (dealers or collectors or both).

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Reveling in and revealing the natural and spiritual sublimity of the New World, Reilly was part of an older, Emersonian breed of American artist. Nature’s grandest scenes gave such artists ample opportunity to develop an iconography of the sacred on earth, to portray magnificent gifts from God to his chosen people. In the new Promised Land, both Niagara and Yosemite were perceived by many such Americans as iconic images of their untransacted national destiny.
Old Series Views

From 1867 to 1875, during his years of residence at Suspension Bridge, New York, and in the Yosemite Valley and Stockton, California, the following “old series” numbers and titles are assigned to Reilly’s stereographs. Examples of manuscript numbers and titles are following by the abbreviation ‘MS.’ In the case of Niagara, four early views are cross-listed to another handwritten “old series” number which also designates prints from the same negative. Several unrelated titles are known to be assigned the same number on two occasions. The known examples of alternate numbers for one negative and of multiple subjects for one number all occur within his first thirty numbers.

The only means available for dating most of the “old series” negatives is the identification number on the card. From 1867 to 1872, Reilly maintained a chronological numbering system. Interspersed within his early system, sporadic numbers can be assigned an exact date (see the November/December 1984, January/February 1985 and July/August 1985 issues of Stereo World by Hickman and Palmquist). Intervening numbers can thus be assigned an approximate date. The “old series” numbers are therefore important guides in dating his early negatives.

His chronological sequence of identification numbers can also be misleading. Negatives taken years later were sometimes issued under earlier numbers for a similar view. Thus, an “old series” number can only be assumed to correlate with the date when Reilly exposed his first negative, as opposed to subsequent variant negatives, of the designated subject.

Two or more variant negatives of the subject are known to be subsumed under the same number and title in 12 instances, seven times for Niagara views and five for views of Yosemite or the Big Trees. In 1870 there was a brief, transitional period of overlap between his New York and California numbering systems. The photographer’s number 430 was assigned to subjects on both sides of the continent, first to De Coo Lower Falls, Canada, then to Yosemite Valley. In at least two instances within his California system, the same number was used to designate alternate views of the Yosemite Valley and the Sierra Nevada.

The case of his partnership with John Pitcher Spooner is considerably more complicated. Every time a card published under the imprint of Reilly & Spooner, of Stockton, can be compared to another card of the same number—but published under any other “old series” imprint, the Reilly & Spooner stereograph has invariably proven to be one of two things: 1) a similar view of the same subjects, but printed from a variant negative (60 cards); 2) a different view of an unrelated subject (32 cards). These 66 sets of comparisons are a sufficient sample to reconstruct the overall working relationship between Reilly and Spooner. Reilly was printing from his master set of negatives, which remained in Yosemite. Meanwhile, in Stockton, Spooner was printing from a second set. “Reilly & Spooner” imprints, variant negatives, and alternate titles, are therefore identified, item by item, in the “old series” section of the Catalog.

If the only known example of a given number and title is a Reilly & Spooner card, then it may be assumed that somewhere, there

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Reilly relocated his place of business countless times after moving to California, and sometimes he established partnerships with other photographers, but for twenty years, he never ceased to publish his stereographs of Niagara Falls. After moving to Marysville he assigned new numbers to these “American” views of our preeminent national icon.
may still a stereograph that Reilly has imprinted with the same "old series" number, but printed from another negative. The view could be of an altogether different subject, or a similar picture of the same subject. Regrettably, our knowledge and understanding of his early body of work is still fragmentary and incomplete, for many such photographs still remain to be discovered.


[Additions to the Reilly Chronology and an illustrated list of new series views (1870-86) will appear in a second article.]
Eastern Views
1. Suspension Bridge, Niagara.
2. Suspension Bridge, Niagara.
3. Suspension Bridge.
4. Suspension Bridge, Niagara.
5. Also published by Reilly in his new series as No. 309 and by George E. Curtis as No. 195.
6. The New Suspension Bridge, Niagara. Also variant negative (Reilly & Spooner).
7. Interior, Suspension Bridge, Niagara.
8. Suspension Bridge, Niagara. Also variant negative (Reilly & Spooner).
9. Suspension Bridge, Niagara. Also variant negative (Reilly & Spooner).
10. Susp. Bridge (MS).
11. Prospect Point, Niagara.
12. The Fishing Boat above the Falls, Niagara.
13. Sunset, Niagara.
15. A Pleasure Boat Ride at Niagara.
16. Suspension Bridge, Niagara.
17. The Lover's Shade Tree, Niagara.
18. Suspension Bridge, Niagara.
19. Sunset View on the Niagara River (ca. 1873 Catalog).
20. linkins crossing the Niagara River on his Velocipede. Also published by J. G. Parks.
21. from Biddle Stairs (MS).
22. Ice Grotto, Niagara.
23. Ice Grotto, Niagara.
24. Ice Grotto, Niagara.
27. Whirlpool Rapids, Niagara.
28. Fairy Grotto of Sparkling Ice, Niagara (ca. 1873 Catalog).
29. Boat Race above the Falls, Niagara.
30. Ice Cave, Niagara.
31. Ice Cave, Niagara.
32. Ice Cave, Niagara.
33. Ice Cave, Niagara.
34. Ice Cave, Niagara.
35. Ice Cave, Niagara.
36. American Falls from Goat Island [sic].
37. Waterfall by Reilly in his old series as No. 82.
38. Bird's-eye View of Niagara, C. W.
39. Goat Island Bridge, Niagara.
40. Horse Shoe Fall, Niagara.
41. The Great Ice Bridge, Niagara.
42. Going to Goat Island.
43. Terrapin Tower from Biddlesstairs, Niagara.
44. Terrapin Tower from Biddlesstairs, Niagara.
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127. Terrapin Tower from Biddlesstairs, Niagara.
128. Terrapin Tower from Biddlesstairs, Niagara.
129. Terrapin Tower from Biddlesstairs, Niagara.
130. Terrapin Tower from Biddlesstairs, Niagara.
131. Terrapin Tower from Biddlesstairs, Niagara.
132. Terrapin Tower from Biddlesstairs, Niagara.
133. Terrapin Tower from Biddlesstairs, Niagara.
134. Terrapin Tower from Biddlesstairs, Niagara.
135. Terrapin Tower from Biddlesstairs, Niagara.
136. Terrapin Tower from Biddlesstairs, Niagara.
Though the bridge was none too wide, its central span—a mile long—the longest suspension span in the world for the next fourteen years, until the completion of the Brooklyn Bridge in 1883. Afterwards, during a storm on the night of January 10th, 1889, in an act of Divine (and esthetic) retribution, the Upper Suspension Bridge at Niagara Falls plummeted into the Gorge. Between a wooden rail and a wrought-iron wire, Reilly has enframed the one redeeming feature of the whole tawdry scene, the Clifton House, seen just upstream on the Canadian shore.


Upstream from the railway bridge, much closer to the Falls, the third bridge to span the Gorge was begun in the summer of 1867. It was opened to carriage and foot traffic on New Year’s Day, 1869.

Later the same year, it was described by a British archaeologist as “a very ugly object” and “a test of the sublime magnificence of the Falls.” Three years later, in 1872, it was described in more rational terms by several British engineers: “On each side of the river are twin towers, constructed of white pine of superior quality. Each tower presents an outline of a truncated pyramid.” By the end of 1872 these makeshift wooden towers were concealed beneath a lackluster veneer of corrugated cast-iron. They now assumed the shape of Egyptian pylons, yet they remained, quite unmistakably, the products of an industrial age. The single deck, made of several courses of Norway pine, afforded “ample room for a pedestrian to pass a carriage or sleigh.” Though the bridge was none too wide, its central span was almost a quarter of a mile long—the longest suspension span in the world for the next fourteen years, until the completion of the Brooklyn Bridge in 1883.
The Beauties of Luna Island, Winter, Niagara.

Prospect Point, Niagara.
The Great Ice Bridge, Niagara.
Horse Shoe Falls, Niagara, C. W.
Terrapin Tower from Cave of the Winds, Niagara.
Cave of the Winds, Niagara.
The Lover's Shade Tree, Niagara. Also published by Reilly in his new series as No. 358.
Terrapin Tower, Goat Island, Niagara.
The Lover's Shade Tree, Niagara.
The Great Ice Bridge, Niagara.
Suspension Bridge, Niagara.
Suspension Bridge, Niagara. Also published by Reilly in his new series as No. 360.
Horse Shoe Falls, from Canada, Niagara.
Niagara Whirlpool from the Rapids View.
Lewistown [sic] Railroad, Niagara.
Second Bridge, Three Sisters, Niagara.
Second Bridge to Third Sister Island, Niagara.
American Falls from Canada, Niagara.
Horse Shoe Fall.
The New Suspension Bridge, Niagara.
American Falls from Canada, Niagara.
Hermits Cascade, Niagara.
Columbia's Spring, Saratoga.
High Rock Springs, Saratoga.
Int. Congress Spring, Saratoga Spring, N. Y.
De Coo Lower Falls, Canada.
De Coo Falls, looking down the Glen, Canada.
De Coo Lower Falls, Canada. Also published by J. G. Parks.
De Coo Lower Falls, Canada.

Western Views

Brigham Young's Residence, Salt Lake City, Utah (Reilly & Spooner).
Brigham Young's Residence, Salt Lake City, Utah.
Brigham Young's Tabernacle, Salt Lake City, Utah (Reilly & Spooner).
Brigham Young Residence, Salt Lake City, Utah. Also published by Reilly in his new series as No. 189. Also variant negative (Reilly & Spooner).
Bird's-eye view of South end of Salt Lake City (ca. 1873 Catalog).
Salt Lake City, Utah.
Brigham Young's Residence, Salt Lake City, Utah.
Salt Lake House, Salt Lake City, Utah (Reilly & Spooner).
Brigham's Tabernacle - this will seat 14,000 people (ca. 1873 Catalog).
Salt Lake City, Utah. Also variant negative (Reilly & Spooner).


The Terrapin Tower was built on the brink of the Horse Shoe Falls, on the rocks off Goat Island, in 1833. Forty years later, in 1873, it was torn down as unsafe. The first of many such structures at Niagara, the tiny observation tower was despised by some visitors, like Mrs. Jameson, as a blight on the purity and pristine beauty of the landscape:

...the round tower, which some profane wretch has erected on the Crescent Fall; it stands there so detestably impudent and mal-a-propos—it is such a signal yet puny monument of bad taste—so miserably mesquin, and so presumptuous, that I do hope the violated majesty of nature will take the matter in hand, and overwhelm or cast it down the precipice one of these fine days, though indeed a barrel of gunpowder were a shorter if not surer method.

The tiny round tower was admired by other visitors, like Church and Reilly, Agents for Empire in the Era of Manifest Destiny, these patriotic young artists have Portrayed the Tower as a "sturdy American stake on the continent." They seem to have perceived it as a symbol of "Man's handiwork in the face of nature's awesome power," and they made it "an integral part of the image of Niagara."
410. Big Tree, Mariposa Grove, Pride of the Forest (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).

411. Also published by Reilly in his new series as No. 287, on the “America Scenery” imprint, on the “American Scenery/American Scenery” imprint, on the “California Illustrated/New Series” imprint, by C. P. Hibbard as No. 78, by the Littleton View Company as No. 878, on the “Niagara Views/Yosemite, Valley” imprint, by J. G Parks as No. 926, on the “Stereo Scenic Views” imprint and on the “Yosemite Valley, California” imprint.


413. Father of the Forest, circumference 112 feet Calaveras Grove Cal.

414. Also published (Reilly & Spooner) on the “American Scenery/California and Colorado” imprint as No. 584, by Leon and J. Levy as No. 211 and by Union View Company as No. 584.

415. Also published by James Cremeen.

416. Also published by C.W. Woodward as No. 578.


418. The Watching Eye over Mirror Lake, Yo Semite Valley, Cal.

419. Also published on the “American Views/Standard Series” imprint.

420. Sentinel Rock, Yo Semite Valley, Cal. Also published (Reilly & Spooner) on “The Pacific Coast West from Omaha” imprint as No. 31.

421. Sentinel (sic) Dome, Height 4,500 Feet above the Yo Semite Valley, Cal. Also published by W.L. Hoff.

422. Also published by Reilly in his new series as No. 327, by Lovejoy & Foster and by J. G. Parks. Also several variant negatives.

423. The Half Dome, Yosemite Valley, California (Reilly & Spooner).

424. Also published by Reilly in his new series as No. 421 and on the “Stereo Scenic Views” imprint.

425. Also published on the “Stereo Views” imprint and on the “Steroscopic Views” imprint.


427. Also variant negative (Reilly & Spooner) that was also by Reilly in his new series as No. 61.

428. One of the Three Graces, Yosemite Valley, California (Reilly & Spooner).

429. Also published by Reilly in his new series as 310 on “The Pacific Coast West from Omaha” imprint as No. 16 and on the “Steroscopic Views” imprint.

430. Abraham Lincoln, Diameter 18 feet, Calaveras Grove, Cal. Also published by Reilly in his new series as No. 334.

431. Also published by Union View Company as No. 557.

432. Also published by L. Dow.

433. Also published by Reilly in his new series as No. 330.

434. Also published by Union View Company as No. 570 and No. 571 and by W. Woodward as No. 570.

435. The Grizzly Giant, Yosemite Valley, California, (sic) (Reilly & Spooner).

436. Mother of the Forest, Calaveras Grove (ca. 1873 Catalog).

437. Also published by Reilly in his new series as No. 273, by Richard Behrendt as No 547, by James Cremeen, by L. Dow, by T.W. Ingersoll as No. 273, by Enno Nesemann as No. 273 on “The Pacific Coast West from Omaha” imprint as No. 42 and by the Universal View Company. Also variant negative.

438. Also published on the “American Scenery/California” imprint, on “The Pacific Coast West from Omaha” imprint as No. 15 by J. O. Parks and on the “Popular Series” imprint. Also variant negative (Reilly & Spooner).


(Continued on page 30)
The giant screen cinema world is changing, with distribution channels joining and fewer new films being produced (with more Hollywood films being blown up to IMAX DMR giant screen versions instead), growth has sadly slowed somewhat. So it was no surprise when the two trade organizations, the Giant Screen Theater Association (GSTA) and the Large Format Cinema Association (LFCA) joined together effective January 1, 2006, to form the Giant Screen Cinema Association.

LFCA, which had been founded in 1996, was actually begun as a splinter group of GSTA, which had come into existence as the International Space Theatre Consortium (ISTC). ISTC was originally created for the purpose of uniting a very small network of (at that time all IMAX) theaters, in order to fund and produce programming. Even with the makeover to GSTA, the organization hadn't yet embraced the non-15 perfl70mm film formats and didn't give an equal voice to filmmakers.

LFCA has continued to grow, with each annual spring conference larger and more successful than the previous. But the organizations now had almost an 80% overlap in membership. Over the years there had been small discussions of re-joining the two groups, but nothing had ever become of this, until the GSTA had some financial problems stemming from the fall 2004 GSTA conference in Montreal having generated less income than anticipated. GSTA responded with cutting staff members and moving their 2005 conference from Osaka, Japan to Boston (catching the Osaka planning committee by surprise).

Many overlapping members, including Jonathan Baker of SK Films, pointed out that there is a problem with sending staff members to two separate meetings where the attendees are often the same. He stated he could save a minimum of 30% by attending one show a year. This year it was decided that the winter meeting would simply be called a Film Expo, giving a chance for producers to screen their current films and present trailers and works in progress; plus the GSCA board could meet and plan the big fall conference (see SW V33 #2 for the coverage).

The 2007 three-day GSCA International Conference and Tradeshow were held September 23rd-25th in Vancouver British Columbia, Canada; co-hosted by The Science World at TELUS World of Science and the CN IMAX Theatre located at Canada Place, with the luxurious Westin Bayshore Hotel and Resort serving as the conference hotel.


The keynote speaker was John Fahey, President and CEO of the National Geographic Society. Fahey joined National Geographic in 1996, as the first president and chief executive officer of National Geographic Ventures, the non-profit Society's separate, wholly owned, taxable subsidiary. During his tenure Fahey has led an evolution of the National Geographic Society, including its entry into cable television with the National Geographic Channel, which airs in 34 languages and reaches more than 250 million homes in 166 countries, and the international expansion of National Geographic magazine, now published in 29 local-language editions.

"Musings From a CEO Grappling With Change" was John Fahey's visit to the disruptive change he has faced while at the helm of the National Geographic Society. Founded in 1888, the Society, one of the largest nonprofit scientific and educational organizations in the world, works to inspire people to care about the planet. It reaches more than 300 million people each month through its magazines, the National Geographic Channel, television documentaries, films, radio programs, books, DVDs, maps, interactive media, school publishing and teacher development programs.

In addition to meeting, networking and visiting with old friends, the attendees were treated to "works in progress," "works in development" and thirteen newer giant screen films. Unfortunately
only five had not been screened at the winter meeting (and two of those were shorts.)

The Impressive Slate of Films:

1) Lions 3D: Roar of the Kalahari -
   National Geographic and Tim Liversedge Productions, Film Length: 40 minutes. Format: 3-D. Release Date: January 19, 2007. www.nationalgeographic.com/roar. Newly transformed into 3-D through state-of-the-art digital re-mastering, this epic drama unfolds through masterful storytelling as a lion king must wage the fight of his life against a young nomadic lion determined to oust him from his throne. At stake is a valuable waterhole deep in Botswana’s Kalahari Desert. The film has grossed over $15 million at the box office so far at over 75 different 3-D IMAX theaters.

2) Sea Monsters: A Prehistoric Adventure -
   National Geographic, Film Length: 40 minutes. Format: 2-D and 3-D (Giant screen & digital.) Release Date: October 5, 2007. www.nationalgeographic.com/seamonsters. Stunning photorealistic animation transports audiences back to the Late Cretaceous, when a great inland sea divided North America in two. The film weaves together a series of palaeontological digs from around the globe in a compelling story about scientists working as detectives to answer questions about this ancient and mysterious ocean world as they excavate the remains of some of the most awe-inspiring creatures of all time. Narrated by Liev Schreiber, with original music by Peter Gabriel and The Footnote. Sea Monsters was shown in 3-D and then in the IMAX Dome theater.

3) Space Elevator -
   Walk Co., LTD (Japan.) Film Length: 32 minutes, Format: 2-D, animated. Release Date: August 2007. In the late 21st century, we may be able to travel through space by “Elevator.”

4) Galaxy Express 999: The Stars Are a Time Machine -
   Toei Animation Co., Ltd. Film Length: 32 minutes. Format: 2-D. Release Date: July 2007. From the producer of the popular TV series show Dragonball Z. The heroes are heading for a satellite of Jupiter to save the lives of the people living there taking the space train “Galaxy Express 999.”

5) Fly Me to the Moon 3D -
   nWave Pictures. Film Length: 85 minutes, Format: 3-D. Release Date: February 2008. www.flymetothemoon3d.com. Fly Me to the Moon is the story of three teenage flies hitching a ride on the Apollo 11 mission to the moon. It took a monkey to get man into space, but it is going to take three flies to get them back. nWave Pictures’ latest project is the first full-length 3-D computer-animated film conceived, designed, and produced from frame one as an immersive 3-D experience.

6) Dinosaurs Alive -
   David Clark, Inc., Giant Screen Films, Maryland Science Center, Stardust Blue, American Museum of Natural History. Film Length: 40 minutes, Format: 2-D and 3-D. Release Date: March 30, 2007. www.gsfilms.com/dinosaurs. Dinosaurs Alive is a global adventure of science and discovery featuring the earliest dinosaurs of the Triassic period and the monsters of the Jurassic and Cretaceous periods—reincarnated life-sized for the giant IMAX screen. The film follows American Museum of Natural History paleontologists as they travel from the exotic expanses of Mongolia’s Gobi Desert to the dramatic sandstone buttes of New Mexico and explore some of the greatest dinosaur finds in history. Through the magic of scientifically accurate computer-generated animation, these newly discovered creatures, and some familiar favorites come alive. The CG work on this film has been re-rendered fixing any slight pixel errors shown earlier in a work-in-progress version.

7) Mummies: Secrets of the Pharaohs -
   Giant Screen Films, Gravity Pictures. Film Length: 40 minutes, Format: 2-D. Release Date: March 2007. www.gsfilms.com/mummies. Audiences journey to the royal tombs of Egypt and explore the history of ancient Egyptian society as told through the mummies of the past. The film follows explorers and scientists as they piece together the palaeontological and genetic clues of Egyptian mummies and provides audiences with a window into the fascinating and mysterious world of the pharaohs. To unravel the secrets of the pharaohs is to perhaps glimpse the future of our own civilization.

8) The Alps -
   MacGillivray Freeman Films. Film Length: 44 minutes, 38 seconds, Format: 2-D. Release Date: March 2007. www.alpsfilm.com. Celebrated as one of the most magnificent mountain ranges on the planet, the Alps are a vital source of life and energy. Generations of courageous people have made the Alps their home and forged a unique alpine way of life that continues to this day,

*Greg MacGillivray (president of MacGillivray Freeman Film Inc.), Rick Gordon (president of RPG Productions Inc.) and Director/Cinematographer Sean Phillips (MacLeod Productions), watch clips from Sharkwater 3D on a stereo monitor during the GSBA Trade Fair. (Stereo by Lawrence Kaufman)*
and each year the Alps attract a pilgrimage of climbers and outdoorsmen who set out to test their strength and endurance on the mountains-crags slopes.

9) African Adventure 3D: Safari in the Okavango - nWave Pictures. Film Length: 40 minutes. Format: 2-D and 3-D. Release Date: March 2007 www.nwave.com/africanadvy. Zoologist Liesl Eichenberger and wildlife filmmaker Tim Liversedge explore the Okavango—one of the most spectacular wildlife reserves on earth. The expedition brings you face to face with some of the most majestic wild animals inhabiting this corner of paradise.

10) Fly Me to the Moon 3D (IMAX 3D and Dome Version) - nWave Pictures. Film Length: 47 minutes, Format: 2-D and 3-D. Release Date: February 2008. www.flymeothemoon4d.com. IMAX 3D and dome Version: By eliminating the “Russian Connection” and other more fictional elements of the story, the short version (47 minutes) of Fly Me to the Moon focuses exclusively on the space mission. The fly on the wall approach makes it fun and entertaining, with great care given to the accuracy of depiction of the Apollo 11 mission.

11) The Scarecrow - Cinema and Research Institute - NIKFI (Russia) & Studio NUKUFILM (Estonia.) Film Length: 5 minutes, Format: 3-D. Release Date: September 2007. Miriam is a little girl with a pet hen. She lives with her mother, father, and little brother who are not prepared for some bizarre occurrences. Miriam’s family goes to a picnic where several things happen that make her hen act as a coward and then as a hero.

12) Dinosaurs Giants of Patagonia - Production Dinosauros 3D Inc. Film Length: 40 minutes, Format: 2-D and 3-D. Release Date: April 7, 2007. www.shemovie.com. Following Rodolfo Coria, a world-renowned Argentinian paleontologist, we visit sites of major discoveries he has contributed to in Patagonia and travel back in time to see these amazing beasts come to life. Patagonia has given us the largest living animals to have ever walked the Earth: the Argentinosaurus and the Giganotosaurus.

13) Moon Man - National Film Board of Canada. Film Length: 2 minutes, 55 seconds; Format: 3-D. Release Date: March 2004. www.nfb.ca/collection/films/fiche/?id=51146. Codfish Dan is a folk hero. One night he went fishing on the Milky Way, and the results of that legendary catch are still making Newfoundland history. Moon Man is a stereoscopic animated short from Paul Morstad inspired by Canadian music legend Stompin’ Tom Connors’ song “Moon Man Newfie.”

3-D Films in Production:

Arabia (working title - WT) from MacGillivray Freeman Films
Champions of the World (WT) from Tenare Pictures
Dolphins & Whales 3D: Tribes of the Ocean from 3D Entertainment Ltd. & McKinney Productions
Grand Canyon Adventure from MacGillivray Freeman Films
Legends of the Sky 3D from Stephen Low Company (Producer); K2 Communications (Executive Producer)
The Magic Tale (WT) from Orbital Max
Ocean Frenzy (WT-New Title to be announced soon) from Giant Screen Films and Yes/No Productions
Return to Everest from MacGillivray Freeman Films
Sea Rex from N3D LAND Productions
U2 3D from 3ality Digital Entertainment

2-D Films in Production:

Animalopolis (WT) from Graphic Films
Proud American (WT) from LightSource LLC in association with Multi Image Productions, Inc.
Volcano! (WT) from National Geographic and Graphic Films
Wonders of the Great Lakes (WT) from Science North

3-D Films in Development:

Deep Earth: The Journey Begins (WT) from Graphic Films and Space Inc.
Deep Sea-quel 3D (WT) from IMAX Corporation
Flight of the Butterflies from Principal Large Format/SK Films
Frontier Antarctica (WT) from Giant Screen Films, Liquid Pictures
Hidden Universe 3D (WT) from National Geographic and Blacklight Films
Hubble 3D from IMAX Corporation and Warner Bros.
The Ice Age from Giant Screen Films
Journey to a Black Hole 3D from OmniCosm Studios
The Last Head Hunter (WT) from Golden Chariot Productions
Mysteries of China (WT) from National Geographic
Scat! (WT) from Surreality Innovations Inc.
Sharkwater 3D from Sharkwater Productions/RPG Productions
Silent Surf (WT) from Summerhays Films

2-D Films in Development:

The Dark Knight: The IMAX Experience from Warner Bros.
The Greatest Journey: Pilgrimage to Mecca in the Footsteps of Ibn Batutta (WT) from Cosmic Picture/SK Films
The Greenery Way (WT) from K2 Communications
Heart of Africa (WT) from MacGillivray Freeman Films
Humpback Whales (WT) from MacGillivray Freeman Films

Don and Steve Kempf, co-founders of Giant Screen Films (Dinosaurs Alive) at their trade fair booth.

(Stere by Lawrence Kaufman)
Molecularium (WT) from Renssalaer Polytechnic Institute and Nanotoon Productions
Native America (WT) from MacGillivray Freeman Films
Orcas: Killer Whales (WT) from Graphic Films
The Passion of Flight (WT) from MacGillivray Freeman Films
Predators (WT) from Bushrag Productions and Graphic Films
River of Doubt: Theodore Roosevelt's Greatest Adventure (WT) from MacGillivray Freeman Films
The Romans (WT) from MacGillivray Freeman Films
To the Arctic (WT) from MacGillivray Freeman Films
Tornado Alley (WT) from Bushrag Productions
Vincent van Gogh—Bigger Than Painting (WT) from La Geode - Camera Lucida
We the People from Inland Sea Productions
Great White 3D and Beyond the Great Wall (2-D) had been scheduled but were withdrawn and only covered in the Trade show.

Awards
The 2007 Giant Screen Cinema Association Achievement Awards were presented at the GSCA International Conference and Trade Show on September 25, 2007:
Best Film Produced Exclusively for Giant Screen Theaters: Hurricane on the Bayou, MacGillivray Freeman Films
Best Film Produced Non-exclusively for Giant Screen Theaters: Happy Feet: The IMAX Experience, Warner Bros. Pictures and IMAX Corporation
Best Cinematography: The Alps, MacGillivray Freeman Films
Best Sound: Hurricane on the Bayou, MacGillivray Freeman Films
Best Film for Lifelong Learning: Hurricane on the Bayou, MacGillivray Freeman Films
Best Film Launch by a Theater: Ontario Science Centre for its launch of Bugs!
Best Film Launch by a Distributor: MacGillivray Freeman Films for Hurricane on the Bayou
Big Idea Award: IMAX Theatre Sydney for its Big Screen Business program
Best Educational Program: Saint Louis Science Center
Special Achievement in Film: Ron Goodman, StarDance Pictures Corporation, for aerial cinematography in MacGillivray Freeman's The Alps
Big Shoe Award: Richard Mohabir, Vice President, Technical Services, IMAX Corporation. The Big Shoe Award winner is chosen by GSCA staff to recognize the member volunteer (who is not a board member) who steps in and makes the biggest impact on the conference and its success.

IMAX Corporation awards presented at the GSCA
IMAX Hall of Fame Award: (awarded to a classic IMAX film that is at least 10 years old) The Living Sea
Best IMAX projection Booth Award: Denver Museum of Nature and Science, Shanghai Science and Technology Museum
Founders Award went to GSCA the organization.

Following the GSCA conference on Wednesday September 26th the Science World Dome Theater presented "Dome Day," an all day presentation of IMAX films on their Dome screen. Also included was their "Extra Large Shorts" presentation, of course these were all 2-D short films. The Canada Place IMAX screen had closed from September 21st to September 25th for the GSCA conference and the many days of prep. Some GSCA attendees stayed on to attend some of the five days of the IMAX retrospective held at Canada Place. The retrospective was part of the 26th Vancouver International Film Festival; the retrospective made it possible to see some very rare IMAX films.

Sites have been picked for 2008 conferences that reflect GSCA's desire to attract everyone. The mid-winter GSCA 2008 meeting is being called the European Expo and will be hosted by the Science Museum in London, with March 4-5 scheduled as the tentative dates. Committee meetings, the GSCA board meeting, film rehearsals, and special interest group meetings will be held on March 3, one day before the official start of the European Expo. Attendees may even wish to extend their trip to the UK to attend the 2008 Bradford International Film Festival, scheduled for March 7-10 at the National Media Museum in Bradford.

The GSCA International Conference and Trade Show in September 2008 will be co-hosted by the Liberty Science Center in Jersey City, New Jersey, and the AMC Loews Lincoln Square in New York (dates to be determined). Liberty Science Center will also host a one-day Lifelong Learning Symposium in conjunction with the conference. Liberty Science Center, one of the most visited museums in the U.S., reopened in July 2007 after a 22-month, $109 million facility expansion, exhibition renewal, and program enhancement project. The International Conference will be an excellent opportunity to experience the new facility.

Old friends embrace at the GSCA Conference.
(Stresses by Lawrence Kaushen)
A few years ago, thanks to the electronic and mechanical construction skills of Jacob van Ekeren of The Netherlands, I began taking my first digital 3-D photos with a twin Sony P43 rig that he had made. (These are sold in the USA by 3-D Concepts at www.make3dimages.com.) By fortunate coincidence, at that same time, I was introduced to a powerful (yet free!) program for aligning and cropping those 3-D images called StereoPhoto Maker (SPM). SPM also makes it easy to save those stereo images in a multiplicity of formats (side-by-side, above/below, anaglyph, for LCD glasses, etc.). (See http://stereo.ipm.org/eng/stphmkr/)

As a result of those two events I wrote "Beginner's Guide" articles on "Getting Started in Digital 3-D Photography" and "Using StereoPhoto Maker". In addition, I've had the pleasure of presenting a beginners workshop on SPM at the last two National Stereoscopic Association conventions.

One of my goals, ever since Susan Pinsky and I first published Reel 3-D News in 1978, has been to share information about everything relating to 3-D photography, imaging, presenting, and collecting. A subset of this goal has been to orient this information to beginners, no matter what the topic. If someone can make the information simple enough for me to understand, then my goal is to put that information in writing to share with others. When it comes to computers, and all of the digital equipment involved in digital 3-D imaging, I'm your average end user—not a computer programmer or electronics wizard.

After about three years of shooting digital 3-D images, Susan and I had literally thousands of images uploaded into our computers. During the first two years the only way to view those images was to manually align, crop, and save them using SPM. While this was considerably faster than hand mounting slides, it still could be a time consuming job to do 50, 100, 200 or more pairs shot in a busy day of travel shooting. (Yes, much editing needs to be done! One tends to shoot a lot more with digital cameras than with film, as there is no film cost.)

This situation changed about a year ago when SPM added an "Auto Alignment" feature to the program with Version 3.0. From one to hundreds of separate Left/Right image pairs may be automatically aligned for window, rotation, and image size, and then saved to any of the output formats. We usually save them as side-by-side pairs, and then view them onscreen with a Pokescope viewer (www.pokescope.com). A very small number of images got made into stereo print pairs, and, so far, we haven't made a single pair into slides.

So that brings up the question of what to do with all of these images? The answer presented itself at an NSA convention, not
long after getting our first digital camera rig: project them in polarized 3-D on a silver screen with a pair of (relatively) low cost DLP projectors.

Digital projectors had been used for 3-D as far back as the earliest and bulky three-lens video projectors. Lower cost single lens LCD projectors were also used, but often required circular polarized glasses due to the polarization used in the LCD panels. A more viable answer for 3-D came with the introduction of DLP (Digital Light Processing) projectors. I won't try to explain the technical details of how DLP works (you can find that information online). The bottom line is that the projected image is not polarized by the projector. Therefore, simple linear polarizers may be used in the same way that they are used for twin slide projector 3-D projection, with a silver screen and 3-D glasses.

I have to admit that while I understood the basics, I still could not quite grasp how all of the elements of digital projection came together to get a properly projected 3-D image on the silver screen.

My first glimmer of understanding came from Ron Labbe of Studio 3-D (www.studio3d.com), who has been a real pioneer in using, promoting, and exhibiting using twin DLP projectors. He's been the main projection "tech guy" for the last few NSA conventions. More importantly, he put a lot of great information about twin digital projection on his web site. The first thing that Ron made clear for me was how you get a side-by-side stereo pair coming out of two projectors as separate Left/Right images. This is the key to the whole technique.

You may have seen desktop computers that are set up to use two side-by-side monitors (if not, just read along and I'll explain) to get a 2-screen wide desktop. When you move the cursor across the left screen towards the right, and then cross past the right edge of the screen the cursor magically appears at the left edge of the right screen—as if this were just one big wide screen. This is apparently done by having a low cost (under $100) dual or twin video card, such as the GeoForce, so that two monitors can be running at once, and by changing the electronic screen size to twice as wide as a single screen. (Keep reading. Hopefully this will all fall into place.)

If you had a stereo pair sized to fill up the two screen wide area, then the left image would appear on the left screen, and the right image would appear on the right screen. Make sense? If you now substitute two projectors for two screens, you can see that one just needs to add the polarizers and a silver screen, put on your 3-D glasses and you will see a 3-D image!

How does one actually do this?

If you are using a program, such as StereoPhoto Maker, the first step, when an image pair is being aligned, is to save it as a side-by-side pair that is 1024 x 768 pixels in size. There is another step in adding a border or center spacing for cropped images, but that is the subject for a Stereo Photo Maker workshop. E-mail me and I'll be happy to send some basic "Using SPM to align for digital projection" instructions (reel3d@aol.com).

You'll need a pair of digital projectors. The highest resolution units that will fit your budget is one answer. On the practical side, I suggest an XGA (1024x768) resolution DLP projector. Prices have come way down in the past year, and there are many models under $1,000, and on-sale ones have been listed online in as low as the $500 range. The brightness is usually in the 2,000 to 2,500 lumens range, and you will find that this is incredibly bright compared to our old stereo projectors.

OK. Now, you've got your projectors. While you can theoretically set them side-by-side on a table, stacking the projectors one above the other will reduce keystoning. If you are handy you can make a stand. I began this way, but found
that aligning the projectors was very difficult. The elevator feet on these small portable units are not designed for the kind of fine tuning that we want for 3-D projection alignment. The simplest solution is to get a commercial twin projector stand, like the Chief stand allows for easy vertical, horizontal, and rotational adjustment of each projector. Eric Kurland supplied me with a projector registration grid in the form of a Proshow executable file that makes the alignment much easier.

The last step, as far as the physical setup of the projectors, is to put polarizers in front of the lenses. I learned very quickly that you will cook (and deform) the polarizers if they are too close to the lenses. 2" to 3" (50mm to 75mm) distance is suggested. Based on an idea from Eric (my local Guru!) I used an alligator clip soldering holder aid, mounted on the top crossbar of the Chief stand, to hold a pair of 6" x 6" polarizers taped together in a single frame made from slip-on report cover clip strips. (See the photo of my rig and it will make sense.) This keeps the polarizers at a cool distance, and allows enough room for projector adjustments without having to be too critical.

Now your projectors are set up, and are physically ready for 3-D projection. How do we connect them to the computer and get an image on the screen?

I mentioned before that if you have a desktop computer you will need to have a twin video card installed in your computer. If you have a laptop, some laptops will work with a device made by Matrox called the DualHead2Go. This is basically an electronic box that takes the single video output of the laptop, and splits it into two outputs in the same way as the Twin video card. Check the Matrox website (www.matrox.com) for laptop compatibility. If your laptop is not on the list (ours wasn’t) you can download a utility that will check your laptop for Matrox compatibility. The analog version is priced at about $169, the digital version at $229. Check the internet for possible better prices.

The two video outputs of the Matrox are connected to the two digital projectors in the same way as for a single projector. Software with your video card, or that comes with the Matrox unit, will let you change your screen properties from their normal setting to a 2048 x 768 wide screen (assuming you are using 1024 x 768 projectors). I don’t know if this is a standard, but on my setup output 1 is the left side, and output 2 is the right side.

When all of the components (computer or laptop, the two video outputs, plus inputs to the two projectors) are connected and turned on you are ready to project through the polarizers onto your silver screen. The instructions suggest making all of the connections before turning on your laptop (if using the Matrox). At this point the Display Properties Settings...
must be set so that the output (external output for a laptop) is for a 2048 x 768 screen. Most laptops also require using one of the FUNCTION keys (Control+F5 on our Toshiba, for example) to change the video output from the laptop screen to the external screen.

The images coming from the two projectors are then superimposed (overlapped) on the screen. This can be quite confusing if you are projecting your computer "desktop". The left half of what you normally see on the screen will be seen by your left eye, and the right half of what you normally see on the right side of the screen will be seen by your right eye. If you are not simultaneously looking at the desktop on your laptop or desktop monitor, you just have to get used to this temporarily confusing image. Use of the mouse on this superimposed screen takes a little bit of practice also, but it is possible. I have found that wearing the 3-D glasses and closing the appropriate eye makes things a bit less confusing. Ron Labbe has suggested that one way to make the overlapped "confusing desktop" less confusing is to use a desktop background image that is also an alignment tool (see his sample in photo). This might be helpful, however, if your desktop is like mine, most of the icons are on the left side, with almost nothing on the right. Still a bit confusing. I prefer to use a plain light blue background, with no image at all, for the desktop.

Ron also suggested that, while it may be advanced, one could add a third monitor via USB port. This can be small, but it allows one to do all the setups without the audience seeing what you’re doing... for the most part, anyway.

At this time projecting a 1024x768 stereo pair target image is a good idea, and absolutely necessary to get the projectors properly aligned. I will be happy to e-mail a copy of the executable Proshow target that I previously mentioned. Just send me an e-mail request, reed3d@aol.com.

Alignment is a bit trickier than with slides—at least it is with the projectors that I am using. These projectors seem to be designed for office boardroom presentations, assuming that the projector will be at normal desk height, not on a high stand. If the projectors are pointed straight ahead, the images actually project upward. Keystoneing (where the image appears trapezoidal rather than square) is common. All of the digital projectors seem to have buttons for electronic keystone adjustment. With the target grid I eyeball the right target and adjust the keystoning + or - until it looks square on the screen. I note the number of that keystone setting (-16 for example) and set the left projector to the same number. Then I make a manual adjustment of the left projector one or two clicks up or down to get as close a match as possible. At the same time I am tweaking focus, horizontal, vertical, and zoom size to get the grids as close to 100% superimposed as possible.

Once you have achieved superimposition you are ready to project some stereo pairs. Exit from the target image and here are a couple of possibilities:

(Continued on page 33)
SSA Dinner at NSA 2008 Grand Rapids

We’ve been working on a location for the SSA dinner at the NSA 08 Convention in Grand Rapids,” writes NSA 08 Committee Member Barb Gauche. “There is a big, old warehouse building that was renovated into various restaurants and banquet space. The building is called ‘The Big Old Building,’ or ‘The B.O.B.’ On the third and fourth floors are the banquet rooms.

“The building is a short 3 blocks from the hotel. The Sky walk goes from our hotel to a building across the street from The BOB, that way, if there is inclement weather, the dinner guests will only have to walk across the street to the restaurant.”

The buffet dinner will cost $27 and consist of two entrees, two sides, one salad, rolls and butter. The entrees will include Top Round Beef and Housemade Vegetarian Lasagna. The two sides will be Oven Roasted Redskin Potatoes and Green Bean Medley and the salad will be a Traditional Chopped Salad.

NSA 08 Convention attendees can sign up and pay for the SSA Dinner on the advance registration form, as in previous years.

**Speedy Keystone Folio**

The Speedy Keystone Folio recently passed through my hands and again on its way around the circuit. The Speedy Keystone Folio like the Speedy Mike Folio, has David and Linda Thompson as Circuit Secretaries and is dedicated to black-and-white print stereoview cards. The Speedy Folios, first created in 1979 by Bill Walton, are restricted to 12 members so that they can travel rapidly around the circuit. They were created, in Bill’s words, “so that those of us able to produce more views will get to see more views. Speedy members are expected to put a view in all Speedy folios, unless there is a good reason for no entry. Have a view ready for Speedy at all times,” advised Bill.

Speedy Keystone currently has 11 members and the black-and-white views produced are uniformly excellent. They also seem to be very much in the spirit of the old-time SSA members, who in the United States since 1919, photographed, printed and mounted their own work on cards of individual design.

One of the standout entries in the current Keystone is an immaculate infrared stereoview card by Stan White titled “Powerline Road.” This view card won the Walter S. Cotton Award for Best Presentation at the recent 12th International SSA Card Exhibition and is reproduced in color in the Catalogue of Awards & Acceptances. Stan devotes as much attention to the back of the stereoview card as the front and for “Powerline Road” wrote an evocative poem about “a modest tribe/who keep their preferences at bay/make no effort harvesting their time/theirs lives content to undulate about/the circle sun the moons and seasons.” The gorgeous and atmospheric infrared photographic image on the front of the card evokes another world, a condition of landscape seemingly not of this earth.

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Stan White’s award winning infrared view “Powerline Road.”
Standout black-and-white stereo prints keep coming in Speedy Keystone from SSA members Richard Twichel, Terry Wilson, Harry Richards, Phyllis Maslin and David Thompson. In the current folio Bill Patterson, SSA Historian and former SSA General Secretary, has sent around a series of six stereo conversions produced by a digital technique of his own that he characterizes as "The Wonderful World of the Wand."

"The 3D Magic Wand," writes Bill, "involves the application of a sequence of small, measured, horizontal distortions of the images that I designed in an attempt to mimic the slight distortions in the images observed by the change of viewpoint from right to left eye (and vice versa)...and, which the brain interprets as depth variations." Among the six Magic Wand views that Bill sent are deft stereo conversions of Hedy Lamarr and Carole Lombard. The man certainly has a taste for great subject matter!

Brandt Rowles sent a 600 dpi scan of a rare 19th century hand-tinted stereoview card depicting the inside of the D. Appleton store in New York in which stereoscopic supplies and views were sold. Brandt also included an intriguing experiment in the "Extras" envelope. The Extras are one of side-benefits of the folios where members include stereo miscellany or other items of 3-D interest. Brandt produced a well-made stereoview card made from a 2-D view of twins in an 1880s Tintype so that each of the twins is viewable separately with the left and right eyes. Using the stereoscope, the viewer can synthesize a new entity by looking at them with binocular vision.

Brandt's Extra entry in the Speedy Keystone folio, as well as Bill's Magic Wand and the outstanding black-and-white work of the other folio members, provide vivid examples of the stereoscopic creativity of SSA members.

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society functioning effectively and harmo-

niously." Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: r3dzzone@earthlink.net.

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send $10 to Treasurer Les Gehman at the following address: Les Gehman, 3736 Rochdale Dr., Fort Collins CO 80525, (970) 282-9899. Les can be reached via email at: les@gehman.org.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to met the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org.
As part of its program "The Next Dimension: 3D and the Movies" [Nov. 6 and 13, 2007], the Science and Technology Council of the Academy of Motion Picture Arts and Sciences presented a panel discussion/workshop at the Academy's Linwood Dunn Theater in Hollywood on November sixth. Hosted by Rob Hummel, president of digital cinema for DALSA Corporation, 3-D director of photography and 3-D visual effects supervisor, Peter Anderson, visual effects artist and director, Eric Brevig, president of StereoVision, Chris Condon, and Paramount Pictures digital mastering vice president, Garrett Smith, were interviewed. Although much cutting-edge information about the production and projection of 3-D was shared, the highlight of the evening for me was an interactive 3-D tutorial presented by Peter Anderson and his production team.

When we entered the lobby of the Linwood Dunn Theater, in addition to a pair of active glasses, each participant was given a pair of chopsticks. Stepping to the proscenium, Peter urged us to use our chopsticks in various configurations to illustrate limitations and possibilities for stereo displays before and behind the stereo window. To our delight, the real Peter was displaced by a 3-D virtual Peter on the screen who continued his discussion with larger sticks that very effectively brought home how the Z-axis can be manipulated.

Illustrating the technical points of the panel participants were 3-D clips shared from Motor Rhythm, an early 3-D short made originally for the 1939 World's Fair and Hondo, the 1953 3-D western starring John Wayne and Geraldine Page.

Film critic Leonard Maltin (left) in discussion with John Wayne's daughter-in-law, Gretchen Wayne, preceding the showing of Hondo by the Academy of Motion Picture Arts and Sciences at the Samuel Goldwyn Theater in Beverly Hills. Onscreen is a slide of crew members carrying the enormous 3-D camera that was required to shoot the film. (Photo by Todd Wawrychuk/C.A.M.P.A.S.)

Peter Anderson, a 3-D director of photography and visual effects supervisor, uses a pair of chopsticks to explain perception and the point of convergence as part of the Academy of Motion Picture Arts and Sciences' two-night exploration "The Next Dimension: 3D and the Movies." Anderson is a member of the Academy's Science and Technology Council. (Photo by Todd Wawrychuk/C.A.M.P.A.S.)
I thought Leonard Maltin did an excellent job introducing *Hondo* to a SRO crowd November 13 at the Academy of Motion Picture Arts and Sciences’ Samuel Goldwyn Theater in Beverly Hills. Maltin said that he was rarely nervous before a group, but because of the huge number of “3-D experts” in the audience he asked our indulgence if he made any gaffes.

The digitally remastered 3-D film from November, 1953, was projected digitally and viewed with lightweight active LCD 3-D glasses. Gretchen Wayne, Michael Wayne’s widow, and custodian of the Batjac films still owned by the Wayne family, was interviewed briefly, and Angelique L’Amour, daughter of author Louis L’Amour, at the *Hondo* showing in front of a costume that John Wayne wore in the film as “Hondo Lane.”

Angelique L’Amour, daughter of author Louis L’Amour, at the *Hondo* showing in front of a costume that John Wayne wore in the film as “Hondo Lane.”

(Photos by Todd Wawrychuk/DA.M.P.A.S.)

was very gracious and charming. She commented briefly on stills that were shown of the making of *Hondo* in northern Mexico, and said that she would like *Hondo* to have a general re-release now that current technology can do it justice.

Other members of the Wayne family and Louis L’Amour’s daughter, Angelique, were in the audience. The *Hondo* screenplay was based on a short story by L’Amour. The missing stereo segments were painfully obvious to me, even though some of them included an offset which put the flat image well behind the window. What a shame that several rather lengthy segments must be shown flat. However, most of the film is intact.

The stereo was quite beautiful at times. The remastered music frequently seemed too loud to me. One aspect of the photography that stood out was how many of the close-ups threw the background out of focus. I have read often that this is to be avoided in stereo, since the eyes will want to focus on the various planes of depth. Actually I liked it. It may diminish the realism for some, but it forces you to focus on what the director wants you to look at. Although Maltin pointed out that hurling objects from the screen in the early phase of the 1953 3-D heyday was minimized in *Hondo*, there were still plenty of spears and arrows to satisfy before screen...
Beowulf Slays Records

While showing on fewer than two percent of the screens on which Beowulf appeared on its opening weekend, the IMAX 3D version of the motion-capture animated feature earned 13 percent of the film's overall box office. This totaled a record-setting $3.58 million of the $27.5 million that the film grossed that period.

The IMAX 3D release played on 84 domestic IMAX screens to achieve the highest percentage box office contribution to a Hollywood film's total opening weekend performance in IMAX's history. The IMAX per screen average through the three day weekend was $42,625. Many IMAX theaters reported sold-out shows throughout the weekend, with several adding 2:00 a.m. screenings to meet audience demand. The film also performed well internationally, grossing an estimated $660,000 from 13 IMAX screens.

Stereo Mammograms Prove their Worth

Digital stereo mammography may cut false-positive results nearly in half over standard 2-D mammography according to a clinical trial at Emory University in Atlanta. BBN Technologies (www.bbn.com) announced its patented Stereoscopic Digital Mammography (SDM) system also reduced false-negative results by 40 percent over flat imaging. The stereoscopic equipment failed to detect 24 out of 109 cancerous lesions, compared to 40 out of 109 lesions not found through standard digital mammography.

The five-year trial studied almost 1,100 women at elevated risk for breast cancer, and was a collaboration with Dr. Carl D'Orsi, director of Emory's breast imaging center.
LA's Black Maria Gallery Discovers 3-D

Eight leading 3-D artists will be featured in a show at the Black Maria Gallery in Los Angeles, January 19 to February 16, 2008. Curated by Ray Zone, "Discover 3D" will include works in various 3-D formats by Heather Lowe, Abe Fagenson, Perry Hoberman, Claudia Kunin, Franklin Londin, Larry Ferguson, Boris Starosta, Terry Wilson, Levon Parian and Ray Zone.

Among the formats presented are View-Master, large-scale wall mounted stereographs and anaglyphs as well as classic formats using conventional stereoscopes. Several of the artists create work so that the stereo viewing device becomes an art object in itself, a wall-mounted or freestanding sculpture through which the 3-D image is perceived. Other works make a “site-specific” use of the Black Maria Gallery environment to create a stereographic viewing zone. Virtual reality is also suggested by the creation of images that appear to inhabit the gallery space.

The Black Maria Gallery is at 3137 Glendale Blvd. Los Angeles, CA 90039 and is open Tuesday-Saturday, 12pm to 6pm, or by appointment. (www.blackmariagallery.com)

Gidget, Gilligan, and Godzilla in 3-D?

The growing box office success of 3-D films is generating interest beyond the studios or independent producers. The potential of converting existing 2-D films to digital 3-D offers a tantalizing prospect of a profitable new life for movies from classics like the already planned Star Wars series to TV shows to exploitation flicks of every description. Now the San Diego 3-D technology company PassmoreLab has offered to convert existing 2-D films to stereoscopic 3-D, for theatrical or television release, with no up front costs. The lab is offering to take existing 2-D content and convert it into stereoscopic 3-D for a back-end royalty of 50 percent of moneys derived from the 3-D release. All up front costs of the conversion will be paid in full by PassmoreLab using its facilities in South Africa and San Diego.

According to lab owner Greg Passmore, “The content owner provides us masters, we convert it to 3-D with care and attention to detail and prepare the 3-D masters for release. We especially love converting animation since this hits a sweet spot of 3-D demographics.” PassmoreLab has already started conversion on a number of projects including Sunrise Productions “Jungle Beat” series. (www.passmorelab.com)

3-D Book Earns Top World Printing Award

A number of 3-D books have done well over the years, going into multiple printings, winning awards or even making the Best Seller list. But Brugge in ‘t echt [Bruges: really the real thing!] (SW Vol. 32 No. 5, page 21) recently earned its stereographer, publisher and printer Frank Matthys an international award as the world’s top printer in the books category.

In early 2007, the anaglyphic 3-D tour of the famous Belgian city was entered in a European competition organized by the paper company SAPPi, competing against 1,802 publications from 858 printers in 35 countries. At the end of May in Athens, Matthys received the Gold Award as “European Printer of the Year”. Then in October in Boston, Gold Award winners from around the world were up against each other for the world title. Thanks to the 3-D book Brugge in ‘t echt, Frank Matthys was named “2007 Sappi International Printer of the Year” in the Books category.

The initial printing of 1,500 copies having sold out, the book is now in its second printing and selling well. Details and ordering information are available at www.fotof.be or from Frank Matthys, FOTOF 3D-photography, Boudewijnlaan 53, 8300 Knokke, Belgium. ☯️

A Chinese approach to the wallpaper effect? NSA member Tim Kirkwood sent in this shot from the Hyatt on the Bund hotel in Shanghai, where among walls in the rooftop restaurant decorated with collections of things like plates, corkscrews, fishing lures, etc. is one featuring this collection of glass stereo views.
Drawn into the nearly flawless stereoscopic space of Sea Monsters on an IMAX screen, or Beowulf at a digital Real D equipped local multiplex, musings on how 3-D film arrived at today's amazing level of technical quality, audience enthusiasm and profitability take most critics or media writers back no further than 1952. Rut Ray Zone's new history of stereoscopic cinema in fact ends with the release of Rwana Devil that year.

Stereoscopic Cinema and the Origins of 3-D Film 1838-1952 follows the slow path of progress from Wheatstone's stereoscope through the earliest devices designed to impart the illusion of movement to drawn or photographic images, many of which involved stereoscopic elements. As a "prehistory" of today's 3-D cinema, it looks into the inventors and technologies of 3-D's "novelty period" which lasted over a century, unlike the roughly ten year period from the birth of conventional cinema to its emergence from novelty with the development of common technical and narrative conventions. The popular impression that 3-D movies suddenly sprang into existence in the 1950s is off by a hundred years or so, and that century's worth of ideas to combine stereoscopy with movement—some of which never went beyond the drawing stage—is covered in fascinating detail. This extensively researched book examines every known concept and device and the people behind them, along with the patent and priority battles of the time and the myths built up over the years concerning many of them.

One fact that really jumps off the page in is that the first two patented devices using photographs for the display of motion pictures (1852-57) were stereoscopy by John Dennis Czermak, Adam Jundzill, an Omniscope, or a photobioscope, and if the names Peter Desvignes, Pierre Czugajewicz, or Frank Donisthorpe don't ring any bells, you can certainly be forgiven—but these names and dozens of others helped make possible today's astounding images on the IMAX 3-D screen. Each, even if only revealing a path to avoid, contributed along with more well known names like Muybridge or Lumiere to the fascinating history that Ray Zone unravels for us.

Stereo World readers may recognize some of the book's material, like that on William Dickson, the birth of conventional cinema to its emergence from novelty with the development of common technical and narrative conventions. The popular impression that 3-D movies suddenly sprang into existence in the 1950s is off by a hundred years or so, and that century's worth of ideas to combine stereoscopy with movement—some of which never went beyond the drawing stage—is covered in fascinating detail. This extensively researched book examines every known concept and device and the people behind them, along with the patent and priority battles of the time and the myths built up over the years concerning many of them.

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Stereo World readers may recognize some of the book's material, like that on William Dickson,
Edwin S. Porter and William Friese-Greene, from Ray Zone’s many articles which in fact were able to include more illustrations than appear in those chapters of the book. A work of this expanse featuring all of the available drawings, photos and stereo pairs would have been a treasure indeed, but one of reinforced coffee table dimensions and intimidating weight and price. A CD or DVD incorporating all of the above and even some 3-D film clips could be the ultimate wish...

With the book’s closing date of 1952 begins what the author terms stereoscopic cinema’s “Era of Convergence” (1952-1985), followed by the “Immersive Era” (1986 to present) and “Digital 3-D Cinema” (2005 to Present). Just how many books will be required to cover these eras with the same attention to historic and technical detail isn’t known, but readers of Stereoscopic Cinema will find their interest in all aspects and eras of the subject stimulated and ready for more.

A full hundred years before people would sit in front of computer screens with liquid crystal shuttering glasses, or in IMAX theaters wearing wireless shuttering headsets, Charles Francis Jenkins conceived this “Device for Obtaining Stereoscopic Effects in Exhibiting Pictures,” a prescient proposal for an alternate-frame stereo system using opera glasses (1898).

No. 606,993.  

C. F. JENKINS.  

DEVICE FOR OBTAINING STEREOSCOPIC EFFECTS IN EXHIBITING PICTURES.  

(Application filed June 19, 1897.)

 thrill seekers. I was pleased to hear Maltin scotch rumors that classics like Hondo were shown as anaglyphs in 1953 and were not widely released in 3-D.

I was fortunate to meet Gretchen Wayne in the lobby. I told her that I hoped Batjac would consider releasing a field-sequential version of Hondo for those of us who enjoy watching 3-D movies at home and in our club She asked me how I watched 3-D at home and I told her about our projection systems and the Samsung TV. She told me that she liked 3-D, too, and had seen the soon-to-be-released U23D last week.

Academy’s Next Dimension Includes Hondo  

(Continued from page 25)
John James Reilly (Continued from page 13)

440. **Group of Big Trees, Calaveras.** Also published by Reilly in his new series as No. 320.

440. **Lake Tenya [sic] Sierra Nevada Mountains, California (Reilly & Spooner)**

441. **Mirror Lake, Depth 48 Feet, Yosemite Valley, Cal.**

442. Also published by Reilly in his new series as No. 331.

442. Also published by C. W. Woodward as No. 561.

443. **Big Trees, Mariposa Grove (ca. 1873 Catalog).** Also variant negative (Reilly & Spooner).

444. **Mirror Lake Canyon.**

445. Also published by Reilly in his new series as No. 263.

446. **The Big Trees of California (Reilly & Spooner)**

446. Also published by Reilly in his new series as No. 390, on the "American Scenery/Tourists Series" Imprint as No. 59, by Kawrin & Company as No. 113, on "The Pacific Coast West from Omaha" imprint as No. 8 and by Universal View Company as No. 58. Also variant negative.

447. **Log Cabin, Mariposa Big Trees (ca. 1873 Catalog).**

448. **The Big Trees of California (Reilly & Spooner).**

448. **Three Graces and Bridal Veil Fall (ca. 1873 Catalog).** Also variant negative (Reilly & Spooner). Also published by E.P. Best and Company.

449. **Big Tree, ride through Mariposa Grove (ca. 1873 Coast Catalog).**

451. **The Big Trees of California (Reilly & Spooner).**

451. **Vernal Falls, Yosemite Valley, Cal.** Also variant negative that was also published by J. G. Parks and by the Universal View Company (William H. Rau). Also published by Reilly & Spooner by the Littleton View Company as No. 868 and by J. Pitcher Spooner (alone).

452. **Cathedral Rocks, Height 2,660 Feet, Yosemite Valley, Cal.** Also published by Walker & Fagersteen. Also variant negative that was also published on the "American Scenery" imprint and by Union View Company as No. 575.

453. **Lookout Down the Yosemite Valley, California (Reilly & Spooner).**

454. **Big Tree, Mariposa Grove (ca. 1873 Catalog).**

454. Also variant negative (Reilly & Spooner).

455. **Grizzly Giant, circumference 83 feet, Mariposa Grove, Cal.**

455. **Saddle Mountain, height 3,200 above the Yosemite Valley, Cal.**

456. Also published by C. P. Hibbard as No. 79, by Littleton View Company as No. 879, on "The Pacific Coast West from Omaha" as No. 39 and by Union View Company as No. 563.

457. Yo Semite Falls at highest water (ca. 1873 Catalog).

458. **Eagle Point Yosemite Valley, Cal.**

459. Also variant negative (Reilly & Spooner).

460. **Inspiration Point, Yosemite Valley, Cal.** Also published on the "American Scenery/California" imprint.

461. **Mirror Lake and Mount Watkins, Yosemite Valley, Cal.** Also published by Reilly in his new series as No. 284.

462. **Looking down the Yosemite Valley, California (Reilly & Spooner).**

463. **George Washington Calaveras Grove, Cal.** Also published by Reilly in his new series as No. 392.

463. **Section of the Mammoth Tree, Cal.**

464. **Grinoline Point, Yosemite Valley, California (Reilly & Spooner).**

464. **Eagle Peak and Yo Semite Valley, from above, Cal.** Also published by Reilly in the new series as No. 405, on the "American Scenery" imprint as No. 565, by J. G. Parks and C. W. Woodward as No. 565.

465. Also published (Reilly & Spooner) on "The Pacific Coast West from Omaha" imprint as No. 12.

466. **The Big Trees of California (Reilly & Spooner).**

468. **Agassiz Column, Yo Semite Valley, Cal.** Also published by Reilly in his new series as No. 292.

468. **Cylinder Rock, Yo Semite Valley, Cal.** Also published by M. M. Hazeltine, by Enno Neesemann as No. 292 and on the "New Educational Series" imprint.

468. Also variant negative (Reilly & Spooner).

469. **Glacier Point, height 3,200 ft., Yosemite Valley, Cal.** Also variant negative (Reilly & Spooner).

470. Also published by Reilly in his new series as No. 369. Also variant negative.
471. Big Tree, Mariposa Grove (ca. 1873 Catalog).
472. Indian Canyon, Yosemite Valley, California (Reilly & Spooner).
473. Mirror Lake and its Reflections, Yosemite Valley, California (Reilly & Spooner).
474. South Dome, Crinoline Point and Star (sic) King, Yo Semite, Cal.
475. Big Tree, General U. S. Grant, Calaveras Grove (ca. 1873 Catalog).
476. Clouds Rest, Yosemite Valley, Cal.
477. Indian Peak, Yosemite Valley, California (Reilly & Spooner).
478. Also published by Reilly in his new series as No. 323 and on the "California Illustrated/New Series" imprint.
479. Eagle Wing. Also published by Reilly in his new series as No 326.
481. A View of Main Street looking east (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).
482. A View of the Insane Asylum, Female Department (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).
483. Mansion of A. Galletin, Sacramento, Cal.
484. Odd Fellow's Building on Main Street (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).
485. Court House and Court House Square (ca. 1873 Catalog).
486. Insane Asylum, Female Department (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).
487. Insane Asylum, Male Department (ca. 1873 Catalog).
488. Insane Asylum, Male Department (ca. 1873 Catalog).
489. Boats laid up for Winter (ca. 1873 Catalog). Also variant negative (Reilly & Spooner).
490. Insane Asylum, Female Department (ca. 1873 Catalog).
491. Mirror View, Cathedral Rocks, Yosemite Valley, Cal.
492. Also published by Reilly in his new series as No. 324, on the "American Scenery/California" imprints and by J. G. Parks.
493. Also published by the E. P. Best Manufacturing Company and on the "Stereo Views" imprint.
495. Volcano near Mono Lake (ca. 1873 Catalog).
496. Also published on the "American Scenery/Subscription Series" imprint, on the "American Views/Standard Series" imprint on the "California and Colorado" imprint as No. 568, by E. Triet and by C. E. Wood and Son. Also variant negative that was also published by T. W. Ingersoll, by the Union View Company as No. 551, by Walker & Fagersteen and by C. W. Woodward as No. 551.
497. Also published on "The Pacific Coast West from Omaha" imprint as No. 44 and by J. G. Parks.
499. Also published by Reilly in his new series as No. 428, on the "American Scenery" imprint, by Walker & Fagersteen and by C. W. Woodward as No. 566.
500. Also published by Reilly in his new series as No. 277, by E.P. Best Manufacturing Company and by W. H. Hinchliffe.
502. Cathedral Pass and Volcanic Peaks, Sierras, Cal.


Before leaving his home in upstate New York for a new life in California, Reilly visited the ever-popular (though no longer fashionable) Saratoga Springs. Within a year a young Henry James also visited the hotels and grounds of the famous resort. Like the naturalized artist, the returned writer also perceived and portrayed the Springs as a "democratic" place. On an open forum between Greek revival temples (the shelters for Congress and Columbia springs), Reilly photographed a "mixed" gathering of his fellow countrymen. Quite unlike the well-bred James, however, the middle-class photographer did not consider social intermittence or relaxed poses "vulgar," nor has he portrayed the American spa as "the least picturesque of great watering-places."
506. Yosemite Valley, Cal.

Also published by J.G. Parks.


509. Also published by Reilly in his new series as No. 306 and by C. W. Woodward as No. 576.

510. Also published by J.G. Parks.

511. Also published William Chase.

512. Also published by Richard Behrendt.

513. Also published by J.G. Parks.

514. Also published by Reilly in his new series as No. 175, on the "American Scenery/California/Scenery" imprint, by E. Nesemann as No. 175 and on the "Stereo Views" imprints.

515. Also published by Reilly in the new series as No. 315.

516. Also published by by Richard Behrendt, by L. Dowe, by J. G. Parks and by the Whiting View Company as No. 1196. Also second variant negative that was also published by J. W. & J. S. Moulton as No. 28, on the "Niagara Views/ Yosemte Valley" imprint, by J.G. Parks as No. 943 and on the "Yosemite Valley, California" imprint.

517. Twin Rocks, Tuolomne Valley (ca. 1873 Catalog).

519. Also published by W. M. Chase.

520. Looking North from the Summit of Mt. Hoffman, Sierras, Cal.

521. Also published by Reilly in his new series as No. 325. Also variant negative (Reilly & Spooner) that was also published by J. G. Parks.

522. Also published by Reilly in his new series as No. 294, on the "American Scenery/California" imprint, by B. W. Berry & Co. as No. 294, by M. M. Hazeltine, by T. W. Ingersoll on the "New Educational Series" imprint, on the "Stereo Views" imprint and by Walker & Fagersteen.

524. Cathedral Peak and Lake Sierras (ca. 1873 Catalog).

527. Collisium [sic] Peak, Sierras (ca. 1873 Catalog).

530. Yosemite Falls, Height 2,634 Feet, Yosemite Valley, Cal.


534. Also published by Miller & Best

535. Also published by the Union View Company as No. 572.

536. W. H. Seward's Party in Yosemite. Also published by William H. Rau as No. 1021. Also variant negative that was also published on the "California Illustrated/New Series" imprint.

537. Lincoln Fall, Mount Starr King, Sierras, Cal.

538. Outside View of Volcano, Sierras, Cal. Also published by Reilly in his new series as No. 422, by Union View Company as No. 564 and by C.W. Woodward as No. 564.

539. Distant View of Uncom [sic] Peak, on the Summit, Sierras, Cal.

540. Also published by Reilly in his new series as No. 414.

541. Also published by Reilly in his new series as No. 289.

542. Glacier Rock, Sierras, Cal.

543. Also published by J. G. Parks and by Walker & Fagersteen.

544. Also published on the "American Scenery" imprint.

547. Mount Clark from Cathedral Group, Sierras, Cal.

548. Also published by Gustavus Fagersteen and on the "Stereo Views" imprint.

549. Red Slate Peak, going through Bloody Canyon (ca. 1873 Catalog).

550. Eagle Cliffs, Sierras, Cal.

551. Also published on the "American Scenery/California" imprint.

552. Also published by Reilly in his new series as No. 266, on the "American Scenery" imprint, on the American Scenery/California Scenery imprint and by J. W. & J. S. Moulton as No. 22.

553. Three Graces and Sentinel Dome, Yosemite Valley, Cal.

554. Granite Rocks on Hoffman Range (ca. 1873 Catalog).

556. Also published by Reilly in his new series as No. 268, on the "New Educational Series" imprint and by Walker & Fagersteen.

557. Light House Rock, Sierras (ca. 1873 Catalog).

559. Beauty of the Forest.

561. Also published by Reilly in his new series as No. 308 and on the "American Scenery/California" imprint,

562. Cathedral Peak Front View, Sierras, Cal.

563. Also published on "The Pacific Coast West from Omaha" as No. 33.

568. Also published by Reilly in in his new series as No. 255.

569. Also published by J. G. Parks as No. 929.

570. Also published on the "American Scenery/California" imprint.

572. Also published on the "California Illustrated/New Series" imprint, by W. M. Chase and by the Littleton View Company as No. 877.

573. Also published on the "American Scenery/California Scenery" imprint and on the "American Scenery/Diamond H imprint.

575. U. S. Grant.


This is the highest known numbered view by Reilly of the Eastern North American Continent. Where is De"Coo Lower Falls located? I have not been able to find it.
Image pairs may be manually shown using StereoPhoto Maker. If everything is set up as just described, open SPM and bring in a stereo pair in side-by-side viewing mode. Then press the ENTER key and the image pair should fill the screen. If the images were not aligned, press Escape, try Autoalign, and try again. Aligned for projection side-by-side pairs also seem to work fine using the "Windows Picture & Fax Viewer" (at least that is what is is called in Windows XP). This had both a single and slide show mode.

If you have brought in a group of aligned and saved pairs into SPM, view the first one as described and then simply press the space bar to go to the next image. This works quite well, and simply, for a manual 3-D slide show with twin digital projectors.

The next step would be to make a fade and dissolve slide show with sound. There are many programs to do this. Two of the more popular ones for PC are Proshow Gold and PictureToExe. This article is not meant to give a lesson in these programs. The main thing is that to create these programs there are three main steps for the 3-D image pairs.

First, use SPM to batch rename your pairs and align them as properly windowed stereo pairs.

Second, use SPM to batch align the pairs for projection. In the Multi Conversion dialogue box, in the Edit section click on "Resize" and change the width to 1024 and the height to 768. Then check "keep aspect ratio", and check "border".

(Ron Labbe has said that as far as images being exactly 1024x768, it's not quite necessary. It's good to keep that aspect ratio, but SPM and Proshow Gold will go "FULL SCREEN" no matter what size the original is. He can run 1400x1050 ProShow slide shows on his 1024x768 projectors with no problem.)

Third, save these images in an "Aligned4Projection" folder (or a name that makes sense to you) as the ones to use with the twin digital projector rig that I have described.

I hope the photos will help make my descriptions more understandable, and that this will help you to get started doing your own digital projection.

Additional Notes
Since I wrote this article our club had a meeting where we had an opportunity to compare about six different digital projectors, all DLP models.

The bottom line is that there was no clear superior projector choice. All of them worked well. Our biggest discovery was that various settings make a huge difference in how the images look projected—even for any one model of projector. All of the newer models had various "preset" settings or picture modes, such as "PC", "Photo", "Movie", "SRGB" or "Custom". The same image could be made to look more brilliant and contrasty, neutral overall, and various settings in-between.

For the physical projection setup, since I use a compact laptop to drive the projectors, I've added a slide out shelf on the otherwise unused bottom plate of the Chief stand. This gives me a handy and safe location to place the laptop, well within the short lengths of the supplied Matrox and video cables. I've also made liberal use of velcro tie-wraps (these were from Radio Shack) to keep all of the cables and wires as wrapped up and tidy as possible. I bought an extra power supply for the laptop, also strapped to the side of the Chief stand, so that the whole rig is basically "ready to go" as soon as I set the laptop on the shelf and connect all of the cables. It's seems a small thing, but moving the power supply from it's usual desk location every time we wanted to project just made the whole process a bit messier. Keeping the entire setup as neat and "ready-to-go" as possible makes for fewer problems or errors.
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