Fantastic Fractals

Reilly’s New Series

Movie Conversions
Portland’s Grand Floral Parade Keeps on Rolling

Roses grow well in Portland, Oregon, also known as the City of Roses. Over a century ago the city’s mayor proposed an annual city celebration called the Rose Festival, the first of which was held in 1907. Last year the city celebrated the festival’s centennial (100th) year.

A major event in the festival is the Grand Floral Parade, which features numerous floats that are entirely covered with flowers, plants, seeds or other plant material, depending what colors and/or textures are desired in the finished product. The creativity used in finishing these floats is often amazing to look at, and can be well captured in stereo.

This pair of views was discovered in a large accumulation of slides taken by a Portland, Oregon-area resident. They are stamped “June 58" and are part of a series of about 18 slides of the 1958 Grand Floral Parade in downtown Portland. The upcoming parade this June will be the 50th one held after these photos were taken! I have not had a chance to track down the exact location where these were shot, but I am curious to see if any of the buildings in the background are still standing.

As with many parade views, these suffer from other spectator’s heads and bodies too close to the camera to maintain a proper stereo window. I have cropped the bottom edges a little to improve this fault, and apologize for the remaining window problems.

The first view shows a float by PGE (Portland General Electric, still the major electrical utility company in the area) with the theme of “The Atomic Age 1945”. The colors are really rich and well preserved in Kodachrome 50 years later!

In preparation for Rose Festival, each local high school elects one of its students as its representative princess, one of whom is eventually selected as the “Queen of Rosaria”. Our second view shows a float carrying the 1958 queen and princesses, waving to the crowds. I am amused by the sign in the background advertising “Glorified Hamburger”! I’m not sure what that was, but it sound good!

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we’ll understand if it’s not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Covers:
"Wrinkly" by Jerry Oldaker from our feature "Fantastic Fractals to Enchant NSA 2008" by is presented on our covers for cross viewing. If you’re not into cross viewing, this and the other images in the article are printed in our regular format—along with a couple of the first Left-Right-Left triple image views to appear on these pages.

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

Following the death of science fiction writer Arthur C. Clarke in March, some of the obituaries listed dinosaur pictures on cigarette cards among the things that had originally awakened his scientific imagination, although the fact that the cards were stereo pairs didn't make it into print.

I learned in 1998 that he had identified dinosaur views on late 1920s Army Club cigarette cards as one of the sources of his early interest in science (as well as stereoscopic images), so I sent him the March/April 1985 Stereo World. The issue featured Rich Ryder's article on the history of stereoscopic dinosaur images that included several examples from that same "Peeps Into Prehistoric Times" cigarette card series. He responded quickly with a letter thanking me for bringing back his youth and mentioned that his cards and Camerascopes viewer were currently in the London Science Museum.

Help Rescue Stereo Hermits!

Prior to a week or so before last year's NSA/ISU Convention/Conference and its Stereo Art Gallery event in Boise, Jerry Oldaker was an almost completely "undiscovered" artist who had worked out his own techniques for creating astounding stereo fractals on his computers. (See the cover story in this issue.) It was at least partly a matter of luck that the world was introduced to his images last year. The situation brings up the familiar question of just how many other actual or potential stereo artists, inventors, researchers etc. may exist out there this minute, working alone and unaware of the broader stereo community. True, it's hard to imagine anyone with internet access not eventually running across a few interesting 3-D websites, but not all of those have even indirect links to the NSA website.

His story proves better than any hypothetical I could come up with the need for members to spread information about the NSA in every way they possibly can. Vital to that effort are the NSA membership brochures. A new revised version is now available, printed on bright yellow stock instead of the depressing gray of the previous version. These are available to anyone who can help distribute them to potentially interested people and spur critically needed growth in membership.

We need your help getting brochures into photographica and collector events, museums, camera shops, photography classes, 3-D film showings, shipments of stereo items from sellers, etc. If you can help, please contact NSA Member Services, PO Box 86708, Portland OR 97286, strwld@teleport.com.

Brochures are free, but we do ask that you send $6 for each 100 copies to help cover increased postage costs. (Brochures aren't allowed under the bargain "Media Mail" rate.)

L-R-L

One thing readers will quickly notice in our cover story are the two images by Jerry Oldaker presented as Left-Right-Left triple images as are common on some websites. As the artist prefers cross viewing presentation, these two examples are reproduced so that both parallel and cross viewing can be used on the same images for readers to compare the effects. It also makes it easy to test the effect of viewing these fractals pseudoscopically, which Mr. Oldaker does at times during their creation. With a finite page width, the method has limitations in a magazine where the examples seen are about as wide as space allows.
Coming Soon to Stereo World

Penguins

You don't have to go to Antarctica to photograph penguins. Robert G. Wilson traveled to Chile and Argentina to stereograph Magellanic penguins for his upcoming article “Magellanic Penguins of South America.” These birds live among rocks, sand and bushes instead of ice and snow, and so far seem more threatened by overfishing of their natural food sources than by warming. The stereos illustrating this feature range from shots of millions of penguins to small groups to close-up studies of individuals.

Illinois Central Railroad, which had a stake in the development of the region. A special excursion train carrying Midwestern businessmen to check out opportunities included stereographer J.P. King, who documented many of the locations and industries seen on the trip in the hope of selling the views to the wealthy investors involved. Our coming feature by Paul C. Juhl includes the story of the excursion and King as well as many of his very documentary stereos.

Sequential Simplicity

A simple method of taking sequential stereos with a single camera while maintaining ideal separation for each individual image is explained in our coming article “Take Great Sequential Stereos Automatically” by Bob Brackett. His concept doesn't even require the portable slide bar seen here, and can be applied to either film or digital cameras.

Tasteful Larry

The story of the learning experiences and techniques of one of today's leading stereographers is related by Larry Ferguson in the coming article “My Tasteful Temp-
tations.” His mastery of studio glamor and nude stereography has become evident in his stereoviews, and was showcased in the workshop at the 2006 NSA convention in Miami. 

All Aboard

Business and investment opportunities in the American South of 1903 were widely advertised by the Illinois Central Railroad, which had a stake in the development of the region. A special excursion train carrying Midwestern businessmen to check out opportunities included stereographer J.P. King, who documented many of the locations and industries seen on the trip in the hope of selling the views to the wealthy investors involved. Our coming feature by Paul C. Juhl includes the story of the excursion and King as well as many of his very documentary stereos.

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Once again I have the pleasant duty of thanking all of you who have so graciously given of their time and/or money to the Association over the past year. The generous donors listed here have contributed financially to the organization. These donations truly help the National Stereoscopic Association (NSA) continue to be a valuable resource to the stereo community. It is heartwarming to see this level of interest and support from the membership. Thank you for your donations and your continued confidence in the Association.

Last year the NSA discontinued its past practice of rewarding contributors with selections from the NSA books service, due to Internal Revenue Service (IRS) concerns. But your contributions are still very much needed in this time of increased printing costs and another United States Postal Service rate increase. The NSA book service still has back issues and other great resources available.

My heartfelt thanks go out to the many volunteers among you who have contributed and continue to contribute your time and energy to the furtherance of NSA operations, activities and goals. This is truly an association of volunteers, from the Board of Directors, to the Officers, to the Stereo World staff and contributors, who continue to bring you this fine publication with such wonderful content year after year.

Not the least among these volunteers are the members of the NSA annual convention committees. These extravaganzas are the highlight of the 3-D year, featuring the stereo-related trade fair, many hours of great stereo projection programs, educational workshops and social events. I hope to see everyone in Grand Rapids this year and at conventions to come.

I would like to remind you that you can also donate your old equipment and views to the NSA for its annual NSA Spotlight auction, this not only helps out the new collectors/stereographers, but the funds can also help our organization grow. To all who have helped in any way, my sincere 'Thank You!' for your kind support of the Association. To those who haven't yet contributed, please do consider it, whether an additional $10 or $20 with your renewal (or at any time), or some of your time or talent. Your contribution will be greatly appreciated. Please help spread the word about the NSA and Stereo World magazine. The more members, the better the magazine and organization. Also, let me know if you have any ideas for the NSA, I do look forward to hearing from you.

Best regards,
Lawrence Kaufman
NSA President
kaufman3d@earthlink.net

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Second of two articles by Paul Hickman

Chronology

1864-66

September 1st, 1864, to August 1st, 1866: Carte-de-visite of Niagara Falls (recto); a two-cent revenue stamp (required by federal law into the summer of 1866) is affixed to the back of the card, which also bears the first of data-ble imprints: "J. J. REILLY, PHOTOGRAPHER, SUSPENSION BRIDGE, N. Y." (verso), collections of Paul and Kathy Hickman and of Steve Miller. Robert Taft, The American Scene: A Social History. 1839-1889, New York: Macmillan Company, 1938; reprint edition, New York: Dover, 1964, p. 151. Examples of later imprint of a two-cent revenue stamp of collections of Jack Brown, the late Peter E. Palmquist and Collection #270 (verso) of the Suspension Bridge by Roebling. This is the only known glass stereograph by Reilly.

1866

October 28th: View of Niagara Gorge and Suspension Bridge (old series #11); "SCENERY OF Niagara Falls & Suspension Bridge/ By J. J. REILLY, PHOTOGRAPHER/ And Manufacturer of/ STEREOSCOPE VIEWS,/ WHOLESALE AND RETAIL,/ SUSPENSION BRIDGE, N. Y." (verso), collection of Paul and Kathy Hickman.

1867

June 24th: He remained on the Canadian side, his vantage for several views (Nos 99 and 126) of the American and Horseshoe falls. The late Peter E. Palmquist to Paul Hickman, 5 August 1985.

1868

November: Views #92 "The Lovers' Shade Tree, Niagara", #224 "The Road to Table Rock, Niagara" and #270 "The Beauties of Niagara": "J. J. REILLY, Manufacturer of all kinds of/ STEREOSCOPE VIEWS,/ WHOLESALE AND RETAIL,/ SUSPENSION BRIDGE, N. Y." (verso), collection of Paul and Kathy Hickman.

1869


July 4th: Title of Suspension Bridge, 4th of July, 1869. Niagara (No. 67). August 25th: From the
American side he photographed a high-wire artist, Jenkins, Crossing the Niagara River on His Velocipede (No. 32). “His velocipede was[n’t] just a velocipede at all,” reveals the Niagara Falls Gazette, “but a sort of machine so attached to a rope that it could not fall, and the rider was reasonably secure from accident,” Reilly’s view is notable. It was mounted onto a new card stock (orange and lavender) and published under another new imprint; “PHOTOGRAPHIC VIEWS, BY J. J. REILLY, SUSPENSION BRIDGE, NEW YORK.” Robert J. Dynes, Stoney Creek, Ontario, Canada courtesy of Robert G. Wilson. Niagara Falls Gazette, 1 September 1869.

1869-70
Charting a circuitous route to California, he took photographs of the scenery around Saratoga Springs, New York (Nos. 403, 409, 414-415), De Coo Falls, Canada (Nos. 427-30) and Salt Lake City, Utah (No. 380; 383, 386, 389-394, 396 and 399).

1873
June 17th: View of Union Point (old series #456) and Merced River (Reilly & Spooner #479): “Charm[es] B. Turrill,” who wrote the 1918 article on C. E. Watkins. Collection of Paul and Kathy Hickman.

Circa 1873

1874
June 23: View of Merced River and Yosemite Falls with “Mr. Sheffield” and “Miss Coghill” (verso). Guide, “Charles B. Turrill” (verso), who wrote the 1918 article on C. E. Watkins. Ebay item #270123403053, end time May 30, 2007.

By September 16th, Reilly had visited “a great portion” of the
Pacific Coast and the Great Basin. On the back of a card with his new San Francisco imprint, he elaborates on the places he had photographed: "Yosemite Valley; Big Trees of Calaveras and Mariposa Groves; Sierra Nevada Mountains; Central Pacific R. R., and Union Pacific R. R.; Geysers Springs; San Francisco; Santa Barbara; Sacramento; Stockton; Salt Lake." He had established a business address in San Francisco (P. O. Box 420) and arranged a retail outlet to sell his work (the Golden Rule Bazaar at Third and Market streets).

Swingle and Swingle, *Yosemite and the Big Trees*, no. 483 (MS, logo and rubber stamp on verso).

1875

Views of Agassiz Column (old series #468), Mirror View of Clouds' Rest (old series #519) and view of Day Dawn (new series #286), eBay auctions, March 28, 28 and 31, 2006, items #6267.......

#6266482574and#6266480144.


November and December: In La Grange, Indiana, W. L. Hoff announced that his National Stereoscope Emporium had published some views of Niagara and Yosemite. All known examples are identical either to Reilly's unnum-

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On the ninety-ninth Independence Day of the Republic, "an artist, a Mr. Reilly, was present with his machine" at Bower Cave, and there he photographed a celebration of forty-niners and other relative newcomers to the Land of El Dorado.

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By July the 5th, 1866, one of Yosemite's pioneer cameramen, Carleton E. Watkins, had "blazed a trail" from an alpine meadow to the summit of Sentinel Dome. Nine days later, Watkins and his assistants were still taking pictures "of wild mountain scenery" from untired vantage points along the Valley's southern rim. By August 18th the pioneer cameraman had completed not only the first series of photographs ever taken from Glacier Point and Sentinel Dome, but also, in terms of esthetic theory, the most majestic and beautiful.

By the end of the eighteenth century, English estheticians had defined, compared, and contrasted the concepts of the sublime, the beautiful, and the picturesque. By nineteenth-century standards, *The Domes from Sentinel Dome*, by Carleton Watkins, is an image—indeed a vision—of unsurpassed transcendent beauty. Reilly's Mount Hoffmann, from Sentinel Dome, by way of contrast, is a "sublime" and a "picturesque" conception. Edmund Burke's eleven criteria for the components of a sublime landscape include six that apply to Reilly's photograph: 1) the power of the Almighty, revealed through the contemplation of a vast object; 2) privation (solitude or silence); 3) vastness; 4) infinity; 5) uniformity and succession (an exaggerated impression of infinite space created through the repetition of the same visual element); 6) magnificence. In Reilly's picture, the conifers in the middle distance and Mount Hoffmann in the background both conform to Uvedale Price's definition of the picturesque: in their variety, intricacy, and imperfections; in their roughness, irregularity, and asymmetry. Late one afternoon, Reilly exposed his stereograph of a gathering summer storm over the high Sierra. Before us in the foreground are several smooth, balanced rocks. In the middle distance, on the shoulder of Sentinel Dome, is a dark, jagged band of conifers. Across an immense, unseen chasm (the upper Yosemite Valley), several massive, granitic, exfoliated domes (North and Basket) are juxtaposed to eroded foreground boulders. The serpentine line of another bold knoll, splashed with light, then directs our eyes to the dark, serrated crest of Mount Hoffmann.
bered views, Reilly old series #423 or Reilly & Spooner Nos. 413. By April 6th, Hoff had sold these duplicate negatives to F. M. Barrows. Richard D. Marks Jr. to Paul Hickman, examples of Yosemite views on and the late Louis H. Smaus.

1876

June 27; View #432 "Chip off the Old Block, Calaveras Grove." Collection of Paul and Kathy Hickman.


July 5th: View #565 "Vernal and Nevada Falls, from Glacier Point, Yo Semite Valley." Collection of Paul and Kathy Hickman.

July 8th: View of Union Point (old series #456). Collection of Paul and Kathy Hickman.

Catalog, New Series (1879-86)

After a six-year interlude in San Francisco (1874-79), his middle period as a "PHOTOGRAPHER And Manufacturer of all kinds of STEREOSCOPE VIEWS," Reilly reverted to the old practice of numbering his stereographs. He devised new numbers for his best early work, and he assigned numbers to his better unnumbered views and to new work. These "new series" numbers and titles were all devised between 1879 and 1886 in Marysville, California.

Under his new system, negatives of different subjects were assigned a common number, but designated by separate titles, on at least four occasions. In two related occurrences, identical views are known to be designated by the same title under two separate numbers. Variant negatives are known to be subsumed under the same number and title in four additional instances.

By 1887, Marysville photographer Enno Nesemann had acquired Reilly's master set of stereoscopic negatives. He also acquired a large, leftover inventory of Reilly's cards. At first, Nesemann retained Reilly's "new series" number and title for each view. Reilly had electrolyped these captions onto his Marysville cards. Nesemann reset the information into each negative. Under his imprint the letterpress caption appears at the bottom of the print.

On Reilly's Marysville cards, one stereograph is often pasted on top of another view. These "paste-over stereographs" are invariably labeled in the typographical style of Nesemann. The vast majority of these hybrid views are presumably the product of Nesemann's early, transitional period as a stereographic publisher. At least one example, however, seems to date from a much later period in his publishing career (1887-1903).

At a later date, Nesemann renumbered at least two of his Reilly negatives. He also updated and expanded his inventory of views. For example, he published a stereograph of San Francisco's second Cliff House (built two years after Reilly's death) under a num-

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The first recorded uses of the place name "Glacial Point" are entered in the 1864 field book of William B. Hyde, an assistant to geologist Clarence King. "The lower slope of glacial point," emphasizes Hyde (in the contour maps as well as the field notes that he sent to King), "is very smooth & regular." Seven years later, in 1871, a stereograph of the lower slope of "Glacier Polished Rock" was published by Reilly & Spooner. In 1870, five months after Reilly first entered the Valley, the belles lettres of King portrayed a scene quite comparable to another one of his photographs—a beautiful, picturesque image of Glacier Point and the River of Mercy (Merced): "As we stand at the base of those cool walls of granite that rise to the clouds from the green floor of Yosemite, a beautiful park, carpeted with verdure, expands at our feet... The Yosemite is a grace. It is an adornment. It is like a ray of light on the solid front of a precipice."

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Disregarding the traditional rules of central linear perspective and common assumptions about depth of field, Reilly sometimes explored new kinds of vision on the ground glass of his binocular camera. He experimented with unconventional vantage points for his camera and with large f-stops for his lens tubes. By contemporary standards, his monumental and selective portrayal of a plant about a foot and a half tall was unorthodox. It must be admitted, however, that even the most unconventional aspects of his picture were by no means unprecedented. In monumentalizing a subject by means of a worm's-eye view, he was prefigured by Andrea Mantegna in the middle of the fifteenth century, and in allowing his background to dissolve into circles of confusion, he was preceded by Jan Vermeer, who transcribed the optical effects of the shallow depth of field of his camera obscura in the middle of the seventeenth century.
small crew of carpenters built the sprawling, three-story River Cottage. Across a dusty road, toward the Sentinel, they built the smaller, more secluded, Rock Cottage. Nestled beneath a cluster of broad-leaved trees, and surrounded by low outcrops of moss-covered granite, Rock Cottage was fronted and sided by open verandas (for a view of the Falls). Muir designed and built his outlying unit of the Upper Hotel complex in a vernacular, board-and-batten, carpenter Gothic style.

Within a week Brewer had exhausted all the adjectives in his esthetic vocabulary.
Within the same week the California Geological Survey discovered "traces of enormous glaciers here in earlier times, the first found on the Pacific slope."
Brewer's party crossed "great slopes all polished like glass by former glaciers." By the Fourth of July the scientist had reached a theoretical conclusion, based on the visual evidence: "A great glacier once formed far back in the mountains and passed down the valley, polishing and grooving the rocks for more than a thousand feet up on each side, rounding the granite hills into domes."
In 1867 geologist William P. Blake wrote a paper "On the Action of Ancient Glaciers in the Sierra Nevada." A year earlier, Blake had traveled through the Mono Pass. The surrounding granite domes, he observed, "are not only striated and polished, but they are moreover deeply cut and scooped; and over so great an extent as to leave no doubt that they owe their present relief to the action of glaciers."
Five years later, in July of 1871, Reilly was guided to the same glaciated pass by another geologist, John Muir. By November, he had published several dozen views of Glacier Polished Rock in the Yosemite Valley and its high Sierra.

ber that Reilly had assigned to an outdated negative of the first Cliff House. By 1890 Nesemann had become involved in producing comic genre scenes for the stereoscope. He also acquired several lines of European views, and several other subjects much closer to home. A Nesemann stereograph of the Claus Spreckels Building of San Francisco was assigned the number 881; another Nesemann stereo view of a San Francisco skyscraper was assigned the number 887; also another Nesemann stereo view of Ferry Building, Union Depot, San Francisco, was assigned the number 889; also another Nesemann stereo view of seals on Seal Rocks, Cliff House, San Francisco, was assigned the number 890; also another Reilly/Nesemann stereo view of Huntington Falls, Golden Park, San Francisco was assigned number 893; also another Nesemann stereo view of the Golden Gate, from San Francisco Bay, was assigned the number 895. Six others, designated by numbers between 903 and 923, are scenes in the "State" of Washington (admitted to the Union in 1889). Three of these examples, views of water front, Seattle, Rooster Rock and Mount Rainier, are a "paste-over stereograph" on a flat or curved Reilly card.

Reilly never traveled up the Pacific Coast beyond Eureka, he never devised a "new series" number higher than 482, and he never marketed his work on curved stock. Thus, by the turn of the century, Nesemann had modernized his remaining supply of old-fashioned Reilly cards. If each of the preceding assumptions is correct, then Nesemann was responsible for marketing a huge, abandoned stockpile of Reilly's cards, and Reilly was responsible for taking a little more than half of Nesemann's final inventory of stereoscopic negatives. The numbers and titles of innumerable "paste-over stereographs" on Reilly cards are included in the following list; the twenty-three new cross-listings between the successive imprints of Reilly and Nesemann are included (and thirty-one old cross-listing are excluded) in the following list.

The chronology and the check list are works in progress, and each remains regrettably incomplete. Can you, from your collection, provide me with any additional information? The numbers and titles in this article are not included in the November/December, 1984, July/August 1985 and September/October 1985 issues of Stereo World by Hickman and Palmquist. Any numbers and titles? Any cross-listing? Please direct any information about views of all subjects to Paul Hickman, 1306 Warner Ave., Jonesboro, AR 72401, (870) 931-0234, phickman@astate.edu. I thank you, in advance, for your assistance.
Western Views

100. Also variant negative.
101. Also published by E. Nesemann as No. 101.
103. Also published on the "Stereoscopic Views" imprint.
108. Also published on the "American Series" imprint; and on the "Comics and Groups" imprint.
110. Also published on the "American Scenery" imprint by E. Nesemann as No. 110 on the "New Educational Series" imprint; and on the "Stereoscopic Views" imprint.
111. Also two variant negatives.
114. Also variant negative. Also published by E. Nesemann as No. 114.
115. Also published on the "American Series" imprint.
117. Also published by E. Nesemann as No. 117.
118. Sansome Street from Washington Street, San Francisco, Cal.
120. Two variant negatives [front view and rear view].
121. Also published by E. Nesemann as No. 121.
122. Also published by E. Nesemann as No. 122. Also variant negative.
123. Also variant negative.
125. Also published on the "American Scenery" imprint.
128. San Francisco from California and Stockton streets, Cal.
129. From corner Washington and Taylor Streets, San Francisco, Cal.
133. St. Mary's Church, San Francisco, Cal.
134. Also variant negative that was also published on the "American Scenery/California" imprint.
136. Kearny Street, from Third, San Francisco, Cal.
138. Montgomery Street from Palace Hotel, San Francisco, Cal.
139. Also variant negative. Also second variant negative (from the beach looking up toward the Cliff House).
140. Oakland Wharf from Powell and California sts, S.F. Cal.
141. Also published by E. Nesemann as No. 141.
142. Also published on the "California Scenery" imprint as No. 142.
144. Also published by E. Nesemann as No. 144.
146. Young America, San Francisco, Cal.
148. Lincoln School, San Francisco, Cal.
149. Occidental Hotel, San Francisco, Cal.
151. View at Long Bridge, South San Francisco, Cal. Also published on the "Stereo Views" imprint.
152. Kearny Street Plaza, San Francisco, Cal. Also published on the "American Scenery" imprint. Also two variant negatives.

Mount Tamalpais was portrayed in more picturesque fashion by another independent view photographer of the late 1870s, George Fiske. Its live oaks were a favorite subject of another San Francisco artist, William Keith. By the late 1890s, following the successful example of the Mount Washington Railway in New England (1869), branch railroads were running sight-seeing trips to some of the West's more accessible peaks. From 1896 until 1927, one of these short lines transported passengers to the Muir Woods and to Mount Tamalpais.

Pulpit Rock lay forty-one miles to the east of Ogden at the western entrance to Echo Canyon. Like A. J. Russell (the first railroad photographer to visit the region), Reilly also had the ability to arrange men and machines into harmonious relationships with the surrounding natural environment. Looking back in the opposite direction, from the mouth of the canyon toward the broad valley of the Weber River, Russell had conceived of the red conglomerate formation as being the "Sphinx of the Valley."
411. So Semite Falls.

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


162. Also published by Enno Nesemann as No. 162.


170. Looking East from Woodward Gardens, San Francisco, Cal.

172. Own't you have some California Grapes?

175. Devil's Gate, Sierra Nevada Mountains, Cal. Also published by Reilly in his old series as No. 514, on the "American Scenery/California" imprint, by Miller & Best, by Enno Nesemann as No. 175, on the "Stereo Views" imprint and on the "Stereoscopic Views" imprint.

176. Also published by Reilly in his old series as No. 408 and on the "American Scenery" imprint.

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

181. Squaw Rock, Echo Canyon, C.P.R.R.

187. Main Street, Salt Lake City, Utah.

188. Tabernacle, Salt Lake City, Utah.

189. Eagle Gate and Beehive House Salt Lake City, Utah. Also published by Reilly in his old series as No. 390.


194. The Devil's Gate, U.P.R.R.

195. Also published by L. Dow.

197. Blue Canyon, Fastest Five Trains on Record, C.P.R.R., Cal. Also published by E. Nesemann as No. 197.

198. Blue Canyon House, C.P.R.R., Cal.

199. Clay Street Hill, San Francisco, Cal.

204. Cape Horn from Colfax, C.P.R.R., Cal.

206. Summit House and Snow Sheds, C.P.R.R., Cal.

209. Ogden City, Utah, C.P.R.R., Cal.

211. Long Ravine Bridge near Colfax, C.P.R.R., Cal.

212. Humboldt River through palisades Canyon, C.P.R.R.

213. Witches' Rocks, Weber Canyon, U.P.R.R.

214. Lake in Bower Cave, near Yosemite Valley, Cal.

217. Also variant negative (white man between railroad tracks).

220. Monument Tower, near C.P.R.R., Cal.

222. Devil's Gate, U.P.R.R.

223. Also published by B.W. Berry as No. 223.


226. Humboldt River, Pine Mountain in the Distance, C.P.R.R.
229. Overland Train Going into Colfax, Central Pacific Railroad, Cal.
230. Utah Central All Iron Railroad Bridge.
232. A Glimpse of the Sierras from Shady Run, C.P.R.R.
234. Humboldt Sulphur Mining Mule Team, C.P.R.R., Cal.
236. C.P.R.R. Depot, Sacramento, Cal.
240. City Front at High Water, Sacramento, Cal.
243. Also published by Clark, Lake and Company as No. 827, by M.M. Hazeltine, by C.P. Hibbard as No. 67, by Lovejoy & Foster and by Walker & Fagersteen.
245. Also published on the “American Scenery/California” imprint and on the “American Series” imprint.
248. Murre Rock, Farallon Islands, Pacific Ocean, Cal.
253. Fisherman’s Bay, Farallon Islands, Pacific Ocean, Cal. Also published by E. Nesemann as No. 253.
254. Sea Lions on the Farallon Islands, Pacific Ocean, Cal.
255. Crest of Mt Hoffmann, Sierras, Cal. Also published by Reilly in his old series as No. 568.
256. Also published by the E.P. Best Manufacturing Company.
257. Hoffman Tower, Sierra, Cal.
258. Cathedral Needles, Sierras, Cal.
259. Also published by Reilly in his old series as No. 531.
260. Also published by T.W. Ingersoll as No. 260 and on the “New Educational Series” imprint.
261. Vernal Falls Cascades, Yosemite Valley, Cal.
262. Also published on “The Pacific Coast West from Omaha” as No. 33.
263. Also published by Reilly in his old series as No. 445.
264. Also published on the “American Scenery/California” imprint.
266. Also published by Reilly in his old series as No. 552, on the “American Scenery” imprint, on the “American Scenery/California Scenery” imprint and by J.W. & J.S. Moulton as No. 22.
267. Also published [Hutchings’ Hotel] on the “American Scenery” imprint.
268. Also published by Gustavus Fagersteen and on the “Stereo Views” imprint.
269. Also published by Reilly in his old series as No. 422 and on the “American Scenery/California” imprint.
271. Also published by the Union View Company as No. 572.
272. Also published by Walker & Fagersteen.

(Continued on page 34)
There are few enough books published about stereography that offer pragmatic and clear instructions as to how one should begin, whether the medium is photography or the computer. In Stereoscopic Imaging: A Practical Guide Shab Levy has made a strong contribution to the small body of literature on the subject with a very well written book that is concise and clear in covering both approaches. As an introduction to stereoscopic fundamentals, it is also right up to date in addressing aspects of stereo imaging that are new to the medium.

A nice introduction by John Dennis sets forth the author's qualifications to write this tome and they are impressive. A founder of the 3D Center of Art & Photography which opened in February of 2004, Levy was before that an Exhibit Designer and Exhibition Director at the Oregon Museum of Science and Industry (OMSI) where he created a dynamic exhibit about stereoscopy. Levy is active in the NSA, the SSA, ISU, PSA and the local Cascade Stereoscopic Club, founded in 1994. Among his inventions are anaglyphic and phantogram flipbooks as well as a kit for making View-Master reels with a digital camera, all of which he offers for sale along with the present tome through his website.

After a very brief introduction about the history of stereoscopic photography, techniques and definitions, Levy instructs the reader in free-viewing stereo images using a vivid color "triplet" in the book printed at a size that is easy to fuse. An overview of stereo film and digital cameras incorporates well-shot photos of the different devices. Cogent graphic design makes good use of photos, illustrations, graphs and stereo pairs throughout the book in placing illustrative matter in juxtaposition to the text.

Levy is rigorous about the orthoscopic use of the stereo window and he has written and illustrated one of the most succinct and clear discussions on the subject ever written. A visually rich instruction on the use of Adobe Photoshop follows, replete with screen grabs showing manipulations of stereo pairs as anaglyphs and cropped images. A cogent discussion with step-by-step instructions for creating phantogram images is next.

Digital production of lenticular prints is thoroughly described along with making composite stereo images using computer techniques. The primary strength of Levy's book is the clarity of the descriptions for computer tools in producing an array of stereographic applications, from using antique stereocards in digital projection, making View-Master reels with a digital camera, stereo panoramas or creating 2-D to 3-D conversions from "flat" art. No other book offers such a global discourse on the creation of these varieties of stereographic images.

As if that wasn't enough, Levy discusses animating the stereo image in flipbooks as well as Chromadepth and Pulfrich stereo illusions. The book concludes with the creation of 3-D video movies, editing for 3-D and drawing in stereo. What more could you ask? The book is printed on slick stock and the digital color reproduction is first rate. Here is an excellent starter guide that could find widespread use in schools at both an elementary and high school level. Teachers will find it a great resource for instruction. Long time stereographers will also find it useful as an introduction to some of the newer digital techniques for creating 3-D imagery.

(Purchasing this book entitles you to free technical support via phone or email for a period of 6 months. To be eligible for support, you must register your purchased book no later than one week after purchase.)

Stereoscopic Imaging: A Practical Guide
by Shab Levy, Gravitram Creations 2008. Comb bound, 108 pages, 200 illustrations in full color, $35.00. ISBN: 978-0-9815949-0-3. Shipping via Media Mail $5 or $9 for Priority Mail in the USA or $15 priority mail to most countries in the world. For purchasing details contact shablevy@comcast.net or PayPal to shablevy@comcast.net.
Ancient Egypt in 3-D
Converting Mummies to Stereo

by Ray Zone

Stereo conversion of flat motion pictures to 3-D is becoming an increasingly viable proposition. The 2007 giant screen motion picture Mummies: Secrets of the Pharaohs, for example, directed by Keith Melton, was originated on 15/70mm film as a large format (LF) movie for the institutional and museum market for IMAX films. Melton is one of the most prolific of all 3-D directors and counts Tall Tales (2004), Cirque du Soleil: Journey of Man (2000), Ultimate G's (2000), Pirates 4D (1999) and The Sensorium (1986) among his stereoscopic productions. After stereo conversion by Tim Sassoon and Sassoon Film Design (SFD), Mummies was released early in 2008 in IMAX 3D and digital 3-D cinemas.

Narrated by Christopher Lee, Mummies is a science film dealing with the ancient royal mummies and how they were hidden and embalmed, telling a tale of archaeological adventure with tomb raiders and hidden treasures. Written and produced by Arabella Cecil and photographed by veteran LF cinematographer Reed Smoot, Mummies features location footage shot in the Valley of the Kings in Egypt as well as contemporary footage depicting genetic analysis of mummies. As a 2-D and 3-D hybrid production by Giant Screen Films and Gravity Pictures, Mummies also artfully combines the science film with an historic adventure tale.

Prior to shooting, both Melton and Smoot were aware that they were making a film that would have to work on several release platforms, including 3-D.

"We discussed the fact that we might be able to raise money in postproduction to do a 2-D to 3-D conversion," says Melton. "So the challenge for both Reed and myself was to do framing for a
large format film while also thinking about a dome presentation, because we had investment from the dome alliance. And we had to think about staging for 3-D as well. It was always in the back of my mind. I think it definitely shows in this film."

Several kinds of 3-D techniques are evident in the film. "We used more camera movement and actor staging," observes Melton. "We've got planes crossing against planes and action occurring either in depth or away from the camera. We also have slow lateral movements and diagonal movements or down movements based on the architecture. We tried to stage action that kept 3-D in mind."

A bit of fortuitous luck occurred during location filming of Mummies when a large movie set of ancient Egypt became available for use. The movie set proved to be a significant factor in amplifying the 3-D nature of the film. "When we were scouting the locations," says Melton, "we found a studio lot in Morocco that has this amazing set for some Cleopatra movie they did in Europe. We expanded on the historical sequences to take advantage of the production. That was hundreds of thousands of dollars of production value just sitting there that just needed some spackle, paint and some art direction."

At that point, Arabella Cecil, the writer, and Melton reworked the script to include more historical information in the story. "When we got to 3-D," notes Melton, "we had these huge, long hallways, which were full of ambiguous shapes that we sometimes placed at the wrong depth before he saw them and corrected us. He had been in the cave and of course we hadn't."

TS: Long hours, large crew, lots of Diet Coke and carry out. It's Long hours, large crew, lots of Diet Coke and carry out. It's

RZ: How would you describe in general the process of stereo conversion?

TS: The same ones we use for production, except rough and ready at lower resolution for speed. Basically, we use standard commercial compositing and 3-D software for all of the work, for reliability, and to reduce training time. Our custom software is mostly glue-ware scripting for workflow.

RZ: How did you and Keith Melton plan the general stereoscopic design of Mummies for 3-D?

TS: We previz a whole film early on. Everyone involved can see for themselves quite clearly what the end result will look like, before we spend all their money. Once the previz is signed off on, we don't need the stereo supervisor as much because we have a pattern to follow. The director Keith Melton was enormously helpful in the caves particularly, which were full of ambiguous shapes that we sometimes placed at the wrong depth before we saw them and corrected us. He had been in the cave and of course we hadn't.

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giant columns, row upon row, and we then staged the action accordingly.”

Melton worked with Tim Sassoon and SFD in planning and executing the stereo conversion of Mummies. “We created a basic map as to shot-by-shot and scene-by-scene how the 3-D would play out,” observes Melton. “And then, with Rick Gordon supervising, SFD just rolled up their sleeves and had at it. Every three or four weeks I would come in and we would look at the work in progress and talk about it. Mainly, I was there in supervisory mode.

“This was the first time I’ve ever worked on a 2-D to 3-D conversion,” says the director. “What’s critical is knowing the environment and the landscape as it originally was versus how it is transformed in the 2-D to 3-D conversion. For example, in the Valley of the Kings, outside Luxor, we shot all this footage of Wilbur, our character, in the middle of nowhere looking for these lost tombs. Since I had been there, I knew the landscape. But somehow, in the 2-D to 3-D conversion, manipulating space artificially, they had completely reconfigured the landscape. Where there used to be a gulley, it had all blended into one. It was very strange. They had to reconfigure the 3-D conversion so that it was closer to reality. Any one who knew the Valley of the Kings would say ‘That’s not the Valley of the Kings!’ It was that much distorted.”

because all the offset is being produced in a single eye, so the odds that it will look synthetic are much higher.

Not to pick on anyone in particular, but single eye conversion is one of those things that only someone who’s never actually done the work would think is a good idea. And for digital cinema, there’s no incremental cost for the second eye. Besides, one needs very different color correction for 3-D stereo than for 2-D, mostly to counteract light loss in projection. Further, doing only one eye means one can’t fix or change anything.

RZ: Is rotoscoping (making what one inventor called the ‘dissection’) the most time-consuming aspect of stereo conversion?

TS: Absolutely it is, without a doubt. And we automate the process to the extent that we can. But software has a hard time figuring out things like people’s legs crossing as they walk. Things that we take for granted as simple phenomena can be tremendously difficult to interpret automatically. Think how difficult it would be for software to accurately analyze all the dynamics of someone riding a bicycle, for instance. Spoked wheels in motion look like unconnected hoops. Pedalling, steering. It’s a nightmare!

The full resources of the US Government can barely come up with an accurate method of matching random faces to a database, which would be a far, far simpler task.

RZ: What is the most difficult part of stereo conversion?

TS: From the client’s perspective, finding the money. I’m being facetious, but only slightly. Educating people on the benefits of 3-D conversion, and getting them to understand that a day-and-date 3-D release of their 2-D feature film is a realistic and cost-effective prospect that for an additional but predictable and fixed investment can dramatically increase their box-office revenue, now and in the future.

On a technical level, translucent objects are particularly difficult, as one might expect. Giving complex objects proper roundness while keeping costs reasonable is another. Once clients understand our process, they also understand that we can go way beyond what would be physically possible with a live-action stereo shoot, and they start to design shots around what they’d like to see, rather than just living with and
Melton and the stereo conversion team regularly looked at the work projected in 3-D. “Tim has a setup in his facility with 1K digital polarized stereo projection on a smaller screen. So, we watched everything in 3-D at a slightly lower resolution. Now, I’m pretty familiar with 3-D and smaller screen depth versus the way it expands on a bigger screen. But it’s always tricky. When we got to a certain point we would output at higher resolution and look at the work on a larger screen. But generally, most of the work was done with Tim’s screen.”

In the future, Melton sees stereo conversion as one part of the 3-D filmmaking repertoire. “It’s an amazing tool and it’s only getting better and better. I was really surprised at what SD did and how well rounded everything looked. It doesn’t have that cookie cutter look with flat planes that appear to be cardboard cutouts. Fortunately, Tim has been in the 3-D trenches for quite a while and is, I think, one of the best guys out there for stereo conversion.”

making minor adjustments to whatever was photographed. We can give large vistas tremendous depth without hyper-stereo miniaturization, for instance, and we can ramp in and out of deep stereo very precisely within a shot.

RZ: How much gray scale depth mapping was used?
TS: All of it. Just kidding. We do build a Z-buffer, but don’t necessarily use in the way one might expect. Please pardon me if I don’t describe our process in exquisite detail. We’ve spent a lot of time and effort developing it into what we think is the finest quality conversion process around, and we don’t want to turn it into an open source project just yet.

RZ: How do you proof the work in process by looking at it in 3-D?
TS: On workstations, it’s usually to judge detail and nothing else, so red/blue anaglyph is easy because it’s accurate even when looking at a small part of a larger image. In group reviews, or to judge color, we use flat-response Xenon-arc high definition projectors and linear polarization.

RZ: What do you do to keep left and right eye movies in sync with each other as you’re working?
TS: Well, in 3-D conversion, the end result is a 3-D movie with left and right eyes. It’s not an intermediate result. So it’s something we only really deal with when building projection preview reels. We have a Final Cut edit of the show which we assemble at the beginning from the source images to make sure we have all the source files we need to exactly match the offline edit. We then build it for both eyes, and we update and refine it as we go along.

RZ: As a large format movie the imagery comes forward of the screen. Were left and right eye camera views parallel? Or at any point was convergence (toeing-in) used on any elements separately in the shot?

TS: Yes, we make entirely separate deliverable masters for IMAX and digital cinema which take that into account. The digital cinema version may also include floating windows and whatever else is necessary.

RZ: What special strategies or tools did you use to complete the conversion in only three months time?
TS: Everyone wants to think there’s a magic technology button we push to make it happen. Not the case. If you talk to anyone who’s overseen a significant amount of 3-D conversion, like Phil McNally of DreamWorks or Buzz Hays of Sony Imageworks, they’ll all tell you it’s more about managing the people and process effectively than it is about technology. And like most things, the work is always on a short schedule for not enough money.

RZ: Are new digital tools coming to streamline the stereo conversion process? Will it ever be automated?
TS: Automation of 3-D depth extraction from a 2-D image is what’s known as a “machine vision” problem, and there is a tremendous amount of work being done in this field at the moment, at universities like Carnegie-Mellon and companies like CM, mostly in the context of building a practical autonomous driving system. The DARPA challenge is the most visible part of that. What we’re doing in 3-D conversion is actually the process of how cameras should work but don’t yet, except we’re doing it backwards, which is of course terribly inefficient. But that’s all we have for the moment.

In the future, “2-D plus depth” may be prove to be better for most purposes than binocular stereo photography, especially for auto-stereo glasses-free displays. Much more work needs to be done before that’s a practical solution, though.
Some Cool 3-D Effects

review by Ray Zone

Nearly a hundred pages of material in 3D Stereo Magic will give the 3-D artist some new ideas for using the periphery of the stereo image in a creative manner. Beech provides step-by-step instructions for manipulating this all-important parameter of the 3-D image using computer techniques.

Mike Beech has been publishing some very useful tutorials on digital stereo, conversion and other techniques as eBook PDFs or CDs. [See SW Vol. 32 No. 6, page 30.] His newest release, 3D Stereo Magic, a spiral bound book, will tell you how to create some dynamic effects by digitally manipulating the stereo window in common software programs like Photoshop or Corel Draw.

3D Stereo Magic is very well illustrated with visual examples of Beech's lessons in parallel and cross-eye freevision stereo pairs and anaglyphs. His well organized material includes a nice discussion of window violations and a glossary of common stereo terms that should become standard in the 3-D community as well as the emerging stereoscopic motion picture community in Hollywood.

Jack L. Nelson, 1938-2008

One of the last of the "old style" dealers in photographica and paper collectibles left the scene with the sudden cancer death of Jack Nelson on January 29, 2008 in Galesburg, IL. With his wife Linda he ran a shop called Pictures and Words where he specialized in images and paper material like books and pamphlets relating to native Americans. His "first love" was stereoviews and vintage stereo cameras. A dealer for 38 years, he traveled to paper and photographica shows all over the country, including NSA conventions when possible. He bought and sold only through direct contact or regular scheduled auctions, avoiding to the end any on-line sales and auctions. As his wife Linda quoted him, "If you can't hold it in your hand, it isn't worth it."

Through his wide travels and willingness to talk about or freely appraise photos and views, Jack Nelson gained friends around the country and personally enhanced the world of collecting. In the words of NSA Vice President for Activities Dean Kamin, "He was Carol and my mentor in relation to stereography. Without his guidance and enthusiasm we would not have the same love for the hobby as we do now."

- John Dennis

3D Stereo Magic - How to Make Magic Frames and Stereo Power Windows
by Michael Beech, 95 pages, Spiral bound, $25 US plus S+H from photosn3d@aol.com.
After years of combined human and computer explorations of their potential, designs that fall under any of the definitions of "fractal" have multiplied in both number and variety to a degree that would probably have amazed Benoit Mandelbrot when he coined the term in 1975. His early computer generated images of what had previously existed as mathematical definitions and geometric outlines captured the public interest, leading to a proliferation of articles, books, websites and software dedicated to fractals. A number of these sources include examples presented in 3-D, as expanded on in Lee Lane's Stereo World article “3-D in Chaos” (Vol. 28 No. 1, page 30).

But the full extent of how dramatically 3-D can enhance the structure and detail in fractal images was revealed in the Stereo Art Gallery at the 2007 NSA/ISU convention in Boise. “Cross-Eyed Visions Into Fractals” by Jerry Oldaker of Eugene, Oregon was the first public showing of his work, presented as large print pairs for cross-viewing. (SW Vol. 33 No. 3, page 22.)

Mr. Oldaker works at extremely high resolutions to preserve as
much as possible of the infinite progression of detail inherent in these images, which range from wispy ethereal forms to masses of complex lines to solid objects. One extremely deep example seems to follow empty ice cream cones through a worm hole into infinity, while another presents a spring-like mystery device of an abstractly menacing nature—not something you’d want to try carrying onto a plane! Among the solid objects is one that appears to be made of hard candy while another is a bizarre metal sculpture formed purely by pixels and the imagination of the artist. More of his images can be seen at www.gostereoartist.com.

I recently interviewed Mr. Oldaker to learn more about this self-taught stereo artist and the fantasy worlds explored by his exquisitely detailed stereographs.

SW: What did you become interested in first—fractal images or stereoscopic images?

JO: I was interested in fractal art long before I discovered I could move parts of two images around to create depth in my art. I worked completely outside of the stereoscopic community because I had never even heard that others were doing what I was doing with my art. I found out on the Internet that others were doing what I was doing. Then, I spent a few years redoing other people’s 2-D art, converting their artwork into cross-view 3-D stereo. Only in the last five or six years have I been building fractals into stereo art.

Last year, my wife Sandy talked me into going to the NSA convention in Boise to see if anyone else could see what I do, but I had nothing to show anyone because I had never even printed any of my work. So, I got busy the week before the convention and created some work on canvas to see if I could find anyone who could see what I do in cross-view, which is what I spend all my free time creating. I spend most of my days looking cross-eyed while I do my work, and my eyes are sharper now than when I started.

Before I got to Boise I didn’t know anything about all the levels of complexity that others have come up with to present their stereo art to others—that and all the new words I heard for things that I had learned the hard way from my art in the past. I have to admit I have learned a lot about my art in the last year that I only did by instinct before. I believe that being isolated from the stereo world while I was learning made me understand how stereo works on a much higher level than I would have if I were told how to do good stereo art from the beginning. But it took me a lot longer to find out these things on my own than it would have had I known others who could have helped me learn basic stereo facts.

SW: Does this interest stem from a professional background in art or science or from an existing hobby?

JO: I have no background in science or any formal training in art, but I have come from a family of artists. I worked on the railroad for thirty years. Then, because of a bad car accident, I retired from the railroad and took up expressing my love of art on a full-time basis using my computers. I have always had
strong opinions about art, and interest in it that was a little off-center to the norm.

I've been doing computer art since 1980, and it has remained a lasting passion with me. I am still proud of some of the work I did back in the early '80s, and I believe all the artwork I created in the past helps me grow as an artist each day now. Some people ask me how long it took me to do some of my latest work. I usually reply something like

"Twenty-eight years—but I have been working on this piece for only a few months".

SW: You prefer cross-viewing, not only for large gallery print pairs but for small printed pairs as
well. Can you give us your thinking behind this choice?

**JO:** I believe that if everyone learned to cross-view, they wouldn’t be limited by the size of stereo art to which they are exposed. Images from the very smallest to the largest can be seen using the same cross-view technique, whereas I believe people who use the wall-eyed technique can only see stereo images up to a certain size. I understand that a lot of your readers cannot cross-view, so except for the cover and the centerfold, I converted the rest of my art to the way people are used to viewing pairs in *Stereo World*. I would like to encourage others to learn to cross-view, but we all believe the way we see things best is also the best for others. People have heard all of my reasons before from others, and still are comfortable with the way that works best for them. So whatever works best for you is okay with me.

**SW:** How do you pick the subjects or themes for your images, and do you group them into “organic” and “abstract” or are those distinctions more in the minds of observers?

**JO:** Those distinctions are more in the minds of observers, after each piece is finished. I don’t even think about that while I am working on them. I don’t usually pick the subjects or the themes for any of my images before I start them. More often than not, I just play around until I find something in my art that inspires me. Then I try to refine that into something that I like on a very personal level. Sometimes that takes a few minutes and sometimes I work with the objects for six months or more before I am happy with it. I have a bank of computers with which I work, and most of the time I am working on two to four images at a time on each computer, looking for that special something that sparks my creative side. What that means in a real sense is that I am working on lots of different images at any one time, all in different stages of development.

**SW:** About how many stereoscopic fractals have you created, and, of those, how many have been produced as large print pairs as

*(Continued on page 39)*
The Avian Folio

The Avian Folio is dedicated to stereoview cards. It has Ernie Rairdin as Circuit Secretary. Ernie is also the SSA Supplies Secretary and he has recently changed his email to ernie@rairdin.com.

Avian features a highly creative group of stereographers who produce both stereophotography and digital manipulations along with some absolutely great stereo card presentation. The masters of presentation in the folio are David Goings, Ernie Rairdin, Linda Thompson and Les Gehman. Their presentations always feature stunning images and information on the back of the stereo view cards as well as the front.

David Goings, for example, in this folio, which is Avian number four, has sent around a lovely shot of the Detroit Observatory which is a side-step stereo captured with a single Kodak DC290 digital camera. The stereo pair of images were integrated along with title information in Adobe Photoshop and the entire front and back of the card was printed out on Epson Matte Photo Paper before mounting to the card stock itself.

This is a “Then and Now” stereoview card and the back is printed with a stereoview image of the Detroit Observatory that was taken in 1868. David downloaded this antique stereoview card image from the Bentley Historical Museum at the University of Michigan.

Though the photography and cards in Avian Folio are increasingly produced with digital techniques, the variety of tools used by members are quite varied. Roy Walls, with his entry “Autumn is in the Air” submitted a double-sided stereoview card featuring two backyard floral subjects. The “A” side of Roy’s card was shot with a “mint” Stereo Realist 2.8 camera and the “B” side was photographed with a 3D lens in a cap on a Canon Rebel camera. Jerry Weigel submitted a humorous and colorful view of a pooch titled “Groucho the Dog” that was shot with a Nikon lens in a cap.

Bill Patterson continues to send around intriguing “Magic Wand” stereo conversions of well chosen subject matter such as the yellow brick road on the way to Oz.

Michael McEachern, who usually submits spelunking images of cave explorations, jumped into Ernie Rairdin’s arena with a fine political stereoview card.

Edward Comer submitted a wonderful stereo image of a sculpture of a mosquito, a piece of North Carolina roadside art that he titled “Big Bite.” On the back of the card Edward tells a great “behind the scenes” story about the taking of the photo.

“When my wife’s new car was less than two weeks old, we took it for a drive on rural roads above Lake Lure, North Carolina,” writes Edward. “I saw this giant mosquito metal sculpture and stopped for a photograph. Just after I took the photo, some pit bull dogs came tearing through the fence in the background and charged me. While I made it back into the car, they attacked the car, biting the...
An intriguing stereoview card by P. Dennis from the SSA archives.

trim – the tooth marks are still there. About an hour later a deer ran across the road and ran into the side of the car. This broke my wife’s car in early.”

Other outstanding stereoview cards and images were sent round in this Avian Four folio by Phyllis Maslin, David Kuntz, Jack Swarthout, Linda Nygren and Kenneth Sandel.

An Historic SSA Stereoview Card

An intriguing stereoview card was discovered in the archives of the SSA recently. The back of the card bears a printed label reading “The United Stereoscopic Society” and under the heading “Stereo-

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

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

How to Join the SSA

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

Aircraft Views Needed for Article

I am working on an article for Stereo World on Aircraft of the First World War. I am looking for stereo views of the Rumpler Taube, Morane monoplane, DeHaviland DH-2, Sopwith triplane, Fokker triplane, Albatros D-I, D-II, DIII or D-V, and the British SE-5 or SE-5a. If anyone has a stereo view of any of these aircraft please contact me at reileys@att.net.

Ralph Reiley, President, Atlanta Stereographic Association.
Whenever one of the historical articles in Stereo World makes use of a view by Australian stereographer/publisher George Rose, I marvel at the quality of the image, the precision of the stereo presentation, and of course the unique dual caption set beneath each image that fuses so reliably in 3-D. Readers got to see several fascinating Rose views in the feature "A Rose Show in Korea" by Norman Thorpe and Ron Blum, which included a brief biography of George Rose. (SW Vol. 28, No. 6.)

For those whose interest in Rose or his work was roused by that article, far more awaits in the 262 pages of George Rose - Australia’s Master Stereographer by Ron Blum. This comprehensive effort places Rose among the all too few major stereographers of the world whose work and life have been extensively researched and presented in a thoughtfully organized and illustrated way.

Following an illustrated history of the Rose Stereograph Company (1880 to the present, now producing postcards and souvenirs), the author reveals the intricate steps involved in publishing stereoviews that look as if Mr. Rose had the advantage of some early, time-shifted version of StereoPhoto Maker! Actually, the secret of maintaining the impressively fine stereo alignment of Rose images and captions started with literally stripping the emulsion from the original glass negatives, transposing the images, and affixing the trimmed emulsions (including arched tops) along with negatives of printed captions in perfect position on glass to create “production negatives.” From these, any number of prints incorporating the full view could be made for placement on the Rose company card stock.

The process avoided pasting dual prints on cards or cutting glass negatives to achieve properly transposed, mass produced stereo images. Also avoided was any need to match images with preprinted captions on the cards, or worse, the intrusion of either positive or negative titles in the image itself. An actual Rose negative is reproduced to show the trim lines for a good stereo window, the transposing of the images, the inclusion of negative strips of the photographed captions, and the final positive print mounted on a Rose card. Not answered is the question so many ask when first seeing a Rose stereograph’s elegant 3-D caption treatment. “Why didn’t any other big publishers do that?”

Divided into chapters following geographic or special subject themes are the titles of every Rose view the author has seen in his many years of research and collecting—a passion inspired in part by a 1967 meeting with Paul Wing. Most, but not all, of the approximately 10,500 stereographs published by the Rose company are accounted for in the listings. Historical or background information introduces each chapter along with whatever is known about the wide photographic travels of George Rose in relation to the country or subject covered. (See next page.)

In many cases, the captions to views or half views are augmented with the extensive narrations Rose included on the backs of various views. Of the book’s 280+ illustrations, many are half stereos slightly enlarged, some are full page
enlargements of half views showing fine detail, and 65 are full stereoviews, almost all printed at full seven inch width. While the reproduction quality is good, the advantage of higher resolution can be seen in five pages of views illustrated in glossy color printing.

The astounding range of Rose's travels and work is made clear not just by the chapters and view lists but by the selection of sample images, which provide fascinating documentation of life at the end of the 19th and beginning of the 20th centuries in locations from Tasmania to Tunisia. He stereographed most of the larger countries in the world and several islands in the Pacific as well as major public events in Australia during his long career.

Author Ron Blum has written six articles for Stereo World, including one on the Rose views of "The American Fleet in Australia" (Vol. 3 No. 6, page 16) as well as the stereo illustrated book The Siege at Port Arthur, reviewed in SW Vol. 14 No. 5, page 32.

The Asian Tour
Japan, Korea, China and Hong Kong
(With humorous and unrelated titles within the group)

George Rose went to Asia in 1904 at the time of the Russo-Japanese War. Perhaps his intent was to photograph the battle scenes as they unfolded as many Western photographers were clamouring to do. Maybe he did not obtain a permit to enter these areas as did Picton, Hare, Barry, Cochrane and others, instead George Rose was drawn to the scenic beauty of the countryside and the exotic nature of the towns and people on the way. The Asian stereoscopic views produced at this time by Rose are equal in quality to any views ever taken in these countries.

The original views were all produced on the 4 inch high cabinet mount although later re-issues may be bound on the standard 3½ inch high mount with the top of the photo often clipped to suit. Unfortunately for historians the view numbers are not conveniently grouped together for each of the four countries instead they are a jumbled mix with a few humorous views (6240 – 6300), which include a few copy views of H.C. White of Bennington, Vermont, USA and the odd scenic, also unrelated view scattered within this grouping. The numeric order as organised by Rose is maintained in this catalogue irrespective of the subject matter, however discussions for Japan, Korea and China are done separately. Many alternative title variations can be found in the Asian group.

JAPAN
It is almost certain that George entered Japan first and hired an assistant to carry his camera equipment. This person is seen as an "extra" in both the Japan and Korea views. It is known that Rose visited the photographic studio of T. Enami of 9 Bentendori Street, Yokohama as some form of deal was made with this studio enabling George to acquire the right to publish some Enami stereo images. It is safe to say that at least 20% of the Rose Japan views were not taken by George Rose but by photographers from the Enami studio, as this is the percentage that can be verified by image matching. The number may be higher than the percentage stated but certainly would not exceed 50%. Verified Enami
Autostereoscopic 3-D From Apple

It may seem strange for a computer company to research a stereoscopic display system that can't be applied to an LCD screen, but Apple has filed patent papers for a sophisticated sounding autostereoscopic projection screen. Rather than using lenses or barrier strips, the screen surface would deflect left and right images into the appropriate eyes of each observer using a "programable deflection angle" reflective surface and precisely modulated digital projection.

The concept can be seen in the basic patent drawings, showing right and left image beams from the projector striking the curved elements of the screen at slightly different places to reflect only the correct images into the viewer's eyes. Or, in the language of the patent filing, "The deflection into the observer's respective left and right eyes is accomplished using a projection screen. The projection screen, in combination with image data properly modulated... forms a mirror device that is a programable mirror with a programable deflection angle."

According to Apple, the system could accommodate multiple viewers, providing each a unique autostereoscopic image with complete freedom of movement. The technical details of just how this would be achieved are less clear, but it involves taking the concept of head tracking to new extremes. A digital signal processor (DSP) combined with a 3-D imager would determine each observer's exact position relative to the projection screen. Things like head and shoulder position, head tilt, and eye separation would also be computed to constantly maintain the ideal modulation of the projected images. This constant monitoring of the observers also makes possible individual input from audience members in response to what's being shown. Information from the tracking system could then be echoed in 3-D images on the screen. A 3-D image of a button could be "pushed" by the observer, causing a change in imagery or programing on screen.

10,000 3-D Screens and Designer Glasses?

The consistently higher profit margin of 3-D releases over the past few years has clearly impressed some very big entertainment industry corporations. A deal widely reported among major studios to help finance and equip the digital 3-D conversion of 10,000 screens in next three years includes Disney, 20th Cent Fox, Paramount and Universal. At the same time, the three largest U.S. theater chains, Regal, Cinemark and AMC are reported to be jointly negotiating $1 billion+ financing for digital theater conversion that could involve up to 14,000 of the 37,000 screens in the country. Content providers are lining up with promises of more 3-D films with some, like James Cameron and Pixar, announcing a switch to all 3-D production with the releases of their upcoming titles Avatar and UP.

Are designer 3-D glasses the next step in the growth of today's stereoscopic cinema? According to Variety, a company called D-mented Entertainment plans to work with Ray-Ban and Kerner Optical to market stylish, quality frames that will outclass whatever theaters provide with 3-D movie tickets. The lenses would in the classic Wayfarer frames, to be available in late 2008, with the possibility of prescription 3-D lenses also mentioned. Just how much people would pay to be seen in glasses
worn only in the dark isn’t mentioned, and neither is the type of lenses to be included. Potential buyers would need to know if the glasses are circular polarized, linear polarized, or interference filtering (Dolby) and if sizes suitable for IMAX 3D are available before shelling out a pile of money and walking into a theater where they might not be compatible. And after all those years of warnings printed on 3-D glasses NOT to use them as sunglasses, along comes some outfit selling a style that exactly mimics sunglasses.

Magic Tale a First

The first Spanish Large Format 3-D live action film, The Magic Tale, is being shot in Barcelona, Namibia and South Africa by the audiovisual production company Orbita Max. Produced and directed by Jordi Llompart, the film is about a girl’s travels in Africa and the children, animals and plants she encounters.

Scheduled for release in late 2009, the film will also be available for digital and 35mm theaters. Over 250 extras plus a variety of wild and trained animals will be involved. Namibian children Eva Gerretsen (10) and Raymond Mvula (12) will star with Spanish actor Adrià Collado, the South African John Whiteley and Spanish model Verónica Blume. The film is based on the book The Heart on the Sand by Jordi Llompart. Postproduction will include the insert of animation and visual effects in collaboration with the animation company Entropy Studio from Zaragoza, Spain.

Guenterth Bauer, 1931-2008

NSA member and Stereo World contributor Guenther J. Bauer died at 77 of respiratory arrest with pneumonia March 9, 2008. Probably the only NSA member whose name is on the moon, Mr. Bauer designed the heating and cooling system for the lunar landing module for the Apollo spacecraft, and his name is etched on a microchip on the lunar lander’s leg on the moon. During his years as an aerospace engineer for Grumman Aerospace Corporation he also designed and flight tested the instrument panel for the Gulfstream jet. Born in Johnstown, PA, he received degrees from Columbia University and was a solar and nuclear energy specialist.

Guenterth’s wife Lois and he were awarded the 1997 NSA Award for Best Stereo World Article on Historical Stereoscopy for their feature article “Seneca Ray Stoddard – Preserving the Adirondacks in Stereo and in Person” in Vol. 23 No. 2. Guenther died March 9, 2008.

Through his extensive collecting and research, Bauer became an authority on both Stoddard and Baldwin, working with and presenting numerous exhibits and lectures at institutions like the Adirondack Museum in Blue Mountain Lake, the Adirondack History Center Museum in Elizabethtown, the Railroad Museum of the Lake Placid-North Elba Historical Society and other locations in northern New York state. (One of these is the Deershead Inn in Elizabethtown, where enlarged copies of stereoviews from his collection are on display for diners.) He was a former president and vice president of Anderson Falls Heritage Society in Keeseville, and his generosity in sharing his deep knowledge of the photographic history of the area around his home in Gouverneur, NY, became known around the country. His final talk on Stoddard was at the Museum in Elizabethtown, NY, in August, 2007.


- John Dennis

Upcoming NSA Conventions

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

35th NSA Convention and Trade Fair
July 8-13 2009
Mesa, AZ
273. Hutchings' Hotel and Sentinel Rock, Yosemite Valley, Cal.

274. Also published on the "American Scenery" imprint and by Walker & Fagersteen.

275. New title and view: Tourists' Camp at Yosemite Falls, Cal. Also published by T.W. Ingersoll as No. 275 and by Enno Nesemann as No. 275.

276. Also published by Richard Behrendt as No. 574, by James Cremer, 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.

277. Also published by Reilly in his old series as No. 502, by G.H. Aldrich & Company as No. 874, on the "American Scenery" imprint, by C.P. Hibbard as No. 74, by W.H. Hinchliffe and by Littleton View Company as No. 874.

278. Also published by Reilly in his old series as No. 497, on the "American Scenery" imprint, by M.M. Hazeltine, on the "New Educational Series" imprint and by Walker & Fagersteen. Also variant negative.

279. Also published by Richard Behrendt as No. 461, by T.W. Ingersoll, by Enno Nesemann as No. 284, on the "New Educational Series" imprint as No. 11 and on "The World Illustrated/Subscription Series" imprint.

280. Also published by Reilly in his old series as No. 406 and on "The Pacific Coast West from Omaha" imprint as No. 50.

281. Also published by Reilly in his old series as No. 461, by T.W. Ingersoll, by Enno Nesemann as No. 284, on the "New Educational Series" imprint as No. 11 and on "The World Illustrated/Subscription Series" imprint.

282. Also published by J.G. Parks.

283. Also published by M.M. Hazeltine, by Joseph Le Conte and by Amos Woods.

284. Also published by Reilly in his old series as No. 411, on the "American Scenery" imprint, on the "American Scenery/American Scenery" imprint, on "The Pacific Coast West from Omaha" imprint as No. 50, 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.
Fig. 17. "J. J. Reilly, YOSEMITE VALLEY, CAL. / Photographic Views of AMERICAN SCENERY." No. 509. Mirror View of Cloud Rest. Yosemite Valley, Cal. Stereograph. Albumen prints. Orange and lavender prints. Paul and Kathy Hickman, Jonesboro, Arkansas. Also published by C. W. Woodward as No. 576 (Fig. 18), by M. M. Hazeltine (Fig. 9), by Walker & Fagersteen (Fig. 20), by Reilly in his new series as No. 306, by G. Fagersteen and by the Union View Company as No. 576.


289. Muir Fall in Mirror Lake Canyon, Yosemite Valley, Cal. Also published by Reilly in his old series as No. 541.

291. Also published by Reilly in his new series as No. 301, by T.W. Ingersoll as No. 301, by E. Nesemann as No. 292 and on the "New Educational Series" imprint.

291. Also published by E. Nesemann as No. 291 and on the "New Educational Series" as No. 291.

292. Also published by Reilly in his old series as No. 468, by Enno Nesemann as No. 292 and on the "New Educational Series" imprint.

293. Mirror View Down the Yosemite Valley, Cal.

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

295. Orphan Rock, Height 2,200 Feet, Yosemite Valley, Cal.

296. Also published on the "Stereo Views" imprint and on the "Stereoscopic Views" imprint.

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

299. Overland Train Going into Colfax, C.P.R.R., Cal.

301. El Capitan, 3,300 Feet, Yosemite Valley, Cal. Also published by Reilly in his new series as No. 291, by T.W. Ingersoll as No. 301, by E. Nesemann as No. 301, on the "Stereo Views" imprint and by Walker & Fagersteen.

301. North Dome, Height 3,568 Feet, Yosemite Valley, Cal. Also published by the "New Educational Series" as No. 291.

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

303. Cascade Falls, Yosemite Valley, Cal. Also published on the "American Scenery" imprint and by the E.P. Rest Manufacturing Company.

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

305. Pluto Chimney, Mariposa Grove, Cal.


306. Also published by Reilly in his old series as No. 509, by G. Fagersteen, by M.M. Hazeltine, by the Union View Company as No. 576, by Walker & Fagersteen and by C.W. Woodward as No. 576.

307. Indian Chief, Yosemite Valley, Cal.

308. South Dome, from Glacier Point, Yosemite Valley, Cal. Also published by Reilly in his old series as No. 561, on the "American Scenery/California" imprint and on "The Pacific Coast West from Omaha" imprint as No. 22.

309. Suspension Bridge, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 7 and by George E. Curtis as No. 195.


311. Also published by Reilly in his old series as No. 429, on "The Pacific Coast West from Omaha" imprint as No. 16 and on the "Stereoscopic Views" imprint.

312. Also published on the "American Scenery/California Scenery" imprint, on the "American Scenery/California" imprint, on "The Best Series/California" imprint and on the "New Educational Series" imprint as No. 37.

313. Also published on the "American Scenery" imprint and on the "Stereoscopic Views" imprint.

314. Also published by Reilly in his old series as No. 515, by the Union View Company as No. 570 and by C.W. Woodward as No. 570. Also variant negative.

315. Also published by Reilly in his old series as No. 429 and on the "American Scenery/California" imprint.

316. Also published by J.G. Parks.

317. Also published by Richard Behrendt, by L. Dow, by J.G. Parks and by the Whiting View Company as No. 1196. Also second variant negative.

318. Also published by J.G. Parks.

319. Also published by J.G. Parks.

320. Also published by Reilly in his old series as No. 440.

321. Also published by Reilly in his old series as No. 477, on the "California Illustrated/New Series" imprint and by J.G. Parks.

322. Also published by Reilly in his old series as No. 492 and on the "American Scenery/California" imprint.

323. Cone of the California Sugar Pine. Also published by Reilly in his old series as No. 521.

324. Big Tree Hercules, Calaveras Grove, Cal. Also published by Reilly in his old series as No. 478.

325. Father of the Forest, Calaveras Grove, Cal. Also published by Reilly in his old series as No. 424, by G.H. Aldrich & Company as No. 871, by the Littleton View Company as No. 871, by Lovejoy & Foster and by J.G. Parks. Also several variant negatives.

326. Also variant negative.

327. Empire State, Diameter 28 feet, Calaveras Grove, Cal. Also published by Reilly in his old series as No. 442.

328. Pride of the Forest, Calaveras Grove, Cal. Also variant negative (white men in front of black tree).

331. Also published by Reilly in his old series as No. 432.

332. American Falls in Winter, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 77.

333. American Falls, from Canada side, Niagara Falls. Also published by E. Nesemann as No. 353.

334. Also published by Reilly in his old series as No. 206.

335. American Falls, from Canada side, Niagara Falls. Also published by E. Nesemann as No. 353.

336. Also published by "Woods' Photographic Art Gallery, Odd Fellow Building, Marysville, Cal. 1877."

337. Luna Tree, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 313.

338. Suspension Bridge, Top Track, Niagara Falls, New York. Also published by Reilly in his old series as No. 328.

339. The Lover's Shade Tree, Luna Island, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 299.

340. Also published by Reilly in his old series as No. 430.

341. Del Monte Hotel. Monterey, Cal. Also published by Reilly in his old series as No. 446.

342. American Falls in Winter, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 77.

343. American Falls in Winter, Niagara Falls, N.Y.

344. Also published by Reilly in his old series as No. 206.

345. Also published by Reilly in his old series as No. 313.

346. Suspension Bridge, Top Track, Niagara Falls, New York. Also published by Reilly in his old series as No. 328.

347. The Lover's Shade Tree, Luna Island, Niagara Falls, N.Y. Also published by Reilly in his old series as No. 299.

348. Also published by Reilly in his old series as No. 94 and by George E. Curtis as No. 23.

349. Terrapin Tower, Niagara Falls, New York.


351. Mother of the Forest, Calaveras Grove, Cal. Also published by Reilly in his old series as No. 446.

352. A ride Through the Big Tree, Mariposa Grove, Cal.

Fig. 21, "J. J. Reilly, Yosemite Valley, Cal. / Photographic Views/ of American Scenery." No. 522. Three Graces and Bridal Veil Fall, Yosemite Valley, Cal. Stereograph. Albumen prints. Orange and lavender card. Paul and Kathy Hickman, Jonesboro, Arkansas. Also published by G. Fagersteen (Fig. 22), Universal Stereoscopic View Company/B. W. Berry & Company as No. 294 (Fig. 23), by Reilly in his new series as No. 294, on the "American Scenery/ California" imprint, on the "American Scenery/ California Scenery" imprint, by Perry Mason & Company, by Miller & Best, by Myers & Smith, on the "New Educational Series" imprint, on the "Stereo Views" imprint and by Walker & Fagersteen.


394. Pluto's Chimney, Mariposa Grove, Cal.
396. Mariposa Hotel, Nevada City, Cal.
398. Odd Fellows Building, Marysville, Cal. Also variant negative.
400. Marysville Looking South, Cal. [1870]. Also two variant negatives.
401. Episcopal Church, Marysville, Cal.
404. Reflections of Marysville, Cal.
405. Also published by Reilly in his old series as No. 464, on the "American Scenery" imprint as No. 565, by J.G. Parks and by C.W. Woodward as No. 565.

406. Also published by B.W. Berry and Company as No. 485.
411. Colicium [sic] Peaks, Sierras, Cal.
413. Also published on the "Stereoscopic Views" imprint.
414. Also published by Reilly in his old series as No. 540.
421. Also published by Reilly in his old series as No. 425 and on the "Stereoscopic Views" imprint.
422. Also published by Reilly in his old series as No. 538 by the Union View Company as No. 564 and by C.W. Woodward as No. 564.

424. Squaw Lake in Bloody Canyon, Sierras, Cal.
426. Also published by the E.P. Best Manufacturing Company and on the "Stereo Views" imprint.
428. Also published by Reilly in his old series as No. 500, on the "American Scenery" imprint, by Walker & Fagersteen and by C.W. Woodward as No. 566.
432. Also published by E. Nesemann as No. 432.
433. Devil's Canyon, Geyser Springs, Sonoma County, Cal. Also published by L. Dow.
435. Devil's Fall, Geyser Springs, Sonoma County, Cal.
439. Witches Cauldron, Geyser Springs, Cal.
439. Devil's Laboratory, Geyser Springs, Cal.
441. Devil's Laboratory, Geyser Springs, Cal.
446. Gate of the Garden of the Gods, Cal.
447. Pleasant Park, Cal.
448. Polpit Rocks, Cal.
452. The old Sentinel of Monument Park, Cal.
455. Smelting Works, near Georgetown, Col.
456. Rainbow Fall, Col.
457. Martha's Springs, Col.
465. Cape Horn, Santa Cruz Narrow-Guage Rail Road, Cal.
466. Also published by E. Nesemann as No. 466.
467. Bonanza Bank, Montgomery Street, San Francisco, Cal.
469. California Street Cable R. R., San Francisco, Cal.
473. St. Ignatius College, Hayes Street, San Francisco, Cal.
474. Geary Street, from Palace Hotel, San Francisco, Cal.
476. Also published by E. Nesemann as No. 476.
477. Residence of the late Mark Hopkins, San Francisco, Cal. Also published by E. Nesemann as No. 477.
480. Anglo-California Bank, California Street, San Francisco, Cal.
481. San Francisco Savings Union, California Street, San Francisco, Cal.
485. Ox Team with 10,000 Feet of Lumber, Cal. Also published by Reilly in his new series as No. 406, by Richard Behrendt as No. 534, by Enno Nesemann as No. 485 and by Universal Stereoscopic View Company (B.W. Berry and Company) as No. 485.

Publishers

Aldrich, G. H.; and Company. Littleton, New Hampshire.
Behrendt, Richard. San Francisco, California.
Berry, B. W.; and Company (Universal Stereoscopic View Company). Chicago, Illinois; Pomona, California; and Melbourne, Australia.
Chase, W. M. Baltimore, Maryland.
Clark, James H.; and Clark (brother). Rockford, Illinois.
Curtis, George E. Niagara Falls, New York.
DeWolfe, Fiske and Company, Boston, Massachusetts.
Dodge (John E.), Collier (Samuel S.) and Perkins (Charles A.). Boston, Massachusetts.

Dow, Lewis. San Francisco, California.
Elmer & Temiey. Winona, Minnesota.
Fagersteen, Gustavus A. E. Yosemite Valley, California.
Ferrier (Claude-Marie) & Soulier (Charles). Paris, France.
Ferrier, Soulier and Levy, I. Paris, France.
Hazeltine, Marin Mason. Yosemite Valley, California.
Hibbard, C. P. Lisbon, New Hampshire.
Hinchlife, W. H. Webster, Massachusetts.
Hoff, William L. Lagrange, Indiana.
Ingersoll, T. W. Saint Paul, Minnesota.

Le Conte, Joseph. Berkeley, California.
Littleton View Company. Littleton, New Hampshire.
Lovejoy, Edward; and Foster, Henry C. Chicago, Illinois.
Marcy, Lorenzo J. Boston, Massachusetts.
Miller, William; and Best, E. P. Boston, Massachusetts.
Moulton, Joshua W. (father); and Moulton, John S. (son). Salem, Massachusetts.
Myers and Smith, Canton, Ohio.


Fig. 24. "J. J. Reilly;/ YOSEMITE VALLEY, CAL./ Photographic Views/ OF AMERICAN SCENERY." Unnumbered. Yo Semite Valley, from 3,000 feet above, Cal. Stereograph. Albumen prints. Yellow and tan card. Paul and Kathy Hickman, Jonesboro, Arkansas. Also published by C. P. Hibbard as No. 67 (Fig. 25), by Lovejoy & Foster (Fig. 26), by Reilly in his new series as No. 243, by M. M. Hazeltine, by Littleton View Company as No. 867 and by Walker & Fagersteen.
several times, and I have about five terabits of finished stereo fractals and most of those files range from fifty megs to over four gigs in size. To this day I have printed only five of all those files—the ones that I took to last year’s NSA convention in Boise. The real problem with printing what I create is the great number of colors (five million) that I use on a computer. When I go to print them on canvas, my pallet of available inks has shrunk down so small that a lot of the art doesn’t look much like the original picture. This has been a real problem for me, because the boldness and the subtleness of the colors are what turn me on in a creative sense.

SW: Many of the images reproduced here appear in a new video by you and John Hart to be seen at NSA 2008 in Grand Rapids. Does the introduction of movement into fractal stereos affect the complexity or dynamic of their design?

JO: I teamed up with John Hart of Colorado and Marie Rhines to make a video called Fractal Fantasy following the NSA convention in Boise. With some of my artwork included, John did the 3-D editing, script writing, narrating, and production of the video. He also used some of his personal stereo photography and some of his 2-D to 3-D conversions of NASA Hubble Telescope and STSI photos. Marie Rhines wrote the score and played the music combining her violin and a synthesizer. We are taking this video to Grand Rapids to show to the stereo community at the NSA 2008 convention in July.

I make my images on a very big scale (many over 12,000 pixels by 12,000 pixels) with lots of details you never see when I shrink them down and make them small enough to fit on even a high definition screen.

(Continued on page 41)
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**Fantastic Fractals**

(Continued from page 39)

(which is only 1080 pixels by 1920 pixels) or on a magazine cover, for that matter.

I really love the movement that John Hart puts into my art with his skills at producing beautiful videos, but a small part of me sometimes wants to stop all the movement so I can really see all my work down to it’s finest detail on the screen, even if all the details in the originals don’t show up in the video.

**SW:** How do you find the experience of seeing your images projected for polarized viewing as compared to Cross-viewing of large pairs?

**JO:** When I was in Boise, I think only about 50 to 60 people told me they could see my art in cross-view. Since I estimated the attendance at the exhibit at about 250, that would mean maybe only one in five could see what I do in cross-view. By contrast, I believed everyone could see all the images when they were projected on the big screen. Additionally, I was not as limited on the silver screen as I was in printed media by the number of colors I could use. I still have an issue with the colors I can use in stereo video as one of the limiting factors in projecting my images, but like everything else in life, one has to work within the limits given—at least until one can figure out a better way to achieve what is desired from life’s little projects.

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May/June 2008
Volume 33, Number 6

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