3-D Imaging Past & Present

STERO WORLD

Filming
Ghost Car
Quebec City

Anaglyphs in your Face
People on the Street

One kind of photography that I've never been comfortable doing is taking candid shots of strangers on the street. Even taking photos of buildings or scenery that happen to include people—unless I'm at a tourist attraction where everyone has a camera or camcorder—make me feel as though I'm invading people's privacy. As a teenager in my high school's (2-dimensional) photography club, I recall seeing ads for an innocent-looking lens attachment that fit on the end of an SLR lens and contained a mirror which allowed the photographer to take secret candid shots by appearing to aim the camera 90° from the actual subject being photographed. I never obtained such a device, but I always thought it would be a good way around my candid discomfort.

Both images shown here were made by the same photographer. The first is from a wonderful but unlabeled series of over 100 slides that you will be seeing more of in this column. I was able to determine from various signs on buildings and streets shown in other views in the set that the images were taken in and around Tampa, Florida in about 1964. This view of the woman approaching the camera really has the look of a candid shot—almost as if the camera was secretly fired while hanging at an angle from the photographer's neck rather than being aimed and leveled using the viewfinder. Perhaps the photographer was also uncomfortable making this kind of candid image. I usually consider a tilted horizon to be a flaw, but I like the rushed, grab-shot feeling that it lends this view.

The second image is simply labeled "Rag Picker, LA", with no date. This may not be a true candid shot, as the photographer was so close to his subject here that he may have first asked permission to take the photo. That's quite a heavy-duty cart he's pushing!
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**Front Cover:**  
NFL running back Adrian Peterson in the “scary” version of his cover shot for David Klutho’s new book of anaglyphic sports action, In Your Face 3-D, reviewed in this issue.  

**Back Cover:**  
A replica of the Don de Dieu, the ship used by Champlain to come to Canada in 1608, was part of that event’s Tercentenary celebration documented in stereo in 1908. See Robert Wilson’s feature “Quebec City Tercentenary Celebration” in this issue.

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.
The Best Gold Medal Winner Ever in 3-D!

Our coverage of the 2008 NSA convention in Grand Rapids starts with two articles plus the Stereoscopic Society column in this issue, and will continue next time with complete details and images from the Stereo Theater, Trade Fair, etc. David Klutho's new book *In Your Face 3-D* was introduced at the convention in both the Stereo Theater and the Art Gallery, where a huge poster was featured on page 55 in two stereos with a big quote from the record breaker at the top of the page. Nine of the dramatic sports action shots from "The Best 3-D Book Ever" are included in our review. The story behind the filming of another 2008 Stereo Theater winner, John E. Hart's video "Ghost Car," is told by Ray Zone is his article "Phantom of Fog and Rain" illustrated with six stereos from the film and the set.

Presidential Candidates

Our feature by Ernie Rairdin about his success in stereographing presidential candidates during the Iowa caucuses follows the former SW tradition of trying to present as many of the candidates as possible every four years. Limited space and a huge field of primary candidates in 2007 made that impossible, so we present here two of the top candidates from the major parties in simple alphabetical order.

Watkins in Yosemite

Following the two recent features on John James Hickman (which together won the 2008 NSA Award for Best Article on Historical Stereoscopy), we received an article on the Yosemite views of Carleton Watkins from Werner Hansen of Germany. We thought it would be interesting, while the Yosemite views by Reilly are relatively fresh in readers' minds, to be able to compare just some of Watkins' work with his and to get a European perspective on stereographs of the American west.

That Stereoscope!

It's not known who was responsible for including a battered Holmes stereoscope in a box of books examined by the Brendan Frasier character in the 3-D movie *Journey to the Center of the Earth*. But the in-joke in which he looks at it and declares, "I have no idea what that is" no doubt provided the best scene in the whole fast moving adventure for NSA members. In many theaters, they were probably the only people laughing and clapping during that early scene in the film. See Ray Zone's review in this issue.

NSA Regional Directors

All of the NSA Regions again have Directors. They can be contacted for information about upcoming regional meetings or to help arrange a regional meeting. They can help spread information about local stereo related events like gallery or museum exhibits, films, classes or other presentations (and help publicize the NSA at those events) if members keep them informed.

New England (ME, NH, VT, MA, CT, RI): Dick Koolish, Arlington MA dickkoolish@dickkoolish.com

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Digital SLRs Get An Advantage

The long awaited 3D Advantage beamsplitter unit for Digital Single Lens Reflex cameras (the 3D Advantage DSLR-1 and DSLR-2) was introduced at the 2008 NSA Trade Fair in Grand Rapids by Larry Heyda. The basics of the 3D Advantage concept for the smaller Casio EX-Z750 digital camera were covered in SW Vol. 32 No. 1, page 6. The new unit extends all of those features to the more sophisticated Single Lens Reflex cameras, allowing stereo use of raw format, high resolution, low light and all the other features offered by the high end DSLRs.

Like the earlier Delta Breeze and 3D Advantage models, the new unit builds on the concept of the largely distortion free Tri Delta beamsplitter. Unlike units that will only fit one particular model of a specific brand of camera, the latest 3D Advantage, in three versions, will accommodate any digital SLR, including those with lenses that extend when focused (to a lens length of 5.5 inches), as well as those with full frame sensors. The stereo base is adjustable from two to four inches while the left and right images remain aligned top-to-top on the camera sensor and screen, captured in perfect synch by natural light or with a single flash.

Eagleton Collection Views Exhibited

Stereoviews from the collection of the late George Eagleton, long time NSA member, will be on exhibit at the Davidson Library, University of California Santa Barbara until October 31, 2008. His 6000+ views were donated to their Special Collections Division, where 14 examples can be seen with viewers. See www.library.ucsb.edu/speccoll/index.html or David Tambo, tambo@library.ucsb.edu.
During 2008, Quebec City is celebrating the 400th anniversary of the establishment of the first permanent Canadian white settlement in Quebec in 1608 by Samuel de Champlain. One hundred years ago in 1908, Quebec City hosted a large celebration to commemorate its 300th anniversary. This Quebec Tercentenary occurred from July 19 to July 31, 1908 and consisted of historical pageants, parades, memorial ceremonies, military and naval displays, fireworks, band concerts, state balls and dinners, and various kinds of sports and contests. Many of these events were documented in stereo cards. These cards and the printed information on the back of the cards describe some of the parades and ceremonies and the military and historic events which made up the Tercentenary celebrations, as well as show many of the dignitaries that attended the events.

The Catholic Association of Young French Canadians formally began the events on Sunday July 19 at the statue of Champlain on Dufferin Terrace in Quebec City with speeches honoring Champlain. A group of Herald-at-Arms dressed in early European costumes were used throughout the two weeks to make announcements with "uplifted voices in public places" as had been necessary in Medieval Europe for centuries.

The most honored guest that attended the events was His Royal Underwood No. 10198, "L'Association Catholique de la Jeunesse Canadienne Francoise, and Champlain statue." The celebrations began on the Dufferin Terrace with speeches honoring Samuel de Champlain (Sunday July 19). All illustrations are from the collection of the author.
Highness the Prince of Wales (later to be King George V of Britain). He arrived on July 22 and was formally greeted on King's Wharf by Canadian Prime Minister Wilfrid Laurier, before proceeding through the streets which were lined with troops and cheering multitudes. On July 23 the Prince was welcomed by the mayor of Quebec City at the foot of the Champlain monument on Dufferin Terrace. He then entered his carriage at Place d'Armes, but did not move, awaiting the passing of the Historic Procession. He also took part in many other events later in the week.

One major aspect of the Tercentenary was the historic events. On July 23, the "Don de Dieu" landed at Quebec City. This was a scale replica of the ship used by Champlain when he sailed to Quebec in 1608. An actor playing Champlain came ashore. He joined all the actors who would take part in the Historic Pageants, forming a Historic Procession through the harborside.
streets of Quebec, ending up passing Place d'Armes and the carriage in which the Prince of Wales sat to watch the procession. A series of Historic Pageants were held several times throughout the two weeks. The official "State Performance" was held on July 25 on the Plains of Abraham, with the Prince of Wales, Earl Grey and other dignitaries present in the royal box. In these Historic Pageants, the major events in the history of Quebec were reenacted in a series of eight Pageants. The first pageant included King Francis I of France sending Jacques Cartier to the new world, and Cartier raising a 35 foot high cross at Quebec in 1534. The second Pageant included King Henry IV of France sending Champlain to explore the new world, and Champlain's landing in Quebec on July 3, 1608. Subsequent Pageants included the Iroquois defeat of the French garrison commander Dollard des Ormeaux in 1660 as well as English General Wolfe and French General Montcalm and their soldiers who fought their battle on these same Plains of Abraham in 1759. The Iroquois living in Quebec in 1908 played the parts of both the Iroquois and the Algo-
nquins in these Pageants. All the actors in these pageants wore costumes appropriate for the period that they were reenacting.

Another major aspect of the celebrations was the military events. The river and docks were busy with numerous modern warships which had traveled from Britain, France, and the United States. A military parade through the streets of Quebec City was held during the week with over 20,000 troops taking part. On July 24, a Military and Naval Review was held on the Plains of Abraham. Here 25,000 troops, representing all the branches of the Canadian Militia as well as sailors from the British, American, and French warships were reviewed by H.R.H. the Prince of Wales. A number of Canadian and foreign dignitaries were present on the review stand to witness this review. And a Naval Review was held on July 25 when the Prince and other dignitaries slowly steamed along the river reviewing the long line of warships.

Underwood No. 10212, "How Old France reached Canada in 1608 – arrival of Champlain." This scale replica of the Don de Dieu, the ship used by Champlain to come to Canada, arrived at Quebec City on July 23, 1908 to take part in the Tercentenary. Residents and visitors lined the river banks to watch this ship sail up the river.
On Sunday July 26 the Archbishop of Quebec, assisted by the Bishops, held a Pontifical Mass on the Plains of Abraham, which was attended by 15,000 people. And on

Keystone No. 16064, "Ontario Infantry Detachments in the Military Parade." The Keystone photographer had a location at a spot where the parade turned and that allowed him to look directly along the length of the parade. Keystone published many views of the parade taken from this same location. All look the same, except for the specific military group being photographed.

Keystone No. 16232, "After the Military Review – Lord Strathcona Leaving the Stand – One of the Historic Figures of Canada at the Quebec Tercentenary, July 24, 1908." This view shows two people. Lord Strathcona (Donald Smith), closest to the camera, was a fur trader, politician and financier. He began with the Hudson’s Bay Company in 1838 at the age of 18 as an apprentice clerk, working at various positions in Quebec, Labrador and Manitoba, eventually becoming its governor by 1889 and its largest shareholder. He was elected to the first legislature of Manitoba, and to the Canadian House of Commons. His backing helped the completion of the Canadian Pacific Railway and he had the honor of driving in the last spike on completion of the railway. For service in South Africa, he equipped and maintained a unit of mounted rifles called Lord Strathcona’s Horse. In 1897 he became Baron Strathcona and Mount Royal. And at the time of the tercentenary, he was the Canadian High Commissioner in London. Behind Lord Strathcona is Sir Sanford Fleming. While not mentioned on the Keystone card, Fleming was also significant in the development of Canada. Fleming was surveyor or Chief Engineer for numerous early railways in Eastern Canada, he was engine-in-chief for the surveys for the Canadian Pacific Railway, and he developed and was instrumental in the initial adoption of the 24 hour clock and the use of Universal Standard time, eventually adopted for use throughout the world.
Underwood No. 10214, “Sir Wilfrid Laurier, Premier of Canada at the tercentenary celebrations.” Laurier, in the center with the black top hat, was Prime Minister of Canada (not Premier as Underwood & Underwood described him) and is shown here leaving the Special Stand at the Military Review. Following Laurier, at the left edge of the view is Lord Strathcona in his white top hat (Friday July 24).

several nights, the city and river were aglow as electric lights outlined the Chateau Frontenac Hotel, Dufferin Terrace and the warships on the river. The searchlights and fireworks “of the most costly and varied nature” combined with the electric lights to make the scene a most memorable one.

As well as H.R.H. the Prince of Wales, many noted Canadians and visitors attended the Tercentenary events. These included Sir Wilfrid Laurier, Prime Minister of Canada, Earl Grey, Governor General of Canada, Sir Frederick Borden, Canadian Minister of Militia, Sir Lomer Gouin, Premier of Quebec, Sir Louis Jette, Lieutenant Governor of Quebec, Sir James P. Whitten, Premier of Ontario, Lord Strathcona, Canadian High Commissioner in Great Britain, Sir Sanford Fleming and Vice President Charles Fairbanks from the United States.

The two largest American publishers of stereo cards, the Keystone View Company and Underwood & Underwood, had photographers in Quebec City during these two weeks and captured many of the events with their stereo cameras. The photographers'
access to the various events seemed to vary between venues. At some events they had to photograph from behind the crowds. At other events they had a clear view but were clearly on the sidelines. For the Military Parade, the Keystone photographer had a prime location, looking up a street directly at the parade, but at a spot where the parade made a turn, resulting in a view looking directly at the marchers. However, they photographed each military group as they marched by this spot, resulting in a seemingly endless group of cards, identical except for the particular military group in the photograph. They also photographed the Military Review from the sidelines. However, before and after the Review they had good access to the review stand and were able to photograph up close many of the dignitaries as they entered the stand before the Review or as they left the stand later. To photograph some of the ships in the river, the photographers must have hired ships themselves to get up close. As the most exotic visitor, the activities of H.R.H.

Underwood No. 10200, "Henry IV and Marie de Médicis, patrons of Champlain, Paris." Had the Underwood & Underwood photographer aimed his camera slightly more to the right, his image would have shown the Keystone photographer who was at the other side of the field.
the Prince of Wales were closely followed by these companies, photographing his arrival, his processions through the city and his involvement in many of the events. Both Keystone and Underwood & Underwood published boxed sets of the celebration. They also included selected views of the Tercentenary events in other boxed sets that included views of Canada. One Keystone boxed set of the Tercentenary that I have examined belongs to York University Libraries in Toronto, Ontario, Canada. It has 120 views, numbered in sequence from No. 8 to No. 127, with Keystone view numbers ranging from 16032 to 16260.

This was an exciting and noteworthy two weeks for the residents and visitors in Quebec City. As the text on the back of one of the Keystone stereo cards says, "...nowhere in the world could one hope to see a series of fetes so thoroughly carried out, with the same enthusiastic cooperation and intelligence, as was the case of the celebrations of the Tercentenary at Quebec; and especially as in the case of the pageants. Our views of the historic impersonations reveal something of their magnitude and harmony. The people of Quebec have in this undertaking surpassed even their own reputation for artistic ability and 'savoir faire' as well as for 'esprit de corps.'"
Presidents and Those Who Would Like to Be

by Ernie Rairdin

When fellow Stereographer Eileen Bohman asked me to attend a “Steve Forbes for President” event in the summer of 1999, little did I know how much it would affect my 3-D shooting from that time on. I recalled that great Keystone view of Teddy Roosevelt standing on Glacier Point in Yosemite National Park and the H.C. White view of him in the White House and thought, “I have a great opportunity for capturing today’s politicians in 3-D”.

With Iowa having the first-in-the-nation caucus, the 2008 campaign started in January, 2007. Wow! What a campaign! With no incumbents or vice presidents running, both parties started with 9 or 10 hopeful and (in most cases) totally unknown candidates. In the 2000 general election, VP Al Gore was running so there were few other Democrats. In 2004, incumbent George Bush was unchallenged, so there weren’t any other Republicans in the race.

After getting involved with stereo photography using my 1953 TDC camera, I was excited with the introduction of the German-built RBT cameras—two 35mm SLRs joined together with coupled zoom lenses. I purchased one in 1993. No matter where I went with that oversized camera, people would stare and approach me with questions about the “two lenses”. Armed with this strange device, I set out to photograph every presidential candidate that came my way.

People ask me how I get so close with the large crowds and tight security. Early visits to an Iowa community by the candidates usually draw small crowds, so, instead of looking for crowded convention halls, I scout out home addresses, coffee shops or small meeting rooms. Getting up-close-and-personal for great stereo views is relatively easy in that environment. Sometimes my early arrival got me involved with setting up chairs and hanging posters. The small gathering of people was usually treated to lunch or pastries and coffee by the appreciative candidates. Security isn’t an issue at this point, but as the field narrows, the crowds get larger and more security personnel come on board, thus complicating my photo-shoot. The first time I met Barack Obama and John McCain they were speaking to groups of 300 or so. Six months later when they became the likely nominees, the crowd size increased to 30,000 and up. I’ve received press credentials for several events but in most cases I would have been better off just being a part of the audience. The press pass may save you an entrance fee if the event is a fund raiser.

My two-lens RBT used to get me a front row seat: people assumed I was either part of the press or important and would give me the prime spot I needed. I was often given the opportunity to talk “stereo” with the candidates and the national press photographers who would ask about the ‘weird’ camera. It wasn’t always a blessing. One time, before George H.W. Bush spoke, a young boy and I were having a conversation with one of the secret service agents about his job. Later that night, while attempting to follow the press into a private meeting with the president, that same agent stepped in front of me, saying, with a smile on his face, “I remember that camera! You’re not part of this meeting!”

When Howard Dean inquired about the camera, I asked him how I could get a 3-D view of him in the Oval Office, to which he replied “You’d have to discuss that with one of my aids”. Well, that opportunity quickly fell apart with a couple of his later speeches. Most of the people I talk to about 3-D photography understand the concept after I mention View-Master and move my index finger as though I’m advancing the reel. One older candidate asked me if I had heard of Tru-Vue as that’s what he had as a kid.

Bill and Hillary were in Cedar Rapids on the Fourth of July, 2007. After Hillary’s speech, Bill was working the crowd from our left, shaking hands and signing autographs. Hillary was moving towards us on our right, chatting with people and shaking hands. My daughter asked if we could get a stereo photo of the two of them for our “3-D” coverage for Stereo World magazine and she was pleased to wait. Hillary chatted with us as we waited for Bill and we were able to get an exclusive close-up of the couple.

I’ve even gone “national television” with my stereo camera. After one event my sister called me from Rogers, AR, to say she had seen me chatting with Elizabeth Edwards at the National Czech & Slovak Museum Library in Cedar Rapids, Iowa.

Remember—Politicians love to press flesh, sign autographs and be photographed with their constituents, so having an aid take a stereo view of you and your favorite candidate is usually quite easy, if that’s your thing. I will often have stereo views in my pocket of earlier photo sessions to present to candidates who are returning to the area. I had such an opportunity to give Barbara Bush a set of presidential cards of her husband and son. Perhaps she and George Sr. are looking at campaign stereo views in Kennebunkport while you’re reading this.
Hillary and Bill Clinton, Green Square Park, Cedar Rapids, IA, July 7, 2007. (Stereo by Ernie Rairdin)

John McCain, Crowne Plaza, Cedar Rapids, IA, February 17, 2007. (Stereo by Ernie Rairdin)

Barack Obama, Roosevelt Middle School, Cedar Rapids, IA, July 29, 2007. (Stereo by Ernie Rairdin)

Mitt Romney, Crowne Plaza, Cedar Rapids, IA, June 6, 2007. (Stereo by Ernie Rairdin)
For nearly a quarter of a century, John E. Hart of California has served as Chairman of the Movie Division of the Stereo Club of Southern California (SCSC). In that capacity he has held quarterly meetings of the 3-D Movie Division, acted in 3-D movies, shot numerous short stereo films, participated in the 20 year retrospective 3-D DVD produced by SCSC and chaired five editions of the world’s only international 3-D Movie and Video Competition.

Recently, inspired to action by the formation of the 3-D Video Task Force by John R. Christopher, a splinter group of the SCSC Movie Division, Hart was spurred to write, direct and produce a five minute dual HD 3-D movie that he titled Ghost Car.

Basing his tale on purportedly true events, Hart crafted a pithy script with a twist ending. Casting Jack Keidatz as a terrified hitchhiker, Hart also recruited the author for the role of bartender as well as gaffer, with Hunter Senftner and sound man John Christopher in supporting roles. Location manager Andrew Gage secured The Blue Room, a classic 1940s bar in Burbank, California for shooting interiors on one early morning before the bar opened. The Director of Stereo Cinematography was Rich Collado who shot High Definition Digital Video (HDV) with two Sony HC1 cameras on a bar. Stereo photography in The Blue Room with lots of reflective surfaces was tricky to light and it provided the framing tale for the flashback sequence which was to be shot three days later.
The terrified hitchiker recounts his ghastly tale in a flashback.

Ghostly double exposure of the hitchiker in the fog and rain in Ghost Car.

The bartender serves a scotch in a 3-D "gimmick" shot in Ghost Car.

Night time exterior shots for the flashback sequence were shot from midnight to dawn on a hairpin turn in the road in Glendale, California behind the home of Brian Gardner, who supplied titles and visual effects and also donated AC power for the night. Veteran 3-D filmmaker Steve Gibson, assisted by Arnold Herr, provided the fog and rain effects during the long night of shooting. Fog and rain must be backlight to be visible in motion picture photography and is doubly challenging to shoot in stereo. Periodically, filming had to stop to allow traffic to pass, including a few Glendale police cars who passed peacefully by as the crew moved power cables and lights aside. By 2 am there was no traffic and setups for the lighting and action became more efficient. As dawn was breaking, Hart, Keidatz and Collado proceeded back to The Blue Room to secure one last pickup shot, the "Martini" shot for Ghost Car.

As Brian Gardner developed an intriguing opening title, editor Tom Koester, using Adobe Premier, assembled the stereo editing of Ghost Car in a matter of days.

(Continued on page 21)
The just released In Your Face 3-D, The Best 3-D Book Ever! combines the world class sports stereography of David E. Klutho with the 3-D Graphics skills of Ron Labbe to produce what ought to be a winner for its publisher, the magazine Sports Illustrated.

Excerpts included here are in both pair and anaglyph format, but the book itself is all anaglyph. Those in the Stereo Theater at the 2008 NSA convention in Grand Rapids saw a three minute digital video by Ron Labbe about the book, which earned a special award for “Best 3-D Commercial.”

The images are selected from years of Klutho’s stereography while working for Sports Illustrated. (A detailed look at those years can be found in Stereo World Vol. 28 No. 1.) On a cover flap and on the book’s introductory page, he makes a point of crediting the NSA, the ISU and the New York Stereoscopic Society for “...much of my inspiration for this 3-D creation.”

In Your Face 3-D is divided into chapters with general themes like “Team Work” and “Need for Speed” instead of by sport. The captions just explain the basic concept of the sport shown as often as they identify the athlete or team pictured. Some pages have no captions at all, the cool 3-D action providing the entire message for the book’s target audience—clearly shown with different assortments of stereo cameras, from several RBT models to medium format and dual camera telephoto rigs. In his acknowledgments on that page, he makes a point of crediting the NSA, the ISU and the New York Stereoscopic Society for “...much of my inspiration for this 3-D creation.”

A rider thrown into the mud by a bull presents a gritty bit of rodeo action under the subtitle “bummer” in a chapter titled “Bad Breaks.” (David E. Klutho/Sports Illustrated)
Swimmers captured underwater at an unidentified Olympics competition from the "Water Works" chapter.

(David E. Klutho/Sports Illustrated)

kids rather than statistic obsessed adult sport fans. (Although Barnes & Noble lists the age range as "12 and up.")

Snowboarding, mountain biking, inline skating, freestyle kayaking, skateboarding and even rock climbing get equal space with the big commercial team sports and Olympic events, all captured at the most dramatic instant in stunning 3-D. Stereos of excited fans, sports equipment and even a broadcaster for FSN help make the coverage about as inclusive as any sports book out there.

Alert readers will note that NFL running back Adrian Peterson's expression is somewhat less threatening on the book's actual cover than on the cover of Stereo World. The publisher is said to have chosen a shot they determined less likely to frighten young potential buyers (or maybe their parents), but no such timidity influenced

In the "Teamwork" chapter, this wide angle "netcam" view reveals dramatic hockey action between Canada and Switzerland during the 2006 Winter Olympics in Turin, Italy. (David E. Klutho/Sports Illustrated)
Inline skater Demetrius Watson gets cloned in multiple layers of depth through some photo magic as he grinds through the window on a pole.

(David E. Klutho/Sports Illustrated)

Goalkeeper Tim Howard blocks a shot while seeming nearly weightless in the “Flight Plan” chapter. He was the first American to win the FA Cup, playing with Manchester United in 2004.

(David E. Klutho/Sports Illustrated)

One of the more dramatic stereos in a chapter on “Real Life Gamers” features this racquetball save. Other real life sports shown in 3-D include bowling, yo-yo and flying radio controlled aircraft.

(David E. Klutho/Sports Illustrated)
Stereo World's decisions. (The "scary" version does appear inside the book as a full page anaglyph.)

A number of special graphic effects are incorporated in some of the anaglyphs. Things like arms, feet, hockey sticks etc. extend beyond the apparent frame of some images, in effect not so much violating the stereo window as simply reaching in around it. Several pages include anaglyphs within anaglyphs, and when the above technique is applied out of or into the inset image, the effect is achieved with precision and actually looks more natural than when the same thing is done with flat imagery. All too rare in a book of this sort, many of the anaglyphs are virtually flawless, most work very well, and only a few suffer from annoying ghosting.

In what most of us would call a phantogram (unique in a mass market, mainstream publication) two wrestlers stand on the page facing each other at the beginning of a match. In a box at the top appears, "WARNING! Objects may appear to be standing right on top of these pages if you place the book flat on the table in front of you!" At the bottom, the image is identified as a "Digital Anaglyphic Vertically Inclined Display"—a DAVID!

Multiple images placed within a frame are also used a few times, as when a snowboarder apparently passes himself going the other way in midair, or the inline skater shown here is followed by several clones who invite closer inspection. In a book for markets other than readers of Sports Illustrated KIDS, some of these manipulations would be seen as showing off (if not outright deception), but in the over-the-top spirit of a book with "The Best 3-D Book Ever!" as part if its title, the point is to have fun with 3-D as applied to sports. Best of all, by combining truly stunning stereos with exciting anaglyphic presentation, the book can generate wider and deeper interest in 3-D among the audience for films like Journey to the Center of the Earth, Hannah Montana, Fly Me to the Moon, etc. It's encouraging to know there's a current mass market source of quality 3-D in print as well as on the screen.

These fancifully framed gymnasts performing with props help illustrate the "Tools of the Trade" chapter in a stunning full page anaglyph lacking a caption of its own.

(David E. Klutho/Sports Illustrated)
Bright and Deep
Journey to the Center of the Earth Unveils RealD’s New XL 3D
review by Ray Zone

Billowed somewhat erroneously as the “first digital live action 3-D movie,” Walden Media’s “Journey to the Center of the Earth” opened in a wide release July 11, 2008 on 800 digital 3D screens and 2000 “flat” 2-D screens on film. In point of fact, the true first digital live action 3-D movie was Robert Rodriguez’s “Spy Kids 3: Game Over,” released on July 25, 2003. Though loosely based on the Jules Verne novel, the book is paid tribute in the film. Biding time in between “Mummy” pictures, Brendan Fraser recreated his humorously-styled version of Indiana Jones once more in a subterranean adventure studded with 3-D moments. Accompanied by an adolescent boy and an attractive young female Icelandic explorer, Fraser’s scientist hero moves through a series of underground environments in what is essentially an extended “thrill ride” in 3-D. It’s very much like a video game with its succession of geological perils served up in depth. “Journey” is promoted as a family film but has a PG rating for some “intense sequences” of action featuring cannibal fish, dinosaurs and carnivorous flowers. All of those creatures are computer generated (CG) and they do periodically “pop out” of the motion picture screen in effective three dimensions.

Journey was shot using the twin digital “Fusion” rig created by Vince Pace and James Cameron. The actors were shot against blue screen so that most of the backgrounds in the story, like the creatures, were computer-generated. By limiting background depth, this stereo filmmaking technique pro-
vides a great deal of control over the total parallax in the 3-D and is a way to minimize potential visual “damage” from convergence, or toeing in, of the camera axes. When the camera bodies prevent a narrow interaxial, a beam-splitter (with a half-silvered mirror) is often used to reduce the stereo base and convergence is an additional technique to get closer to the subject and to make it emerge out of the motion picture screen. CG backgrounds, by limiting the overall parallax at infinity, can eliminate some of the dangers of optical divergence.

Thanks to the efforts of Eric Kurland, a contingent of SCSC members were in the audience on June 29 at the Fox Village theater in Westwood for the world premiere of “Journey in the new ultra-bright "XL" RealD stereo projection system. Brendan Fraser was on hand to introduce the show and director Eric Brevig was also present for the screening. The screening was held as a gala event in conjunction with the Los Angeles Film Festival and many of the press were on hand. Watching from the front row of the balcony as the film was projected on a 42 foot silver screen provided an excellent “bird’s eye” view of the stereo effects and the reactions of the audience that was delighted with the 3-D.

As the protagonist and his young cohorts make their way back to the surface of the planet via a volcanic eruption, the adventure concludes with an even bigger thrill ride exploiting the use of point-of-view in 3-D. While the story is as thin as an Italian pizza, it serves its intended audience of 10-year-olds well and the movie certainly looked superior in the new RealD "XL" stereo projection.

Running 3D Numbers

As of August 14, “Journey to the Center of the Earth” with a cumulative box office gross of $83 million, stands as the second highest-grossing 3-D feature film of all time. Top spot is occupied by “Spy Kids 3D: Game Over” with $111 million. After pulling in $21 million on its July 11 opening weekend in 2811 theaters, Journey has demonstrated considerable legs during summer blockbuster season competing against studio tentpole releases like "The Dark Knight" and "Hellboy II."

Originally titled “Journey to the Center of the Earth 3D” the “3D” was dropped from the title earlier in 2008 when it became apparent that the total number of digital 3-D theaters stands at 800 and had not reach the projected figure of 1400 that the producers had hoped for. As it is, the 3-D rooms outperformed the 2-D by a ratio of 3:1 on a per screen basis.

15 of the Real D 3-D theaters were equipped with the new, improved "XL" projection. About 50 of the 3-D theaters used the Dolby process with a handful still using the active LCD glasses “Nu-Vision” technology. After viewing Journey in both Real D “XL” and Dolby 3-D, it was apparent that the "XL." 3D is a step forward towards a brighter, more vibrant stereoscopic motion picture. The normal light level for Real D to date has been about 4 foot lamberts onscreen (against a SMPTE recommended standard of 14) and the new “XL” system generates 6 to 7 foot lamberts, a significantly visible difference.

Phantom of Fog and Rain

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Christopher Anderson-Bazzoli created some very atmospheric and spooky orchestral music for accompaniment. Ghost Car received its premiere on June 19 at the traditional annual 3-D movie meeting of SCSC where it was very well received. The standing-room-only audience never saw the trick ending coming.

On Friday, July 18, Ghost Car was screened in the Stereo Theater at the 2008 NSA Convention in Grand Rapids, Michigan. This time, the audience both gasped and laughed when the ending was revealed. Ghost Car won a 2nd place award in the Video category of the Stereo Theater and it is set to be screened in September at the second 3-D movie installment of the Big Bear Lake Film Festival along with Tom Koester's 25-minute stereo documentary “Ennis House” which was also screened at the NSA Convention. Scheduling of Ghost Car for screening at the 3-D Center of Art & Photography in Portland, Oregon is now also taking place.

Undoubtedly, Ghost Car will be an entry in the 6th 3-D Movie/Video Competition which Hart has recently announced. Thomas Jane, director and star of the forthcoming 3-D feature film The Dark County from Stage Six/Sony Pictures, and an SCSC member, has agreed to serve as a judge in the 6th 3-D Movie Competition which will take place in Los Angeles in May, 2009. Hart will soon announce details for entry in the 6th competition and those who are interested in participating can email him at movies3d@acol.com.
Carleton E. Watkins (1829 - 1916) is admired for his early photographs of the American West. Best known are perhaps his photos of Yosemite Valley including Mariposa Grove with its giant Sequoia trees. In July 1861 he traveled there for the first time equipped with a mammoth plate camera for 18 by 22 inch glass plate negatives as well as a stereoscopic camera for smaller images. Considering the primitive working conditions—he had to carry a darkroom with him in order to freshly prepare light sensitive emulsion and to develop photographs—the results were, as we all know, breathtaking. He took home with him 30 mammoth plates and 100 stereoscopic negatives. In the following years he would return to Yosemite and take even more photographs. All together we know of more than 500 stereoviews and an unknown number of full sized images. It was not surprising that he soon became famous. His photographs of Yosemite found their way to Washington. They helped pass legislation in Congress for preserving Yosemite Valley in 1864. One year later, in 1865, Mount Watkins in Yosemite was named after him. Among the many awards he received were those at International Exhibitions in 1867 in Paris and in 1872 in Vienna. How much further could a simple photographer from San Francisco reach in his career?

Galen Clark

My personal acquaintance with the work of Carleton Watkins was a stereoview entitled “Section of grizzly giant, 23 feet diameter” (Fig. 1). It showed the base of one of those incredibly big Sequoia trees in Mariposa Grove with a bearded gentleman carrying a long rifle. My further interest was aroused when I learned that this was Galen Clark, who actually had discovered Mariposa Grove in 1857. He had given up gold mining and worked as an official guardian of Yosemite. John Muir writes about him in his book The Yosemite (1912):

Galen Clark was the best mountaineer I ever met, and one of the kindest and most amiable of all my mountaineer friends. I first met him at his Wawona ranch forty-three years ago on my first visit to Yosemite. I had entered the Valley with one companion by way of Coulterville, and returned by what

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Fig. 1 Carleton Watkins No. 1164, "Section of Grizzly Giant, 23 feet diameter" (1865). The person standing at the base of the Sequoia tree is Galen Clark, who had discovered Mariposa Grove in 1857. Yellow mount.
was then known as the Mariposa trail. Both trails were buried in deep snow where the elevation was from 5000 to 7000 feet above sea level in the sugar pine and silver fir regions. We had no great difficulty, however, in finding our way by the trends of the main features of the topography. Botanizing by the way, we made slow, plodding progress, and were again about out of provisions when we reached Clark's hospitable cabin at Wawona. He kindly furnished us with flour and a little sugar and tea, and my companion, who complained of the be-numbing poverty of a strictly vegetarian diet, gladly accepted Mr. Clark's offer of a piece of a bear that had just been killed. After a short talk about bears and the forests and the way to the Big Trees, we pushed on up through the Wawona firs and sugar pines, and camped in the now-famous Mariposa grove.

The hospitable cabin mentioned is seen on the view "Galen's Hospice" (Fig. 2). Clark had built it soon after his arrival for "comfort and convenience of visitors in bad or stormy weather". It became known as "Galen's Hospice". Late in his life Clark even wrote books on the tragic history of Indians of the Yosemite (1904) and on Big Trees of California (1907). In a poem he says:

"And I've been to the groves of Sequoia Big Trees
Where the beauty and grandeur combine
Grand temples of nature for worship and ease
Enchanting, inspiring, sublime."

"The best general view"

My curiosity was aroused when I found a stereoview which was entitled "The best general view" of Yosemite Valley (Fig. 3). Where would somebody knowing the region so well locate such a viewpoint? Watkins obviously had chosen an upper view, from Mariposa Trail. At first sight the scenery appeared rather dull to me. The miracle, however, happened when looking through the stereoscope. There was a foreground with Mariposa Trail ending with a sharp edge. Behind and far down the valley appeared beautifully, with all its mayor features. I found Cathedral Rocks, Bridal Veil Fall, Half Dome, and El Capitan. The three-dimensional composition showed a perfect balance. I could hardly stop looking. What a majestic appearance!

Some time later I found an almost identical stereoview by photographer Charles Weed published by Lawrence and Houseworth (Fig. 4). Obviously it had been taken from a matching viewpoint. Its title was "Yosemite Valley, from Mariposa Trail". In the foreground there was the same lone conifer, behind Yosemite Valley stretched correspondingly. However, Weed must have been there earlier because there was a branch on the tree that was missing in Watkins image. Why would I find Weed's stereoview inferior?

Fair judgment in artistic questions is a difficult task. There is always somebody who will disagree. Weed's image varies only slightly, but the differences mean a lot. Watkins composed his foreground as a framework made up from dark ground and a conifer stretching through the whole image to the upper rim. By this the valley opened up in a more significant way and an emotional sense of deepness was created. Also there was a perfect choice of light, so that all the structures were modeled beautifully. Even Bridal Veil Falls was shining nicely. In my opinion Watkins had created a little masterpiece that simply was more significant in all its details. An enthusiastic judgment was also shared at the time by his party in Yosemite. J. D. Whitney, who was head of the State Geological Survey, wrote in a letter to William Brewer on July 5, 1866 (from: In Focus Carleton Watkins, Photographs from the J. Paul Getty Museum, Los Angeles 1997):

"Watkins.... has taken many fine pictures, some of them will surpass anything that he has ever had - Especially the trail views of Mariposa Trail & a spectacle from a spot two-thirds of the way down which we all think gives the
best view of the valley….Watkins thinks his best pictures.”

It is known that Watkins took great effort to obtain perfect images. He would tidy up his subject in order to achieve his own sense of balance and beauty. Thus the question will never be answered how removal of the branch from the conifer was accomplished. Was it wind or weather? Or was it his effort?

Mount Starr King

In these early years photographers had a problem with photo emulsions because their sensitivity for light was uneven. In black and white images, blue and violet would be represented brighter than red or green, e.g. cloudy blue sky became white whereas at the same instance landscape with green trees, brick houses or wooden cabins appeared in adequate gray tones. Therefore some photographers like George Washington Wilson or Gustave Le Gray would manipulate their negatives by inserting images of clouds.

In the photographs of Carleton Watkins one rarely finds cloudy skies. I was surprised therefore when I saw his stereoviews of Mount Starr King (Figs. 5 and 6). Obviously both were taken on the same occasion since the scenery
Fig. 5 Carleton Watkins No. 1115, “Mount Starr King” (1865). The view has a light tone, with no clouds in the sky. Orange mount. See also fig. 6.

was almost identical and their numbers are in sequence. No. 1115 was brightly toned and showed the usual empty sky. Nr. 1116, however, was more sinister but it had beautiful clouds. The question was: Had Watkins manipulated the image by inserting a cloudy sky? I believe the answer is no. The explanation comes from his times of exposure. It was relatively long in the image showing the bright landscape, the sky therefore becoming white. Shorter exposure in the second stereoview resulted in a beautiful cloudy sky, the landscape however remained dark.

My visit to Yosemite National Park

After having seen so many historic images of Yosemite Valley and Mariposa Grove I decided to see what it was like today. I asked my American friends for advice. However, when listening to my plan they could not help me. They would encourage me to travel there, they were enthusiastic and of course very proud of this National Park, but no one actually had seen it. Finally my wife and I started this adventure and we went all the way from Germany to California. We were as curious as somebody from the U.S. might be if he went to Hesse, Germany to find places where Grimm’s fairy tales originated.

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Fig. 6 Carleton Watkins No. 1116, “Mount Starr King” (1865). Nearly the same scene as in fig. 5, but the image has dark tones with clouds visible in the sky. Orange mount.
SSA Annual Meeting

A very productive SSA Annual Meeting was held on July 12 at the NSA Convention. A vigorous discussion of strategies for revitalizing the SSA took place with several new members in attendance. Two new folios were launched at the SSA Annual Meeting. An Anaglyph Folio has begun making the rounds of the first members with Ray Zone serving as initial Circuit Secretary.

As a result of the Thursday Night Risqué Stereo Theater program organized by Steve Hughes, an SSA Nude Stereo Print Folio was launched. The Nude Stereo Folio includes several highly accomplished stereographers and will continue one of the enduring genres within stereography. Any SSA stereographer interested in joining either the Anaglyph or Stereo Nude Print Folio should email r3dzone@earthlink.net.

Welcome to New SSA Members

Seven new SSA Members were signed up at the NSA Convention and their work holds promise as fine contributions to the SSA traditions. A hearty 3-D welcome is extended to the following new SSA Members:

David Delouchery (Speedy Print Folio) hails from Kitchener, Ontario, Canada and has been producing an interesting series of Civil War stereoview cards which he is offering for sale. To contact Dave email him at dave@hawkeyefilms.com.

Jeannie Birkhill (print and Anaglyph folio) has a lot of enthusiasm for 3-D and lives in Pinckney, Michigan with her husband Frederick, also a new SSA Member.

Donna Matthews (Gamma transparency, print and Online Folio) is a resident of Birmingham, Alabama and is very pleased to be a new SSA Member.

Betty Drinkut (Speedy Print Folio) exhibited an Award-winning stereoview card in the NSA Exhibition and with her husband Steve enjoys life in Pennville, Indiana.

New SSA Programs

SSA Online Folio Secretary Shab Levy has begun efforts to set up an internet-based gallery of SSA members' work. On July 16, he sent out the following email to SSA members and also posted it to the SSA Groups list:

"At the annual SSA meeting in Grand Rapids, we decided to invite all SSA members who are not subscribers to the SSA online forum, to do so now. This will allow for a better communication among members and for some new and exciting programming which we are planning to do. However, the best way to assure that we stay in touch is through the SSA online forum.

"So, if you don't subscribe to it, the first stage is to sign up to become a forum member by sending a blank email to StereoscopicSocietyofAmerica-subscribe@yahoogroups.com.

"It's that easy to sign up. After you send your email it will take a day to become a member of the forum.

"We are planning to create an online show comprised of 2-3 digital images from as many SSA members as possible. Once created, the show will be available for downloading and playing by any SSA member. The show may have as
many as 250 images or as few as 30 but until we start getting the digital files from members, we won’t know the actual length of the show.

“The show may be viewed on one’s computer or projected with two digital projectors and viewed on the screen with polarizing glasses. In order to accommodate all possibilities we need the files to be of specific dimensions as in the following cases:

1. If the images comprising the pair are rectangles each with an aspect ratio of 4:3 then the files need to be 1024 x 768 pixels at 72 ppi resolution.

2. If the images are in any other ratio, then each left and right image needs to be centered into a blank black rectangle with the above dimensions.

3. Each image needs to be labeled with a very short title and designated L or R such as: “Title-L” or “Title-R.”

4. You may submit 2 or 3 images perfectly aligned and dimensioned.

“Please send the files at any time to me at shablev@comcast.net.

“If your files are too large to fit into one email, send them separately. My ISP will allow up to 10 MB per email.

“I am sure some of you will have questions—don’t hesitate to write to me at the above address and I will try to answer as best as I can.

“Some of you remember me from a few years back when I used to nag you to send me information for the 2000 Yearbook. So, I will not give up and will nag you again until you send me the files and until you sign up for the forum.”

How to Contact the SSA General Secretary
Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also “responsible for trying to keep the Society functioning effectively and harmoniously.” Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at r3dzzone@earthlink.net.

Carleton Watkins and Yosemite

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We found almost everything as we had seen on those 140 year old stereoviews. Of course we did not have to spend the night at Galen’s Hospice; instead we stayed comfortably in historic Wawona Hotel (founded in 1876). On the walls they showed photographs of Yosemite Valley and of Galen Clark by Carleton Watkins, so we felt quite at home. In Mariposa Grove we found Grizzly Giant essentially unchanged, surrounded now by a protective fence. Yosemite Valley of course was a miracle—if you looked up. One could see those spectacular granite cliffs, waterfalls and clear streams. Bridal Veil Falls changed its direction like its name suggested.

However, we were there not the only visitors. Yosemite Valley more or less belonged to the 3.5 million tourists who came there every year with their cars. The roads were
Carl Balcomb's Chicago Years

Fifth in a series by Robert B. Balcomb

A stereograph by Carl Balcomb reveals details of a Wards shoe display for store managers. This Keystone mount preceded his use of pre-exposed black frame prints on double-weight paper.

A Christmas display of small items like handbags and gloves is documented in depth for close study by Wards store managers.
Carl Beecher Balcomb, my father, was brought to Chicago by Montgomery Wards in 1928 to manage their Photographic Department. Although "the Lab" did catalog work, it was under the Display Manager. It was a unique assortment of Balcomb's skills that attracted his new boss's attention. Among these were Balcomb's awards for outstanding window displays, his experience managing large photographic production operations at Victor Animatograph Company and, of course, his experience as a 3-D photographer. Balcomb became a key player in the struggle of the Titans, Wards and Sears. Between 1928 and 1935, his staff grew to include 52 photographers and darkroom technicians.

The turn of the 20th century was in an era in which most of America's business sectors, oil, steel, railroads etc. were controlled by huge trusts. However, the retail business saw vigorous competition. In a few decades, Montgomery Ward and Sears Roebuck became two of America's largest businesses! Wards was first to capitalize on mail-order sales. However, just a few years after Sears entered the market, it took over first place. Wards' first catalog, in 1872, was a single page. As competition heated, each issued larger and larger catalogs. In 1906 Wards distributed 1 1/2 million Catalogs, which used more than ten railway cars of paper every month. These huge volumes soon became an integral parts of American society, often as "reading material" in outhouses across the country.

Wide ranges of products were illustrated using artists' drawings. By the late 1920s into early 1930s, the two retail giants continued in a head-to-head struggle for supremacy, in a rapidly changing market. Photographs replaced drawings. As growth of mail-order sales slowed, both Wards and Sears opened mail-order branches, followed soon after with stores. In two short years after Wards opened its first store in 1926, they had opened their...
By 1929 Wards more than doubled to 531 stores. Consistently administering the quality of so many store's displays called for special measures.

Although third dimension views were becoming passé for entertainment, they became a key instrument in communications with Store Managers. With them they could see the precise positioning of all the various display elements; products, signs, fixtures etc. and of accepted window and floor displays. Much of the photographic work was, of course, catalog oriented, but stereo views became ever more important for communicating with Store Managers about floor and window display arrangements.

Pre-exposed Black Stereo Frame Photo Contact Paper

Early stereo views “to educate” Montgomery Ward Store Managers were produced outside, in the “Keystone” gray card format. Balcomb introduced pre-exposing of black frames and round cornering of double weight paper, which eliminated the need to mount on card stock. This allowed for quicker “in-house production” in their own Photographic Department.

In the late teens through the 1920s, Carl Balcomb worked on a concept to simplify the production process for 3 3/4” by 7” stereo views. That was well before I was born. By the time I was old enough to be taken to the Montgomery Ward photo lab, and to attend the Professional Photographers of America Trade Show in Chicago, with my father, stereo views were “old fashioned,” except for commercial use. Therefore, I cannot speak from personal knowledge of just what he did, or exactly how he came up with his use of pre-exposed black stereo frame photo contact paper.

He did, however, leave a lot of clues to his use of, and his possible introduction of, the “pre-exposed stereo frame” process. By taking advantage of the precision nature of mass produced sheet film, one could cut the developed 5” x 7” negative to separate the dual images, and transpose them. Placing the unexposed edges together in the center gave perfect alignment. Contact printing of the pair, unframed, left an unattractive divider of the two “blank” borders of each image, with notches, manufacturers imprints etc. Trimming and butting of edges, and mounting on cardboard, as in the past, was still an option. However, if the untrimmed images were printed onto pre-exposed paper, the resulting developed print would have
black frames all around both images. Viewing of these "black bordered" prints was quite acceptable. Each finished print was much less labor intensive.

A variation of format examples among my collection of my Dad's work, shows experimentation. Subject matter shows his use of the technique over several years. He must have concluded by the mid-teens, that trimming of images was not required, and that a black border, between and around the images, was no deterrent to effective viewing. Some of his work, done on commission, incorporated his customers' white logos.

Examples of my Dad's pre-exposed frame "end products" made brief appearances in earlier Stereo World articles. See the view of the Main Hall of The Field Museum in Chicago, shown at the top of the second page of my first article "An Introduction to Carl B. Balcomb Stereographer Extraordinaire" (Vol. 32 No. 6, page 15) and the lead illustration of the "Chicago's Century of Progress" article (Vol. 33 No. 2, page 26). Although all stereo pairs for the latter were submitted in the black frame format, for economy of page space, the rest of the images in the Magazine were printed without black frames.

Stereo World Editor John Dennis and photo historians Mark Osterman and France Scully Osterman have no personal knowledge of earlier development of this "pre-exposed stereo frame" paper. John speculates, "Pre-exposed photographic paper could have had a shorter retail shelf life than regular paper," and of course, less demand than non-specialized use contact paper. Widespread use of the process would have been necessary to support mass marketing. Frame masks may have been available to simplify amateur use, doing their own pre-exposing.

Since readers of Stereo World comprise the greatest body of knowledge of 3-D photographic history, I welcome input about other similar pre-exposed black frame usage.
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| GEORGE ROSE, Australia's Master Stereographer (see book review SW May/June 08), available from author on www.ronblum.com.au | ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95659, cmautz@ncn.net . |
| NEW REVISED EDITION of John Waldsmith's "Stereo Views, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44274. | BUYING VIEW-MASTER - reels, reel lists, etc. Describe and price. J. Kessler, Box 160533, Miami FL 33116-0533. |
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| Q-VU FOLDOVER MOUNTS simplify mounting your print stereo views. Sample kit $8. Med. format mounts, white or (new!) black. Beginner's stereo kits: camera, viewer, views, etc., $89.99 up. Q-VU, Box 55, Holtville, CA 92250-0055. | CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256. |
| STEREO VIEWS Modern Holmes style stereo cards; Living History, Civil War Reenactments, Scenic, Events, and more. www.vintage-visuals.com | FLORIDA ANTHONY stereoviews (I pay $100 for ones I need). Also, Florida stereoviews by Wood & Bickell, Field, Mangold, small towns, other early Florida photographs. Hendriksen, 1500 South Tropical Trail, Merritt Island, FL 32952, (321) 452-0633. |
| STEREOVIEW AUCTION PRICES. Only $10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360. | I BUY ARIZONA PHOTOGRAPHS! Stereo views, cabinet cards, mounted photographs, RP postcards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202. |
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| STEREOVIEWS, An illustrated History and Price Book, by John Waldsmith, revised edition, $24.95. Also interested in views published by Anthony and Wheelers. | WEST VIRGINIA stereoviews, real photo postcards, other photography, postcards, books and other old paper. I buy from xerox or e-mail scan. Tom Prall, PO Box 155, Weston, WV 26452, WVABOOKS@AOL.COM (304) 924-6553. |
| WHEELER AND KING SURVEY stereos, would like to correspond with collectors. Especially interested in views published by Anthony and Wheelers. | FLORIDA ANTHONY stereoviews (I pay $100 for ones I need). Also, Florida stereoviews by Wood & Bickell, Field, Mangold, small towns, other early Florida photographs. Hendriksen, 1500 South Tropical Trail, Merritt Island, FL 32952, (321) 452-0633. |
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**Carleton Watkins and Yosemite**

(Continued from page 27)

jammed with vehicles and parking space was rare. Yosemite Valley thus was in the full grip of civilization. At the tourist center they even had Coca Cola vending machines. Perhaps we were a little bit disappointed at the end. Not all of our dreams had come true.

For Further Information

www.carletonwatkins.org provides excellent information on Carleton Watkins’ stereoviews, as does Lawrence & Houseworth / Thomas Houseworth & Co. a unique view of the west 1860 - 1886 by Peter Palmquist, NSA Columbus Ohio 1980, p. 60.
**Jefferson Stereoptics**

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(Paper Catalogues available.)

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

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

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

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

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

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**WALT DISNEY CHARACTERS**  
**PARIS II**  
Montmartre-Notre Dame,  
Paris la Nuit  
**DENVER MUSEUM**  
**QUEEN ELIZABETH VISIT TO NIGERIA**

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