Space Gear for Christmas

It's not often that both images in this column are of the same subject, taken within moments of each other, but this pair just seemed too good not to share them both!

These slides were found in an accumulation of images that appear to have been taken in the 1950s, although these particular ones contain no notes or information as to when or where they were made. They are both mounted in the old style gray Kodak heat-seal mounts with red edges.

These two brothers apparently got up Christmas morning and found space helmets (complete with inflatable shoulder pads) and weapons waiting for them under the tree. Since this was a bit before my time, I don't know if these outfits were official replicas based on some TV show or comic book series, or if they were just generic space toys. Personally, I grew up watching the adventures of the Robinson family in *Lost in Space*, which I'm sure had numerous tie-in products that made their way to Christmas wish lists, but that was probably nearly a decade after these guys became space explorers.

The photographer must have been using a rather slow exposure setting and moved the camera when taking these photos, since flames from the fireplace can be seen through the one boy's pants, and I'm sure he's not on fire!

Fortunately for the boys, these bubble-style helmets appear to have had large rectangular openings in front of their faces, which would not be so useful in space, but would have kept young explorers on earth supplied with enough oxygen to avoid problems. Each helmet does have some kind of symbol or logo over the forehead area which appears to include a yellow triangle, but I was not able to make out anything else there (such as the name of a character, movie, show, etc.).

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you've found a classic 50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 3610 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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by Ray Zone

Front Cover:
Susan Pinsky relaxes in one of the reclining back chairs in the 2008 Stereo Theater—just one example of the amenities to be found in and around the NSA convention in Grand Rapids covered in this issue’s feature “A Grand Show in Grand Rapids” by John Dennis.

Back Cover:
B.W. Killburn No. 309. “Gates of Crawford Notch, and Train.” The image was used in the Stereo Theater show “The Night They Drove Old Dixie Down” by Larry Moor & Mike Griffith, which won the award for Best Use of Vintage Images. More stereos from shows and other events at the 2008 NSA convention can be found in this issue’s feature “A Grand Show in Grand Rapids” by John Dennis.

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.

Stereo World (ISSN 0191-4030) is published bi-monthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2008, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to Stereo World is part of NSA membership.

Annual membership dues: $32 third class US, $44 first class US, $44 all international memberships. Annual memberships include all issues of Stereo World, a plastic lorgnette viewer, and a membership directory.

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Ways the “Depth” of A Recession Could Affect 3-D

Despite fears of the effects of high fuel prices and air fares, the 2008 NSA convention in Grand Rapids, MI, drew an enthusiastic audience that exceeded the expectations of many. Of course most of those flying would have reserved tickets ahead of the worst fare increases, and others took advantage of the Amtrak connection from Chicago, which provided a close look at southwest Michigan scenery in the bargain.

Will the current decline in gas prices (and perhaps eventually in air fares) last long enough to help members get to next year’s big show in Mesa? Only time will tell, and only time will let us know what the effects of the international economic crisis will be on all of us and on stereoscopic imaging technology over the next few years. Collectors may have a distinct advantage, as collectibles of various types often become a safe area of investment in bad economic times. Whether this effect will improve the relative value of stereoviews or related equipment is uncertain, but this may not be a bad time to invest not in just rare views and sets, but also in both amateur and published glass views in the smaller formats and even in later 35mm slides featuring unusual subjects. Stereographica may never be the most sought-after collectible material in the world, but it will always be among the most interesting and fun.

The crisis could easily delay the introduction of equipment like the FUJIFILM FinePix Real 3D System (see NewViews in this issue), but some companies could conceivably see 3-D as just the gimmick to grab attention in a slumping market.

The effect on specialty firms like 3D-World, Loreo, Horseman, etc. is hard to predict, as they are accustomed to low volume sales and small workforces. The availability of loans, when new ones are needed, may determine their fate.

The picture may be different for equipment like Alan Lewis’ Saturnscope viewers or Larry Heyda’s 3D Advantage camera rigs. Home workshop producers of specialized equipment often finance their own efforts and operate without large inventories of parts and material. If many skilled optical or electrical engineers are laid off in a long recession, more may be inspired to stay busy making who-knows-what stereo imaging gizmos in their basements—gizmos that would never have existed in better economic times.

One thing often repeated in the press at the brink of any recession is the story that movies did well during the 1930s depression as a much needed escape. A closer look at the figures indicates that by 1932, when hard times were hitting everywhere, ticket sales plunged only to recover in 1940. Movie attendance went up during five of the last seven recessions, but digital downloads and better home screens may make a difference this time. This year, movie attendance is down about 4% from 2007. The one key to good (or at least reliable) box office profits in a (Continued on next page)
New NSA Board Member Phyllis Maslin

As a native Northwester, nature and adventure have deeply shaped who I am as an artist and photographer. I was raised in an artistic environment in Seattle’s University District. My father was a philosopher and picture framer whose frame shop provided a center for artistic exchange. My photographic career started as an x-ray technologist and evolved through dance, photography and video into fine art and stereography. My sculptor husband and I have created an artistic lifestyle in the Cascade foothills where we designed and built our home and studios as an extension of our creative energies. We are pleased to live in and be the stewards of this system of beaver ponds and streams we affectionately refer to as "The Swamp".

I was introduced to stereography in 1987 and immediately fell in love with it. I tried cha chas until I finally got my first Stereo Vivid in 1989. I was privileged to have Warren Callahan as a mentor and teacher for many years. I enjoy all aspects of stereography, from making stereo cards to producing multimedia shows and a little collecting, as well. I shoot with an RBT S1 and Sony H5 Digitals along with a slide bar for a medium format camera (used for black & white). I work professionally as a photographer and have completed many jobs requiring 3-D imagery, including one for EXPO ’98 in Portugal. I am represented by the Benham Gallery in Seattle and have shown Stereo fine art as well as traditional photography there since 1990.

I am excited about being on the NSA Board and hope to bring new ideas, energy and dedication to the association. I treasure the many great friends I have made all over the world who are also involved in stereo and look forward to meeting new members.

Editor's View

(Continued from previous page)

coming recession may in fact be 3-D. Very few 3-D ready home screens are likely to sell in bad times, so the unique “escape” from a messy reality offered by 3-D effects floating off the big screen could save Hollywood from disaster. Much could depend on whether or not the recently finalized billion-dollar digital upgrade deal among several studios survives the economic downturn. Disney, Paramount Pictures, Twentieth Century Fox, Universal Pictures, and Lions Gate Entertainment reportedly got Blackstone Group and JPMorgan Chase to finance the conversion of 20,000 North American theaters to digital projection capable of showing 3-D films, starting in 2009 and taking up to three and a half years.
Annals of the SSA

In the SSA Archives are some real treasures of stereo historical. A stereoview card, for example, by Dr. Philip Batchelder (SSA member no. 323) from 1942 originally made the rounds of the OAI folio, traveling between the US and Britain, in 1947. This card depicts a portion of Dr. Batchelder's large collection of stereoscopes and accessories on display in shelves at his home.

The card itself, on black pasteboard, was produced with a Kodak #1 camera, a floodlight, shot at f/16 with a 30mm separation on Verichrome plate, developed with Agfa F.G. chemistry and printed on Azo paper.

The comments on the original SSA sleeve containing the view are illustrative. "How I would like to visit with you and see your collection!" wrote RG Wilson, who then noted, "Well photographed but separation too wide for comfort."

"After looking at this slide, I feel rather poverty stricken with my three stereoscopes," wrote Lloyd W. Dunning. "My fingers fairly itched with envy when I first saw this."

"!!!??!**;;!!! – No wonder there's a shortage in Britain!" wrote W.R. Whitehead.

"A very interesting collection," observed Ken C. Symons, "who does the dusting in your house?"

K.C.M. Symons (as his pen name was spelled) of London was an important member of the Stereoscopic Society who first joined sometime after 1938. Symons was the author of "Stereo Photography - The Technique of the Third Dimension," published by Focal Press London in 1957.

In 1978 the Stereoscopic Society of Great Britain published Symons's 41-page stapled list titled "Stereoscopic Cameras" which Sam Smith observes is "a must have for anyone who collects stereo cameras." More germane to this column is Symons's "Time Exposure: The History of the Stereoscopic Society" published by the U.K. Society first in 1979 and reprinted in successive reprint editions with the 3rd edition appearing in 1985.

In the SSA archives, courtesy of former SSA General Secretary Bill Patterson, along with a 3rd edition of Symons's history are copies of correspondence between SSA Life Member Paul Wing and Symons from 1979. Publication of Symons's history "in the National Stereoscopic Association bulletin" was discussed between the correspondents along with what "should be done in order to achieve a proper liaison with the 'home' society in the U.K."

In his landmark book "Stereoscopes: The First One Hundred Years" (Transition Publishing: 1996), Wing reveals his feelings upon first visiting Dr. Batchelder in the 1940s and seeing his collection of stereoscopes. "After a visit to his home," Wing writes, "I couldn't sleep all night. His collection of views and viewers, neatly presented in a special room, overwhelmed me."

When Dr. Batchelder passed away, Wing acquired his collection of stereoscopes. "I suddenly realized that I had a truly unique and comprehensive group of stereoscopes," he observes. Visitors who came to see Wing's collection of stereoscopes "thinking that an hour or so is all they will need to
look things over" were, like Paul before them at Dr. Batchelder's house, overwhelmed.

In 1991, Bill Patterson sent Batchelder's stereoview card around the GT-2 print folio circuit for an encore viewing. On the new sleeve, he noted about the card "Not a technical gem - but does show the old time members were just as avid at collecting stereo stuff as our current troupe. Dr. B. made stereo x-ray views in 1930-40s which he made use of in his medical practice."

"R.G. Wilson was still pointing out wide separation when I joined the Society in 1978," wrote Bill Walton. "Great Encore."

"Interesting photo, but I think the comments are the great thing," wrote Joel Matus. "Comments are more revealing than the image," inscribed Brandt Rowles. "Fascinating!"

Then and Now – History in the Folios

The Speedy Keystone folio, with David Thompson serving as Circuit Secretary, features stereoview print cards in black-and-white. Fine work produced with both digital and photographic printing techniques by folio members Terry Wilson, Stan White, Harry Richards, Phyllis Maslin, David Kuntz, Harold Jacobsohn, Peter Jacobsohn, Brandt Rowles, Bill Patterson and David Thompson is showcased. Speedy folio members are limited to twelve members so that each box of views can make a rapid circuit.

(Continued on page 32)
Fly Me to the Moon

review by Ray Zone

For a decade Ben Stassen has been l’enfant terrible in the world of Large Format (LF) 3-D cinema. The Belgium-based 3-D filmmaker is nothing if not clever in the way that he has assembled a stereoscopic film library at nWave Pictures, building from a “ride film” base with the initial market for his movies in theme parks as 3-D attractions. A 3-D ride film component is in every one of the nWave productions from Alien Adventure (1999) to Haunted Castle (2001) and even with the live action 15/70mm documentary Wild Safari 3-D. The IMAX 15/70mm 3-D format has always been a specialized platform and market for Stassen, whose computer rendering farm in Belgium has cost-effectively generated nWave productions for a variety of stereoscopic exhibition formats.

The term “cross-over” could be Stassen’s middle name as he creates films that play in theme parks, institutional and museum theaters and commercial multiplexes on the IMAX platform. Now with Fly Me to the Moon, Stassen has “gone Hollywood” with a 3-D feature film that is playing in 3D digital cinemas on Real D and Dolby Digital 3-D as well as select IMAX 3-D theaters. Producing a feature length story about three flies that stowaway on the Apollo 11 flight to the moon in 1969, Stassen has capitalized on the current interest in CG 3-D animated features as well as giving his vehicle an “air and space” slant for potential play in the museum market. The real Buzz Aldrin puts in an appearance at the conclusion of the film to explain that the events depicted never actually happened.

Scripted by Domonic Paris and deftly computer-rendered with chromatic playfulness, Fly Me to the Moon has quite a bit of charm. It’s likely the average moviegoer is unaware of the rich emotional life led by musca domestica, the

(Continued on page 32)
Who are these people and what are they looking at?

To find out join us at the 2009 National Stereoscopic Association convention in Mesa, AZ July 8 - 13, 2009

A full week is planned including –
Stereo Theater, Trade Show, Workshops, Excursions, Stereo Gallery, Meetings - first-timers, medium format, SSA, APEC/DSEC, View-Master®, & internet

You won’t want to miss this year.

For more information contact Tom Dory, 2009 convention chair, at tdory@cox.net

Thanks to Boris Starosta for providing the logo and John Dennis for the picture
Abe Fagenson is an artistic anomaly in the world of stereography. He is one of very few painters in the world who creates work by hand, using acrylics, that is made to be viewed with crosseye binocular freevision. Each canvas includes both left and right-eye images, horizontally reversed, as a unified work of art.

I first encountered Abe’s work in the form of 35mm slide pairs that Abe Perlstein had photographed from the canvases, isolating the left and right images in a single slide. These images were projected in 3-D with dual Carousels for years with programs at Los Angeles Public Libraries and schools where they always amazed the young audiences. When I finally got the opportunity to see Fagenson’s paintings with my naked eyes, it was a further revelation.
In January 2007 I included four of Abe's stereo paintings in a joint art show at the Black Maria Gallery in Los Angeles with an exhibit titled "Discover 3-D." (SW Vol. 33 No. 5, page 20.) And in July 2008, at the NSA Annual Convention in Grand Rapids, Michigan, a large display of Abe's stereo paintings were on view at the Stereo Art Gallery. A 3-D slide program in the NSA Stereo Theater also showcased Abe's work. Fittingly, Abe's crossview paintings were displayed in the Stereo Art Gallery adjacent to Jerry Oldaker's crossview digital fractal images. When Abe and Jerry met it was a definite meeting of the minds.

**Interview**

Before shipping off Abe's paintings to the NSA Convention, I spent some time with him discussing how he began to make paintings in such an unusual modality.

**Zone:** What was your first experience of 3-D?

**Fagenson:** It was in art school. I was a GI and went there after World War II on the GI Bill. While in the Air Force, I had spent a year up in Iceland. And there was nothing to do in Iceland. I was always interested in drawing and so I started making sketches at night, drawing other guys in the Quonset hut. I started making sketches and I realized that you sketch with one eye open and one eye closed. If you sketched with the wrong eye open, you would move one way. If you opened the other eye, it was off. It was very confusing doing a drawing with one eye. I hadn't even thought of stereo and it was the basis for trying to draw. Anyway, I did make a lot of sketches when there was a break in combat. I was very interested in drawing and in art.

After the war, I applied to the Art Institute of Chicago and got in. Not that my drawings were any good but Uncle Sam was paying the tuition. Whoever applied was accepted. I took some courses in drawing. I still remember the first day in drawing. I was back to that one eye. Stereo was something I thought about and I couldn't dismiss it. But it wasn't what other people were doing.

Anyway, after a couple of years in art school, with courses in contemporary art with Picasso and Braque, I began to realize that they were trying to project 3-D images on the space of a two-dimensional canvas, a flat surface. There were all kinds of tricks that Picasso was doing with flat planes, overlapping surfaces, protruding and receding colors. Still, there was something in the back of my mind. There was more to it than people were talking about.
You can talk all you want about three dimensions but with a two-dimensional space you just don’t have it. You don’t get stereo by closing one eye. You’ve got to have both eyes. Eventually, I got out of art school. I couldn’t make a living as an artist. As a technical artist, however, creating exploded views, with nuts and bolts, showing how things are put together for assembly catalogues, I did all right. I was getting close to 3-D with isometric drawings. That was for aircraft. The real money was in design, in drawing the thing and putting dimensions on it. I made good money as a technical illustrator and did that for years and years, making isometric drawings.

In the early fifties, around 1952, we moved to the San Fernando Valley and started raising a family. Montgomery Ward had a big sale on 3-D cameras. It was the Stereo-Realist. I was just beginning to see 3-D in movies. “Wow!” I said. “This is real. It’s fantastic!” All these artists, Picasso and Braque, were trying to get 3-D space. And all they had to do was open up the other eye! The 3-D cameras were a couple hundred dollars when they first came out. That was a bit of money at the time. But they had a pile of cameras on sale at Montgomery Ward and they were selling for $35 each. I couldn’t pass it up. I had to get the camera. I tried it. It was fantastic and from that moment on everything had to be stereo for me.

Zone: So, you started shooting stereo transparencies?

Fagenson: Yes. And I have hundreds of them. Which is also why I’ve got the Apple computer and the scanner, because I want to save my film. Now, of course, I’m talking about 40 to 50 years later.

Zone: Did you shoot on Kodachrome? Because Kodachrome is archival.

Fagenson: Some were beginning to fade. I’ve scanned them all in 3-D, at large size. I’ve still got the film. But now I have all the 3-D stuff on a disk.

As time went by, I remember being in an airplane. It was in the early 1990s, I was looking at a magazine and saw this random dot stereogram and it turned out to be an airplane. I stared at it a while and it came to me and I saw it. I almost jumped out of the seat. You could almost touch it. I said “I’ve got to learn how to do this.” I started buying books on the random dot technique, anaglyphic images, anything I could find.

So I started with anaglyphic drawings. If you separate them and use a cross-eyed technique you’ve got stereo. I started with little sketches and sure enough, they were 3-D.

Zone: When did you make the first stereo painting?
Fagenson: It must have been 1992.

Zone: When you're making the work, how do you keep it precise and make the stereo correct?

Fagenson: Everything has to stay horizontal with the variation. So, I go from a centerline to a centerline with the spacing. It's a variation of centerlines. I finally realized that I could make a drawing, that it could be the right hand drawing and it could be just plain two dimensions. Then, I put some tracing paper on it and would trace, but move things maybe an eighth of an inch left or right. There was a limit that was at about an inch.

Zone: Was that an overall variation or just in one direction?

Fagenson: It would be two inches overall. And that was a strain. If you stand back eight to twelve feet it would be out of range, if you go beyond an inch on either side. So I tried to stay within the comfort range by going only an inch to the left and an inch to the right. Actually about 3/4 of an inch is what I really use.

There are many early paintings I made that went beyond what is comfortable. I just grew as I did this. After one painting, I would do another and started to even use variation within the colors so that there was a little shimmering between the pair of paintings.

Zone: Retinal rivalry?

Fagenson: Yes. I found that it could be very pleasant. And you can get colors that you just can't get out of a tube, or by mixing colors. It was subtle but the effect was there. And I built on these things. I've got thirty or forty paintings with this and no two are alike. I would build and stretch my techniques a little more.

Zone: So, have you used a tracing paper technique for all of your stereo paintings?

Fagenson: Yes. That's the easiest way. It makes it fairly simple.

Zone: Do you make the right eye image first?

Fagenson: Yes.
Zone: How did you first start showing your work to other people since you have to do cross-eye freeviewing to see the 3-D?

Fagenson: It took my wife Marge a couple weeks to get it. I waited for the "wow" and then it came. That's what happened when I first saw it.

Zone: What kind of tips do you give to other people to help them see the 3-D?

Fagenson: I suggest that they hold a finger out, lining it up over the middle of the picture. There are all kinds of tricks. I've also used a piece of clear plastic with a dot on it.

Zone: So, all your work is done with acrylics?

Fagenson: Yes, it's ridiculous to use oils. I look at the paintings while I work so I can make the corrections instantly. Who's got time for oils? I can make corrections with acrylics because they dry in just minutes. I work on both sides of the image at the same time and that helps. And I'm still amazed to just create something in space.
Ralph Erskine - Buildings in Stockholm is the latest View-Master packet of stereoscopic architectural documentation from View Productions. Funded in part by the Graham Foundation for Advanced Studies in the Fine Arts, the new packet features works by the Anglo-Swedish architect Ralph Erskine (1914-2005). It includes the Library and Great Hall at Stockholm University, a housing project in the suburbs of Stockholm, and interior views of the architect’s own home in Drottningholm.

The photographs were taken with a Belplasca stereo camera in 2001 using Fuji Velvia film. View-Master now requires digital files be submitted for custom reels, from which internegatives are created to make the reel pairs on 16mm print film. This allows greater control over color, basic alignment and window than was the case when stereo slides were sent in, as the quality of the images in this packet demonstrates.

(Continued on page 33)

**Ralph Erskine: Buildings in Stockholm**


Three-reel View-Master Packet with text folder. Limited edition of 500. $15.00 from View Productions.


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Reel 1, Scene 7, “Outdoor reading balconies” is one of several views of the Library at Stockholm University. Interior shots show how the intersection of the library, humanities, social sciences and law buildings form a busy interior street with a cafe and exhibit areas overlooked by the angled windows of overhanging rooms above. The volume is divided by bridges connecting the buildings at different levels, and enclosed by a vaulted roof of steel trusses that replicate tree branches. (Stereo by Michael Kaplan ©2008 View Productions)

Reel 3, Scene 6, “View toward kitchen and bedrooms.” Like the packet cover, this is in the architect’s own house, a concrete box with gently vaulted roof. The interior is on three levels that follow the sloped contour of the site. The mid-20th century furnishings include iconic designs by Arne Jacobsen, Finn Juhl and Hans Wegner. (Stereo by Michael Kaplan ©2008 View Productions)
It was as if the folks in Grand Rapids had been anticipating the 34th National Stereoscopic Association convention for years (the first ever in Michigan), preparing with care every aspect of a memorable event for 348 people from across the U.S. and around the world—from the weather to the specialty rice pudding in a burger joint across the street. The facilities, in the Amway Grand Plaza Hotel and the connected De Vos Place convention center, were ideal for stereoscopic meetings and shows, requiring only a readiness to follow signs and walk. Both are only feet from the Grand River, its River Walk on both sides, and the arched bridges outlined in lights as seen in the convention logo. (The “Rapids” part consists of a couple of carefully engineered drops running straight from shore to shore a few inches high.)

Just beyond the far end of the long convention center is the huge red steel sculpture La Grande Vitesse (1969) by Alexander Calder, which drew the attention of several stereographers. Closer to the hotel itself are the Gerald R. Ford Museum, the Public Museum with its restored carousel perched over the river, and the Modern Art Museum across the mall.

The Amway Grand Plaza is actually two hotels spliced into a complex maze of ballrooms, meeting rooms, restaurants, shops and art galleries. The classic 1913 Pantlind Hotel was incorporated into a modern facility with a 29 floor glass tower in 1981 while maintaining the elegant architectural features that once helped it rate among the top ten hotels in the country.

Although located in the heart of downtown Grand Rapids and surrounded by eateries of every description, the five restaurants, two lounges and a coffee shop within the hotel offered meals from nearly fast-food prices to the $35.00 and up selections in the 1913 Room just off the Pantlind’s palatial and much photographed original lobby. Finding one’s way around was intimidating at first, with so many halls and stairs on different levels, and more named rooms than could be memorized without flash-cards. (Some of them are in fact in a third building in the complex, but it helped not to think about that, and it was only noticeable as a separate structure from across the street.) Fortunately, the 51 rooms open for room-hopping were concentrated on a few floors of the original Pantlind building with a guide list next to the elevators in the lobby.

The Grand River and Grand Rapids, MI, near sunset with the tower of the Amway Grand Plaza Hotel at center. The red brick building to the left of the tower is the original Pantlind Hotel and to the left of that is the convention center, which continues several blocks beyond what is seen here along the river. Above the river walk and lawn on this side is the Gerald R. Ford Museum. (Panorama by John Dennis)
What saved people from getting lost too often or too long were the many signs providing directions to meeting rooms, exhibits, the Art Gallery, and especially the Trade Fair and Stereo Theater, which required a trek across the sky bridge and through many of the cavernous convention center's long halls. The signs, often an overlooked item among the details of convention planning, were just one example of the organizers' thoughtful arrangements and careful attention to so many elements that can make a convention look easy to attendees.

Workshops

Fifteen workshops, some repeated to allow more people to attend them, and those interested in many signs providing directions to the convention's long halls. The signs, often an overlooked item among the details of convention planning, were just one example of the organizers' thoughtful arrangements and careful attention to so many elements that can make a convention look easy to attendees.

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Fractal Fantasy: The Stereo Art of Jerry Oldaker by John Hart of Colorado won the Paul Wing Award and 1st Place for Video in the Stereo Theater. It features the incredible fractal artwork of Jerry Oldaker seen in Stereo World Vol. 33 No. 6 through the use of animated layers in ProShow Producer to generate complex motions of the still compositions. Each layer moves relative to the others and changes its attributes and layer hierarchy as it goes. The structures move in depth (Z) as well as in screen-position (X and Y), so that fractal objects fly through fractal clouds, open formations or around each other. The images here feature three screen-grabs out of a 10 second 30fps sequence, further highlighting the fading distinction between stills and movies in digital presentations.

STEREO PHOTOGRAPHY WITH VARIABLE STEREO BASE by George Themelis covered varying the stereo base for hyper and hypo stereo photography, plus the interaction between stereo base and focal length.

Stereo Theater
Located in the middle of the huge convention center next to the Trade Fair, the Stereo Theater included the projection (sometimes twice) of over 50 still or video presentations over four days. Only eleven of the shows were projected slides, with the rest being digital and involving various combinations of still or video imagery. The complex schedule, divided between morning, afternoon and evening sessions, required four emcees: Jan Burandt, Susan Pinsky, David Starkman and Ray Zone. The fact that the few glitches were generally too brief to allow a quick trip to the restroom is thanks to the hard work of projectionists Larry Moor, Lee Pratt and George Themelis. Steve Hughes chaired the Stereo Theater with Jay Horowitz chairing the Digital Theater.

16 DAYS IN CHINA by Robert James Leonard documents in stereo a tour of rivers, mountains and rice fields around Shanghai and the Li River. The people of the region are easily as interesting as the impressive scenery.

3D IMAGING FOR ART & SCIENCE AT NASA GLENN by Jay Horowitz is a fascinating, narrated look behind the scenes at the use of stereoscopic imaging in research, education and outreach at the NASA Glenn Research Center in Cleveland, OH. This goes way beyond stereos of museum space capsules or alien rocks. See www.nasa.gov/centers/glen/home/index.html.

"Fractal Fantasy: The Stereo Art of Jerry Oldaker" by John Hart of Colorado won the Paul Wing Award and 1st Place for Video in the Stereo Theater. It features the incredible fractal 3-D artwork of Jerry Oldaker seen in Stereo World Vol. 33 No. 6 through the use of animated layers in ProShow Producer to generate complex motions of the still compositions. Each layer moves relative to the others and changes its attributes and layer hierarchy as it goes. The structures move in depth (Z) as well as in screen-position (X and Y), so that fractal objects fly through fractal clouds, open formations or around each other. The images here feature three screen-grabs out of a 10 second 30fps sequence, further highlighting the fading distinction between stills and movies in digital presentations.
ALONG THE ARIZONA/UTAH BORDER by H.Lee Pratt & Andrea L. Shetley is a selection of some of the most stereogenic landscape scenes in the northern Arizona and southern Utah area.

APRIL IN PORTUGAL by Albert Seill explores the life, villages and landscapes of rural Portugal, often in close-up stereo detail and always featuring the vibrant colors of the houses, signs and gardens.

ATLANTA STEREOGRAPHIC ASSOCIATION CLUB SHOW by William Moll and Steve & Suzanne Hughes presents the stimulating work of club members in film, digital and stereocard formats.

A CASE OF LEVITATION: THE STORY OF FRANCES NAYLOR by Christopher Schneberger relates, through intriguing stereoviews, the story of a double amputee able to levitate after some intense dreams. (See SW Vol. 32 No. 3, page 18 or www.christophereschneberner.com.)


A CLOSE-UP COLLECTION by Andrea Shetley is a musical assembly of stereo close-ups including flowers and insects.

CLUB HUNGARY by Laszlo Magyar invites all to sample the attractions and lively night life of Hungary. Animated cows guide the viewer through the fast-paced 3-D images, never missing a chance to point out the enticingly romantic potential of the country and its inhabitants. Mr. Magyar won the Stereo Theater Award for Best First Time Presenter in the video category.

CONTEMPORARY RISQUE STEREO PHOTOGRAPHY by Steve Hughes

The microscopic crystallography in “Micro - Cosmos” by John Hart of Colorado uses his method in which images at two narrow-bands in the red and blue are used to re-calculate the thickness and birefringent axis distribution of each substance. The show earned one of the Stereo Theater Judge’s Awards for the way it reveals the visual similarities of objects from the microscopic to the cosmic. (See SW Vol. 31 No. 3, page 40 or www.crystalcanyons.net)
One of the Vistascreen 1940s-50s risqué print images from the Stereo Theater show “Plain Brown Wrapper” by Steve Hughes, Third Place winner in the Stills category.

An introductory slide for the Stereo Theater show “Plain Brown Wrapper” by Steve Hughes shows a package of risqué stereo prints and a viewer from the British Vistascreen company. Another intro slide showed a set of realist format risqué slides with a simple viewer while a third showed a German Raumbild type book set of prints and folding metal viewer.

One of the 1940s-50s German risqué print images from the Stereo Theater show “Plain Brown Wrapper” by Steve Hughes, Third Place winner in the Stills category.

Stephanie Andrews is a selection of imaginative/exotic/strange stereo video works by students at the UW Center for Digital Art and Experimental Media. The show won the Stereo Theater Pushing the 3-D Envelope Award.

THE ENNIS HOUSE by Tom Koester explores in stereoscopic video Frank Lloyd Wright’s 1924 California concrete block house. Details of the construction and modifications to the historic house are illustrated, as are the damage and repairs following the 1994 Northridge earthquake.

FIREWORKS SYMPHONY by Takashi Sekitani thrilled the audience with hi-def 3-D video of fireworks over lake Suwa in 2007. For many, this was exactly the way we had long imagined seeing fireworks—almost from inside the burst in astounding hyperstereo.

FRAC TAL FANTASY: THE STEREO ART OF JERRY OLDAKER by John Hart of Colorado animates the artist’s otherworldly, complex objects to original music by Marie Rhines. The show won the Paul Wing Award and First Place for Video in the Stereo Theater. (See SW Vol. 33 No. 6.)

GHOST CAR by John E. Hart of California tells the story of a terrified hitchhiker in a succinct 3-D video production of the Stereo Club of Southern California Movie Division. The show won Second Place in the Stereo Theater video category, and the full story of making it, along with sample frame pairs, appeared in SW Vol. 34 No. 2, page 14.

THE GOVERN by Christopher Schneberger is similar in style to the artist’s previous stereo short stories of strange mysteries illustrated in the tradition of 19th century spirit views. But this tale of a young man’s fixation on a governess who died when he was 13 takes a decidedly different turn. The show took First Place in the Stereo Theater stills category. See www.christopherschneberger.com.

GROWING AND HYBRIDIZING LEWISIA - ALPINE GEMS by Jack Muzatko presents intimate close-ups of alpine plants, comparing both wild and cultivated flowers to some beautiful and bizarre hybrids.

HIGHWAY USA presented by Suzanne Hughes has now been digitized, including a restored soundtrack that nearly matches the brighter, cleaner images of scenic spots around the country. The original slides were 3.25 by 4 inch glass mounted pairs made for a massive 1942 TDC projector. (See SW Vol. 32 No. 3, page 20.)

DETECTIVE SOCIETY SLIDE OF THE YEAR PRESENTATION by Barbara Gouche features the best from the 2008-2008 Detroit Stereo Society competitions.

DIGITAL STEREO CINEMA AT THE UNIVERSITY OF WASHINGTON by collect the wide range of current approaches to risqué stereography, featuring the work of Tom Dory, Larry Ferguson, Greg Marshall, Phyllis Maslin, John DuPret, Boris Starosta, Terry Wilson and Ray Zone. The show earned a Stereo Theater Judges’ Award.
Underwood & Underwood “Arkansas Traveller” was on the screen during the reference in the song “The Night They Drove Old Dixie Down” to “My Father before me.” It was used to illustrate the familial history of the narrator of the story in the show “The Night They Drove Old Dixie Down” by Larry Moor & Mike Griffith, honored for Best Use of Vintage Images.

HIGHWAY USA EXTRAS by Steve and Suzanne Hughes includes the digitally restored “extra” slides not part of the original show, and probably intended as emergency replacements in case of loss or breakage.

HOLY GHOST STORIES by Claudia Kunin retells iconic tales of western civilization—myths, mysteries and magic—through her own photographs manipulated in Photoshop to float human figures in and above backgrounds of classic stories. The show was the winner of the Paul Wing Award at last year’s Stereo Theater.

IN YOUR FACE 3-D - THE BEST 3D BOOK EVER by Ron Labbe promotes the book of the same name, filled with dramatic 3-D sports action stereographed by David Klutho for the Sports Illustrated Kids book series. The show received the Stereo Theater Award for Best 3-D Commercial. (See SW Vol. 34 No. 2.)

INFRARED by Ralph Johnston features IR stereography using an 87C filter and a Sony V-1 digital camera. The show fades between the IR images and the same scenes stereographed in normal color.

INSIDE DREAMWORKS ANIMATION STUDIOS by Phil McNally tours the offices, grounds, projection rooms and specialized studios of the company where McNally is Global Stereoscopic Supervisor. The show is an informal look at some very creative personalities busy eating, playing, talking, and, finally, even working at animation computers at this high tech, resort-like campus. Perhaps the best stereo shows a window of Phil McNally’s office from the outside, in which is propped the latest issue of Stereo World! The show provided visual reference points for McNally’s Keynote speech at Saturday evening’s Awards Banquet, and included projection of impressive test footage from a proposed 3-D version of the Dreamworks hit film Kung Fu Panda, the only showing authorized outside of industry circles.

INTRODUCTION TO STEREO DATA MAKER by Ralph Johnston presents images created using Stereo Data Maker, including a micro workshop video.

JEWELS OF THE MOUNTAIN SKY by John Hart of Colorado captures hummingbirds in colorful macro stereo during their annual summer migration through Colorado.

MACRO SLIDE SHOW by Imre Zsolnai-Nagy features sharp, close-up images of insects and flowers with impressive depth of field made using a modified Loreo LIAC and an old Zeiss macro prism.

First Time Presenter in the Stills category.

**THE MENGERT ABSTRACTION** by Eric Dean is an animated exploration of an abstracted level-4 Menger sponge fractal curve in HD video.

**MICHIGAN MAGIC** by The Detroit Stereographic Society is a 3-D tour of Michigan through images by 30 club members.

**MICRO-COSMOS** by John Hart of Colorado looks at the extremes of scale, from galaxies to microscopic crystals, revealing stereoscopic similarities in their complex, chaotic structures. A Stereo Theater Judges’ Award winner, this is the final show in Hart’s trilogy on 3-D photo-microscopy, following *Crystal Canyons* and *Canyons of Dreams*. See [www.crystalcanyons.net](http://www.crystalcanyons.net) and *SW* Vol. 31 No. 3, page 40.

**MOVING STILL** by Santiago Caicedo was first seen widely as an anaglyphic YouTube video. Ron Labbe was able to contact the artist and distributor so it could be presented in the Stereo Theater. Seen through the window of a passing train, buildings deconstruct themselves in spiraling, leapfrogging patterns of various configurations only to reassemble in time for the next surprise. As if the imaginative visual musings of a bored passenger had been recorded in 3-D with only the train sounds for audio, this show won the Stereo Theater Award for Best First Time Presenter in the video category.

**MY FATHER** by Tom Rywick combines vintage and modern images of Paris accompanied by Judy Collins’ song *My Father*.

**THE NIGHT THEY DROVE OLD DIXIE DOWN** by Larry Moor and Mike Griffith uses stereoviews of Atlanta and Richmond along with some other images of the period to illustrate the song of the same name. It earned the Stereo Theater Award for Best Use of Vintage Images.

**NITESCAPES 3-D** by Bryan R. White features images of comets Hyakutake and Hale-Bopp as well as the Northern Lights taken in Yellowknife, NWT Canada. The stereoscopic foregrounds of snow, trees and mountains provide a terrestrial context for these distant images in the night sky. See [www.astro-photo.com](http://www.astro-photo.com).

**NOVA EROTICA** by Boris Starosta provides a review of the artist’s award winning conceptual erotic images.

**ORANGELICA, THE GATES OF CENTRAL PARK** by Franklin Londin documents Jean-Claude’s recent large scale installation in New York’s Central Park. The orange fabric gates were stereographed from on the path,

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**Simon Bell with one of his large “Classic Cars of Cuba” anaglyphic prints on exhibit in the NSA 3D Art gallery.** (Photo by John Dennis)

**Visitors to the NSA 3D Art Gallery view work on exhibit. Visible here are cross-viewing stereo painting pairs by Featured Artist Abe Fagenson on this side of the easels and anaglyphic sports prints by David Klutho at the back of the room.** (Photo by John Dennis)

**MALI MAGIC AND MUD** by J. Claire Dean covers the vibrant culture and amazing earthen architecture of this West African country, from Bamako to Dogon country and back. It earned the Stereo Theater Award for Best
inside the billowing fabric, and from distant points revealing the full scope and impact of the work. The show earned Second Place in the Stereo Theater Stills category.

**OSPS SLIDE OF THE YEAR PRESENTATION** by George Themelis includes 85 slides by Ohio Stereo Photographic Society members from the 2007-2008 season.

**PLAIN BROWN WRAPPER** by Steve Hughes reveals the best of a collection of 1940s and 50s risqué stereo images of the type advertised in the back of magazines and shipped in a plain brown wrapper. The show earned Third Place in the Stereo Theater Stills category.

**PSA STEREO HALL OF FAME - PROGRAM 1** presented by William Moll, Produced by Arthur E. Ojeda FPSA, features work from the PSA Stereo Division Hall of Fame from the 1940s into the late 1970s.

**GOLDEN SHINE** by Eric Deren is a 3-D video of a local Atlanta rock group rehearsing and at a gig.

**SKY DIVING** by Eric Deren follows in 3-D helmet video groups of skydivers in the plane, in formations on the way down, and at landings. One especially dramatic sequence follows closely behind a skydiver during the seconds before landing and at a precise, running touchdown. The show earned a Stereo Theater Judges' Award.

**THE STEREO PAINTINGS OF ABE FAGENSON** presented by Ray Zone projected the hand painted work of this unique artist whose large painted pairs were also featured in the convention’s Stereo Art Gallery and appear in Ray Zone’s article “Opening the Other Eye” in this issue.

**“STERNA PARADISEA” - PORTRAIT OF ICELAND** by Stephnie Andrews is a preview of a short stereoscopic film scheduled for release in 2009, and includes fascinating time lapse landscapes and Arctic Tern footage.

**STRABISMUS 3D - CORRECTIVE EYE SURGERY** by Tom Reiderer for tree-D Films and Tri Vision Systems Inc. shows microsurgery procedures being performed on a young girl’s eye in graphic footage.

**THE STRANGE CASE OF DR. ADDISON & THE CROSSWELL TWINS** by Christopher Schneberger is the first in his series of tales about strange mysteries illustrated in the tradition of 19th century spirit views. See **SW Vol. 32 No. 2** page 20 or www.christopherschneberger.com.

**SWEET HOME CHICAGO** by Russ Gager assembles stereos by Chicago Stereo

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Abstract lenticular 3-D art by Heather Lowe in the NSA 3D Art Gallery. Beneath the image she explains, "Through optical painting, stereo imagery and the use of the lenticular medium my desire is to deepen our knowledge and restore appreciation of perception, visual illusion and color interaction in space."

Club members showing the city’s festivals, parades and architecture.

**TASTEFUL TEMPLATIONS, THE EROTIC 3D PHOTOGRAPHY OF LARRY FERGUSON** presented by Ray Zone includes both color and black & white stills of nude models with music by Janet Klein. See **SW Vol. 34 No. 1**, page 23.

**WELCOME TO GMUNDEN** presented by Hermine Raab invites all to the 17th ISU Congress, September 9-14, 2009, in Gmunden, Austria. Included are tempting views of the city, Toscana Congress Center inside and out, and field trip destinations in the area around Lake Traun.

**WELCOME TO MESA** by Tom Dory reminds everyone of the fine convention there in 2000 and invites all back to the same facilities July 8-13, 2009.

**XXX - SHOOTING ON THE SET** by Mark Kernes updates his large collection of stereos taken on the sets of adult videos documenting the crews, casts and often rather clinical detail of the action. With the other shows involving nudity, this was presented in a separate late night session of the Stereo Theater.

**NSA 3D Art Gallery**

This was the second annual NSA 3D Art Gallery, initiated in Boise last year to an enthusiastic reaction. Featured artist was Abe Fagenson, who’s work is seen in this issue’s article by Ray Zone. Too large for a single room, the Gallery took up two rooms across from each other where phantograms, stereo paintings and a variety of other 3-D media could be found from artists including Abe Fagenson, Jerry Oldaker, Steve Hughes, Shab Levy, Barry Rothstein, Terry Wilson, Jan Burandt, Claudia Kunin, Heather Lowe, David Klutho, Mark Gobielski, Claire Dean, Franklin Lonid and Simon Bell. A Friday afternoon reception in the hall space between the rooms made it possible to meet the artists and talk about the sometimes hazy intersection of art and 3-D.

**Historical Card Exhibit**

A special exhibit in a room of its own was devoted to historical stereoviews of Grand Rapids from the collections of the Grand Rapids Public Library, Ken and Bonnie Williams and Thomas R. Dilley. Not all host cities were so well documented in stereo, but seen here were some great views of the furniture factories, railroads, bridges,
A rare Leep viewer was supplied by Ron Labbe for exhibit in the NSA 3D Art Gallery. Immersive but distorted medium format transparencies produced by the ill-fated Leep camera of the early 1980s are corrected by the specialized lenses of the viewer to produce tantalizing, windowless stereo images better than the front row of a 3-D IMAX theater. (Stereo by John Dennis)

people, streets and homes of 19th century Grand Rapids.

2008 NSA Reel

The souvenir reel (by Rich Dubnow of Image3D) included in the registration packets includes the logo, the hotel from across the river, the windmill in Holland, MI, the Da Vinci “American Horse” sculpture in Meijer Gardens, and two vintage Grand Rapids scenes including the Great Log Jam of 1883.

Awards Banquet

The 2008 NSA Awards Banquet in the mirror lined Pantlind Ballroom was attended by 166 people who showed their enthusiastic appreciation for the various people handed awards by NSA President Lawrence Kaufman on Saturday evening.

NSA Awards

**THE WILLIAM C. DARRAH AWARD** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Alexander Klein.

**THE ROBERT M. WALDSMITH AWARD** for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to Suzanne and Steve Hughes.

**Stereo World Awards**


Honorable Mention went to Jerry Oldaker for the images in “Fantastic Fractals" in Volume 33 Number 6.

**THE NSA AWARD** for Best Stereo World Article on Historical Stereoscopy went to Paul Hickman for "John James Reilly: Catalog, Old Series (1867-75) and Views (1865-70)" in Volume 33 Number 4 and "John James Reilly: Additions to Chronology, Catalog, New Series (1879-86) and Views (1870-86)" in Volume 33 Number 6.

Honorable Mention went to Brian May and Elena Vidal for “The London Stereoscopic Company Reborn!" in Volume 33 Number 5.

**Stereo Theater Video**

**THE PAUL WING AWARD** for Best Stereo Theater Presentation and First Place went to John Hart of Colorado for “Fractal Fantasy: The Stereo Art of Jerry Oldaker.”

Second Place went to John E. Hart of California for “Ghost Car.”

Third Place went to Laszlo Magyar for “Club Hungary.”
BEST FIRST TIME PRESENTER went to Laszlo Magyar for “Club Hungary.”

PUSHING THE 3-D ENVELOPE went to Stephanie Andrews for “Digital Stereo Cinema at the University of Washington.”

**Stereo Theater Stills**

First Place went to Chris Schneberger for “The Governess.”
Second Place went to Franklin Londin for “Orangelica, The Gates of Central Park.”
Third Place went to Steve Hughes for “Plain Brown Wrapper - Pin Up Photography in the 40s and 50s.”

BEST FIRST TIME PRESENTER went to J. Claire Dean for “Mali Magic and Mud”

BEST USE OF VINTAGE IMAGES went to Larry Moor & Mike Griffith for “The Night They Drove Old Dixie Down.”

BEST 3-D COMMERCIAL went to Ron Labbe for “In Your Face 3-D, The Best 3-D Book Ever.”

JUDGES’ AWARDS went to:
John Hart of Colorado for “Micro - Cosmos.”
Steve Hughes for “Contemporary Risqué Stereo Photography.”
Eric Deren for “Sky Diving.”

**Exhibits - Vintage**

THE TEX TREADWELL AWARD and First place went to Louise Goldstein for “Working Ladies of the 19th Century.”
Second Place went to Robert Smith for “Hutchins Hotel – Yosemite, CA 1865-1872.”
Third Place went to Russell Norton for “A Tradition of American Genre.”
Honorable Mention went to Robert Smith for “Painted House.”

Many of the 56 tables in the Trade Fair as seen from above the NSA table.
(Panorama by John Dennis)

Steve and Suzanne Hughes accept the Robert M. Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA during Saturday evening’s Awards Banquet. They’ve been key to the success of many NSA events in recent years, and this convention thanked them for chairing the Stereo Theater and Suzanne for editing the impressively readable and informative printed program.
(Photo by John Dennis)

Ray Zone, organizer of the 2008 NSA 3D Art Gallery, hands the first annual Art Exhibit Award to Jerry Oldaker for his “Digital Fractal Images” exhibited there. Selected without outside judges, the winner of the Art Exhibit Award is named strictly by the artists participating in the Gallery, making it truly an honor and recognition coming from the peers of the winner and hopefully one of the most anticipated awards of future conventions. Oldaker was already no stranger to those at the Awards Banquet, having received an Honorable Mention for his images in Stereo World Vol. 33 No. 6, and just minutes after that the Stereo Theater Paul Wing Award had gone to John Hart of Colorado for “Fractal Fantasy: The Stereo Art of Jerry Oldaker.”
(Photo by John Dennis)
Exhibits - Modern
First place went to Larry Ferguson for "The Belly View."
Second Place went to Linda Nygren for "Florida Wildlife."
Third Place went to Steve & Suzanne Hughes for "Carlsbad Cavern."
Honorable Mention went to Linda Nygren for "Northwoods Wildlife."

Exhibits - Other
First Place went to Barry Rothstein for the phantogram "Zebra Finches & Parakeets."
Second Place went to Paul Pasaquarello for "Mask Shop."
Third Place went to Robert Chow for "Dynamic Phantagrams."
Honorable Mention went to Terry Wilson for the phantogram "Talea."

THE FIRST ANNUAL ART EXHIBIT AWARD, voted on by the participating artists in the NSA 3D Art Gallery, went to Jerry Oldaker for his "Digital Fractal Images."

Keynote Speech
Many of the questions about the current 3-D revolution in Hollywood that came to mind during Phil McNally’s Stereo Theater show to 3-D in 2005. His work on Meet the Robinsons and the conversion of The Nightmare Before Christmas provided interesting examples of 3-D animation techniques and the need for intense attention to detail despite the expectation of some producers that you can just sort of “push the 3-D button.”

As Global Stereoscopic Supervisor at Dreamworks Animation Studios, McNally oversees the stereoscopic production of all the animated films, starting with Monsters Vs Aliens to be released in 2009. He described in detail how the full potential of 3-D animation will be seen in these coming films (as it was in the Stereo Theater segments of 3-D from Kung Fu Panda), with total control applied to on-screen separation of every element in the image through every sequence of movement. While better digital cameras will allow more flexibility in live action films, animators armed with computers will have the advantage of sculpting and fine tuning every frame of a film for both 3-D excitement and eye comfort.

Keynote speaker Phil McNally explains to an attentive Awards Banquet audience the many levels of reasons why, despite the wishes of some producers, you can’t just “push the 3-D button” to get a really good stereoscopic film made. McNally is Global Stereoscopic Supervisor at Dreamworks Animation Studios, where he oversees the stereoscopic production of all the animated films made there.

(Stereo by John Dennis)
On-Site Competition

The winners of this year’s On-Site Image Competition, “Shooting Grand Rapids,” were announced during Sunday’s Stereo Theater session. In the Digital category there were 53 entries with the top three all going to one entrant:
First Place: “Mural” by Dave Kesner
Second Place: “Road Work” by Dave Kesner
Third Place: “Doorway” by Dave Kesner

There were 24 entries in the Film category:
First Place: “Along the Grand River” by Don Parks
Second Place: “Fountain to the River” by Mary Paul
Third Place: “The Blue Bridge” by F.A. Peter Weiler

Tours

Three stereo photography excursions were available to attendees, with the first a Sunday evening cruise on the Port City Princess on Lake Muskegon, 45 minutes north of Grand Rapids. Camera lenses easily outnumbered the 99 NSA tourists aboard, most on the boat’s upper deck to watch as we passed historic ships and other attractions visible only from the water. Sunset behind the lighthouse at the entrance to Lake Michigan was as dramatic as the waves from the lake, which kept the tour boat on the calmer Lake Muskegon side. A power failure on the lower deck shut down the snack bar for much of the cruise, but went unnoticed by most on the upper deck until they needed to use one of the very dark heads with the help of a flashlight. With the freezer lacking power, the crew handed out free ice-cream before it melted.

Monday’s Lake Michigan tour traveled to Saugatuck, where an optional sand dune ride was available. For those opting for less sand, the artist colonies, galleries and shops of Saugatuck awaited.

(Continued on page 33)

Thoughts from the Inside

by Lindel Salow, Convention Chair, NSA 2008

Essential to our success were VERY STRONG committee members... people who were self-starters, knew their material and how their role impacted everyone else. Each committee member made it a priority to ensure smooth operation of their piece of the convention. In particular, Steve and Suzanne Hughes and Jay Horowitz in the Stereo Theater. To everyone, the theater ran as a smooth and seamless operation, but behind the scenes there were some very serious challenges, particularly with the Christie Projector (odd artifacts appearing in several programs when run through this unit). Each of them worked for multiple additional hours transferring digital shows to other equipment and where necessary reformatting shows to, in the end, have a flawless presentation throughout the convention....no small task with the large number of shows included, both film and digital.

It was a goal of the committee to keep the convention running smoothly. To that end we insisted that all workshops, events and the Stereo Theater have no overlap so that no attendee would need to choose between events. This was one of our biggest successes and many attendees where thrilled with this arrangement.

We were concerned about the distance between the hotel and the convention center (about 1/4 mile each way), but realized there was little we could do to change the distance. Barb Gauche had an excellent idea to have a series of changing signs along the route to guide people and get their minds off the distance and onto something else, namely the signs. We had contributors attach artwork or collections of 3-D memorabilia and changed them daily to keep interest strong. We joked with people about the distance, stating they would be healthier when they left than when they arrived.

These are just a few of the things that made this convention so great. Also, we had a really superior service staff from the hotel and DeVos center. Each person went out of their way to make it all happen flawlessly. Our only regret is the week passed so quickly it didn’t seem that we had enough time to speak with each attendee and presenter. It was truly an outstanding experience.
Digital 3-D imaging has rapidly been taking over the world of 3-D still photography, amateur 3-D videomaking, and the commercial 3-D film industry. As I write this article Fuji has just demonstrated the prototype of a complete digital 3-D camera and viewing system. (Before you get excited about that, there is no guarantee that it will go into production, but it looks promising.)

So, it's pretty amazing that Hangzhou 3D-World Photographic Equipment Co., Ltd, in Hangzhou, China, has, within the last few years, developed a complete new medium format (120 Roll film) 3-D camera system (camera, viewers, mounting jig, and mounts).

Stereo World Vol. 30 No. 4, in 2004, had a brief mention, and showed a prototype of a camera and a coin-operated motorized image change viewer. Since then, the company has developed a full-production camera, the motorized coin-operated viewer, plastic 120 format slide mounts, a lighted stereoscopic viewer mounting jig, and both hold-up-to-the-light and lighted viewers for this format (using their unique sized plastic mounts).

However, with all deference to the medium format enthusiasts, for me personally 35mm stereo, and the possibility of easy projection, made the hobby more fun and interesting for me.

When the 3D-World camera came along I had already embraced the switch to twin digital camera 3-D, so I did not take much personal interest in it, even though the quality, especially in the brightly lighted coin operated viewer, was truly spectacular.

However, after a few years on the market, with improvements being made to the camera, what made me finally take an interest in this system was the last item to be introduced—a lighted, focusing medium format viewer at an under $100 price.

Thanks to a 3-D friend who told me about this item, I got a viewer and a bunch of the matching plastic mounts.

Since these are the items of the system that I've actually used myself, I'll start by describing them.

The mounts consist of two parts, a front and back, which easily snap together (no glue or tape is needed). They are 5 1/2" wide and 3 1/8" high (14cm x 8cm), with 2 1/8" x 2 1/8" (5.4cm x 5.4cm) apertures. Both halves are made of black plastic, however, the front half has a white strip affixed for writing captions. The front half also has peel-and-stick adhesive strips above and below the apertures, to hold the film.

I found that I still had over 20 medium format pairs from that 1979-84 period that had never been stereo mounted. Some were in the Kodak cardboard 120 mounts, and some were uncut in sleeves. Even without the mounting jig I found the film fairly easy to mount. It is so much larger than 35mm that it is pretty easy to see what you are adjusting, and, with the whole mount on a light box, I used a low-power aerial stereoscope (the kind on folding legs for...
viewing topographic stereos) as a viewing aid while mounting. The adhesive strips are a nice idea, but if you expose the adhesive then you can’t easily adjust the film chips without them getting stuck to the adhesive. So, I found there was plenty of room to hold the film chips in place, tape them (using silver polyester film tape) at the outer edges, and then, once I was satisfied that they were aligned correctly, I could lift the edge of the film opposite the tape (like a hinge) and remove the peel-and-stick paper to expose the adhesive, and then carefully lower the film back in place for final mounting. One last viewer check, and then I was ready to snap the back half to the front. This makes for a robust and easy to handle mounted slide. At this point I was ready to use the lighted viewer. For a viewer of this relatively low price I was quite impressed. These are the technical specifications:

Lenses: achromatic glass lenses; 32mm Diameter; 75mm focal length
Adjustable Focus: -2.00D to +2.00D; -4.00D to +4.00D
Adjustable interocular spacing: 62 to 66mm
Light Source: array of 18 LED lights
Power Source: 3 AA batteries
Magnification: 3X
Size: 16.5 x 11.8 x 8cm
Weight: 450g (about 1 pound)

The viewer sounds impressive on paper, and I found it to be just as impressive in actual use. The LED lights offer a bright and even white light source, with a low power drain. The achromatic glass lenses give sharp viewing through the central area (there is admittedly some distortion if one looks through the edges, but one would never need to do that). The image is HUGE and beautiful. The Sputnik has 75mm focal length lenses, as does the 3D-World viewer. Therefore, one is getting virtually a life size view of what the camera “saw” at the moment the image was taken. Printing a slide actual size in Stereo World would not be able to show you the size and quality of a medium format slide viewed this way. Unless you’ve experienced medium format viewing for yourself, you’ll just have to take my word for it until you have the chance to see for yourself.

Are there any negative points so far? Just a few. The plastic mounts only come with one size aperture, so there are no easy options for further window adjustment or cropping. On the other hand, the images fill up so much of your field of view that the edges are quite secondary, compared to smaller film formats or classic stereo cards. Also, the outer dimensions of the plastic mounts are larger than other mounts that have been used for a number of years. So, if you choose to use these plastic mounts you are locked into using the two viewer models made by 3D-World.

The viewer has an excellent overall design. Being right-handed I wish the light button (which must be held down to stay on) was on the left, so that it could be held in the left hand while focus is done with the right hand. (There are focus levers on both sides, but if you are holding the light button with the right hand there is no way to focus on the same side.) This is a minor complaint. Also, even though it is lightweight for a viewer of this size, it would be nice if there were a standard tripod thread hole in the base, so that it could be mounted on a pedestal or small tripod.

I will end the first part of this report here. In the next report I will give you the details of the 3-D camera and mounting jig.

Note: As of this writing the only dealer in the USA that seems to be stocking the lighted viewer is www.3d.stereo.com. However, I have been told that www.drt3d.com may also be stocking the viewer. Both of these dealers stock all of the other 3-D World products. You may contact 3D-World directly at http://3dworld.en.alibaba.com/.

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Fuji 3-D Digital
Wishful Thinking Meets Prototype Reality

This year's Photokina show in Cologne, Germany produced a surprise from Fuji. The “FUJI-FILM FinePix Real 3D System” consists of a prototype 3D digital camera with fixed stereo base of approximately 78 mm, a 3-D digital photo frame and lenticular 3-D prints. Focus, zoom range, exposure, etc., are synchronized to 0.001-second. Special identical, compact Fujinon lenses have been developed for the 3-D system with approximately 35mm focal length and a 3x optical zoom.

The camera prototype itself is about 120 x 66 x 30 mm and contains two 6 Megapixel Super CCDs. Fuji offered no explanation for the wide lens spacing, which would seem to guarantee the need for two separate sensors. (Lenses spaced near 65mm could presumably share a single long sensor, reducing potential balance problems.)

A lenticular, 2.8 inch, 230,000 pixel LCD screen allows 3-D composition and instant viewing of results. Lenticular prints from the files recorded are designed for viewing in a new 8.4 inch, “FinePix Real 3D Photo Frame” with over 920,000 pixels. Both the LCD monitor on the camera and the stand alone display panel are said to produce easily viewed, ghost free 3-D from only two lenses thanks to a “light direction control module” in the back of the LCD which guides light specifically to the right eye and left eye directions. If the concept works as well as reported, it could eliminate much of the noise from the lenticular screen—in effect combining some of the best features of lenticular and exit-pupil 3-D technologies.

The prototype unfortunately lacks any viewfinder, so the special illumination behind the LCD screen will need to be bright enough to overcome direct sunlight—that or include a dark cloth to drape over the stereographer's head. The most immediate question is of course whether or not the left and right images can be extracted as pairs rather than only as blended files for lenticular prints.
Watching You in 3-D

Digital 3-D videos or stills at a bargain will become available to all with the advent of the Minoru 3D Webcam, to hit the consumer market in December, 2008. The drawback, of course, is that this is a webcam with resolution intended for anaglyphic YouTube size images on a computer screen. The camera supports a variety of video chat services, or you can shoot 3-D video and save it or send it to YouTube, etc. (Two people using the cameras for live video chat would be looking at each other wearing anaglyphic glasses, but that may be the least kinky sort of images some of these cameras will see...) Minoru publicity mentions shooting stills as well, but offers no hint of any way to download separate left and right images from the cute camera’s two lenses. A good sample anaglyphic video may still be seen at www.vimeo.com/1874954. The camera is expected to retail for under $100.00 and can be seen at www.minoru3dwebcam.com or Promotion and Display Technology Ltd, Salbec House, Winders Way, Salford, M6 6AR UK.

High-Style Digital Camera/Viewer

Very compact and stylish 3-D video camera and viewer from Inlife Handnet Co., Ltd in China has been exhibited around the world in recent months. The “3D DV & Player” offers digital stereo video capture, storage and playback as well as stereo still photography. The stereo image being shot can be viewed on the pop-up 2.2 inch LCD screen or through the binocular display lenses.

The camera/viewer features 60mm separation of the wide angle lenses, which are claimed to be equal to 35mm focal length lenses on a 35mm film camera. The 3-D video records in MPEG-4 encoding while stills are captured as 3mp JPEG files. Memory capacity is 8GB on an SD/MMC card. Included are high-speed USB 2.0 interface and internal 3.7V power supply providing a claimed operating time of about two hours.

According to Fuji, the native storage format is one side-by-side stereo pair in one file, also containing a header area in which extra information is stored. This format is called “Multi Picture Format” (MPF), and is standardized by CIPA, the Camera & Imaging Products Association of Japan. An English translation of this very new standard (“Stereo Still Image Format for Digital Cameras”) is available for download at www.cipa.jp/english/hyoujunka/kikaku/pdf/DC-006_E.pdf.

There are no firm plans for commercialization yet, leading to much speculation on the internet about Fuji’s actual intentions, the likely price of the camera, and the profitability of a 21st century stereo camera for the popular market. The one known positive is that Fuji invested enough to create a working prototype and made a few available at Photokina for hands-on testing. That puts the concept of a 3-D digital camera on a much higher level of commercial potential than the wishful thinking of a few thousand stereo enthusiasts.

First, Biggest, Deepest, 3-D Guinness Book

RealD Goes Green with Disney's Bolt

Walt Disney Pictures' newest 3-D animated comedy adventure Bolt opens Nov. 21, 2008, in more than 1,000 theaters offering recycling of the RealD 3D glasses in the theater. While people are still welcome to keep the glasses, those that have in the past been thrown out after the film will now become part of a comprehensive eye wear recycling program that has been a goal of RealD all along. A pilot program in some theaters launched the effort with the July release of Journey to the Center of the Earth.

"Like any successful recycling program, it's about making it easy for people to recycle," stated Michael V. Lewis, RealD chairman and CEO. "We appreciate the participation of our exhibitor partners and know that audiences will appreciate the convenience as well."

Bolt is about a TV superstar dog accidentally shipped from his Hollywood soundstage to New York City. Armed only with the delusions that all his amazing feats and powers are real, his adventures getting back home include help from an abandoned house cat and a hamster named Rino. The fast paced action makes exciting 3-D under the direction of Chris Williams and Byron Howard.

Avatar to be Released in IMAX 3D December 2009

James Cameron's highly anticipated Avatar in IMAX 3D will be released simultaneously with the motion picture's premiere in conventional 3-D theaters on December 18, 2009. Avatar stars Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez and Sigourney Weaver, and is directed and written by James Cameron. "Our goal with Avatar is to revolutionize live-action 3-D moviemaking, and I have no doubt that it will look and sound incredible in IMAX 3D," said Cameron. "The larger field of view and powerful surround sound of an IMAX theater will completely immerse the audience in a way that cannot be experienced anywhere else."

"Avatar is one of the most anticipated movies of 2009 and it is a powerful addition to our film slate," said IMAX Co-CEOs Richard L. Gelfond and Bradley J. Wechsler. "We are particularly pleased with Twentieth Century Fox's increasing interest in the IMAX theater network, which is largely fueled by the rollout of our digital projection systems and IMAX's track record of strong box office performance."

Avatar is the story of an ex-Marine who finds himself thrust into hostilities on an alien planet, in a desperate fight for his own survival and that of the indigenous people. More than ten years in the making, Avatar marks Cameron's return to feature directing since 1997's Titanic. New intuitive CGI technologies will create environments and characters in photorealistic 3-D imagery for the film.

JVC and Sensio Join on 3-D TV System

JVC Professional Products and Sensio Technologies will produce a high-end 3-D TV display system for the consumer market in 2009, combining two JVC D-ILA projectors and a media server equipped with Sensio 3-D decoding technology for full 1080p resolution 3-D content.

Wide in commercial flight simulation systems, the D-ILA projectors are claimed to produce very high native contrast ratios, "ideally suited for 3-D imaging systems" according to JVC. "Sensio is recognized as a pioneer in the 3-D industry, and JVC is the leading manufacturer in high-end home cinema. Combining our two technologies into a single, simple system for the consumer will have broad impact in the marketplace, already thirsty for 3-D display," stated Lon Mass, JVC marketing VP.

International Holography Symposium

Hundreds of worldwide scientists, engineers, artists, educators and entrepreneurs engaged in holography will gather in Baoan, Shenzhen, China from July 13 to 17, 2009 for the 8th International Symposium of Display Holography. Honorary Chairman of the event is Joseph W. Goodman, Professor Emeritus at Stanford University. Every aspect of holographic technology from three-dimensional imaging to digital processing will be covered. For more, see www.isdh.org.cn.
For Sale
CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org
NEW REVISED EDITION of John Waldsmith's "Stereos: An Illustrated History and Price Guide" is available signed by the author, $24.95 softcover, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44274. Website: www.YourAuctionPage.com/Waldsmith.
V-U FOльDOVER MOUNTS simplify mounting your print stereo views. Sample kit $9. Med. format mounts, white or (new!) black. Beginner's stereo kits; camera, viewer, views, etc., $89.99 up. V-U, Box 55, Holtville, CA 92250-0055.
STEREO PHOTOGRAPHY WORKSHOP Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming. $25 each. Details: http://home.comcast.net/~workshops or send SASE for list to Dennis Green, 560 E. Website, Ferndale, MI 49220.
STEREO VIEWCARD box books. Now accepting orders for handmade, fully personalized boxes. Fit sleved viewcards. Send SASE for full details to Boxcrafters, PO Box 55, Holtville, CA 92250 or call (760) 356-4102.
STEREO VIEWS FOR SALE on our website at: www.daves-stereos.com email: cdxwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Sharon Center, OH 44274, Phone: (570) 296-6176. Also wanted: views by L. Hensel of PO Box 838, Milford, PA 18337, Phone: (570) 775 So. Buena Vista Dr., Lake Alfred, FL 33850, (863) 514-0092.
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.

For Sale
ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeuck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-4850, dckibb@AlaskaWanted.com
ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, kmautz@nocn.net
BUYING VIEW-MASTER - reels, reel lists, etc. Describe and price. J. Kessler, Box 160533, Miami FL 33116-0533
COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, postcards & large paper) Bill Lee, 8658 Galliator Way, Sandy, UT 84094, billleelee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational
CORTESCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.
FLORIDA ANTHRO stereoviews (I pay $100 for ones I need). Also, Florida stereoviews by Wood & Bickel, Field, Mangold, small towns, other early Florida photographs. Hendriksen, 1590 South Tropical Trail, Merritt Island, FL 32952, (321) 452-0633.
I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.
JAPAN - Collector of early images - cards, views, boxed sets from 1860-1900. Contact Tom Burnett, 212-709-9475 or email burnett@wsaccess.com
MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edin- borough Lane, Nov, MI 48374.

Wanted
NEWBURYPORT, MASS - Looking to buy views by Mosely, Meinerth, Coombs, Reed, McIntosh, and other photographers. Scott Nason, 12 Marble St., Newburyport, MA 01950, scott.nason@comcast.net 978-462-2953.
PENNSYLVANIA STEREOCARDs by Purniance, Gutkeinst, Bonine, Henderson, E.F. White, Moran, Langenheim and others. Fred Lerch, (717) 246-4454, pennstereocards@yahoo.com.
RUINS OF POMPEII stereoviews sought. Also buying stereoviews of Herculaneum (Ercolano) and National Archeological Museum at Naples (aka Museo Borbonico). Pre-1870 views by European photographers of particular interest. Ross Turner, ross@rossROSS.com.
SINGEL VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Ass- abel, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.
THE DETROIT Stereoscopic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~dssweb/ or call Dennis Green at (734) 710-2587.
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.
WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Moun- tain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman. President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.
YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership enti- tles you to 100 words per ad divided into three ads with a maximum of 35 words per add. Additional words and additional ads may be inserted at the rate of 20 cents per word. Send ads to the National Stereoscopic Association, P.O. Box 14601, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)
I The Society (Continued from page 5)

There is, of course, a sense of photographic history in the use of black-and-white. A current submission by Brandt Rowles, however, highlights the poignant passage of time with a “Then and Now” view of the interior of Magnesia Spring at Sharon Springs, N.Y. The undated “Then” stereoview card, with a yellow mount, was produced by “Meske, Gilman & Rawson” and shows a highly detailed view of a flowing fountain at Magnesia Spring that must be at least a century old. In Brandt’s 1985 view, the fountain is not flowing and the whole environs is somewhat the “worse for wear” with the passage of years.

Harry Richards noted that “All things considered, I like the ‘Then’ view.” The element of time, as one peers about in a visible space, seems inherent in a stereoview image. With two stereo images, produced in the very same spot a century apart, the temporal element almost becomes unbearable. Even in the absence of human presence, the suggestion of mortality feels implicit in the mood of the image and the drying up of the fountain seems highly symbolic.

How to Contact the SSA General Secretary

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

How to Join the SSA

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

Fly Me to the Moon (Continued from page 6)

considered a l’enfant terrible because of his stereoscopic philosophy which is actually in keeping with that of IMAX. With this style of 3-D imaging nearly everything in the frame comes off the screen with negative parallax. In IMAX, with its wide periphery in the field of view, it’s more acceptable. With the digital 3-D cinema screen, however, there is more awareness of the vertical surround.

Kids, with supple eye muscles, love the wild style of off-the-screen 3-D. Older folks have to do a bit more work decoupling accommodation (focus) and convergence. You might want to sit in the back of the theater when you watch Fly Me to the Moon in 3D.

For an impressive assortment of 3-D images from the film, both anaglyphic and as stereo pairs(!), see www.flymetothemoonthemovie.com/imagebank/3d/.

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Human Scale Architecture on Three Reels

(Continued from page 13)

After shooting the stereos for this packet, Michael Kaplan was able to meet the then 87 year old architect and talk about architecture, stereography and the nature of fame and success. His notes for the packet suggest we "...look at the buildings and creative process of Ralph Erskine, who produced not only responsible corporate work, but public projects (illustrated here) that are human-scaled, environmentally responsive and affordable to people of modest means. If, by his own admission, he is not as widely known, Erskine’s mastery of space and materials are the equal of Wright, Gehry, or any of our architecture megastars. Concluding our chat, the architect attributed his modest success to a belief that 'all good things come out of passion and love.'

That best explains the endearing effect of his buildings on those who inhabit them."

The above is illustrated in Reel 2, which includes views from seven different perspectives of a 411 unit apartment complex on a wooded slope overlooking Lake Mälaren. The units are grouped in high-rise slabs, terrace and row houses with a south orientation for shelter from the north winds. Following the natural terrain, the changing angles of the roof lines and buildings themselves make it unlikely that any two units are identical. Scenes 3 and 4 make it clear that even similar units have balconies of varying design and size, while other scenes reveal in dramatic stereo how well the structures are integrated into the rocky hillside.

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A Grand Show in Grand Rapids

(Continued from page 25)

Also available was a tour of the S.S. Keewatin, last of the Great Lakes passenger steamships still afloat. After lunch, the busses headed through Holland, MI to Grand Haven, where stereographers could walk from the beach, pier and lighthouse along a two-mile boardwalk into the downtown area.

A shorter Monday tour took visitors to Grand Rapids’ historic homes on Heritage Hill and to the 125-acre Meijer Gardens, where a huge sculpture collection, gardens, nature trails and the 24-foot tall horse statue by DeVinci invited more stereography. With a rainstorm only on a day of indoor activities at the convention, the weather was ideal most of the time, and perfect for the Monday tours.

Thanks To:
Lindel Salow: Convention Chair
Bob Duncan: NSA Spotlight Auction
Barbara Gauche: Registration and Excursions
Paul Gauche: Excursions and On-Site Competition
David Goings: Cards and Other Competitions
Jon Golden: Sound Master, RBT
Mounts for On-Site Competition
Dennis Hansen: On-Site Competition
Jay Horowitz: Digital Stereo Theater
Al Huberty: Publicity
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Suzanne Hughes: Stereo Theater and Printed Program
Dean Kamin: Trade Fair, Facilities and Security
Barry Rothstein: Workshops
Ken & Bonnie Williams: Grand Rapids Historical Card Exhibit
Ray Zone: 3-D Art Gallery and Convention Logo
LeRoy Barco: Registration Bags
Christie Digital: Digital Projectors
Rich Dubnow: Convention Reel
John Jerit: 3-D Glasses
Bill Moll: Meetings and Guidance
Aaron Parker and Hotel Staff: Answering Every Question
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←Left: Helene Leutner (German Actress)

→Right: The Young Velocipedist

←Left: Edward Stokes, who shot Jim Fisk over a woman.

→Right: View from the wood car, behind the locomotive in full motion.

←Left: Tissue Genre View.

→Right: General U.S. Grant