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

by Mark Willke

A Clash of Eras

Our images this time both include vehicles that would have already been considered classics at the time the slides were taken. Of course, numerous 1960s-era cars that weren't anything special at the time are also prominent in both views, providing a double dose of time travel and an enjoyable clash of eras. As the photographers took these images, I wonder if they even thought about a time far in the future when all the vehicles in their views would be of interest!

The first image shows the parking lot of the Kash n' Karry Wholesale Supermarket, where there must be numerous shoppers saving money, judging from the cars parked out in front. That black one in the center is obviously decades older than the rest, but since I'm not a car expert, I can't provide any details on it (although I'm sure some of our readers could identify it). This unlabeled slide was mounted in an aluminum EMDE mask and stiffener, and since it was found in the same accumulation that provided the store interior view shown in this column in Vol. 30, #2, it could very well be the same store.

The second view was provided by Mr. Neal Bullington from Michigan. He explains that it was taken by his father, Elmer Seybold, with a Stereo Realist at a Memorial Day parade in Elgin, Illinois, in 1966. This Kodachrome slide shows a vehicle identified with a sign taped to its front for the parade as a "1906 Rapid," and the fancy gold script on the front grill also reads "Rapid." It almost seems to be a forerunner to a city bus, as it has four bench seats, three of which are comfortably holding six adults in this image, with the second seat from the front empty. Part of an additional passenger can be seen in the rear, in what must be an additional seat on the back of the vehicle. The red spoked wheels appear to be made of wood, and all of the metal parts seem to have been polished until they sparkle for the parade.

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 image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stiWfd@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

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. 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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Front Cover:
A British Mark IV tank destroyed by enemy artillery fire in WWI. The view leads one to imagine conditions inside during battle—thoughts possibly worse than views of the dead in so many war views. See Ralph Reiley’s feature “The Great War and the First Tanks.”

Back Cover:
The walk up to Simonos Petras is one of many recent stereo of monasteries isolated in so many ways from the rest of the world in Klaus Kemper’s feature “Mount Athos, Where our World Touches Heaven.”

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 stereoview as a visual historical record.
A Place Women can View, but not Venture

One of our features in this issue documents an autonomous republic, guarded by concrete walls, barbed wire and dogs, which women are absolutely forbidden to enter. Located in a country on the other side of the world, even most female animals are banned from this remote area, which is not, as one might guess, in the middle east or north Africa. In fact, it's in the EU, NATO country and ancient democracy Greece, and the strict law is that of orthodox Christian monks. Thanks to NSA member Klaus Kemper, the little known area around Mount Athos, its many monasteries and its population of 2,800 orthodox Christian monks can be viewed in stereo by all genders in his article "Mount Athos, where our world touches heaven."

Waiting for Finality from View-Master

Word spread quickly in December about a reported decision by the Fisher-Price company to close the Custom/Commercial/Scenic division of View-Master, leaving the production of children's reels as the only remaining View-Master business. Stereo World has asked Fisher-Price for details about the decision, its finality, and the lack of advance warning to regular customers. We hope to be able to present a more complete account of the situation in our next issue.

3-D Entertainment Summit Promotes Optimism

Despite reported delays in the arrangement of loans through one consortium for more digital theater conversions, a prominent group of entertainment industry insiders is publicly optimistic about the success of 3-D projects in 2009 and beyond. Meeting in early December, over 400 3-D industry leaders and press from around the world attended workshops and saw 3-D presentations of trailers, video games and new technology related to theaters, broadcast TV and home entertainment.

A keynote speech on the future of 3-D entertainment was given by Jeffrey Katzenberg, CEO of Dreamworks Animation. Other prominent leaders included the president of Disney Studios Motion Picture Group (who showed previews of 17 digital 3-D releases), Director James Cameron and 3-D cinematography pioneer Vince Pace. New technology allowing PS3 and XBOX 360 to provide Stereoscopic 3-D gaming was shown, and Panasonic demonstrated a prototype of a 103 inch Stereoscopic 3-D plasma TV aimed at wider availability of 3-D home video systems.

Co-producer of the event Robert Dowling voiced the air of optimism by concluding: “After two intense days of discussion and debate, it is absolutely clear that 3-D entertainment is enjoying a strong growth curve with 15% of total box office revenues expected to come from 3-D movie releases in 2009. With Wall Street analysts (Continued on next page)
Want to blow off a little steam this summer?

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Sunday night for a fun event

National Stereoscopic Association 2009 Convention
Mesa, AZ July 8 - 13th, 2009

You won’t want to miss this year.

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

Editor's View (Continued from previous page)
actively covering 3-D, major sporting events being displayed live in 3-D, leading directors signing on for event film releases in 2009 and 2010, videogame companies announcing 3-D console titles, the immersive world of 3-D entertainment is clearly the road to the future of entertainment."

We wonder if anyone from Fisher-Price attended the 3-D Summit. 100th issue

Stereo World Art Director Mark Willke informs us that this issue is the 100th one produced with the help(?) of computer technology in what used to be called desktop publishing. The days of cut-and-paste layout using large boards and hot wax (when somebody else handled the type setting and photo preparation), now seem like something out of the stone age. But then, so do all those promises of easier, quicker publishing via total digital control at your fingertips making possible more work than ever. ☞

GOONE MADD

by AARON WARNER
3-D by Ray Zone

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
A bizarre dichotomy in the 3-D movie marketplace is now becoming apparent. Such paradoxes have been borne before by 3-D film buffs but it is now coming at a particular time in stereo cinema history that makes it painfully ironic. I’m speaking about the current run of 3-D feature films that have been released since November 4, 2005 when the era of digital 3-D cinema began.

We have, on the one hand, films like Chicken Little, Meet the Robinsons and Bolt in 3-D that are finely wrought with computer generated imagery (CGI) and squeaky clean with “G” rated subject matter. Both the stereoscopic rigor of the CG imaging and the wholesomeness of the content is kind of a relief for fans of stereoscopic cinema of the 1980s (Warhol's) that was less than toothsome on the emotional palette with appalling violence in such films as Friday the 13th Part III in 3D, (Warhol's) Frankensteins 3D, Amityville 3 in 3D and, God help us, Silent Madness. Jaws 3D, (1983) featuring dismembered body parts floating around underwater in 3-D, also wasn’t much of a help.

Now, as in a recurrent nightmare, we are about to get hit with My Bloody Valentine 3D in January 2009 from Lionsgate Films, and Scar 3D from Cinema Vault releasing is threatening to rear its disengorged head at the local multiplex. This is the other hand, or bloody shoe, which is about to drop in the world of 3-D movies. So we have ultra clean fare on one hand in 3-D and, at the other end of the spectrum, amidst puddles of gore, ultra violent fare to enjoy in the wonders of stereoscopic vision. With the exception of a couple of documentary 3-D concert films, U2 3D and Hanna Montana, there has been nothing in between these two extremes for the narrative film. No drama, or “dramedy,” certainly nothing as fine as Clint Eastwood’s Changeling or Sam Mendes’s Revolutionary Road with Leonardo DiCaprio and Kate Winslet.

3-D movies definitely have an image problem. And it’s a problem that needs to be addressed. Nobody, not the smartest guys in Hollywood, not the screenwriters or the guys behind the camera, and least of all the directors, have a clue about the dramatic potential for storytelling in 3-D. Now, as the technology to make 3-D movies gets easier to use, smaller and foolproof in exhibition, it is time for some classy 3-D product. I’m talking about something that may not have snakes thrust at the camera, boulders tumbling at the camera along with flying axes and lakes of blood.

When you ask 3-D cinephiles to name any stereo films of quality they usually cite Kiss Me Kate or Dial M for Murder—two stereo efforts from the 1950s that have now assumed classic status, even in 2-D. House of Wax also certainly qualifies, but in its time it was actually pretty horrific fare, and citing it as a film of dramatic quality doesn’t disabuse 3-D cinema of the stereotype of being strictly about spectacle and action, gross physical perturbation with not too much connection to the finer subtleties of emotional and human interaction.

The public perception of 3-D movies as schlock is widespread. It is a given that journalists, film critics, producers and studios in Hollywood share this perception. And it is a cultural given that stereo cinema as a dramatic vehicle is less than serious. To prove the existence of this widespread perception, I offer two recent examples.

The Calendar section (Movies - TV - Style) of the Los Angeles Times on Sunday, July 27, 2008 printed a generally well-written survey “In Defense of Shameless Pleasures,” discussing highbrow and lowbrow art. Staff artist Alex Nabaum was commissioned to create a signature image that would encapsulate this high/low aesthetic dichotomy. What do you think he came up with? It’s a clever image, I grant you, but it proves my point. A marble bust of Beethoven is shown
wearing a pair of anaglyph glasses. Very wittily, it says, in effect, “3-D is not high art.”

I offer a second example. Da Capo Press has successfully published books on films with selections by movie critics. The first, titled The A List, dealt with classics of cinema and the second The X List, as you would think, was about “adult” films. For cover art both these tomes simply featured a big letter boldly printed on the cover. With a new book titled The B List Da Capo Press broke this graphic stride and featured a new cover style with art. Guess what’s on that cover. That’s right, it’s the classic photo (from Life magazine) of a 3-D movie audience. Culturally, and in general terms, this is a way of saying “3-D films are schlock.” Subtext: They ain’t got no class. And they are certainly not “A” pictures, a point about which Jeff Joseph, founder of the World 3D Expos I and II, would certainly and vigorously argue.

So, I’m waiting for something like Bergman’s The Seventh Seal or De Sica’s The Bicycle Thief in 3-D. I want to see a 3-D drama that breaks my heart or makes me both laugh and cry. The technology is there now, the screens are in place. The right creative talent just needs to come along. I trust that it will.

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**Bettie Page 1923-2008**

The 1950s model Bettie Page, whose photographs in skimpy attire, or none at all, helped set the stage for the 1960s sexual revolution, died December 11, 2008 at 85.

Page, who was also known as Betty, attracted national attention with magazine photographs of her sensuous figure in bikinis and see-through lingerie. Her photos included a centerfold in the January 1955 issue of Playboy magazine. (See [www.bettiepage.com/obit/obit.html](http://www.bettiepage.com/obit/obit.html) ) Dave Stevens, creator of the comic-book character the Rocketeer, immortalized her as the Rocketeer’s girlfriend. Stevens also wrote the introduction to Ray Zone’s 32-page 1989 anaglyphic Betty Page 3-D Picture Book.

It is not known how many 3-D slides of Bettie exist, but she posed for amateur photo shoots at a time when Stereo Realist-style cameras were in their boom period. This image is from a Kodachrome slide probably taken at one of those shooting sessions.

In the 2006 movie The Notorious Bettie Page there is a scene re-creating one of those amateur photo shoots. Among the dozens of 1950s cameras in that scene there is a photographer using a Stereo Realist! (The second time you see him he’s holding the camera vertically! Well, we know a few beginners who have made that mistake!) If you have a Bettie Page 3-D slide in your collection, please let us know if it could be used in a more extensive tribute.

-David Starkman

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Subtext: 3-D films are not “A” movies. Note that the original J.R. Eyeman Life image is flopped so that the audience conveniently faces away from the spine of the book. To make the point of 3-D cinema’s secondary status even more graphic, the publishers colored the top and bottom loops of the B like anaglyphic glasses, flaunting their technical ignorance concerning stereoscopic film history.
Mount Athos
Where

Mount Athos, for over one millennium the center of orthodox monks, is situated in the northeast of Greece. The “Ayon Oros”, the Holy Mountain as Greeks say, is the eastern part of the Macedonian peninsula of Chalkidiki. Not only a mountain, it is a wood covered mountain area, 31 miles long and three to six miles wide. At the southern end rises powerful Mount Athos, from the sea up to 2,030 meters.

For orthodox Christians, Mount Athos is the most important place to visit besides Jerusalem. Mount Athos comprises monasteries built during the early years of the Byzantine Empire. The first monks to settle on this peninsula arrived in the seventh century, while the first monastery, The Great Lavra, was founded by St. Athanasios in 963 AD. The monasteries flourished with the arrival of the Crusaders and by 1400 AD, some 40 were in existence, of which 20 remain today. It is said that in the Middle ages, there were about 40,000 monks living there, while today there are about 2,800. Currently 17 of the monasteries are Greek, one is Bulgarian, one Russian and one Serbian.

Beside living in monasteries, a lot of monks live in so called Skiti, small villages where several of them live in homes of their own, each containing a chapel. Other monks live in Kellions, mostly three or four of them, and in the South, in the so called “eremos”, which means desert, some still live as ascetics in the rocks.

Following the Lausanne Treaty of 1923, after more than 500 years under Turkish rule, five centuries of Ottoman occupation, Ayon Oros enjoys administrative autonomy. In 1988 Mount Athos got number 179 in the UNESCO “World Heritage List” as a cultural and historical monument.

A pilgrimage to Mount Athos is not for spontaneous traveling people. A written permit is required to enter Ayon Oros. The request must be directed at first by phone, later by letter to the Holy Mountain’s office in Thessaloniki about six to three months prior to the date of an intended visit. Only 10 non-orthodox visitors are admitted

Katholikon or main church in Great Lavra, the first Athos monastery from 963 AD.

Nea Skiti, one of the small villages of monks, as seen from the pilgrim path from Agia Anna.
daily for a four day visit for the purpose of pilgrimage, architectural interest or art study and research.

The morning of entering Ayon Oros, the final permit, the “diagonitirion”, must be picked up in Ouranopolis, a tourist village at the border to Ayon Oros. Every day at 10 a.m., if the ferry trip is not canceled due to rough seas, the monastic ferry, the Axion Esti, sails southwards. On board are about 100 orthodox Christians, about 20-30 monks and ten non-orthodox Christians. It is strictly forbidden to enter Ayon Oros at the borderline near Ouranopolis. A concrete wall with barbed wire separates the autonomous republic of Athos from the rest of Greece. A large sign says: “Warning- forbidden entry for all. Border of Holy Mountain Athos. Entry only by Ouranopolis ship to Daphni / Karyes. Crossing this border is illegal. Violators will be prosecuted fully to the extent of the law! Border patrolled”. And indeed there are policemen with German sheep dogs sitting behind the wall. Woman are strictly excluded by an edict harking back to the Middle Ages. Even female animals are banned, aside from cats for keeping the monasteries free from mice, and hens because the ikon painting monks need the egg yolk to make their tempera colors.

Passing the coast, you can see monasteries lying near the shore or on rocks. Every monastery has its own small harbor. Once a day the boat docks at each of them, to let pilgrims leave or join the ferry, or to bring construction material to the monasteries. After about two hours the ferry arrives in Daphni, the main harbor of Ayon Oros, where about 150 men run from the ferry to a coach, waiting to carry pilgrims to Karyes, the small main village of Ayon Oros. Since there is only space for about 50 men, monks and pilgrims in the coach, the rest must wait about two hours to catching the coach when it returns from Karyes. But there are also pilgrims like me who wander from monastery to monastery. It is necessary to make reservations in advance for each monastery in order to stay overnight.
Arriving at a monastery, you first have to wait. Time to relax. After half an hour or more, the “arkhondariki”, the guest father, receives the pilgrims in the guest room with hot coffee, cold water, ouzo or raki and sweets called “loukomi”. The pilgrim’s dorms usually contain four to six beds per room, but we also stayed in large dorms with more than 30 beds, for example in the St.Pauls or Chilandar monastery. In a lot of the monasteries there is no electric light in the guest rooms, only paraffin lamps or candles. Showers are mostly provided by cold water, if there is a shower at all. The old pilgrim paths are absolutely beautiful and lead through woods, old olive-groves, over old mule-paths along the shore, through dry brambles and in the very South across steeply rising gravel paths. Sometimes it is a real strain, but this too is a great part of the Athos experience.

In the small village of Karyes you’ll find the oldest church of Athos, the Protaton, and the government building. Each monastery has a residence here, where agents (monks of course) of the 20 monasteries live. There are also some shops to provide monks shoes, cloths, food or other things for daily life that they can not produce on their own. For pilgrims there are some souvenir shops. Here you also find a post-office, a bank, a police station and a guest-house.

Today all monasteries practice “kinovion” which means living together in a community. Each monk has of course his own small cell to live in. In the community, each monk has a special duty. One cares for the guests, some are working in the kitchen to prepare meals for monks and pilgrims, and others care for the guest-rooms. There are garden-monks, cabinetmakers, sculptors and ikon painters.

The monks who do not live in one of the 20 monasteries must earn their own living. They do carvings, paint icons, or produce incense or rosaries. The German monk Panteleimon for example has hundreds of olive trees and reaps more than three tons of olives every year for the most delicious olive oil you ever tasted. His two neighbor monks are beekeepers. All of them grow their own vegetables, fruits and grapes. Monks on Mount Athos do not eat meat.

The course of the day is nearly the same, whether a monk is living in a monastery or on his own: eight hours praying, eight hours working, eight hours sleeping. Their calendar differs from ours and follows the Julian calendar, which differs from the Gregorian calendar by 14 days. Furthermore, the monasteries adhere to Byzantine time which is six hours ahead of local time. Thus, sunset (6 p.m.) signifies midnight. Every night between 1 and 4 a.m. (our time) there is the “orthros”—the morning vespers. In most monasteries visitors are expected to attend. Between 6 a.m. and 7.30 a.m. the “lithourgia” takes place. Attending it is very important, because after the service monks and pilgrims go from the katholikon to the “trapeza” to have a meal together. The third service pilgrims may attend is the “hesperinos” in the afternoon between 4 p.m. and 5 p.m. After that you will get the second meal of the day in the trapeza. While orthros and hesperinos in general last two to three hours, a litourgia can often last, especially on feast days, more than six to eight hours.

Outside of every monastery you will find the monastery cemetery.
An old mule path near Katounakia in the South.

In front of his home in Karyes, a monk offers his handmade items.

The icon painter Father Nikon lives in Nea Skiti. He is also a well-known photographer.

The elder Gregoriou produces incense.
View from a balcony of Panteleimonos monastery looking South over the sea. No. 17 from the 1952 Raumbild-Verlag Otto Schönstein book set “Agäis, die Wiege der europäischen Kultur.”

Beside the cemetery is the “nekrotapheion”, the death-house. Here you will find the bones and skulls of dead monks. Their names and dates are written on each of their heads.

Mount Athos has a great variety of trees, bushes, plants and flowers not found in any other region of Greece. After having been untouched for more than a thousand years, a bad change started in 1963. Hundreds of guests, monks, bishops, dignitaries, military personnel and even the Greek King Paul II were invited to take part in the millennium ceremony (Great Lavra was founded in 963) in Karyes. They refused to on donkey back from the harbor Daphni to Karyes, so the first road for cars was built, to bring the guests by jeeps and military trucks to the festivities. This initiated the destruction of many beautiful old pilgrim paths. Only in the very South and in hilly areas were it is impossible to built roads will their natural beauty be preserved.

In nearly every monastery during the last few years, great renovation works are in progress. Financed by money from the European Community, the Greek government and Unesco. Nevertheless it will take many decades until buildings damaged by fires or natural dilapidation are restored. Regardless of this, the Ayon Oros fascinates everybody who has been there once. Meeting monks, getting to know other pilgrims, attending the Liturgies with monk choral, the architecture, the icons, manuscripts and the walks from monastery to monastery cause me and other Athos visitors to return again and again to this place where our world touches heaven.

The attitude towards photography differs from one monastery to another. All strictly forbid taking pictures inside the church and refractory, but allow it inside the compound. In a few others, even photographing the buildings inside the monastery precincts is prohibited, but is allowed outside the walls. Most frustrating, however, is that taking pictures of the monks is strictly forbidden. But sometimes...

“There is no blessing.” This sign in Panteleimonos forbids smoking, shouting, photographing, using a cell phone, wearing shorts and t-shirts, or taking videos.
In each monastery, in the main church, is the so-called “Ikonastase,” this one in the Romanian skiti of Prodromous.

After the divine service, the abbot, the monks and the pilgrims go from the main church into the Trapeza to have a meal together. This is the Trapeza of the Russian monastery Panteleimonos after the meal.

The bone-house of Panteleimonos.
Being a stereographer since 1986, I was curious if there were stereographs of the Athos in the "Mount Athos Photographic Archive". Unfortunately I could not find any stereoviews but learned a lot about photography on Mount Athos in the past. There have been dozens of photographic studios. Not only in Karyes, the small village, but also in every larger monastery. They captured architectural and natural landscape, daily life, religious ceremonies and portraits. There were also a lot of visitors who made photographs on Athos in the early days of photography. One of them was Athelstan Riley, who published The Riley Album Of Paper Ikons And Albumen Photographs, Athos 1883.

Earlier, between 1858 and 1860, the Russian archeologist Sevastianoff exposed several thousand glass plates. On the occasion of the visit of Grand Duke Alexander Alexandrowitsch (who later became czar of Russia), an album was published in June 1867 with 44 albumin prints 35x41 cm. From this album comes the photo showing how parts of the Russian monastery Panteleimonos looked in 1870, ascribed to N.Prachnichki (monk Nicholas). The stereo from 1999, shows some of the buildings have been destroyed. The Simonos Petras monastery as seen from the walk up to Simonos Petras from the harbor takes about an hour.

Simonos Petras monastery view from 1870. From the "Album in memory of the visit of Grand Duke Alexander Alexandrowitsch on Mount Athos in June 1867". (Courtesy of Dietmar Siegert.)
harbor, an image from 1870 ascribed to N. Prachnichkij (monk Nicholas), can be compared to a stereo from 2007 on the walk up to the Monastery.

There were a lot of stereographs published of the Meteora monasteries, but the only stereographs of Mount Athos I could find were from 1952 and 1957. Those of 1952 were published by Raumbild-Verlag Otto Schönstein. There are three views of Mount Athos in the 30 view Series Ägäis, die Wiege der europäischen Kultur, numbers 16, 17 and 18. In 1957, two View-Master reels, No. 2171, Mount Athos I and No. 2172 Mount Athos II were published. No. 2171 shows different monasteries, while reel No. 2172 contains only views from the Vatopediou monastery.

The photos from the "Album in memory of the visit of Grand Duke Alexander Alexandrowitsch on Mount Athos in June 1867" appear courtesy of Dietmar Siegert, Muenchen, Germany, who owns one of two existing Albums. The view of the deacon monk Prokopios was published in the magazine "Le Tour De Monde, 1896". The Raumbild-Verlag and View-Master stereos are from the author's collection. All other stereos were taken by the author.

Renewal When It Matters The Most

Soon, about two-thirds of you reading this issue of Stereo World will receive a renewal letter for one more year of NSA membership. The "stereo community" is known for being friendly and supportive, and now in economic hard times that reputation may be tested as never before. We sincerely hope that all of you will be able to respond, sometime in the next five months, to these renewal letters or reminder cards that are so vital to the NSA and Stereo World.
The Great War and the First Tanks

by Ralph Reiley

Verascope Richard No. 150762, “Somme un tank anglais” showing the 45 x 107mm glass view at actual size. Taken just after the battle of Flers in September 1916, where tanks were used for the first time, this is a Mark I with a broken track. It is a female version, armed only with machine guns. The male version carried 6-pounder guns, one on each side. The relaxed nature of the French soldiers, and their lack of gas masks, indicate the photo was taken well behind the front line. Note the pair of steering wheels at the rear. These were of dubious value and were left off of later models.

Underwood & Underwood (London) No. 14353, “Hors de Combat! French tanks destroyed at Juvincourt, April, 1917.” A field of knocked out French Schneider tanks, taken during the Nivelle offensive of 1917, which lead to the French Army mutinies. This tank was slow, prone to break downs and did not travel across open terrain well. This view was acquired from Underwood by Keystone in 1920, and is also found Keystone’s massive 400-view World War set of 1932.

The First World War has become a dim memory, although the effects of that war are still unfolding 90 years later. In August of 1914, the soldiers of Europe sang as they marched to battle, convinced they would be victorious, and home before Christmas. The generals had glorious dreams of sweeping the enemy from the field with grand maneuvers in the style of Napoleon. The reality of the war proved to be quite different, and by January of 1915, it was clear to all nations involved the war was not going to be short or glorious. The generals stubbornly held to traditional ideas for the conduct of the war, ignoring the lessons they should have learned by observing the Boar War in 1900, the Russo-Japanese War in 1905, and the Balkan War in 1912. The weapons used in 1914 made
Napoleonic style maneuvers obsolete, if not suicidal. Determined men with machine guns supported by rapid-fire artillery were nearly impossible to dislodge from entrenched positions, especially if they were protected behind barbed wire. By November of 1914, the war of movement had ended. Both sides dug in from the English Channel to the Swiss border, creating a 500-mile front line. By early 1915, shortages in munitions, and mounting casualties finally forced the generals to begin searching for an alternative to the frontal assault, where success was measured in yards of territory gained, usually at the cost of thousands of men killed and wounded.

It is an odd aspect of our modern culture that war drives science and technology to develop at speeds never matched in times of peace. During the Great War weapons went from the drawing board to the front lines in a matter of months. Pre-war inventions such as the submarine and airplane evolved from crude and flimsy machines into deadly weapons by the end of the war.

Various methods were employed to break the stalemate. Long artillery barrages were used to pulverize the enemy's front lines. This tactic only alerted the enemy where an attack was about to take place. Poison gas was used, and was initially successful, until gas masks were developed. Tunnels were driven under the enemy's positions, and blown up prior to an assault. This did destroy the enemy's position, but left the ground so torn up, it was impossible to bring up supplies and reinforcements to exploit the success. The flame-thrower was used to incinerate the enemy inside his impregnable entrenchments. None of these weapons succeeded in breaking the deadlock, they only added to the misery of those serving on the front lines.

One of the new ideas to break the deadlock was an armored vehicle that could cross No-Man's Land and cut the enemy's barbed wire. This would allow the infantry to follow behind and get through the enemy's front line position. In late 1914, both the British and French began to think about an armored
Enlargement from a 45 x 107mm glass stereo by an unknown French photographer showing a St. Chamond heavy tank named Cyclop. The 75mm gun prominent at the front of the tank was the most powerful gun ever mounted on a tank until WWII. The round commander’s cupola is also prominent at the left front side of the tank. Note how far the front of the tank overhangs the treads. The rear also overhung the treads. This prevented the tank from crossing trenches or terrain full of shell holes. While the caption on the photo indicates that the tank is engaging the enemy, I doubt the photographer would have survived out in the open in No-Man’s-Land to take a picture. This was most likely taken during a training exercise.

Enlargement from a 45 x 107mm glass view, “Gros Tank Francais.” What may look like a garbage truck is actually the rear of a St. Chamond tank in use as a transport vehicle, clearly showing the long overhang.

Wire-cutting vehicle. On the German side, every offer to build an armored vehicle was turned down by the high command. The British army also had little interest in such an outlandish idea. Oddly, the British Navy was interested. In 1914, the British army and navy had separate air forces, the Royal Flying Corps and the Royal Naval Air Service. The navy sent over some primitive armored cars with the air squadrons to help protect the airfields, and theoretically to rescue downed pilots in hostile territory. Before the onset of trench warfare, the small armored car section of the RNAS earned quite a reputation by harassing the Germans with hit and run raids.

Winston Churchill, First Lord of the Admiralty, approved funding, and formed the Landships Committee. Work on an armored wire-cutting machine started in February of 1915. The idea that proved most promising was based on the American designed Holt caterpillar tractor. The first design, called Little Willy, was a large armored box on top of the Holt tractor. The workers in the factory were told they were building mobile water carriers for the troops fighting in the Middle East, to disguise the nature of their work. At some point the name was shortened from Water Carriers for Mesopotamia to Tank. Little Willy proved to be unsuitable for rough terrain, but the lessons learned were used for a new vehicle, Big Willy. Later the name was changed to Mother. Its shape was rhomboid, and it had side mounted guns, in sponsons, a naval term for a gun mounted on the side of a ship. The caterpillar tracks were redesigned so that they rolled over the top of the vehicle, and made wider to reduce the ground pressure. This allowed the heavy vehicle to cross rough terrain. The shape allowed the tank to drive into and climb up out of shell holes. The side-mounted guns allowed for a lower center of gravity, so that the tank could cross an eight-foot wide trench. Its large size and slow speed made it a true land ship. By September of 1915, it was ready for testing. The tests proved successful, and the army, finally interested, ordered 100 machines. The tanks were put under the command of the army, in the Heavy Branch of the Machine Gun Corps.

When 50 tanks were ready, the army pressed them into service. On September 15, 1916, at Flers, during the Somme offensive, the British launched the first tank attack. All 50 tanks were taken to the front. Ten were held in reserve, 32 made it to the front lines, nine made it across No-Man’s-Land, and three made it into the German rear area. Some were knocked out by German artillery fire, but most broke down due to mechanical failures. Still, they were quite effective. The German front line troops panicked when their rifle and machine gun fire had no effect on the mechanical monsters slowly moving forward, and the German line was breached.

Unfortunately, the opportunity was missed, and there were too few reserves on hand to exploit the success. The Germans quickly counterattacked, and regained their lost positions. The French were furious at the English for giving away the surprise. They wanted to wait until they had hundreds of tanks on hand so they could deliver a decisive blow. While the
"Showing off." Tank rearing his vast bulk over an obstacle. This is the Mark IV tank, as used at the battle of Cambrai. It is the male version, with a short barrel 6-pounder gun. The photo was taken during a training session, but this is the view German soldiers would have had as it slowly approached their trenches. The Germans learned that a flame-thrower or bundle of hand grenades would stop a tank. Later on they had a large Mauser 7.92mm single shot bolt action antitank rifle that would punch through the armor or break a tread and thus immobilize the tank. There was also a Krupp 37mm antitank cannon for front line use.

German front line soldiers found the flame-thrower to be a very effective anti-tank weapon, as well as a bundle of grenades tossed on top of or under a tank.

After the battle of Flers, the British high command increased their order from 100 tanks to 1000, and renamed the Heavy Branch of the Machine Gun Corps to the Tank Corps. They continued to use tanks in small numbers in poorly tanks were a surprise, they did not overly impress the German General Staff, although they soon began an armored vehicle program of their own, as well as work on a 13mm anti-tank rifle and a 37mm light anti-tank gun for use in the front line trenches. While waiting for these weapons to arrive, the
conceived battles. Tanks were used at the battle of Arras in April 1917, the battle of Messines in June 1917, and at the battle of Passchendaele in October 1917, all to little effect. The French continued to build tanks until they had 300 in reserve. Where the British had a single committee working on the problem of tank design, the French had multiple conflicting lines of development. One of the major

French arms manufactures, Schneider, took the lead in January of 1915. Their design was also based on the Holt caterpillar tractor. The initial design was for a mechanical wire cutter, and added guns as an after thought. By January of 1916, they had an order for 400 tanks, although they only delivered 150 of them. The Schneider tank was armed with a short 75mm gun and 2 machine guns. The body extend-

EDITIONS S.T.L., "Le gros tank allemand. " The German A7-V tank, one of only 20 tanks of this type to reach front line use before the war ended. This tank weighed 32 tons and had a crew of 18 men. It was heavily armed with a 57mm gun in front, and six machine guns, two on each side, and two in the rear. Note the cupolas on top of the tank. This covered the commander and driver's position, which was placed over the twin Mercedes engines. All of the A7-V tanks were named, this one being Elfriede. Mephisto is the only A7-V that still exists. It was captured by Australian troops and is on display at the Queenstown Museum in Brisbane, Australia. A full-scale reproduction of Wotan is now on display at the tank museum in Munster, Germany.
ed over the treads at the front and the rear, greatly reducing its cross-country performance, and it was notoriously unreliable. Another French tank was the St. Chamond. It was not approved by the army, but by the government through an industrial lobby group, and forced upon the army. It mounted a very powerful 75mm field gun, and four machine guns. It was also based on the Holt tractor, and the armored box overhung the treads in the front and the rear more than the Schneider tank, greatly limiting its cross-country ability. It did have an innovative petro-electric trans-

W.E. Troutman No. 5042, "Wrecked German Tank, No Man's Land." Knocked out British Mark IV tank in German colors. By 1918, the French & British were using hundreds of tanks to spearhead assaults. The Germans were never able to field more than a dozen tanks at any one time. The core of the German tank program were the 100 Mark IV tanks captured during the battle of Cambrai in 1917. A large repair facility was built at Charleroi where the tanks were repaired and crews trained to man them.

mission, which made steering easy, although it was prone to breaking down.

On April 16, 1917, during the disastrous Nivelle offensive that lead to the French army mutinies, 200 French tanks were used in a mass assault. The Schneider and St. Chamond tanks crossed No-Man's-Land, drove through the German
The conditions inside a World War 1 tank were extremely unpleasant. The engine was in the center of the tank, open to the crew. The interior was filled with fumes from the fuel, motor oil, carbon monoxide, and smoke from firing the weapons, as well as the deafening roar of the engine. There was little ventilation, and temperatures could reach 120 degrees. When the fumes got too thick, a gas mask had to be worn, adding to the crew's misery. It was not uncommon for the entire crew to lose consciousness, or become violently sick. The armor plate was more or less bullet proof, but each time a bullet hit the armor, small metal fragments called splash would fly off the interior of the armor plate causing injuries and even blindness. When a rivet was hit, it could be driven through the armor plates, and ricochet around the inside of the tank damaging the engine, severing exposed fuel lines, or injuring the crew. The crew had to wear the infantry helmet and a chain mail face mask as protection from all the flying bits of metal inside the tank when under fire.

In November 1917, the British tank corps commanders finally convinced the High Command to allow them to pick the time and place for a massive tank attack. On November 20, 1917, near Cambrai, 300 tanks were used on a seven-mile front. The usual week long artillery barrage was eliminated, and replaced with a short but intense barrage the morning of the attack. The British tanks went over the top of the barbed wire, and stopped. Neither type of tank could cross a trench. With all the tanks stopped dead in their tracks, the Germans concentrated their artillery fire and tore the French tanks to pieces. Needless to say, the attack was a dismal failure.

Notes on the Publishers

by Robert Boyd

Verascope Richard

A long-standing stereo view publisher, Jules Richard took over management of his father's camera business in 1876 and operated it with his brother for several years as Richard Frères. The firm is credited with the design of several innovative stereo cameras and viewers. The Verascope slide viewer is the best known and was available in 45x107, 6x13, and 7x13 sizes. Jules Richard was a noted photographer himself and continued in business until his death in 1930. (See SW Vol. 33 No. 2, page 4.) Verascope Richard stereographic images of the war are the least common of the major manufacturers. The glass stereo-views were marked "VERASCOPE RICHARD" in typescript. Individual views were numbered consecutively into sub-series covering one region or subject. For example, 18 views of the Somme battlefield numbered between 150701 and 150793 suggest there may have been a sub-series of 100 views covering the Somme battle in 1916.

Underwood & Underwood (London)

The company established a presence in Liverpool, England about 1887, and shortly thereafter moved their English operation to 104 High Holborn, London, near Covent Garden, as an English firm. They successfully covered
W.E. Troutman No. 5070, "Wrecked German Tank, 'Lotte.'" British Mark IV tank in German colors. This is the female version, armed only with machine guns. The use of captured tanks by the Germans was not successful. German troops tended to fire on them, even with the large Maltese crosses painted on them. German storm trooper units did not favor them either. They had been trained to move very fast across the battlefield to infiltrate the enemy's positions quickly and they outran the slow moving tanks, leaving them far behind.

At dawn the tanks rolled forward on unbroken solid ground, taking the Germans by surprise. The initial attack penetrated six miles into the German rear, an unprecedented advance at this stage of the war, when success was measured in yards. Unfortunately, reserves were not available to fully exploit the success. The Germans quickly regained most of the lost ground, and recovered nearly 100 British tanks left behind in the withdrawal. These captured tanks would become the foundation of the German tank corps.

The French automobile industry was also working on tanks. Renault developed the FT-17, which proved to be the most effective tank of the war. It also proved to be the prototype of all future tanks. It had a two-man crew, a driver and a gunner/commander. It was armed with either a machine gun or a 37mm cannon. The gun was mounted on top in a fully revolving turret, and the engine was in a sealed compartment behind the crew. It could cross a six-foot wide trench. It was fairly fast, with a top speed of almost five mph (the larger tanks barely made three mph on open ground). No WWI tank was built for speed. They were intended to move at walking speed, so the infantry could keep up with them. The French built 3,700 FT-17's during the war, and some were still in use in 1945. The US army, the Soviet army, the post war Polish army, and the Japanese Army all adopted versions of this tank.

The Germans were slow to get their captured tanks in the field. They were not ready for use until European subjects like the Boer War, Balkan wars, and royalty, and established a sizable clientele in Great Britain and on the continent. The company sold many of its images on both sides of the Atlantic, but it also marketed some stereographs specifically to English audiences. The English branch had separate photographers and a manufacturing facility in London, hence may be considered an authentically English stereoview producer despite being a subsidiary of an American company.

**LSU**

Surprisingly for such a prolific producer of stereo views in both small and medium formats, almost nothing is known about the company LSU. A 1938 bill provides the company address, 51 Boulevard Saint-Martin, Paris, in the center city. The total number of different LSU images is difficult to estimate. Many of their sales were of the same slides packaged in various ways, for instance the SDV series. The company also produced limited production series, including the 172 ème Régiment d'Infanterie set described above and a medical set that may have included a few dozen stereoviews of wounds, all untitled.

**S.T.L.**

The firm produced paper stereoviews as well as glass. Early STL paper views had black center title bars and were not marked with the company name. Later editions had titles and the company name printed at lower right. Both were usually unmounted. Early paper versions are contact prints of 6x13 cm glass originals mounted on 85 x 170 mm cardstock. These have typed titles in the center. Later cards were usually unmounted on 85 x 165 mm photo paper with the titles under the right images.

Most of what is known about this company comes from its stereoviews. The STL studio was located in the Issy section of Paris. The owner is unknown.
Warren E. F. Troutman was an English retailer under the name W. E. Troutman, Inc. in Reading, PA in the Twenties. Born in 1899, he would have been a youthful competitor of Keystone View Company, which is not known to have bought out Troutman as it did most other American stereo view companies. Troutman published a single World War I set of 300 cards that was also available in a smaller edition of 100 cards. The set was assembled without any attempt at organization by chronology or topic, so it is a disjointed collection of 300 different images. The period the set was on sale is unknown, but the boxes used by Troutman were virtually identical in construction, fabric, and lettering to those used by Keystone in the Twenties. The only difference is the name at the bottom of each volume.

Troutman and his employees never traveled to France to photograph the battlefield. At least 190 of the 300 views in his WWI set are copies of French stereographs. The remainder are stock postwar views that could have been readily obtained from photographers on the Continent or in the USA. Troutman primarily used French stereograph images from Paris Stéréo and LSU.

The high proportion of French stereo views offered...
Underwood & Underwood (London) "A British Tank Workshop in France. (Men busy inside monster.)" Part of the War of the Nations series published right after the end of the war. In keeping with wartime government censorship, the location of the tank repair workshop is not given in the caption. WWI tanks were on the cutting edge of technology at the time. The Mark IV tank weighed 28 tons, and was powered by a 150 hp engine, the largest available. The engines worked at near capacity just to move the heavy underpowered tank at barely 4 mph on roads, and about 2 mph off road. They were very complex machines, and needed constant maintenance to keep them running. Note the side armor panel resting on top of the driver/commander's cupola at the front of the tank, and the idler wheel tensioning springs at the front on each side of the track frame.

pounder cannon. It is unclear if the two female tanks were knocked out of action or withdrew when faced with the German tanks. The remaining British tank opened fire on the lead German tank with one of its six-pounder guns. The German tank commander wrote that conditions inside the tank were so horrendous that they were unaware they were under attack until a six-pounder solid shot punched a hole in the side of the tank. They tried to turn the unwieldy tank so that they could return fire, but the tank became stuck and they could not bring their gun to bear. With six-

pounder shells penetrating the amour, and the tank immobilized, they chose to abandon the tank. The other two German tanks then withdrew from the field. Shortly after this, German artillery fire drove the remaining British tank away. Later that night, the Germans returned, started up the abandoned tank, and drove it back to the repair facility. The Germans failed to force the French and British armies apart, and their spring offensive wound down due to lack of reserves to continue offensive action.

The Allies quickly rebounded, and reinforced with American troops and hundreds of tanks, began a summer offensive that

Troutman the opportunity to produce an appealing World War set, but instead of acquiring rights to a sizable number of glass stereo views, Troutman used many of the relatively tame paper stereo views from Paris Stéréo. The technical quality of Troutman WWI stereographs is the poorest of any manufacturer, with high contrast and loss of fine detail the norm.

Realistic Travels of London

Founded by H. D. Girdwood, the company produced high quality stereographs for British audiences. There were several different sets, most or all produced after the war. The primary set contained 600 views, which was sold in 100-view volumes. While Realistic Travels stereo views are popular and command premium prices in the United States, they are not aptly named. The shots purporting to be of combat or its immediate aftermath are obviously staged, usually in training areas far from the front. Night shots of raiding parties were taken with flash, something that would have compromised the raid and drawn immediate fire from the enemy.

Unlike most makers, Realistic did not use image numbers, only sequence numbers. While the Set of 600 sequence numbers are most common, other sets used different numbering schemes, so the same images are found with different numbers. There were often minor sequence changes, and cards that were available were substituted for the intended cards, so minor variations in numbers should be expected.

Despite deficiencies in structure, realism, and breadth, the Realistic Set of 600 was marked by excellent technical quality and coverage of aspects of the war not seen elsewhere.
continued to drive the Germans back, until November 11, when the armistice was signed. In July, at Soisson, the French attacked the Germans supported by 480 tanks, most of them the Renault FT-17. The French, reinforced with a large contingent of American forces, opened a short but intense artillery barrage on the German lines. The tanks rolled out, with the infantry following close behind. The Germans were taken off guard, and fell back.

On August 8, 1918, the British began an offensive against the German line outside Amien with 420 tanks. On the first day 30,000 German troops were lost to 8000 British and French casualties. A large number of German soldiers surrendered. Eric von Ludendorf, von Hindenburg's chief of Staff, called it the Black Day of the German Army. They realized that the war was lost, as the German soldier's morale had finally begun to crack.

The tank was a lasting military innovation that is still in use. By 1918, it had become an important factor in the success of the last Allied offensives. In the final months of the war the French, British, and Americans were using hundreds of tanks in their final offensives, as well as hundreds of ground attack aircraft. The tanks allowed them to attack the Germans at any place at any time on the 500 mile wide Western Front without a long drawn out preliminary bombardment to give the location of the attack away.

Conditions inside these early tanks were horrendous, as well as highly dangerous. The men who served as crew in these primitive machines had a devotion to duty and a sense of bravery that is truly admirable, as did all the soldiers who served in World War 1.

I would like to thank Robert Boyd for his generous use of stereo views from his collection. For those with an interest in stereo views of World War 1, I suggest that you take a look at Robert Boyd's well-researched web site, www.GreatWar-Photos.org.

Ralph Reiley lives outside of Atlanta in Tucker, GA, where he is an architect and president of the Atlanta Stereographic Association but describes himself as a “piker” both as a stereographer and a stereoview collector.

Sources:
Tanks of World War 1, by Peter Chamberlain and Chris Ellis, Arco Publishing, Inc.
Tanks and other Armored Fighting Vehicles 1900-1918, by B.T. White, Macmillan
The British Mark I Tank, 1916, by David Fletcher and Tony Bryan, Osprey Publishing
The British Mark IV Tank, by David Fletcher and Tony Bryan, Osprey Publishing
German Panzers, 1914-1918, by Steven Zaloga and Brian Delf, Osprey Publishing
The Renault FT Light Tank, by Steven Zaloga and Peter Sarson, Osprey Publishing
The Great War Through Keystone Stereographs, by Robert S. Boyd, Trafford Publishing
The Boiler-Plate War, by John Foley, Walker and Company
Armored Onslaught, 8th August 1918, by Douglas Orgill, Ballantine Books, Inc.
In a time when so many groups and institutions seem to be shrinking, it's impressive to realize that the 3D Center of Art and Photography in Portland, OR has reached the age of five years as a vibrant museum/gallery/education center devoted to all ages, styles and formats of stereoscopic imaging. The 3D Center opened to the public on NW Lovejoy Street in February of 2004 after many months of planning and work by members of the Cascade Stereoscopic Club. Since then, 50 artists have exhibited their work on the Center's walls, computers, counters or projection screen.

To celebrate this anniversary, Shab Levy has assembled, designed and produced 3D ART & PHOTOGRAPHY The First Five Years. The 174 page book presents samples of work by 46 of the above artists, each of whom was asked to submit three images from their past 3D Center show and three newer images. Each entry includes a statement by the artist describing their work plus a flat portrait of the artist followed by the six images. Images have been presented at the Center in the form of very large pairs, normal stereoviews, huge anaglyphs, phantograms, lenticular prints, View-Master reels, StereoJet prints, projected film and digital slides, videos and computer programs. Most of the book’s stereos are printed as pairs, but anaglyphs and phantograms retain their original format among the book's 290 stereos. The introduction includes an informative three page history of the 3D Center.

While it may be no substitute for seeing the original exhibits, especially the projected slide and video shows, the book is a unique collection of 3-D work by artists from six countries who share a connection to this one of a kind facility. Rather than following any set theme, the artists are presented in the order in which their exhibits ran at the 3D Center. In terms of subjects, techniques or formats, this provides an effectively random sample of current international stereoscopic interests through artists and images that would not otherwise ever appear in one book.

Some of Simon Bell’s Classic Cars of Cuba are followed by Jim Long’s conversions of famous paintings, while views from fictional stories like “A case of Levitation” by Christopher Schneberger are followed by some factual journalistic stereos of 9/11 in New York by Brian Loube. Stereo World readers will recognize work by several of the world’s leading stereographers like John Hart of Colorado, Sheldon Aronowitz, Gary Schacker, David Kesner, Albert Sieg, Ernie Rairdin, Terry Wilson, Takashi Sekitani and Barry Rothstein to name just a few. Images from the 2005 exhibit “The Deep Pitch - 3-D in Advertising” assembled by this reviewer are included. In this case the text describes the precise scope of the exhibit itself rather than anything I personally created, but to be included in this impressive collection of images in any way at all is an honor.
If you read Part 1 of this article, then you may be as amazed as I am that any manufacturer is actually manufacturing a new 3-D film camera, and in a Medium (120 roll film) format!

From what I gather from second-hand information, one of the main reasons that this camera exists is that somebody high up in this company (perhaps the owner) is a 3-D enthusiast. But more than enthusiasm would have to be behind the development of a new camera system such as this one. There has to be money in the proposition.

Apparently, one of the first products to be developed, before the camera, was the coin-operated medium format viewer. A friend who spends a lot of time working in China tells me that, after more than four years on the market, that these coin-operated viewers are to be found all over China at tourist locations. So, they already established a market and income stream for this format, before they even had a commercial 3-D camera. Having seen a few examples of the coin-op viewers with sample Chinese images in them, I can easily imagine that not only do the Chinese people viewing the image feel like they are getting their money's worth, but they may be inspired to want a camera to take their own.

Technical Specifications
Camera Type: Medium Format Tri-lens Stereo Camera (Reflex Viewing Lens)
Lenses: Antireflection coated glass optics, seven elements in six groups. f/2.8, 80mm focal length

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Metering: Two SPDs (silicon photo diodes); aperture and shutter speeds are matched according to the LED display.

Viewfinder: hood and lens, eye-level pentaprism type with 0.7x magnification

Focusing Screen: Split-image microprrism type surrounded by a Fresnel screen. 3 LEDs in 5 exposure graduations display overexposure (+), correct exposure (0) & underexposure (-), bubble level for horizontal checking.

Flash Synchronization: X-contact only, sync speed 1/60 sec. or slower

Film Advance: align film numbers through window on camera back

Power Source: Two 1.55V silver-oxide batteries.

Film: 120 film for pairs of 58mm x 56mm stereo images. 6 pairs per roll.

Dimensions: Approx. 207mm x 205mm x 134mm (8.15" x 8.07" x 5.26"), camera body only

Weight: 1960g or 4.32 pounds (camera body only)

After being in the market for one year, the company has taken into account user feedback and has made improvements. Here is a summary of these improvements:
The catch to lock the Prism in place was changed to a secure, positive action, locking button.

The metering system has been redesigned and improved.

The bubble level has been redesigned.

The Prism is still removable when desired for storage or replacement with a Hasselblad waist level finder.

Added to the camera outfit is a new snap-on three lens sun shade.

One of my local stereo club members has one, so, although I have not shot with the camera, I’ve held it and looked it over. It is certainly impressive. A bit heavy compared to the alternatives (Sputnik or Rolleidoscop cameras). However, I have been told that the image quality surpasses anything that has been made in the past. It has features you would expect on a modern camera. An eye level pentaprism viewfinder, which may also be removed for waist-level viewing. Internal metering, lever film advance, and an ability to take filters. In short, there is no compromise for anyone still wanting to shoot film in the medium format.

The mounting jig, designed to be used with the matching plastic mounts, is also impressive. Even this has been completely redesigned since the original model that was introduced with the camera. It has a focusing lens panel for stereoscopic viewing while mounting. There is a very bright LED light source, a visible grid to aid in film alignment, (and a second mounting panel without the grid, if desired) and clips to hold the film in place during the mounting process.

In short, 3D World has developed not just an impressive camera, but a complete system with all of the components that one needs to pursue medium format 3-D slide taking, mounting and viewing.

What is the price for all of this? Not cheap, but keep in mind the limited production of such a system. The entire outfit is approximately US$1,795.00 (including shipping direct from China). This includes the camera, mounting jig and 10 blank mounts, hold-up-to-the-light viewer and 10 sample slides, camera lens shade and caps, and camera strap. The only item not included is the lighted model viewer.

The main dealers in the USA that seem to be selling the 3D World system are www.3d.stereo.com and http://stores.ebay.com/DrT-3d. You may also contact 3D-World directly at http://3dworld.en.alibaba.com/. The manufacturer web site also has technical details, product photos, and downloadable PDF files of instruction manuals. If you are looking for the ultimate 3-D viewing experience, then this system is well worth considering.

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The coin-operated 3D-World medium format viewer.

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A Treasure Trove of Watkins Views

On exhibit until April 12, 2009 at the Oregon Historical Museum in Portland are nearly 100 original stereoviews by Carleton Watkins. Fans of railroad views will be especially delighted with the many gems in "Carleton Watkins: Stereoviews of the Columbia River Gorge." But dramatic, close views of fishwheels, log flumes, towns, waterfalls and workers in the various industries in the Gorge of the 19th century abound as well.

Watkins is considered to be one of the finest landscape photographers of the early American West, and during a series of trips from 1867 to 1885, he photographed Portland and the Columbia River Gorge, capturing some of the first photographs of iconic landmarks such as Castle Rock, Cape Horn, and Multnomah Falls, as well as life, work, and transportation along the river. The Oregon Historical Society’s collection contains the most comprehensive set of Watkins’ images of Oregon ever to be assembled by an institution. Stereoscopes hang near every panel of views and the entire collection appears on computer screens for easy viewing with LCD glasses.

Text cards provide an informative history of stereoscopy and vintage stereoscopes, cameras and other equipment are shown in display cases. At the exhibit entrance, thanks is given for the help of the late photo historian Terry Toedte-meier and to the Cascade Stereoscopic Club, which also displayed modern Gorge stereos on panels and computer screens in the museum’s entrance hall for the first two weeks of the Watkins show. See www.ohs.org/exhibits/current/carleton-watkins.cfm or contact Oregon Historical Society, 1200 SW Park Ave., Portland, OR 97205, (503) 306-5198.
Circle of Stereoscopic Friends

One of the oldest stereoview cards I have found in the SSA Archives dates from 1913 and is a view by C.W. Culmer (SSA member #184). Culmer's typescript notes on the back of the card (dated with pencil by hand “Oct-26, 1913”) explain that the view is of T.W. Woodhouse, of Brighton, England. “Long exposure accounts for some drawbacks,” Culmer notes. The view itself depicts Woodhouse reading in a library while seated in a stuffed chair. Former SSA General Secretary Bill Patterson has noted that Woodhouse was a “Sometime President of the Circle of Stereoscopic Friends.” I, for one, am unfamiliar with this “Circle” and will attempt to learn more about it.

With his history of the SSA included in the 2000 Yearbook, Patterson notes that C.W. Culmer took over as Secretary of the American Branch of the Stereoscopic Society in 1928. With the outbreak of World War I, Culmer had left England in 1914 with his wife, Eleanore, and his two sons and three daughters and settled in Flint, Michigan. The stereoview card of Woodhouse that Culmer produced in 1913 was either made or exposed in England before Culmer's migration to the United States. Culmer served as Secretary of the SSA until 1938 and was active in the Society until his demise, at the age of 92, in August 1964.

The only other mention of T.W. Woodhouse I have been able to locate thus far is in K.C.M. Symons’ Time Exposure: The History of the Stereoscopic Society, the 3rd edition published in 1985 for the group in Great Britain. In this rare publication, Symons notes that after World War I in England there were 29 members of the Stereoscopic Society and that T.W. Woodhouse was one of them.

“There was of course no transparency section in those days,” writes Symons. “Cards were circulated in a fabric, canvas or oilcloth pack, the cover of which folded over the bellows-pleated rectangular body section, being secured by a pair of tapes wound round the whole and tied. It was never posted without a further wrapping of brown paper and tied with string, making a lightweight and robust package which was water resistant. This type of postal package was probably developed fairly early in our history, with the added advantage that it could be made fairly easily by the conscripted labour of wives or sweethearts.”

Symons himself had joined the Stereoscopic Society in Great Britain in 1948 and was also the author of Stereo Photography: The Technique of the Third Dimension, a hardbound book published in 1957 by Focal Press. Sam Smith in his publication The Books, Treatises and Manuals of Stereoscopy: A Chronological Review of Published Work 1838–2005 writes that Symons’s Stereo Photography has “so much in so small a package.”

Smith also notes that Symons’s Stereo Photography is “well written by an authority on the subject, unfortunately released when the stereo boom was waning. I personally find this book far superior than the more popular Realist Manual and should be sought out.”

Ken C.M. Symons passed away in June of 1982 when preparation of the 3rd edition of his Stereoscopic Society history was in preparation. He passed the copyright along to...

In the introduction of his Stereo Photography book Symons wrote that “To anyone who is willing to take a little additional trouble, stereoscopic photography provides an activity which will give pleasure not only to himself, but also his family and friends, to a degree denied to the worker in other media.

“I have been greatly helped by sharing the experience—and in some cases the apparatus—of many friends, among them my fellow-members of the Stereoscopic Society,” Symons added. “I would like gratefully to acknowledge the help I have received from them.”

**RIP Paul Milligan #621**

Paul Milligan, SSA Life Member #621, passed away on December 10, 2008. He was 97 years of age. Paul was a medical doctor who served as a surgeon in the US Army during World War II and practiced as an orthopedic surgeon in Salt Lake City, Utah and Gallup, New Mexico. An award-winning stereo photographer with an international reputation, Paul saw his first stereo slide in 1961. He remained enchanted with stereoscopy for the remainder of his life. Paul used a set of twin Konica FT-1 cameras outfitted with telescopic lenses and remote control to shoot on Kodak transparency film. Nature photography was Paul’s specialty and he was especially noted for his stereo images of birds and wildlife.

**How to Contact the SSA General Secretary**

Ray Zone is the General Secretary of the Stereoscopic Society of America 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: r3dzon@earthlink.net.

**How to Join the SSA**

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

**NFL 3-D Via Satellite (Continued from page 32)**

 dimension made it possible to see the game much as those on the field did, which was a revelation.”

The stereo cinematography was crisp and the projected images were bright on the screen. With wide-base interocular, the depth effects were dramatic. From a pair of cameras at the 50 yard line, coverage of the entire field was possible. Long focal length settings for shots down field were used and the stereo base widened out. I walked around the theater to view the screen at numerous distances. As with most digitally projected images, there is increasing softness the closer one gets to the screen. It was a little more evident, of course, with shots using long focal length settings. The overall effect in viewing the game stereoscopically, however, was one of immersion. And it was possible to experience the play of the action with visually dramatic precision.

The NFL 3-D broadcast was a convincing reduction to practice of a business model that 3ality will be implementing in 2009, yet another instance of the stereoscopic future becoming a reality. ⚽️
At this year's SIGGRAPH conference more than any of the past you really needed your 3-D glasses to get around. It started on August 11th with the 3D Primer "The Fundamentals of Stereoscopy From Acquisition to Projection" where pioneers of stereoscopy introduced the theories, principles, tools, and techniques that define this burgeoning industry. The session summarized the history of the field, showed how to capture in 3-D, provided details on viewing systems, and laid the foundations for the next two days that included 3-D theater.

Included were "From There to Here: A Stereographic History" by Ray Zone; "3D 101" by Peter Anderson, 3D Director of Photography; "How To Get 3D On A 3D Display" by Lenny Lipton of Real D and "3D Imaging: That was Then, This is Now" by Vince Pace. Lots of 3-D products and items were spotlighted:

3ality & Quantel
3ality Digital and Quantel are two of the key companies driving the Stereo 3-D medium forward. 3ality is a pioneer of modern stereoscopic production, with groundbreaking projects to its credit such as the critically acclaimed digital 3-D movie "U2 3D". Quantel has pioneered practical stereoscopic post production through its award-winning Pablo and IQ systems. Now the two companies have signed a strategic partnership to drive forward stereoscopic production and post production throughout the industry.

Autodesk
Autodesk, Inc. announced Autodesk Toxik 2009 procedural compositing software. Toxik 2009 offers high-performance compositing and visual effects capabilities, particularly for large-format digital film and television projects. When combined with the new Autodesk Maya 2009 modeling software, the two products provide an accelerated and iterative 3-D-to-2-D workflow. Both products were showcased at SIGGRAPH 2008 at the Autodesk booth.

Digital Ordinance
Digital Ordinance had a live booth stereo 3-D presentation, using a ReadyStor on set capture and playback system working in uncompressed HD and 2K. Also showing was the Frame Thrower 3D, the latest Frame Thrower line of network review and approval systems.

Vuzix
Vuzix Corporation debuted the Vuzix 3D Visualizer to the growing list of VR920 compatible applications. The Vuzix 3D Visualizer synchronizes user selected audio tracks with any of the 26 spectacular 3-D scenes included with the Visualizer. Using an iWear® VR920 video display, the user can view stunning 3-D stereoscopic scenes and shift viewpoints with natural head movements. For the first time, music enthusiasts can interact with their favorite music. The Vuzix 3D Visualizer is 32-bit Windows XP and Vista compatible. Additionally, users can create their own Scene Groups and view them playing within a window or in full screen mode for a 3-D video experience that is a generation beyond traditional 2-D music visualizer imagery.

iZ3D
iZ3D, LLC, designer, developer, and marketer of advanced 3-D visualization systems, announced that it is a sponsor of Project Lore. Poised to be a popular web destination for gaming enthusiasts, Project Lore offers premium-quality multimedia World of Warcraft game guides, a daily video show and blog. As a part of the daily video show, viewers can look forward to seeing gaming and tech guru Alex Albrecht in action while he and four buddies share tips and information for the millions who have developed a cult-like obsession with the game World of Warcraft. Project Lore is partnered with ZAM Network for distribution across Thottbot, Wowhead, and Allakhazam. For more information, see www.projectlore.com.

Alioscopy
Alioscopy USA introduced its new, state-of-the-art, 3DHD-40 autostereoscopic (no glasses required) 3-D LCD display technology at SIGGRAPH 2008. The 3DHD-40, developed and manufactured by Alioscopy, features a highly specialized Lenticular lens that boasts unmatched quality, clarity and depth. The system also supports real-time capabilities that enable viewers to interact with content for a truly immersive experience. Artists can easily create 3-D content with leading 3-D software applications such as Autodesk 3ds Max, Autodesk Maya, Softimage XSI, MAXON CINEMA 4D and NewTek Lightwave 3D and render it out for display on the 3DHD-40. Alioscopy's 3-D display technology was recently honored at InfoComm 2008 with Insight Media's "Best Buzz" award—a top honor bestowed each year to those products or technologies that were new and exciting and generated the most "buzz" with analysts, press and conference attendees.

3-D CG Art Contest
Meant to be Seen, CGArena, and iZ3D teamed up to launch a special S-3-D CG art contest at SIGGRAPH with the help of some exciting prizes put forward by leading industry members. S-3-D technology is quickly becoming the equipment of choice for avid gamers and has already shown as much as 3:1 revenue benefits over 2-D theaters in the Hollywood cinema space with films like Beowulf 3D, Journey to the Center of the Earth 3D, and U23D. Contestants were asked to submit stereoscopic 3-D images of their CG artwork to a special
TDVisor from TDVision. TDVCodec format are viewable in implementation from acquisition, be reproduced using TDVReady same digital video stream can also connected directly to TDVision’s TDVisor, demonstrating the complete implementation from acquisition, encoding, and decoding to visualization for the complete 3-D echo system.

This demonstration proved the feasibility of encoding 3-D content powered by TDVision’s technology and keeping compatibility with the existing 2-D platform, ready to support new stereoscopic display technologies, reducing the production costs, and increasing sales by offering customers the new experience of watching 3-D movies at home.

SENSIO

SENSIO Technologies Inc., inventor of the SENSIO 3D technology, announced the signing of a Licensing Agreement with International Datacasting Corporation (IDC) for the integration of the SENSIO 3D cinema decoding technology into products for the digital cinema market. This agreement comes with the first sale of licenses for an initial deployment of 3-D systems for 50 movie theaters to enable the broadcasting of live stereoscopic (3-D) events.

SENSIO and IDC previously announced the launch of CineLive, an exclusive product developed specifically for market leader Access Integrated Technologies, Inc. in the United States. CineLive uses the SENSIO 3D cinema decoding technology integrated with

Stereoscopic 3-D Gaming

Packed to the brim with an estimated 800 audience members, true 3-D gaming was demonstrated for the first time on professional Real D projection equipment using iZ3D LLC stereoscopic drivers at SIGGRAPH 2008 via a joint presentation by Neil Schneider, President & CEO of Meant to be Seen and Mark Rein, VP and Co-Founder of Epic Games. Similar to the experience of moviegoers get in 3-D theaters, consumer gamers use S-3D technology at home for superior game immersion, visual beauty and game enjoyment. In video games, stereoscopic 3-D hardware makes explosions fly out of the screen and adds a depth that makes the screen look like a window rather than a flat projection. Sample hardware includes iZ3D 3D monitors, TDVision head mounted displays, and a growing selection of 3-D HDTVs by Samsung, Mitsubishi, and SpectroniQ.

Stereoscopic 3-D Content at Home

TDVision Systems, Inc., TDVCodec, the world’s first 2-D and MPEG compatible stereoscopic format that maintains 2-D and MPEG compatibility with legacy systems was at the 2008 National Association of Broadcasters show (NAB). Video streams encoded in TDVCodec format are viewable in all existing 2-D set top boxes, DVD/Blu-ray players and presented on 2-D televisions with no loss in color, resolution or frame rate. The same digital video stream can also be reproduced using TDVReady devices and PCs with TDVision’s Dejaview software and visualized in true 3-D stereoscopic displays such as 3-D Ready DLP televisions (Samsung & Mitsubishi) or by using the portable and immersive TDVisor from TDVision.

TDVision also showed a live 3-D camera demo by the use of 21st Century 3D’s 3DP2 camera connected directly to TDVision’s TDVisor, demonstrating the complete implementation from acquisition, encoding, and decoding to visualization for the complete 3-D echo system.

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Pre-exposed black frames

Just finished reading the rest of the new Stereo World (after re-reading my article of course). I noticed the discussion of the pre-exposed black stereo frames in the article on Carl Balcomb, and Robert Balcomb’s plea for other uses of these pre-exposed black borders.

The stereo views that accompanied my article, A Transposing Stereo Printer, that you published (Stereo World, Vol. 27, No. 6, Jan-Feb 2001, page 4) have the same appearance. In my case, all of the images have a black surrounding frame with a small window left clear along one end for a view title, but some have a wide center band while others have no separation between the two images. We speculated that this black frame may have been flashed after exposing the stereo by first covering the image area so that it would not be blacked out. I had not thought about a pre-exposed frame, but in my case, there would have had to be two types of pre-exposure—one giving a black border around the outside of the stereo as well as a black band between the two images, and the other giving only a black band around the outside. It is still not clear to me how the back frame was produced in my views. My stereo date from the early 1940s so it would seem that mine do not predate those made by Carl Balcomb.

Bob Wilson, Toronto, ON

Priced at $399, the new iZ3D 22-inch switchable 3D/2D monitor is aimed at the gamers market. It comes with three pairs of passive linear polarized glasses and can play many popular Xbox, PS3 and Wii games in 3-D. See www.i3d.com/i-z3d-22monitor.aspx
NFL 3-D Via Satellite
3ality Debuts Realtime Stereo with Chargers vs Raiders

John Modell, co-founder of 3ality, said “The future is now,” as I shook his hand at the Chinese Theater. Modell was welcoming me to an historic 3-D event. Thursday, December 4, 2008 an NFL broadcast of the San Diego Chargers and Oakland Raiders game was delivered in 3-D from San Diego via satellite to three movie theaters in the United States in Boston, New York City and Hollywood. I was in the audience at the Mann Chinese Theater in Hollywood, along with 3-D movie division chairman John E. Hart and NSA President Lawrence Kaufman, to take a look at this historic satellite 3-D broadcast. An overflow crowd filled the large auditorium to take in the game in all its stereoscopic splendor on the 40 foot silver theater screen which was filled with images projected using the new RealD XL technology, yielding about 6 foot lamberts of brightness on the screen.

In partnership with RealD, Technicolor Digital and the NFL, 3ality photographed the game using eight different stereo camera units on the field. 3ality has developed a sophisticated stereoscopic pipeline with dual digital camera rigs and beamsplitters that allow for variable dynamic interocular that can go from zero to six inches while cameras roll. (See SW Vol. 30 No. 3 page 22.) This can also be linked to variable convergence controls for very fluid control of the stereoscopic image. For realtime broadcast of 3-D events, 3ality has also developed image processing tools that automatically align images and allow for digital measurement amplitudes. 3-D enabled monitors on site allowed for realtime stereoscopic viewing, a tool that Steve Schklair, 3ality founder, found useful when directing the shooting at the game.

For the most part, 3ality's highly sophisticated pipeline was error free. Just a few times, the left eye image was soft or convergence was too extreme and in a couple of instances retinal rivalry was evident with entirely different images visible to each eye. This was quickly corrected. During the first half of the game there were two outages where the screen went blank for a few minutes. This was a 2-D problem unrelated to the stereoscopic functions at work and was a result of a buffering software crash from the single 2-D stream from the satellite transponder into the theaters. Technicolor Digital technicians quickly dealt with this problem.

In a separate VIP room the satellite signal was fed to 3-D TVs on site. This was the third time that satellite 3-D TV was broadcast in realtime. The first was at NAB 08 (National Association of Broadcasters) conference, April 14, 2008 when Howard Mandel in the 3ality studio in Burbank was broadcast live to an audience in Las Vegas. The second was on September 14, 2008 with the first transatlantic live 3-D feed to IBC (International Broadcast Conference) in Amsterdam with an interview of Dreamworks Animation head Jeffrey Katzenberg taking place in Glendale, California. For that live 3-D feed, Katzenberg was interviewed on camera and presented with an award by Elizabeth Daley, Dean of the USC School of Cinematic Arts.

The NFL 3-D broadcast lasted around three hours and was presented just like a real telecast game. There were playbacks in slow motion, graphics in 3-D superimposed over the live action and stereoscopic footage of the sports broadcasters and fans in San Diego. Perhaps a movie theater isn’t the ideal setting for 3-D broadcast of an NFL football game, which is, after all, very much a social situation. That means talking and shouting, trips to replenish peanuts and beverages and a general milling about during the action. A sports bar may actually be a more appropriate setting for such a 3-D broadcast. Despite the low drama of the game (Chargers embarrassed the Raiders by winning 34-7) the excitement of 3-D prompted some good press. “After putting a pair of polarized specs over my customary glasses,” wrote Jon Healey of the LA Times, “I couldn’t take my eyes off the screen. Adding the third (Continued on page 29)
Poetry books illustrated using 3-D images of one sort or another don’t have the best reputation for either the imagery or the poetry. But Canadian NSA member Marcel Gosselin has produced a combination of the two media that provides a piercing look into thoughts and words through strange but easily viewed stereo pairs in his recently published UTU - 3-D Artworks.

The images present a reality manipulated into surrealistic depth, often incorporating pieces of text in French that float in different planes, fade into the background or require fusion of the pair to complete (or obscure) a word or line. The book’s title itself plucks three letters from the word “future” with barely a hint of the artist’s intentions offered in the brief introduction with lines like “Breathing slots in the forest read wrong and right through him.”

On every other page is a full page enlargement of half of one of the book’s 30 stereo pairs with the title of the image/poem beneath it. The poetry is printed in both French and English beneath the stereo pairs, not as a caption for the images but more as an extension of the thought or impression triggered by the stereos. While I was able to quickly appreciate some, others remain a complete mystery. The advantage of good stereo work like this is that it makes going back for another look and read an enjoyable challenge.

The artist is a graduate of the School of Fine Arts at the University of Manitoba, and the recipient of a number of Canada Council and Manitoba Arts Council grants. A visual artist since 1967 and a sculptor, he uses stereographs to help define his imaginary worlds. With UTU he invites readers to “see beyond the page through the artist’s eye to where thoughts and stereo images collide.”

Marcel Gosselin
“Obusil!” from UTU, page 51.
©2008 Marcel J. Gosselin
Snow white thoughts
in holy sand
fuel the bus
of warring hearts
The growing number of animated 3-D films recently has made it possible to actually miss a few of them without feeling too much remorse. If you try to be a purist and save your time and money for live action 3-D, you may find yourself spending a lot of time at home. But with the release of Coraline from FOCUS Features and Laika Studios, there exists a 3-D feature made without either CGI or live actors thanks to classic stop-motion animation.

This is the same technique used by Coraline director Henry Selick for his enduringly popular The Nightmare Before Christmas, later converted to 3-D. This time the sets and figures are being photographed in stereo as part of the stop motion process, requiring a left and right exposure between every tiny movement of hands, feet, eyes etc. The decision to make Coraline in 3-D came early in the process of adapting this rather creepy Neil Gaiman story to film, thanks in part to Selick’s close professional relationship with NSA member Lenny Lipton of Real D.

The funding behind this labor-intensive $60 million project comes from Nike co-founder Phil Knight, who bought Portland’s famous Will Vinton Studios in 2003, renaming it Laika and entering the risky world of feature film production. The Vinton operation had been using stereo photography for some time to document its “Claymation” productions and to produce View-Master reels for advertising clients (See SW Vol. 16 No. 2).

The film follows a young girl named Coraline as she discovers a mysterious passageway into an “other” world duplicating her house, parents and friends in wonderful but ultimately scary ways. From that initial sequence with Coraline in “the web” the opportunities for innovative stereoscopy abound on the film’s many sets populated by a strange array of characters. In describing the reasons behind the choice to shoot in
3-D, Selick related: "I was desperately looking for that Wizard of Oz moment, going from one world to the other. And that was it. I knew nothing would show off stop-motion better than shooting it originally [in 3-D]. It's not a gimmick. The "other" world feels better; it's deeper and there's more oxygen." Precision control of separation between left and right shots based on set and character size and depth of the scene provides much of the same flexibility to stop-motion animation as available to CGI artists seated in front of computer screens.

Dakota Fanning does the voice of Coraline, while Teri Hatcher does her mother. Her father is voiced by John Hodgman ("PC guy" in the Mac commercials) and the British comedy team of Jennifer Saunders and Dawn French (Vicar of Dibley) voice Miss Forcible and Miss Spink. Music for Coraline was composed by Bruno Coulais and recorded by the Budapest Symphony.

Advance publicity for the film has so far been depressingly weak in its references to the innovative use of 3-D. A September article in the Portland Oregonian, following a press tour of the local studio facilities, failed make a single mention of 3-D in the text, grudgingly admitting only in one caption that "The movie is also being shot in 3-D." A Coraline trailer on one recent DVD release from Universal does include some informative words about 3-D, but despite repeated requests, no promotional frame pairs (or even single frames) were provided directly by the studio for this article.

Director Henry Selick tests the reflective properties of a surface for the final scene of the film. ©2009 Focus Features

Coraline and the cat walk through white nothingness, helped by the hand of animator Teresa Drilling. ©2009 Focus Features

Terry Toedtemeier 1947-2008

Photographer historian and curator Terry Toedtemeier died December 10, 2008 from heart related complications following a lecture in Hood River, OR. A noted expert on the work of Carleton Watkins in the Columbia River Gorge, Toedtemeier gave the keynote speech on Watkins' northwest stereoviews at the 1989 NSA convention in Portland.

A historian, curator and writer who fully appreciated the importance of stereography, Terry Toedtemeier helped develop the current Oregon Historical Society exhibit Carleton Watkins: Stereoviews of the Columbia River Gorge featuring nearly 100 original Watkins views and running to April 12, 2009. (www.ohs.org/exhibits/current/carleton-watkins.cfm)

He was Photography Curator at the Portland Art Museum since 1985, and his biggest show ever there just finished its run—Wild Beauty: Photographs of the Columbia River Gorge, 1867-1957.

— John Dennis
Pixi Fuses Large Pairs Affordably

by David Starkman

Loreo, a Hong Kong company which offers many 3-D products, has just introduced a very low cost mailable 3-D viewer for larger side-by-side images on your computer monitor, or for larger side-by-side prints, the “Pixi” viewer. The viewer looks almost identical to the excellent “Loreo Lite” viewer for classic stereo card size prints, but has longer focal length lenses with appropriate prism strength for use on 12 to 17 inch monitors. I have personally used it with a 22” monitor with no difficulty, but one could always reduce the on-screen image size if it is too difficult to view. A new feature of the Pixi is its elastic ear bands that keep it on your head while your hands are free to select or manipulate stereo pairs on-screen.

This viewer will enable enthusiasts to send 3-D prints and images to friends and family along with an economical viewer to view them with. The retail price is approximately $3.00 for a single viewer. For quantities you should go directly to the Loreo web site. A dealer listing is shown below.

Loreo Pixi 3-D Viewer Specifications

Viewing Print Size:
10-13 inch (25-33 cm) wide prints

Screen Image Size:
Optimized for 10-13 inch (25-33 cm) wide screen images. Equivalent to 15-17 inch computer monitors.

Viewing Distance:
At least 17 inches (43 cm) from 3-D photograph to front panel of viewer, assuming normal eyesight. If you wear glasses, keep them on.

Viewer Size:
150 x 96 x 5 mm folded (L x W x D) - 5mm is the thickness of the lenses

Material:
Plastic coated white card paper with the inside surface printed black to create the dark viewing chamber.

Dealers:
USA: Berezin 3-D Products: www.berezin.com/3d/loreo_lite.htm
USA: 3DStereo.com: www.3dstereo.com/viewmaster/lor-pix.html
Australia: Life in 3D: www.lifein3d.com/s/product/17350.html

Jim Carrey to Narrate Under The Sea 3D

Warner Bros. Pictures Inc. and IMAX announced that Jim Carrey will narrate Under the Sea 3D, the third IMAX 3D co-production between the two companies. Scheduled to be released to IMAX theaters beginning on February 13, 2009, Under the Sea 3D will offer an entertaining and uniquely inspirational way to explore the beauty and natural wonder of the oceans. Moviegoers will be able to experience face-to-face encounters with some of the most mysterious and stunning creatures of the sea. Under the Sea 3D is filmed by award-winning director/cinematographer Howard Hall, produced by Toni Myers, executive produced by Graeme Ferguson, and produced for Howard Hall Productions by Michele Hall. In addition to the 2006 release of Deep Sea 3D, Hall, Ferguson and Myers were all part of the accomplished filmmaking team behind IMAX’s first underwater 3D adventure, Into The Deep, which has grossed more than $70 million since its 1991 release.
Do-It-Yourself Is Still The Best Deal

by Lawrence Kaufman

With so many clubs and stereo members setting up their own dual digital projector systems, news of what was called the World’s First Home 3-D Projector by one Gizmodo (The Gadget Blog) article was not surprising. The JVC DLA-RSA was called this in a November 5th Yahoo posting.

This new setup had been seen at CEDIA (the Custom Electronics Design and Installation Association) 2008, the largest expo of home theater gear in the world, held in Denver, Colorado in September. John Hart had seen it and gave it a positive review on the 3DTV yahoo list. He reported that the JVC rep said 3-D setups where about $1000 more (presumably for the retarders and mounts).

In November in Southern California the EHX, Electronic House Expo was close enough for me to visit. The trip was prompted by the news release of the demo and JVC Professional Products announcement that they had reached an agreement with Sensio Technologies to offer a high-end 3-D TV display solution to the consumer market.

As I entered the Long Beach Convention Center and took a short trip up “Demo Alley,” I saw the sign announcing the 3-D Demo—including 3-D Glasses taped to the sign to catch your attention. The Demo was inside a room sponsored by AVAD. I was told the demo would start again in about ten minutes. The small group of us, myself and a handful others, who were probably all home-installers were shortly ushered into the theater-like setup. We were told we would see two demos. The first was a large screen TV set up with a fabulous sound setup, including speakers all around the room. We saw part of Live Free or Die Hard (2007) aka Die Hard 4. There were lots of blowing up sounds and sequences and the entire audience loved the demo. We were told the set up retailed at $100,000—but the good thing was that the installers could do the entire installation in less than one day.

We were told to swivel our chairs around and look at the rear of the room, where an eight food rear projection screen would show the 3-D demo. The demo looked very nice, with a loop provided by Sensio, with three short clips; Beowolf, CG boxing and an nWave underwater segment.

The 3D D-ILA High Definition Projection Demonstration System included:

- Dual DLA-RS2 1920 x 1080 Projectors
- Full HD Resolution in Left and Right Eye
- Passive Circular Polarization Method for Stereoscopic Viewing
- (2) RSVP2 Reference Series Digital Video Processors
- 8 Foot Wide Stewart Filmscreen Rear Projection Screen
- 3D Decoder and Content Supplied by Sensio
- Cardboard circular polarized glasses, including fingerprints were provided.

The 3-D demo loop was shown without sound. At the end of the demo, we were told that the projectors cost $65,000 each. There was a pregnant pause after which the demonstrator commented that the 3-D set-up would cost about the same as the previous demo. One audience member quickly stated “but without sound.”

So AVAD was quoting the price of the projectors at $65,000 each ($130,000 for two.) Two doors down JVC had their own demo room, so I checked it out and asked about the 3-D projector. They had a DLA-RSA on display with an anamorphic lens attached. I attempted to verify the price with the JVC rep, who stated the 3-D system was exclusive through AVAD.

The manufacturer’s suggested retail price for the JVC RS2 is $7,995, so $65,000 for the 3-D version does seem like quite a markup!

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2008 3-D Films

In 2006 we saw seven new 3-D films and we only received eight new 3-D films for 2007. For 2008 the count grew only slightly to ten.

1. U2 3D
2. Hannah Montana & Miley Cyrus: Best of Both Worlds Concert
3. Dolphins & Whales 3D: Tribes of the Ocean
4. Sun 3D
5. Wild Ocean 3D
6. Grand Canyon Adventure: River at Risk
7. Mummies 3D: Secrets of the Pharaohs
8. Journey to the Center of the Earth 3D (Journey 3D)
9. Fly Me to the Moon
10. Bolt

We also were treated to a Missy Elliot 3-D Music Video on MTV from Disney and the fabulous and fun Toy Story Mania—2008 ride attraction at Disney parks. Many more 3-D conversions are being planned in addition to a One minute Giant Screen Theater logo film in 3-D that is now available from Graphic Films.

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Future Stereo Conventions

- 35th NSA Convention & Trade Fair, July 8, 2009 - July 13, 2009; Mesa, Arizona. Website: http://2009.nsa3d.org/
- Contact: Tom Dory tdory@cox.net.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

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STEREO WORLD January/February 2009 37
International Stereo Exhibitions

by Lawrence Kaufman

It seems logical that the perfect plan is to enter your better slides into competitions like the Stereo Club of Southern California (SCSC) exhibitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it’s a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get ‘credits’ for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a “seal of approval” on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. The PSA Stereo Division’s website: www.psa-stereo.org has a number of current Exhibition entry forms.

Closing Dates and Contacts for Upcoming Stereo Exhibitions

- March 20, 2009 – 29th Southern Cross International: Stereo Slides, Stereo Electronic. Andrew Read, P.O. Box 2578, Carlingford NSW 2118, AUSTRALIA. Email: mad3ed@bigpond.com. Fees: Slides - $8 US, Electronic - $5

- April 30, 2009 – The 6th Ever 3-D Movie/Video Competition: 3-D video or 3-D movies. John Hart, 3-D Video/Movie Competition 87301/2 Wyngate Street, Sunland, CA 91040

- June 12, 2009 – 46th Annual PSA Stereo Sequence Competition (NOTE: this one is open only to PSA members): 35mm stereo slides (Realist format, preferably RBT mounts), Sequence: 2-18 slides with theme. H. Lee Pratt, FPSA, Director 107 Kipper Lane, Madison AL 35758-7706, (256) 325-1854, Email: leepratt@knoology.net. Fees: $10 (1st entry), $5 (2nd & 3rd entries, each)

- May 2009 – 39th Cordova International Stereo Slide Exhibition & 14th Cordova International Stereo Print Exhibition: Slides and Prints. Mary Bury, APSA, 6525 Sunrise Blvd., #52, Citrus Heights, CA 95610 USA. Email: marybury1616@hotmail.com. Fees: $7 NA, $8.00 other.

- July 2009 – 2009 PSA International Exhibition of Photography: Slide, Print & Electronic. The exhibition has two electronic sections - Stereo Electronic Open and Stereo Electronic Creative. David Thayer, 44 Mill Road, Ipswich MA 01938-1639, USA. Email: dthayer@verizon.net. Images must be sent via the electronic entry form on the www.psaexhibition.com site. There is no charge to enter the second digital stereo section. Note that the entry fees for Slide and Print are higher than those for the Digital section. Fees: $5 for PSA members, $6 for non-members.

- July 2009 – 54th PSA Traveling Competition 2009/2010. Stewart Turley, 8031 Jones Ave NW, Seattle WA 98117 USA. Email: s.turley@att.net.

- August 2009 – 46th Third Dimension Society International Exhibition: Stereo Slides and Prints. John K. Taylor, 23 Hutton Ave. Hartlepool, TS26 9PW ENGLAND UK Email: johnktaylor@yahoo.co.uk. Fees: One Section £4.00 sterling, including return postage in the UK or $8.00 US including return postage, or 7 Euros. See the entry form for complete information.


- October 2009 – Chicago Lighthouse 60th International Exhibition of Stereo Photography: Stereo Slides and Prints. Suzanne Kiredjian, 8300 Gross Point Rd. Morton Grove, IL 60053 USA. Email: megasue@aol.com. Fees: $7 NA, $8 Others.

- October 2009 – Eleventh Cascade International Exhibition of Stereoscopic Photography 2009: Stereo Slides, Cards and Phantograms, Electronic/Internet/Digital. David W. Allen 14605 SW Carisbad Dr. Beaver­ton OR 97077 USA Email: dwa.stereo@verizon.net. Fees: Posted material: $7 NA, $8 Others, $5 Digital entries.

- October 2009 – Non-Star Competition, James R. Roy, FPSA, 2902 Peyton Randolph Dr., #202, Falls Church, VA 22044. Email: jamesroy3@cox.net

NASA Image Archive

Don’t forget that NASA has started a huge online image archive. There are also a lot 3-D stereo/ anaglyph images available. Search for e.g.: stereo, anaglyph, and you’ll find a lot of stereo images at http://nasaimages.org/.

New Books Honor Vintage Stereo

The Archivio Stereoscico Italiano has announced the publication of two new stereo books. YOSEMITE VALLEY THROUGH THE STEREOSCOPE - THE 1902 UNDERWOOD & UNDERWOOD STEREOGRAPHIS, Edited by Antonello Satta features a translation of the English text into Italian and anaglyphic reproduction of the 24 views in the original set. Enclosed in a cover pocket are an original size facsimile reprint of the set’s 1902 booklet in English, photographic reproductions of the original 24 views, anaglyph glasses and a folding Loreo mini viewer, priced at 75 euros bound. See photos of the set at www.archiviostereoscopicoitaliano.it/yosemite_eng.htm.

THE STEREOSCOPE, ITS HISTORY, THEORY, AND CONSTRUCTION BY SIR DAVID BREWSTER is a facsimile reprint of the 1856 original with an Introduction by Antonello Satta and a historical/scientific contribution by Alison D. Morrison-Low of the Royal Museums of Scotland, “David Brewster and the Scientific Instruments”. It’s in English and priced at 48 euros bound or 34 euros paperback. see www.archiviostereoscopicoitaliano.it /pubblicazioni_eng.htm for more about these publications and to order via PayPal.
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CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org

GEORGE ROSE, Australia's Master Stereographer (see book review SW May/June 08), available from author on www.aronblum.com.au

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

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.

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, 550 E. Webster, Ferndale, MI 48220.

STEREO VIEWCARD book boxes. Now accepting orders for handmade, fully personalized boxes. Fit sleeved 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: cdwwood @ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREVIEW AUCTION PRICES. Only $10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

For Sale


WANTED

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodbeck; Hunt; Winter & Brown; Continental Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dickas-AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Maltz, 329 Bridge Way, Nevada City, CA 95959, cmaltz@ncon.net.

BUYING VIEW-MASTER - reels, reel lists, etc. Describe and price. J. Kessler, Box 160533, Miami FL 33116-0533.


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

FLORIDA ANTHONY 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.


A s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 33 words per ad. Additional words or additional ads may be inserted at the rate of $20 per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97206.

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(For further information on the above ads, please visit our website at: www.stereoworld.org)
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<th>Size</th>
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<td>3D HMD</td>
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<td>NuView Camcorder Adapter</td>
<td>Shoot 3D Video with your Camcorder, $199.95</td>
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<tr>
<td>3D Lens in a Cup</td>
<td>Convert your SLR camera to 3D, $59.95 (109.95 for Digital)</td>
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<tr>
<td>3D Shutter Glasses</td>
<td>From $15</td>
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<tr>
<td>Loreo 3D Camera</td>
<td>Shoot 3D, develop anywhere, $59.95</td>
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<tr>
<td>3D Books...Many titles</td>
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| Mounting Supplies | Slip-In, Gepe Glass Mounts, RBT Mounts, Heat seal Mounts (RMM and Others), Q-Vue Mounts |
| 3D Slide Viewers | Realist, 2x2x2, Achromatic |
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