Hidden LA Streets

The First Air War

Monsters vs. Aliens

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

by Mark Willke

Going to the Dogs in Stereo (Again!)

Here's a fun pair of views showing people with their dogs. (See the March/April 2006 issue, (Volume 31, Number 5) for another set of dog images.)

Our first view appears to be a nice family portrait at home, and includes two very small dogs posing in the laps of the people on the far left. This Kodachrome slide was labeled with "1960" and the family's name, and was mounted in a gray cardboard heat-seal mount with no imprint. I enjoy their decor in this room, including the floor lamp, ceiling fixture and plaques on the fireplace, but what really caught my eye was the small framed image on the wall above the floor lamp. Upon close examination, I immediately recognized it as a portrait of Alfred E. Neuman, the mascot of MAD Magazine! I'll confess to having been a MAD reader for many years, and while a portrait like this looks like something I would have had in my dorm room, I'm surprised that in this case it was prominently displayed in the living room! Maybe the whole family enjoyed reading the magazine!

Our second image appears at first glance to just show a man outside of his home, but notice the very small dog poking its head out of the man's shirt! That looks like one spoiled puppy to me! This non-Kodachrome slide was only labeled "1958", and had faded to a horrible overall orange color. (Some intense manipulation in Photoshop was able to restore it enough to share here.)

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 strwld@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:
Visible from the upper end of Los Angeles pedestrian-only street Radio Walk is Griffith Observatory and park. For stereo's of this and other such little known LA streets see “The Walking Streets Of Los Angeles” by Kim L. Ground.

Back Cover:
Nancy Luce with one of her much loved companions from the article “Nancy Luce: Unsung Poet of Chickens on Martha’s Vineyard” by Andrew Griscom.

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

NSA members recently sent renewal letters have been responding with an enthusiasm that’s included an impressive number of added donations. Considering the current economic situation and the precarious state of so many nonprofit organizations, this is a reassuring sign of “deep” interest in the mission of the group and the magazine. Notes like “Sorry, not working” on the donation line of renewal forms from members who nevertheless renewed promptly are heartening reminders of such interest despite personally devastating hard times. We’d like to remind those for whom $32 is a bigger expense than ever that time is on their side. You have four months after receiving the first renewal letter before there’s any danger of missing an issue of Stereo World. Reminder cards will be sent when your membership is down to one issue, and again when no issues remain. That could make it possible to stash away a little at a time and hopefully ease the impact a little.

LA Streets that Never Saw a Car Chase

The streets of Los Angeles, from the hills to the poorest residential areas to the beach or industrial sections, may seem to be the most thoroughly photographed in the world whether in movies or news reports. But stereos by Kim Ground in this issue (“The Walking Streets of Los Angeles”) reveal some little known, narrow streets there open only to pedestrians willing to climb long flights of stairs. His slightly hyperstereo single-camera technique adds yet a bit more enchantment to these old-world style lanes, largely hidden from view, leading past houses on the steepest of hills.

Those Magnificent Views of Their Flying Machines

Ralph Reiley follows up his feature on WWI tanks (Vol. 34 No. 4) with “The First Air War, 1914-1918” in this issue. These early planes seem far less intimidating than the tanks of the same time, and their fragility makes the romantic aura that both history and fiction have helped build around them easier to understand. Clearly, stereographers of the day were fascinated by the constantly evolving technology of flight and provided us with good close-up views of quite a few examples. While the days of opposing flyers simply waving gallantly at each other were limited, the slow speeds and open cockpits did provide a degree of personal, mutual involvement with the enemy, in the air or on the ground, even after deadly improvements in guns and bombs. Faster, enclosed planes and jets would later eliminate that aspect, and aircraft like the Predator have now removed any element of human danger—but only for one side.

More 3-D Books!

In addition to the upcoming book on T.R. Williams mentioned in this issue’s NewViews, we have just learned of an entire series of books illustrated with vintage stereoviews by NSA member Greg Dinkins. All subtitled A Look Back in Time, titles so far include: Gettysburg in 3D, Italy in 3D, Native Americans & the Wild West in 3D, New York City in 3D, London in 3D, Washington, D. C. in 3D and Minnesota in 3D. All are scheduled for release in September of this year by Voyageur Press, http://search.voyageurpress.com/?q=dinkins.
HOW ARE YOU GETTING TO THE 2009 NSA CONVENTION?

We have many great events planned including:
- The 3D art gallery,
- Sunday evening activities and dinner at Rawhide,
- Monday tour of the Desert Botanical Gardens,
- Shopping in Scottsdale and candy making
- Modern and vintage stereo card competition,
- Workshops, the stereo theater, just to name a few.

Come join your old friends and make some new ones.
July 8th - 13th, 2009
Mesa, AZ
For more details contact Tom Dory at tdory@cox.net or visit the convention web site at: http://2009.nsa3d.org/

Image provided by Jeremy Rowe. Convention logo provided by Boris Starosta.
While the government is busy pouring billions of dollars into failing banks and auto makers and as the country falls into the great depression of '09; I once again have the pleasant duty of thanking all of our wonderful members who have so graciously given of their money (and time) over the past year. The generous donors listed here have contributed financially to the organization. These donations totaled almost $7,900, which is up from previous and much more prosperous years! Your donations truly help the National Stereoscopic Association (NSA) continue to be a valuable resource to the stereo community.

It is heartwarming to see this level of interest and support from the membership. Thank you for your donations and your continued confidence in the Association. Your contributions are still very much needed in this time of increased printing costs and what is now an annual postage increase.

I have an additional plea this year. Your help is needed to spread the word and grow the membership of NSA. With the continued interest in stereo photography and 3-D movies, Stereo World magazine should be even more popular than ever. We have little advertising budget, so please help spread the word; the more members, the better the magazine and the organization.

To all who have helped in any way, my sincere “Thank You!” for your kind support of the Association. To those who haven’t yet contributed, please do consider it, whether an additional $10 or $20 with your renewal (or at any time), or some of your time or talent. Your contribution will be greatly appreciated. Also please let me know if you have any ideas for the NSA. I do look forward to hearing from you.

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

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

I would like to remind you that you can also donate your old equipment and views to the NSA for its annual NSA Spotlight auction. This not only helps out the new collectors/stereographers, but the funds can also help our organization grow.

Best regards,
Lawrence Kaufman
NSA President

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I became interested in what I call the “walking streets” in the hills surrounding Los Angeles several years ago after seeing a description of some unique features of the area at www.waylay.com/Store/OrigPages/test3.html. I call these walking streets because they are basically sidewalks or stairways which an automobile cannot be driven on, yet they do have official street names, are listed on maps, have houses on them with street numbers, and receive government services just like regular driving streets. They are located in some of what is to me the most appealing residential real estate in Los Angeles, the area broadly referred to as the Hollywood hills. The views of the city from these hills are spectacular.

Some of these locations have been used as movie locations. Perhaps the most often seen are the tower and homes at the end of High Tower Drive. The walking street which serves the residences on the hill is called Broadview Terrace and was once referred as “the street so steep you have to take an
elevator (in the tower) to get there.”

The general area referred to variously as Silverlake, Richmond Hills, or Skunk Hill was developed later, beginning in the mid 1930s. It was the home of several early movie ventures including the beginnings of Disney studios. Walt Disney and his brother Roy had homes there and several bunga-

lows were built in the same vicinity for some of the employees. The most prominent walking street in this area is Radio Walk, a staircase almost a mile long, which crosses two streets on its way to the top of the hill. It is a favorite urban hike among the locals. Neophytes would be well advised to begin their explorations by walking up from the bottom, instead of starting down from the top.

The photos were all taken with a single HP R742 seven megapixel digital camera operating in maximum resolution mode, handheld using the shuffle method. The author has dabbled in stereo photography for several decades, almost always using the shuffle method.
Detail of the monument to Henry P. Conradi on lower Broadview Terrace.

The view down just one section of many stairs on Radio Walk.

Radio Walk is a bit seedy and untended in spots, which is a part of the allure.

At mid point, Radio Walk disappears into some bushes where it crosses a traffic street and would be hard to spot except for the sign at left.
The vistas from the Radio Walk area are a bit better than from Broadview Terrace/Los Altos place. Visible (center) from the top of Radio Walk is Griffith Observatory and park.

The bottom of Radio Walk could easily be mistaken for steps to a house cut through the dirt.

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Want to blow off a little steam this summer?

Join us in Mesa, AZ July 12th at the Rawhide Western Town & Steakhouse 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
Digital 3-D Cinema has few stalwart supporters as vocal and enthusiastic as Jeffrey Katzenberg at DreamWorks Animation (DWA). This stereo-prophetic animation executive has committed the entire DWA slate of movies to 3-D and has been touting digital 3-D as the next innovation by which cinema itself will be transformed. As such, the release of *Monsters vs. Aliens* (MvA) on March 27, 2009 on 7330 screens (with 2000 of those screens 3-D) marked the day Katzenberg planted a 3-D flag in the sand and a watershed for stereoscopic cinema.

By April 18, MvA had blasted off to box-office outer space as the highest-grossing 3-D film of all time by pulling in 153 million dollars and recouping its production cost. MvA opened on hybrid 3-D platforms including Real D, Dolby Digital 3D and IMAX 3D as premium prices were charged for the glasses and the privilege of the stereo experience ($3 at most digital theaters and $5 additional at IMAX).

High powered voice talent gives life to Susan (Reese Witherspoon), a young woman about to be married who turns into the 50-foot tall “Ginormica” when she makes contact with a meteor that crashes to earth, B.O.B. (Seth Rogen) a quivering blue “blob” with monocular vision, multi-tentacled alien lord Galaxhar (Rainn Wilson), the insect-headed scientist Dr. Cockroach (Hugh Laurie) and the Missing Link, a shy ambulatory aquatic mammal (Will Arnett). These classic monsters are rich with implication for baby boomers (like this author) who saw the originals they are based on the first time around during the classic cycle of 1950s science fiction films with *Attack of the 50 Foot Woman* (1958), *The Blob* (1958), *The Fly* (1958) and the classic 3-D film *The Creature from the Black Lagoon* (1953).

Using most of the narrative tropes of 50s science fiction, MvA adds a nice updated motif with the
Exciting aerial action with multiple interoculars as Susan approaches the alien spaceship. © 2009 DreamWorks Animation L.L.C.

The U.S. president (Stephen Colbert) with his Secret Service entourage cautiously approaches the alien spacecraft. © 2009 DreamWorks Animation L.L.C.

The Missing Link, Dr. Cockroach and B.O.B. after creating just a little havoc in the suburb. © 2009 DreamWorks Animation L.L.C.

self-empowerment of Susan as she saves the world with the help of her monster buddies and avoids a disempowering marriage to the narcissistic newscaster Derek (Paul Rudd). The central story arc, of course, pits the earthlings against the planetary invaders with extended battle sequences that serve as kinetic spatial eye candy, particularly with dimensionally-rich devastation on the Golden Gate Bridge in San Francisco, a direct reference to *It Came From Beneath the Sea* (1955), one of Ray Harryhausen’s finest 50s efforts.

Critical reception to *MvA* has been mixed with the 3-D receiving its typical share of blows from stereo-averse cynics like Roger Ebert who characterized the 3-D as “a distraction and an annoyance” and Patrick Goldstein of the Los Angeles Times, a self-appointed movie industry “insider” who writes “For all of the tub-thumping about its potential, 3-D is designed to be a cash machine, not a cinematic marvel.”

These critics are simply unaware of the stereographic inroads that 3-D cinema continues to make under the aegis of workers like Phil McNally, Global Stereoscopic Supervisor at DWA, known popularly under the monicker “Captain 3D.” With *MvA*, McNally and his stereoscopic team at DWA have refined 3-D devices such as the floating stereo window and “multirigging” and animation of interaxial values (within a single shot) while instituting safeguards for stereo that is comfortable to view and stays within conservative onscreen limitations for parallax to minimize eyestrain.

With a brief paddle-ball sequence at the outset of *MvA*, an homage to *House of Wax* (1953) is made, and it is the likely the instance in which the film uses the greatest amount of off-screen negative parallax. Otherwise, *MvA* is a model of stereoscopic restraint that dynamically varies the 3-D over the course of the narrative in a rich and fluid manner. One would expect no less from the man whose guiding spirit shaped the 3-D in *Chicken Little 3D* (2005) and *Meet the Robinsons* (2007).

With a March 22 profile in the Los Angeles Times, McNally once again explained 3-D for the masses, just as he has been educating the production crew on the “stereo campus” at DreamWorks. “People talk about 3-D being a gimmick,” noted McNally, “but the reality is, moviemaking is a gimmick. If you really want to focus on stories, just write books or tell stories around a campfire.” This serves as a nice rebuttal to Ebert’s caustic remark comparing 3-D to “a constant nudge in the ribs saying ‘Never mind the story, just see how neat I look.’”

As Susan grows to outsie scale in *MvA*, there is a creative use of different hyper and hypostereo parallax values, often within a single shot. “There’s a sequence,” observes McNally, “where Giant Susan is talking to her fiancee on the rooftop, and it’s the breakup scene. His problem is that she’s this giant 50-foot woman now.” To refine the use of 3-D in the narrative, McNally creates a “depth script” for every scene in the movie, indicating volume and placement in stereo space. “Placement is related to how you want the audience to relate to the characters,” he says. This preparation and volumetric thoughtfulness pays off with 3-D in *MvA* that not only is more comfortable to view, but generates greater emotional engagement with the crew of motley transhuman creatures in their battle to save the earth.
The First Air War
1914-1918

by Ralph Reiley

In August of 1914, France, Germany, Russia, Austria, and England went to war. The massive scale of the war was unprecedented in history. The military commanders, who imagined they were still in the age of Napoleon, were overwhelmed by the reality of 20th Century warfare. As the Generals deployed their armies, they needed...
Feldstereo-Verlag Series "B" No. 2086. Haupman (Captain) Oswald Boelcke in his Fokker E-111 by Feldstereo-Verlag, a German publisher who produced several series of small format, $1\frac{3}{4} \times 4\frac{1}{4}$ paper stereo views during the war (enlarged here). The photos came with a folding cardboard viewer, all packaged in a wood-grained cardboard sleeve. Oswald Boelcke was the father of fighter plane tactics, and he, along with Max Immelman, helped train the early German fighter pilots and developed the Jagdstaffeln, the first Hunting or Fighter Squadrons. Boelcke developed eight principles for engaging enemy aircraft known as Boelcke's Dicta. He was killed in 1916 when his aircraft collided with his wing man during a dogfight. His plane spun out of control and he did not survive the crash.

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Fast and accurate intelligence of what the enemy was doing, or was preparing to do. Traditionally, cavalry was given the mission of scouting the enemy, but in 1914, men on horseback could not survive on the modern battlefield where the machine gun had become dominant. A relatively new and unproved invention, the airplane, was pressed into service to replace cavalry in scouting the enemy. The development of aircraft had advanced quickly since the Wright Brothers flying machine of 1903, but they were still crude, unreliable and fragile machines. Some early experiments had proved that the airplane had some unique abilities beyond scouting the enemy's positions. On November 1, 1911, an Italian pilot dropped four grenades on a Turkish encampment at the Taguira oasis in Libya, causing great confusion and very little damage. Also in 1911, a pilot in Mexico dropped a crude bomb of dynamite and nails onto the city of Mazatlan, killing two people and wounding several others. During the Balkan War of 1912, the Bulgarians carried out a series of bombing missions on the Turks. During this war the Bulgarians developed and patented a six kilogram bomb with fins and an impact fuse. This bomb was used by the German air force throughout the First World War. There were several experiments in mounting guns on aircraft, but the extra weight of the machine gun and ammunition greatly reduced the performance of the underpowered machines. Even with such early examples of the potential uses of the airplane, it was held in suspicion and contempt by the military high command which...
A French glass view by Editions STL showing a Farman F.40 in flight. The engine is in the rear, giving the observer/gunner a wide field of fire in front of the aircraft. This aircraft went into service in early 1916, and was outclassed by German fighters upon entering service. It remained in service until early 1917, when it was removed from daylight service and used as a night bomber. It was armed with a single Lewis gun at a time stubbornly held to traditional ideas until forced to give them up.

The odd assortments of aircraft available were pressed into service to supplement scouting duties with the cavalry. A British pilot on a patrol noticed that General von Kluck’s army had turned away from its advance on Paris, and was moving to the west of the city. This turn presented the Allies the opportunity to attack the Germans from the rear if they could assemble an attacking force. The quick delivery of this vital information allowed the British and French to quickly move troops held back to guard Paris to mount a counter attack on von Kluck’s rear, with troops brought up from Paris in taxis, buses, and any other vehicle available. The arrival of an unexpected French and British force in his rear forced von Kluck to pull back and take up a defensive position. This action culminated in the Battle of the Marne, which checked the German advance. Without the timely intelligence provided by the British pilot, the opportunity to stop the German advance may have been missed, and may have lead to an early German victory, although historians have been arguing this What-If scenario for the last 90 years. The
Moving fuselage for practising with Lewis gun.

A fighter pilot in training in a mock-up cockpit for target practice. Note the telescopic sight. Although the caption mentions a Lewis machine gun in use, the gun appears to be the standard British Lee Enfield bolt action rifle standing in for a machine gun. The seat, control column and foot controls are identical to what pilots would find in their aircraft.

value of aerial reconnaissance was not lost on the high command of all the armies involved. By November of 1914, the war of movement was over, armies on the Eastern and Western front were deadlocked, and they all dug in for the winter. Trenches stretched from the English Channel in Belgium to the Swiss border on the Western Front.

Cavalry could no longer ride over the hill to observe the enemy, but aircraft could fly over the hill and report back with little or no

Underwood & Underwood No. 12310, “Quickfirers (37mm) mounted on armored aeroplanes.” the Voisin Voi 5B-2 of the French Aviation Militare, in use from 1916 to 1918. The Voisin was an early multi-use aircraft, used as a fighter, bomber, reconnaissance plane, and in this early experiment as a ground attack aircraft. The engine is mounted in the rear, giving the observer/gunner a clear field of fire in front. This aircraft has a 37mm naval cannon mounted in front as a ground attack aircraft. It was not a success. When fired, it actually made the plane fly backwards! Later in the war specially designed ground attack aircraft became quite effective. Despite the fragile appearance of the Voisin, it was remarkably strong and rugged. Due to its slow speed, it was soon relegated to night bombing and training duties.
interference from the enemy. The static nature of the war also created new duties for the airplane. Aircraft could spot the fall of artillery, or take photographs of the enemy's trench lines; both of great importance in planning and carrying out an attack. Aircraft could drop bombs on the enemy's soldiers, artillery positions, bridges or railroad yards, greatly confounding the enemy's plans to attack or ability to reinforce his front line. As enemy aircraft were proving to be such a nuisance, preventing them from completing their missions became an important duty for one's own air service.

In the early days of the war, enemy pilots would wave to each other as they passed by above No-Man's-Land. Soon pilots began carrying pistols, rifles and shotguns, taking pot shots at the enemy. Bricks and darts were dropped from above onto enemy aircraft below, with little success. One Russian pilot tried using a grappling hook on a cable in an attempt to catch enemy airplanes like fish. Another Russian put metal plates on his propeller and tried to shred the tails of German and Austrian aircraft by ramming them. Actually damaging an enemy aircraft with such crude methods was more a matter of luck than skill, although aircraft were shot down from time to time. In 1914, most military aircraft had a pilot and an observer. In the early part of the war the pilot was usually an enlisted man, and acted as a flying chauffeur for the officer observer. As machine guns became available, aircraft crews began taking them along using a number of makeshift mounts and even cradling them under their arms. Losses from enemy fire remained

A French glass stereo view by La Stereoscopie Universelle, LSU, of a well-camouflaged 155 mm field gun. As the art of aerial reconnaissance developed, so did the art of camouflage. To "see" through the camouflage, the art of stereo aerial reconnaissance was born. With a stereo view of an area such as this artillery position, the camouflage net may have shown up as an odd flat area, indicating that something important was hidden underneath, which would have been missed with a single photograph. The lens on the single camera taking two timed photos determined the altitude. The speed and altitude of the aircraft determined the time between photos. This system of timed stereo photos with a single camera is still used today in aerial geologic surveys, satellite mapping, and military reconnaissance.
very low. Machine guns were mounted at odd angles to fire outside of the arc of the propeller, as no reliable system for synchronizing the gun with the rotation of the propeller had been developed. As none of these early gun mounts pointed straight ahead, trying to get an angled shot at the enemy, who was also maneuvering for an angled shot at you, was nearly impossible.

While most early war aircraft had a crew of two men, there were also fast single seat aircraft available. A number of experiments were tried, with little success. Having a gun directly in front of the pilot, so that the pilot only had to aim the aircraft to aim the gun was the only way for the early fighter plane to be effective. The guns used at the time were prone to jamming, and many of them only had 50 round magazines, so they had to be close to the pilot so he could either reload or clear a misfired round. The lack of a synchronized gun prevented an effective fighter plane at this time. In early 1915, French pilot Roland Garros mounted two metal wedges on the back of his propeller blades and had a machine gun mounted in front of him. He could aim his airplane at the enemy and fire the machine gun through the propeller. Bullets that hit the propeller were deflected away by the wedges. For a short time, he was a terror, and the appearance of his aircraft would drive the Germans from the skies. A chance shot by a German infantryman severed Garros' fuel
line. He crash landed behind German lines and was captured before he could set his plane on fire and destroy his secret.

Anthony Fokker, a Dutch aircraft designer working for the German Army was given the aircraft for study. The traditional story is that after examining Garros’ aircraft, he had a working interrupter gear completed in 24 hours. With his fondness for theatrics, it is most likely that Fokker had already developed it and was waiting for the German High Command to ask for it, so he could miraculously produce it out of thin air. His synchronization gear stopped the operation of the machine gun when the propeller blade was in front of the gun. This allowed the
Keystone No. 18654, "A Flock of French Fliers Ready for Action On the Battle Line. Nieuport Airplanes With Guns." A French airfield, circa 1916. The aircraft are the Nieuport 11 of the French Aviation Militare, called the Bebe (Baby) by its pilots. It was introduced in mid 1915, and served on the front lines until 1917, when the Nieuport 17 replaced it. It could literally fly rings around the Fokker E-III, and this aircraft along with the British DH-2 drove the Fokkers from the sky and ended the Fokker Scourge. The Lewis machine gun is fixed on top of the wing to fire over the arc of the propeller, a very inconvenient location for a machine gun with only 47 rounds in the magazine. A special aircraft magazine holding 100 rounds was developed later. Note the aircraft in the background, with the machine gun pointing up. The gun was mounted on a track so it could be pulled to this position for switching magazines. Some pilots would fly up under a German, and pull the gun to this position and fire at point blank range at the unsuspecting German above them. The Nieuport had a severe design flaw. In a steep dive, the fabric on the lower wing would shear off, sending the plane crashing to the ground. Despite this serious flaw, the Nieuport remained a favorite aircraft of many French and British pilots.

Havaland DH-2 fighter, which had a rear-mounted engine, giving the pilot an unobstructed field of fire in front. As both of these machines were superior to the Fokker, they both helped to end the Fokker Scourge. Soon the race was on to see who could field the fastest, strongest aircraft which could fly higher, and was more maneuverable than those of the enemy. Planes went from the drawing board to front line service in a matter of months, and became obsolete just as quickly. As each side introduced superior aircraft, they would take control of the skies, and then loose it as soon as the enemy introduced a faster, stronger, or better-armed machine.

In 1914 the average speed of an airplane was around 60 mph with an operational ceiling of around 9000 feet. By 1918 the airplane had evolved from the primitive and fragile specimens of 1914 into deadly killing machines. Aircraft machine gun to seemingly fire through the propeller. He mounted a Spandau machine gun with the synchronization gear on his Fokker monoplane, and the first true fighter plane was born. The Fokker E-III was not an outstanding machine by any stretch of the imagination. It was not fast, strong, or maneuverable, but a forward firing synchronized gun made it deadly. It was the terror of the skies from October 1915 to January 1916, a time known as the Fokker Scourge.

The French countered the Fokker with the Nieuport 11, a small, fast and maneuverable aircraft that had a machine gun mounted on top of the wing so that it could fire over the arc of the propeller. This gun arrangement was not ideal, but the superior handling abilities of the Nieuport made it more than a match for the Fokker. The British countered the Fokker with the De Haviland DH-2 fighter, which had a rear-mounted engine, giving the pilot an unobstructed field of fire in front. As both of these machines were superior to the Fokker, they both helped to end the Fokker Scourge. Soon the race was on to see who could field the fastest, strongest aircraft which could fly higher, and was more maneuverable than those of the enemy. Planes went from the drawing board to front line service in a matter of months, and became obsolete just as quickly. As each side introduced superior aircraft, they would take control of the skies, and then loose it as soon as the enemy introduced a faster, stronger, or better-armed machine.

In 1914 the average speed of an airplane was around 60 mph with an operational ceiling of around 9000 feet. By 1918 the airplane had evolved from the primitive and fragile specimens of 1914 into deadly killing machines. Aircraft...
were operating at close to 20,000 feet, some with oxygen equipment, and the last fighters of the war were approaching speeds of 150mph. Specialized aircraft were developed for strategic bombing, ground attack, photo-reconnaissance, observation and artillery spotting. Interceptors, night bombers, night fighters, torpedo bombers, and even paratroop carriers were in an experimental stage at the end of the war. Aircraft were developed for both the army and navy. The various navies had ships converted to act as sea plane carriers, and in 1916 the British converted a cruiser into the world's first aircraft carrier, along with some specially designed aircraft able to take off and land on the flight deck of the ship. The Germans carried out the first strategic bombing campaign on England. At first they used Zeppelins, and later huge multi-engine aircraft. The effect was mostly psychological and little real damage was achieved by the bombing, but the public outcry by British citizens was so great that hundreds of aircraft and anti-aircraft guns and thousands of men were used to defend England instead of being sent to France.

By the end of the war, control of the sky was a major factor in the success of a planned offensive. Preventing the enemy from photographing troop concentrations and new artillery positions were vital to keeping an upcoming offensive secret. Photographing the enemy's trench lines and artillery emplacements were vital in planning an offensive as well as deter-
mining where the enemy was about to attack. Ground attack aircraft were important in keeping the momentum of an offensive moving forward by taking out enemy strong points or breaking up enemy formations about to counter attack. On the other hand, they were equally important in slowing down an enemy advance until troops could be brought up to deal with a break in the line. Bombers were important in taking out bridges and railroad yards to prevent the enemy from bringing up reinforcements and supplies to the area under attack. Fighter groups grew larger and larger as they had to protect the bombers, ground attack, artillery spotting or observation aircraft from enemy fighters. By 1918, dogfights involving 50 or more fighters were not uncommon. The final Allied offensives of the summer of 1918, which ended the war, were spearheaded by hundreds of tanks and ground attack aircraft, protected overhead by hundreds of fighters, a technique perfected by the Germans in the Blitzkrieg attacks of 1939.

The pilots of WWI flew with no parachutes. Parachutes were issued to the crews of observation balloons, but not to pilots. It was thought that the pilot would abandon a damaged aircraft if he had the ability to do so, and not to try and bring it in. In the last few months of the war, the Germans did issue parachutes to pilots, as
W.E. Troutman No. 5171, “German Fokers captured by the French.” A Fokker D.VII of the German Military Air Service. The Fokker D.VII was one of the best fighter planes of the war, entering service in late 1917. It had no external bracing wires, was easy to fly, fast, strong and very maneuverable. It was not as fast as the SPAD 13 or the Sopwith Camel, but held its own due to its superior handling abilities and maneuverability. This was the only aircraft the Allies required the Germans to surrender after the Versailles treaty in 1919. The Fokker D.VII was the favorite plane of many of Germany’s top pilots, including Herman Goring and Ernst Udet. Manfred von Richtofen, the Red Baron, was having one painted red at the time of his death in a Fokker DR1 triplane.

the German High Command had finally realized that a live trained pilot was more valuable than forcing their highly trained men to risk their lives attempting to bring badly damaged aircraft back to base. Pilots were just as likely to crash due to engine failure or over-stressing their fragile machines as they were to being shot down by the enemy. At that time the only motor oil able to function at the altitude and temperature extremes experienced was castor oil. The effects of inhaling castor oil fumes while they flew their missions can only be imagined. Pilots flew numerous missions a day when required, often landing just long enough to refuel and reload the machine guns before taking off again. In 1917, a time known as Bloody April, the average life expectancy of a British pilot was three weeks, due to the superiority of the German pilots and their aircraft. At no time during the war did any army suffer from a lack of pilots willing to do what was asked of them, even when they flew aircraft they knew were outclassed by the enemy. It was a grueling job, both physically and mentally. The brave men who flew and fought in these early aircraft had a devotion to duty that has never been equaled.

Sources:

(Continued on page 25)
Nancy Luce: Unsung Poet of Chickens on Martha's Vineyard

by Andrew Griscom

Nancy Luce, a poor, semiliterate, troubled farm woman, lived in West Tisbury on the island of Martha's Vineyard, Massachusetts, and promoted herself from about 1858 to 1890 as a summer tourist attraction by selling eccentric self-published poetry plus photographs showing her holding beloved chickens in her arms. These years coincided with the increasing popularity of the nearby Methodist camp meeting, Wesleyan Grove, at Oak Bluffs, as well as the Baptist camp meeting on the Highlands, and many island visitors were seeking ways to amuse themselves. Over this same time more than 16 different photographers, attracted by the eager crowds, sold stereoscopic photographs of island sights and activities, and at least two of the men photographed Nancy in stereo.

An only child, Nancy Luce (1814-1890) actively supported her ill (later senile) parents until age 26, but she then fell victim to poor health and a nervous condition that made physical activity difficult and painful for her. She began writing and painting and by age 30 was creating wonderful tiny hand-lettered booklets of which few survive. Their contents, like her later poetry, are mostly in free verse, and dwell upon her chickens, her poor health, real and imagined persecutions, and general lamentations, all written in her colloquial local speech. The chickens have unique names that seem to show Nancy's sense of humor. Her father and mother died in 1847 and 1851, respectively, and she remained alone at home, supporting herself by selling eggs, butter, and milk while depending upon physical help from generous neighbors.

In 1858 a series of important events occurred in Nancy's lonely life that caused her to develop additional ways of earning money. Her most beloved bantam chicken, Ada Queetie, nine years old, died in February. For Nancy this painful loss was probably the emotional equivalent of losing both a child and a best friend, and it inspired her to begin writing a long ode to Ada Queetie and, also to Beauty Linna, who died the following January, over 12 years old. Nancy titled the work Poor Little Hearts and completed it in 1860. Here is the sorrowful opening verse:

Poor little Ada Queetie has departed this life,
Never to be here no more,
No more to love, no more to speak,
No more to be my friend,

O how I long to see her with me,
live and well,
Her heart and mine was united,
Love and feelings deeply rooted
for each other.
She and I could never part.
I am left broken hearted.

That October Nancy sadly had to sell her only cow, Sarah Wilbor, at the local agricultural fair because the cow was dry and 15 1/2 years old, too old for breeding. The next month a helpful doctor who had been looking after Nancy arranged to buy her a new heifer, an essential replacement that was promptly named Susannah Allen. A week later Nancy wrote to the well-known photographer, Charles H. Shute, in Edgartown:

I want my hens pictures made...folks been asking me to have them made. Now if you will come first weekday in the forenoon that the weather is good to the front door, I will do the best I can if I no sicker. I want to hold up two at a time, and hold up one once, she is heavy, others small, and I want you should make cow, and house, and myself, and hens, once, that will be 4 pictures...As soon as I can sell them I will send you your money...

Figure 1 is taken from an unla beled stereocard that was purchased in 1869 by a visitor to the camp meeting at Oak Bluffs. The card is a glossy gray square-cornered mount identical to the mounts used in the early 1860s by Shute, who often did not label his early stereos. The whole card is not shown because the two images are the same; perhaps Shute had damaged half of the glass negative. Figure 2, a view definitely by Shute, shows the little farmhouse with
Fig. 2. Nancy Luce plus her cow, posing in front of her family farmhouse. Stereo is by Charles H. Shute, taken early 1860s, probably on the same day as figure 1.

Nancy seated at her front door. To the left is a cow, perhaps a Jersey, and surely Susannah Allen. Although the mount is later than that of figure 1, both images were likely taken on the same day because she is holding one chicken, and wearing the same checkered clothing and scarf, and has a similar slightly asymmetric hairdo as seen in the enlarged figure 3. The man may be someone important, perhaps Shute himself, because Nancy would not have permitted most people to pose in a photograph that she planned to sell to tourists.

Poor Little Hearts, 16 pages long, was finally published at Nancy’s expense in 1867 or 1868 and followed by four more similar publications over the next 20 years. About 1874, evidently with some money to spare, she had two substantial marble gravestones carved in memory of her three most loved chickens, and thus displayed their names, dates, and long epitaphs. The memorials were placed next to her house over the hens’ graves, which had included coffins, too, and were surrounded by a picket fence, the tiny chicken cemetery surely increasing the attraction to tourists to her home. The stones have now been moved to the Dukes County Historical Society grounds in Edgartown where the odd names of the hens plus the strange loving inscriptions must baffle most new visitors who at first assume the stones once marked graves of children.

The photographer, S.F. Adams from New Bedford, photographed Nancy, also wearing what was perhaps her only necklace, about 1868 as shown in figure 4. The poet, about age 54, is holding two bantam hens, one of which may be the third favorite, Tweedle Tedel Bebbie Pinky, who died in 1871, age 4. Her name and epitaph are on the second marble gravestone. Nancy was a practical farmer, relying upon egg money as well as the sale of chickens, and it is likely that only the most favorite and sociable hens would have been spared beyond their laying years. However she cared about them all, because her will states, “...and I request that as soon as I die he chop off the head of every one of my hens...They must suffer no sufferings nor be cruelled in any way, nor mourn for me...”
Now, after being nearly forgotten for 75 years, there is a new surge of interest in Nancy Luce. A recent poem by Daniel Waters describes how local boys often tormented her; an elegant small hotel offers a room named "Nancy Luce"; a 28-minute biographical movie by Laurie Mckenna, Why the Long Face, appeared in 2000; and a local Vineyard group is putting on a new one-act musical about her this spring, 2009. Colorful lifesized chicken statues, recently added by various admirers, surround her gravestone in West Tisbury cemetery. People have finally begun to appreciate this remarkable woman who, although eccentric and deeply troubled, was also a very sincere, independent, and creative person.


The First Air War 1914-1918 (Continued from page 22)

A History of French Military Aviation, by Charles Christienne, Smithsonian Institution Press

Jane's Fighting Aircraft of World War 1, by John W. Taylor, Military Press

The Great War Through Keystone Stereographs, by Robert S. Boyd, Trafford Publishing

I would like to thank Robert Boyd and Ray Norman for the generous use of stereoviews from their collections. For those with an interest in stereoviews of World War I, I suggest that you take a look at Robert Boyd's well-researched web site GreatWar-Photos.org.

An LSU glass slide of Jean Navarre, an early French Ace and his Morane-Saulnier MS.5C.1 monoplane. The Fokker E series were copies of the Morane—note the cables on the wings used for wing warping control of the aircraft. This is the type of aircraft on which Roland Garros attached a machine gun and propeller wedges, giving birth to the fighter plane. It entered service early in 1914, just prior to the outbreak of the war, and stayed in service into 1916. Navarre was one of many pilots to achieve status of Ace, being treated much the same as we treat rock stars and celebrities today. Their victories were carefully reported in all the papers. A successful pilot was worth his weight in gold for boosting morale on the home front. They received hundreds of marriage proposals in the mail from admiring young women. It was especially disheartening when a very popular and high scoring ace was killed in action. The fallen pilot's nation would go into mourning and the pilot's life and death was often elevated to mythic proportions. Navarre survived the war with 12 victories, but was killed in 1919 while attempting to fly through the Arch de Triumph in Paris for a victory celebration.
Perceptual Paradoxes

A Stereo-Challenged Journalist Crashes the 3-D Party

by Ray Zone

Writing on Slate.com on April 2, 2009 with an article titled "The Problem With 3-D," internet journalist Daniel Engber pulled no punches in slamming the incipient digital 3-D cinema revolution with a highly-researched article. (www.slate.com/id/2215265/) It addressed one of the classic perceptual paradoxes of stereoscopic viewing and projection: the issue of vergence and accommodation, or the fact that focus must be decoupled from converging eye muscles with most stereographic displays and is a potential source of eyestrain with 3-D movies.

Engber's article appeared just one week into the opening theatrical run of the Dreamworks feature Monsters vs. Aliens, which was well on its way to becoming the highest grossing 3-D movie of all time after pulling in 33 million 3-D dollars on its opening weekend. Engber even delivered the coup de grace for 3-D with the subtitle to his article that admonishes "It Hurts Your Eyes. Always has, always will."

**A Self-Styled Stereo Adversary**

"Let me go on record with this now, while the 3-D bubble is still inflating," wrote Engber, "Katzenberg... and all the rest of them are wrong about three-dimensional film—wrong, wrong, wrong. I've seen just about every narrative movie in the current 3-D crop, and every single one has caused me some degree of discomfort—ranging from minor eye soreness (Coraline) to intense nausea (My Bloody Valentine)."

With a previous article for Slate.com titled "I Heart 3-D" dated January 16 reviewing My Bloody Valentine and referenced within his April 2 article, Engber was a little more circumspect, even complimentary, about the use of 3-D in the film. He notes that the use of the gas mask and headlamp by the villain in stereo adds a "stroke of gimmicky genius" as "an ominous beam of light extends into the audience" and that, slightly embarrassed, he found himself "ducking in the seat to avoid the pokes and splatters." And he even reports that "there's still a rich and communal joy in having a disembodied jawbone come hurtling at the audience."

These positive remarks, however, only serve to create a deceptive appearance of journalistic objectivity and "set up" a disheartening observation. "I watched My Bloody Valentine: 3-D last night, and my eyes still feel sore. At one point during the movie, I nearly threw up." Here is a man who is clearly challenged by stereoscopic displays and yet who insists on seeking them out (a thumbnail photo of Engber on the Slate.com site shows him wearing glasses).

Ironically, both Coraline and My Bloody Valentine make a very conservative and minimal use of parallax with the stereoscopic "budget" or "real estate." Max Penner, the Paradise FX 3-D technician responsible for stereo parameters on My Bloody Valentine, informed me that the average interaxial or interocular distance (IO) between the twin cameras used for stereo cinematog-
raphy was .75 inch, a very conservative number for live action photography.

*Coraline,* with director of photography Pete Kozachik at the helm, was produced with minimal parallax values and very precisely controlled IO ranging from 1-3 millimeters in close-ups to 3-10 millimeters in the wide shots. If these 3-D movies, with their beautifully controlled IO values, make Engber nauseous, it is perhaps he, rather than the film-going public, who should avoid stereoscopic displays.

Yet oddly enough, in his April 2 article, Engber insists that “As much as it pains me to say this—I love 3-D, I really do—these films are unpleasant to watch.” In view of his nausea, Engber’s insistence on his affection for 3-D movies proves entirely baffling. His Jeremiad consigns today’s digital 3-D cinema to gimmick status as yet another reappearance of a fad, dismissing it as a novelty without enduring appeal in the cinematic legacy. “It’s happened before and it will happen again,” he concludes, “At some point soon, 3-D cinema will regain its well-earned status as a sublime and ridiculous headache.”

**Some Intelligent Online Responses**

On the 3dtv@yahoogroups.com list, which includes many professional stereographers who have worked on some of the current 3-D movies, there was a variety of thoughtful responses to Engber’s article.

“I must say that’s, technically, the best piece on 3-D so far,” wrote Bernard Mendiburu (*Meet the Robinsons, Monsters vs. Aliens*).

“Can anyone find something factually wrong in this paper? Beside its conclusion, obviously.”

Mendiburu acknowledged that “Yes, the vergence/accommodation decorrelation is working against our natural reflex, and yes 3-D movies are more eye straining than 2-D. 3-D is not free, not even cheap.” But Mendiburu summarizes with the observation that it is the job of the stereographer to make the “reward (more engaging images)” supersede the perceptual “cost” of viewing 3-D films.

“I would say that when he implies that watching 3-D causes vision impairment,” responded Eric Deren, “THAT is something factually wrong with this paper.” Deren is the creator of the 2008 NSA Award-winning stereoscopic video *Sky Diving.* This article was written by someone who is in the minority of people who feel visual stress when stereoscopic parameters are still well within what is generally identified as being ‘comfortable’ for the majority,” observed Deren. “He believes he is speaking for the majority, but regardless of how much research he has done, he is just misinformed about what the majority of viewer’s eyes can comfortably handle.”

Steven McQuinn offered an analysis of Engber’s use of rhetoric in the Slate.com article. “This is propaganda writing,” notes McQuinn, “employing tropes familiar to anyone who has crafted
a corporate denial, a speech, a diatribe, or a clever piece of journalistic innuendo masquerading as a public service warning." Acknowledging the platform from which it was published, McQuinn adds that “This is Slate, which specializes in sensational articles and pseudo-intellectual contrarian positions, the national online counterculture weekly for readers who need to feel smugly smarter than everyone else without having to make much of an effort.”

Award-winning stereographer Boris Starosta responded reflectively that “It’s a good article, and it will be good for the 3-D cinema that it has been published. I hope people involved in the 3-D cinema read it and do not dismiss it. To reduce the human factors “costs” of the stereoscopic cinema, the product will have to be very carefully produced.” Starosta concludes that “In his own way, perhaps ironically, Engber has made a contribution towards a longer-lived stereo-cinematic renaissance this time around.”

**Science Buttressing Attack**

One of Engber’s most troubling assertions in the article states that “There’s already been one published case study, from the late 1980s, of a 5-year-old child in Japan who became permanently cross-eyed after viewing an anaglyph 3-D movie at a theater.”
The two hot links in this assertion take one to a wikipedia page on “esotropia” and “anaglyph” and not to the real sources where Engber got his information and to which he could have given attribution.

A Google search (with assistance from Eric Kurland and Andrew Woods) and an email query to Engber confirmed the fact that he got the information from the following two papers published by Kazuhiko Ukai of the School of Science and Engineering in Waseda, Japan:


Both of these articles by Ukai cite and discuss the following paper by Tsukuda and Murai that provides the account of the child who became cross-eyed from viewing anaglyph:


A PDF of this paper in Japanese can be downloaded at my website from:

www.ray3dzone.com/Tsukuda.pdf

An email from Ukai confirmed that no English translation of the Tsukuda and Murai paper exists. In writing about the case, Ukai and Howarth observe that “Some ophthalmologists remain concerned that viewing stereoscopic images may cause strabismus in young children. Strabismus is an abnormality in binocular alignment that is usually congenital. It is influenced by accommodation, vergence and binocular vision. There is no evidence for or against the hypothesis that viewing stereoscopic images causes strabismus, except for a report by Tsukuda and Murai. They reported one case of a four years and 11 month old child who manifested esotropia after viewing stereoscopic animation at a cinema using an anaglyph.” They add that “Photographs of the boy taken by his mother shortly after the boy had viewed an anaglyphic cartoon movie helped in the diagnosis since the onset of the deviation of the eye can be clarified.” Glasses were prescribed for the boy, who continued to wear them, but the esotropia remained unchanged. After strabismic surgery on the deviating eye, “the patient kept orthophoria and binocular vision” in a condition that was described as “almost normal.”

The zone of clear single binocular vision represents the range of vergence within which accommodation remains tolerably precise. From Howard and Rogers, Binocular Vision and Stereopsis (Oxford: 1995).

![VERGENCE](image.png)
Az

Ukai and Howarth conclude that “Viewers should be careful to avoid viewing stereoscopic images for extended durations because visual fatigue might be accumulated. They should be ready to stop immediately if fusion difficulties are experienced.” They add that “Children should be cautioned about stereoscopic images because they may not subjectively perceive a problem even if an eye is deviated. Although there is little evidence that viewing stereoscopic images causes irreversible damage to health, there is also no evidence that contradicts this contention.”

After reviewing his papers I sent Mr. Ukai an email asking the following questions:

“Is the case documented by Tsukuda and Murai still the only documented case of strabismus caused by viewing stereoscopic images? Was this case a result of a congenital condition? What metrics, if any, were used to measure the worsened strabismic condition after stereoscopic viewing?

Do you think the strabismus caused by viewing stereoscopic images was only reversible with strabismic surgery? Or do you think the condition could have been reversed by standard eye training exercises and therapy?”

“Clearly their case was supposed to be caused by the stereo movie,” responded Ukai. “Many pictures were taken by the patients mother. Photographs proved that the strabismus was caused on the day or one day before the day watching the stereo movie.

“The patient may have congenital factor, such as weak phoriaization. Stereo movie may be a trigger. Sometimes we know adult cases who became intermittent exotropia after one eye occlusion. Mechanism is similar, I suppose.

“However, the patient could be recovered spontaneously, as many other cases. But this can not be proved. Authors waited a certain period. Is it enough? I have no answer.”

It seems to be a somewhat equivocal response despite the apparent clinical rigor of the evidence. Was this an isolated case? It seems so. In email correspondence with Martin Banks, a vision scientist who has done extensive research into vergence and accommodation, Banks pointed out that “It’s worth noting that a small percentage of children develop esotropia when they start reading. This is referred to as accommodative esotropia. It’s triggered by accommodating to sharpen the image of the text. Ironically, the onset age for accommodative esotropia is the early school years, which includes 5 years of age.”

The Author’s Diagnosis

It has long been a tenet among 3-D filmmakers to “first do no harm,” an attitude which shows real sensitivity to the limitations of the safe binocular viewing zone mediating convergence and focus. It’s a perception that recognizes the dangers of extreme relative parallax and uncontrolled interaxial values. More than ever, stereographers like Phil McNally at Dreamworks, Max Penner at Paradise FX, Rob Engel at Sony Imageworks, Brian Gardner with Coraline and, of course, Lenny Lipton are having some say in shaping 3-D movies that are easier to view and minimize eye strain.

Digital toolsets for stereoscopic production are also giving greater control to 3-D storytellers. Though visually-challenged naysayers may still be heard from, the republic of stereo-hungry moviegoers is speaking loud and clear with its demand for 3-D films and new forms of stereoscopic narrative in motion pictures.

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In August 2008, I began working as 3-D Producer on an animated stereoscopic feature film called Brijes 3D with Ithrax Productions and Santo Domingo Animation (SDA), a motion picture studio based in Mexico City. I had been contacted by Marius Henry Hoyo, VFX Supervisor on the project, after Lenny Lipton at Real D had recommended my services as a stereoscopic consultant. Marius had previously worked with director Benito Fernandez at Ithrax on an animated feature called Sabel which Santo Domingo had picked up for distribution. When SDA President Charbel Harp had the idea to produce Brijes in 3-D, I was brought onboard as 3-D Producer.

Brijes 3D uses classic cell animation along with a few CGI elements and a number of miniatures incorporated into the 3-D art. With story by Producer Ricardo Duprat Gonzalez and script by Luis Antonio Avalos, Brijes tells the story of legendary animal totems which connect with children as they mature on their journey to adulthood. It is based on indigenous tales from the Oaxaca area of Mexico.

On my first visit to SDA and Ithrax in August, Marius and I set up a stereoscopic workflow to produce separate left and right eye views of the cell animation art. Working with digital FX artists David Castro Ramirez and Osvaldo Vazquez Guido, procedures for pixel-based horizontal shifts of cell art were created for positive and negative parallax values, to place art back in the space behind, as well as in front of, the motion picture screen. Benito's brother Diego Fernandez prepared the cell art for the stereoscopic “finishing” stage.

By January 2009 the 3-D for the opening 7-minute prologue of Brijes 3D was complete and SDA decided that they wanted to announce the stereoscopic production to the Mexican press. It was decided to hold a press screening in 3-D in Mexico City on February 12 at a Cinepolis Theater equipped with Real D stereoscopic projection. Cinepolis is rolling out more Real D cinemas and is the largest theater chain in Mexico.

The 3-D press screening of Brijes 3D came off without a hitch. Before projection took place, short statements were read by Alfredo Harp, President of Santo Domingo Films, Ricardo Gonzalez, Benito Fernandez, Charbel Harp and myself. The stereo effects in Brijes 3D looked exciting on the 50-foot wide silver screen and were very well received by the press. A Q&A session followed the 3-D screening as questions from the press were fielded by the panelists. On the next day, coverage of the event appeared in La Reforma, the largest newspaper in Mexico.

I'll be making more trips down to Mexico City in 2009 to complete Brijes 3D, which was announced for release in the Spring of 2010. I'm particularly looking forward to shooting the miniatures with computer-driven motion control cameras at the historic Churubusco Studios later this year. It's exciting to work on the first stereoscopic animated feature film in the history of Mexican Cinema.
Stereo Theater Show Runs at Bletchley Park Museum

One of the more impressive presentations at the 2007 NSA/ISU Stereo Theater in Boise is now playing in a special 3-D theater in England's Bletchley Park Museum. The show, “Alan Turing’s Bombe” by Mike Hillyard documents the reconstruction of the decoding machine that allowed the decryption at the Bletchley Park mansion of the German Enigma code in World War II. The functioning of the room size assembly of stacked rows of gears and cams is made comprehensible by the historical narration and the detailed stereo images.

After seeing the show, Bletchley Park Director Simon Greenish offered to fund equipment to allow it to be presented in a special theater for visitors to Bletchley Park.

David Hartley, chairman of the Computer Conservation Society (CCS) explains: “This new attraction will make use of the 3-D photographs taken by Mike Hillyard, a member of the CCS who took part in the rebuild and captured the process for posterity. As well as taking the photos, Mike and his son Paul designed and built the equipment that enables the show to be seen by the public at the press of a button at any time of the day.”

Simon Greenish added, “This is a wonderful achievement and I would like to thank Mike and Paul Hillyard for their hard work”. He continued, “The show is an excellent way to easily absorb the story of how the Bombe machine helped crack the wartime German Enigma codes. The 3-D Theatre will be yet another tremendous bonus to the visitor experience here at Bletchley Park.”

For more about the history of Bletchley Park, the code breakers, and the present day museum, see www.bletchleypark.org.

T.R. Williams Book Expected This Year

Building on research that made possible two Stereo World articles, “New Light on T.R. Williams” (Vol. 30 No. 1) and “T.R. Williams ‘Scenes in our Village’” (Vol. 31 No. 4), the anticipated book by Brian May and Elena Vidal, A Village Lost and Found is nearing an expected release date of October, 2009. All of T.R. Williams’ 1856 “Scenes In Our Village” series of carefully tinted stereos are included, along with a viewer, among the book’s 560 images spread over 256 large pages.

The work is the result of over 30 years of research, including the detective story aspect of discovering in 2003 the location and name of the actual village that Williams photographed. Details about rural Victorian society, photographic equipment of the 1850s and the life of the enigmatic Williams himself promise to make this a major contribution to studies of the early history of stereography.

The book can be pre-ordered from Amazon, and more details will be available at www.londonstereo.com.
Alice in IMAX

Those who have considered the intriguing potential of *Alice in Wonderland* as a 3-D movie will get their chance to see how one famous director handles the challenge next year. Disney Studios and IMAX Corporation have announced that *Alice in Wonderland*, directed by Tim Burton and starring Johnny Depp as the Mad Hatter, Anne Hathaway as the White Queen and Mia Wasikowska as Alice, will be released to IMAX 3D theaters simultaneously with the film's wide release on March 5, 2010. Burton will put his distinctive touch on the combination live-action and performance capture version of Lewis Carroll's classic tale. Included in the cast are Helena Bonham Carter, Crispin Glover and Alan Rickman.

Mark Zoradi, president of Walt Disney Studios Motion Pictures Group, said, "If ever there was a film that cried out to be presented in Disney Digital 3D and the premium IMAX 3D format, Tim Burton's fantastic interpretation of *Alice in Wonderland* is that film. This is going to be an eye-popping cinematic experience as Tim takes moviegoers down the rabbit hole and into the dimensional world filled with incredible characters, sly humor, and wild adventures."

The film will inevitably be compared with the 1951 Disney animated classic, but a story with even greater Burton style animation and 3-D potential would seem to be Lewis Carroll's somewhat darker *Through the Looking Glass*, which brings into question not just everyday reality but time itself.

### A Rose is a Rose is a Rose in 3-D!

Original cross-view stereo paintings by Abe Fagenson will be on exhibit May 7th - June 28th, 2009 at Portland's 3D Center of Art and Photography, www.3dcenter.us. For more on the artist and his work, see the interview by Ray Zone, SW Vol. 34 No. 3, page 8.

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NEW REVISED EDITION of John Waldsmith's "Stereoviews, 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.

STEREO VIEWS FOR SALE on our website at: www.daves-stereos.com email: cdwood@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.

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Please start my one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

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THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~gsrweb/ or call Dennis Green at (248) 398-3591.

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

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

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