Mesa Marvels

Smithsonian Castle

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

by Mark Willke

Admiring that New Car

I always like popping a 50s-era slide into the viewer and discovering that it shows one or more cars or trucks from that period. At the time such photos were taken, I’m sure the then-current vehicles sometimes visible parked along streets and driveways seemed as ordinary and unworthy of being photographed as many of today’s cars and trucks might be considered, but it is always a thrill to find a now classic vehicle preserved in 3-D.

The two images in this issue’s column, however, feature a nice shiny car as the main subject, and I suspect these shots were taken mainly because of admiration of the vehicle even then. I imagine that the owner (who I’m guessing is the one in the suit in the first image) was proud of his convertible, and enjoyed showing it off to his friends. If one of the friends was willing to take some 3-D photos of the car while checking it out, that was even better!

These slides are from a group taken by a man who was apparently a barber in a suburb of Milwaukee, Wisconsin. He must have kept his Realist handy while at work, since there were many photos in the collection taken inside or just outside the barbershop. Many of them, like these, feature barbers in their white smocks, as if they slipped away from work for a moment to visit with friends outside and snap a few quick photos. Both of these slides are mounted in older-style gray Kodachrome cardboard mounts with red edges, and unfortunately are unlabeled.

The license plate visible in the photo says “May 55”, but I’m not an authority on cars from this era—I just recognize and enjoy their general style—so I can’t tell you what year this particular one was manufactured. I suspect that these slides were shot somewhere around that time though.

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 strw@dslreports.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:
Dick Van Dyke waits for a take during taping of "The Caretaker 3D" by Sean Isreelt and Jeff Amaral, the award winning film that opened the Stereo Theater at the 2009 NSA convention in Mesa, AZ, detailed in "Mesa Marvels" by John Dennis in this issue. ©2009 Diamond Z Content

Back Cover:
"Puddies [as in 'puddy-tats'] in Bed" by Susan Pinsky. Taken with the Fujifilm W1 3-D Digital camera on full auto by available light. For an update on the camera, see NewViews in this issue.

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

A number of members have wondered about the absence of the NSA Book Service and Stereo World Back Issues List on the NSA website www.stereoview.org. With the retirement of Don Gibbs for health reasons, a decision was made by the board to also retire the nearly depleted Book Service and to make all back issues available in a searchable CD-ROM format. This will include complete scans of every issue, whether out of print or not, in full color. As soon as pricing and ordering details are decided, an announcement will appear in Stereo World.

Original copies of recent issues (from the past four years) can be ordered for $6 ea. postpaid (or $7.50 to anywhere outside the U.S.) from Stereo World, PO Box 86708, Portland OR 97286. These can also be ordered by e-mail with payment via PayPal to National Stereoscopic Association, strwld@teleport.com.

At Last a New SW Index!

The Stereo World Index Edited by Sherryl & Ernie Rairdin (Volume 1, #1 through Volume 34, #3) 1974-2008 is now available in hard copy. Separate chapters of alphabetical listings are devoted to the authors of articles, book reviews by title, movie reviews by title, reviews of View-Master reels, and all miscellaneous subjects not included in the chapters covering special categories. For articles including significant statements or photos, there are chapters covering cameras, projectors and viewers. One chapter lists photographers credited with front or back Stereo World covers, while another lists personalities and celebrities covered in articles. Two additional chapters list modern and vintage stereographers who are mentioned in articles or have a view published in an article.

This is a remarkably complete and useful index for academic researchers, authors, collectors, readers looking for a partly remembered article, or for settling bar bets at NSA conventions. Each listing gives the Volume, issue number and page for the article on pages printed with lines so a ruler isn’t needed to connect the title and listing, as in the 1997 index.

The new index has proven its worth multiple times in frantic searches for references here in the editorial office, although it remains a bit disconcerting to see my name repeated incessantly down the margins of five and a half pages in the Author/Article chapter. The Stereo World Index can be ordered directly from lulu.com for $20.00 at: www.lulu.com/commerce/index.php?fbuyProduct=5036479.

Changes

Several changes to the NSA Board of Directors were announced at the 2009 convention in Mesa. Albert L. Sieg has been named the new Chairman of the Board, and two new members, Mart McCann and Ernie Rairdin, have joined the Board. With the retirement of Bill Moll (who remains a Board member), Robert A. Schreiber was named the new NSA Treasurer.

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.
Thank you [Ray Zone] for the nice review of our book you did for Stereo World. (Vol. 35 No. 2, page 11.) When we wrote that the book is believed to be the first of its kind, I expected that being one of the world's leading anaglyphic authorities maybe you'd contest it by bringing up a book that was published in Poland in 1938 or something like that. I haven't seen the book you did mention, but it sounds like a typical air photo interpretation textbook. A lot of books just like that were published soon after World War II.

Actually, the "first of its kind" label could mean it might be the first time a stereo atlas has been made of some specific place. Or if that fails, the first stereo atlas specifically of the Tri-Canyons. I got my degrees in photogrammetry and geography. 3-D books are pretty common in those fields. The catalog for Zeiss photogrammetric stereoplotters would usually include a pair of red/green glasses and a single air photo anaglyph.

One of my favorites is the Atlas of Landforms, by Scovel, O'Brien, McCormack, and Chapman and published by John Wiley and Sons in 1966 as a textbook for the US Military Academy. The photos appear as panchromatic stereo pairs often accompanied by 2-D topographic maps of various types of landform. There is an anaglyphic book more like ours called Infinite Perspectives: Two Thousand Years of Three-Dimensional Mapmaking, by Brian M. and Jeffrey R. Ambroziak, published by Princeton Architectural Press in 1999. This one spends half the book describing various non-3-D relief mapping methods of the past, then introduces examples of computer generated anaglyph maps and images of a wide variety of areas, including Mt. St. Helens, the Grand Canyon, Mars, Yosemite, and San Francisco. That book uses gray scale anaglyphs, but led us to think we could get away with making color anaglyphic maps.

- Steve Richardson
Magna UT
W1 Camera Update – A Personal View

by David Starkman

Since the last issue of Stereo World a lot more has happened with the Fujifilm Real 3-D W1 digital camera, so a short update seems appropriate.

First, the camera officially went on sale in the USA on Sept. 30, 2009. The retail price for the camera is $599.95 and for the V1 viewer $499.95—very close to the prices hinted at during the NSA convention in Mesa, AZ. At present, the only place to buy the camera and viewer is the Fujifilm web site www.shopfujifilm.com/3d-tech.asp.

Second, since the last article was written, quite a few people worldwide have purchased the camera, had a chance to use it, and have written about their experiences on the Fuji3D Yahoo Group http://tech.groups.yahoo.com/group/fuji3d/. Yes, I got one, too!

The camera, as finally released, is basically identical to the ones we saw at Mesa. The cameras at Mesa were not production prototypes, but just early production cameras.

As of this writing the Fuji3D Yahoo Group database lists 37 owners. The lowest serial number recorded so far is 9C000059 and the highest is 9C005704 for cameras sold in Japan. USA models range from 9CA00129 to 9CA00442. The rest of the world range from 9CQ00017 to 9CQ02033. The only difference noted between cameras sold in Japan, and those sold in the USA and the rest of the world, is the language choice menu. The Japan models have Japanese and English only. The rest of the world have a choice of 12 languages including English, French, Spanish, Italian, Dutch, German, Portuguese, and five languages not using a western alphabet (probably Japanese, Chinese, Korean, Sanskrit and?).

The general consensus about the W1 is mixed, but leans heavily towards a positive review of the camera.

On the Positive Side

In spite of the camera being larger and heavier than the typical compact digital camera, it is still very compact, easy to carry, and smaller and lighter than any twin camera rig one could put together.

Ease of use is good. It's designed for 3-D shooting, so no worries about shutter synch, flash synch, exposure matching. There is even auto parallax combined with the focusing, so, while horizontal adjustments might be improved with StereoPhoto Maker, they are normally much better than what one might expect with a twin rig. Stereo pairs right out of the camera, while not perfect, are generally considered well-matched and easy to view (once the MPO image file is extracted to a side-by-side Jpeg file for viewing). A few people have noted mis-match of exposure or focus. These seem to be problems with individual cameras. A good reason to buy in the country where you have warranty service.

Many users commented that they would take this camera along at times when they would not want to carry a twin-camera rig. Other comments have mentioned...
“Puddies (as in ‘puddy-tats’) in Bed” by Susan Pinsky. Taken with the Fujifilm W1 on full auto, available light and no cropping.

An extreme blowup from the W1 stereo of cats in a bed shows the upper limit of enlargement possible with the camera while maintaining an acceptable image. The quality of the image falls apart with any additional enlargement, but few stereo applications would require even this degree of enlargement.

how much they like the auto-stereoscopic 3-D display. It is not only useful for 3-D composition when shooting, but one gets instant 3-D playback, both for editing and sharing. (Instant sharing and 3-D playback seems to be one of the most fun aspects of shooting with this camera!).

Numerous comments, even from users who have been die-hard film shooters, and those using much higher quality twin digital rigs, have talked about how much fun the camera is to use. The positive features of compactness, ease of use, and conventional appearance (one can shoot without anyone noticing an odd twin rig), have made this their “carry with me all the time” 3-D camera. My favorite review was a four part posting by George Themelis (aka Dr. T) called “One hour with the new Fuji 3D camera!”

I’ve known George for years, and he has been a real die hard stick-with-film 3-D photographer. One of his favorite all time stereo cameras is the RBT S1. He only uses a digital camera to take pictures for Ebay sales, and he says that is quite an old model. A friend loaned him a W1 for a couple of days, and George was so uninspired that he only decided to take the camera out of the box about an hour before he had to return it. During that one hour he had a primary revision in attitude about digital 3-D photography—at least digital 3-D photography with the W1. His comments echo some of the ones I’ve already mentioned. As far as the $600 price tag, he interestingly points out that on his last trip he took 32 rolls of slide film. Compared to the cost of film, developing, and mounts, he thinks the price of the Fujifilm W1 is a bargain. No, he’s not ready to give up film, but he’s ordered a W1 for himself, and is quite enthusiastic about it!

Overall comments about the look and feel of the camera are also quite positive, with the exception of how the shiny black finish shows fingerprints easily. A microfiber cloth has been suggested as a standard accessory. (No case is included with the camera.)

On the Negative Side

General ergonomics. Due to the lens locations, one has to hold the camera more like a Stereo Realist, or risk getting fingers in front of the lenses. (This is one of the biggest complaints!). A separate hand grip solves this problem, and adds to stability, but makes the camera less compact and pocketable. The smooth metal edge of the camera makes it a bit more slippery to hold. Some feel that the chrome trim around the lens apertures of the camera may contribute to flare. Others think it is too easy to get fingerprints on the lenses. And many lament that there is no
way to add filters or shades to the front of the lenses. There’s definitely room for some improvement, but it’s lots of fun just as it is.

The location and style of the buttons on either side of the viewing screen requires careful choice of pressing location to use the buttons properly, and careful holding of the camera, so as not to press any buttons while shooting.

The LCD viewing screen is amazing, in that it shows you the 3-D image right away, and without any viewing aids. However, when shooting in bright sun, it is like looking directly into a mirror. It is very hard to compose the scene in daylight. Many digital cameras no longer have an optical viewfinder, but on the W1 it can be almost impossible to see the screen in some bright sun situations. Solutions range from carrying a black card, to hold up and reduce reflections, to a complete viewing hood. Numerous comments have rejected the hood solution, as it takes away the pocketability of the camera.

Some comments have been highly critical of image quality compared to other brands of point-and-shoot digital flat cameras. This is mostly in the area of image noise at ISO settings higher than 100. (The camera can manually be set to ISO 100 for those who want to shoot with this limitation). Most seem to find the image quality more than adequate for the general uses that most of us will be using the camera for, such as classic or 4 x 6" stereo cards, on-screen side-by-side, or 3-D monitor viewing (such as with the Zalman 22" 2D/3D monitor), and twin digital projection. I personally fall into the latter category.

Battery life is fair, but not great. Over 200 shots is claimed. I’ve run through a battery in a few hours of heavy use, which I have never done with my Sony P200 rig (which seems to last for days). Thanks to Ebay, and a suggestion from Linda Nygren, one of the writers to the W1 camera Yahoo group (and, as far as we know, the first person in the USA to buy a W1 from Japan), I got spare batteries and an external battery charger at a very reasonable price.

Some have complained that the camera is bigger and heavier than a normal digital camera. No question. It is about the size of a slim GPS with a 4.3” screen. However, it is still much smaller and lighter than even the smallest of the twin digital camera rigs. Quite a few users have already commented that they now constantly carry a stereo camera with them. One even made a joke about friends saying to him “is that a Fuji 3-D camera in your pocket or are you just glad to see me?”

Some have complained that the camera should have had a 65mm lens base, to match the average human eye spacing distance, stating that there is a miniaturization or exaggeration effect to the wider base. Some would have preferred a smaller base, to allow more comfortable 3-D close-ups. Most seem to have found no problem with the 77mm base. I personally think it was a good choice, as the average non-3-D person who might be interested in this camera would probably want to see a 3-D image that is just slightly more exaggerated than normal.

Everyone wishes that the camera were much lower priced. It would certainly make it more appealing to a popular market. I agree, but I’m glad it’s out there at all. Hopefully it will be successful enough to warrant a second improved version, and more companies will start getting on the 3-D bandwagon. At the same time, I get the impression that most of the current users are happy to have this camera, even at a $600 price. For a first effort by a major manufacturer, the W1 offers a compact, fun, and very useable digital 3-D camera. (Especially combined with StereoPhoto Maker software).

Or, Wait for W2.4.7?

The general consensus seems very positive, and I predict that by the next NSA and ISU conventions we will be seeing a large number of these cameras in use! While a small percentage of group commenters say they are waiting for an improved “W2” digital 3-D camera, or a 3-D camera from another maker, most seem happy to have taken the plunge and purchased a W1.

We all hope that it will be successful, and lead to improved models, or competition from other brands.

There is currently much talk about flat screen 3-D televisions becoming more readily available, and 3-D standards for home 3-D video to match. Fujifilm may have come a couple of years too early for the popular market. When 3-D televisions and monitors, and 3-D viewing content, become much more widely available, it would seem that having a easy and compatible digital 3-D camera to go with these items might be inevitable, and at least more widely accepted. Fujifilm has shown the way with an impressive milestone in the world of digital cameras.

Based on what I have seen so far, digital 3-D imaging is bringing a new and younger generation to our 3-D hobby. It may not be too long before the number of people shooting 3-D images who have never shot a roll of 35mm film outnumbers those of us who have. While I personally miss Kodachrome slides viewed in a high quality hand viewer, the fun that digital 3-D imaging has brought to this hobby for me, personally, far outweighs the loss of film-based 3-D. Within the course of the last few years, we now have twin digital 3-D projection, and an easy way to share 3-D “slideshow” with friends and 3-D clubs all over the world. We have 3-D ready TVs, 3-D computer monitors, and now the Fujifilm Real3D W1 camera. The future is here, and I see a lot more 3-D in it!

View-Master Scenics, Custom Reels Resurrected

Alpha Cine, a Seattle based company, has taken over the production of View-Master scenic packets as well as custom reels. (See SW Vol. 34 No. 5, page 12.) Scenic subjects that were previously available will now be available again, and custom reels can again be ordered. Finley Holiday company will handle distribution. Debra Borer, formerly of Fisher Price/Matell/View-Master, will be heading the department at Alpha Cine, www.alphacine.com. Details on ordering and prices will soon be available on a new Alpha Cine View-Master website as well as in Stereo World.

Thanks to Ebay, and a suggestion from Linda Nygren, one of the writers to the View-Master website as well as in Stereo World.
A Look Back in Time with separate volumes covering Washington D.C. in 3D, New York City in 3D, Minnesota in 3D, Gettysburg in 3D and Native Americans & the Wild West in 3D. All are by NSA member Greg Dinkins of the New York Stereoscopic Society, and all include a built-in folding cover stereoscope with generous 1.5 inch lenses. The heavy cover stock used assures perfect horizontal alignment with no twisting.

Historical information on each view appears on the back of each preceding page, the paragraphs framed as if actually printed on the back of the original view. The 45 views selected for each book range from familiar to rare, but all are high quality images reproduced full size in a consistent sepia tone, one to a page. In all but one book the image pairs are reproduced on simulated stereoview mounts, replacing the mount of the original view with a blank white "card" featuring some imitation wear shading along the tops and corners. These simulated mounts include no logos, publisher names, or image numbers.

The titles appear in simple, identical black type under the images—repeated under both images, George Rose style, so they fuse with the pictures for easy reading through the book's built-in stereoscope. What is lost in this practice is the historical value of the artifact itself through the information supplied on the original mount. What is gained is an identical septum, separation and alignment of every image pair, precisely positioned on its clean new mount for easy viewing using the book's lens panel.

Some collectors and curators may see this as treating the stereographs like popular history novelty items rather than useful specimens of photographic history, but the average book buyer will hardly notice the deficit in an otherwise fascinating and "deep" look into history. An exception to the above treatment of views is found in Minnesota in 3D, where the complete stereoviews including mounts are reproduced throughout the book (not just on the cover). In addition, the Minnesota volume identifies the view's publisher below each historical paragraph—useful for views with blank mounts or hand written titles.

The one easy improvement to Minnesota in 3D would have involved the two pseudoscopic views reproduced. There's nothing wrong with including such images for their historical significance, but in a book for general public there could be a line in the text warning, "NOTE: this original stereograph was mounted incorrectly and will not fuse properly using the book's viewer."

Any of the books in the series could certainly inspire greater interest in stereoscopic imagery, past or present, among buyers or those opening one as a thoughtful gift. This could result in similar ambitious efforts by other publishers to correct the historical impression of a flat world.
While preparing publicity efforts and personal appearances for their new book *A Village Lost and Found* (SW Vol. 25 No. 2, page 33), authors Brian May and Elena Vidal recorded the following informal conversation about the history of the long project, work on the innovative folding viewer designed for it, and their hopes for the book. The official October UK launch of the book was in the village itself, Hinton Waldrist. It will be available in the U.S. in February, 2010.

**Brian May:** This book is about the original Victorian 3-D method, which is actually still the best, and if you get it right, the experience you get looking through a 3-D viewer at a 3-D picture is incredible. You really feel like you're there and you could walk into the scene.

**Elena Vidal:** The principle of stereoscopic photography is the same principle of stereoscopic vision, which is, you know, we see three dimensions because our eyes see an object from two different points of view and our brain just works it out...and converts it into a 3-D object, and basically any stereoscopic photography or stereoscopic film making follows the same principle.

**Brian:** My first encounter with stereo, I think, was staring at wallpaper in my parents' house. Wallpaper is normally repetitive. You don't get so much wallpaper these days, do you, but usually there's a pattern which repeats, and if you just, if you're relaxed and your mind's wandering, sometimes your eyes will relax too. And a piece of the pattern over here and a piece of the pattern over there will engage your eyes separately and so you end up looking at something which is completely bizarre. It looks like you're looking into infinity or perhaps it looks like you're looking for something very close. So I used to be fascinated by this effect and what it did to your perception. And then, being a big Weetabix eater when I was a kid, that was my next experience, because they used to give away stereo cards in Weetabix packets and you could send away for the viewer, and I thought, first time I saw this, it was really magic, that a picture of an animal—two pictures of an animal which looked really flat and quite boring, put them in the viewer and they sprang into depth and life, and it became a fascination all through my life. I was seeking out anything 3-D, 'cos to me it's always magic and you can find some grubby old card, in an auction house, which looks like really you wouldn't even bother to keep it, but put it in a viewer, or
free view it if you're lucky, and suddenly you can walk into another world, and that's what this book is about.

I did have this idea in the back of my mind that I wanted to investigate this particular man, T.R. Williams. T.R. Williams was a man who I was beginning to glimpse as something very special, and I was looking in the books on photographic history of the time and he was hardly ever mentioned, and yet I was beginning to see these wonderful pictures which seemed to make sense as a kind of journey of their own and I wanted to get to the bottom of what they were. Nobody could tell me.

Elena began to help me and I think for the first time I had a sort of academic backup. I had someone I could bounce off who really understood first of all the medium, because Elena understands processes and archiving and the care of photographs, chemical-wise, but she also understands photographic history and she knows where to go to find out something that she doesn't know.

So we embarked on a collection and then we gradually focussed down and down to the early Victorian stuff, and then we focussed on this one man, T.R. Williams, which is what led us to this book.

The book is called *A Village Lost and Found* and it's based on a series which was initially called *Scenes In Our Village* .... Beside the book is the other very necessary thing, which is the viewer, to look at the 3-D pictures with, which is what makes the magic happen... It's a stereoscope, which I'm proud to have invented. I didn't invent the stereoscope, but I invented this one (laughs), and it's the first of it's kind really that folds completely flat into a book, but nevertheless focuses and has good quality optics and a few other things which make viewing easier. It looks very simple, but actually there's a lot of development time gone into this.

So it focusses—you can hold it by the back here and focus with your thumbs, and so people with different kinds of vision will be able to see this thing without problems, we hope. The idea is that this sits on a picture in the book and you then bring yourself to the viewer and a whole world opens up to you.

We've gone to a lot of trouble to make sure the printing quality is good enough, 'cos that's usually where books like this fall down. People print it with a normal printing process, and all you'll see in your viewer is a load of dots which is very off-putting. This is not quite photographic quality but very close. There's really nothing distracting so you get the complete experience, as T.R. Williams' original audience would have done in the 1850s.

In the beginning we thought there must be a viewer out there, which we can use for our book. We wanted something which would slot in the book and be readily available. So I went back one night and looked at all the original Victorian stereo viewers that I could find, trying to find out what would be the way we could go if we made our own viewer. It can't be a viewer with a stick out the side, because you can't put it onto a page, it has to be something with an internal focussing device. It has to be easy. It's no use if people look at it and go, "Oh, it doesn't work for me." It has to work and people go, "Wow it works."

I made a cardboard mock-up with some lenses that I found, and there were two different focal lengths of lenses, and I'd kind of run out of time. I was going to make one long one with the long focal length lenses, and one short one with the more powerful lenses. Ran out of time and I thought well I might as well make it adaptable, so I cut some slits and immediately the two halves slid together and I had a focussing viewer. It was all done in half an hour, and as soon as it was apparent that it worked, that was the model. We thought we can get this made somehow and this will be better than any viewer that you ever got with a book.

**Elena:** And we have tried and tested it with all the people we know...

**Brian:** We have tested it.

**Elena:** ...again and again because we wanted to make sure that it works—and it does.

**Brian:** Photography was very young in 1850 and the process that T.R. Williams used to make these pictures was wet-plate process. You have to make your own emulsion on your plate and you have to take the picture while it's still tacky, and develop it, and you can't sort of store it in the camera. It has to be done on the...
Elena: He was a pioneer... He understood the medium really well and he used it to the best advantage. You know, he was an innovator in terms of knowing what to do with this stereoscopic photography and in fact, you know, he started producing artistic groups which were, still are, incredibly beautiful, technically perfect. He also produced probably one of the first press photographs. He photographed the launching of the HMS Marlborough in 1855, and he did so taking photographs from a boat, which is technically very, very difficult considering that the photographic processes were incredibly complicated and cumbersome. So he was a master. He was a master in terms of technical achievement and also artistic.

Brian: If we're talking about the pictures themselves, normally he's posed them very carefully. He's absolutely in control of what's there. He knows he's composing in three dimensions, not just two for a start, and he never takes just a picture of a scene. It will never be like a cabin and hills or whatever. There will always be people in there and the people will always be engaged in something which has a relevance to their lives and what he's interested in saying in the photograph.

So they're real life events, but they're very carefully frozen for a moment in time. He had to freeze them because it took a few seconds for the image to be taken, and he had to take two. These were taken sequentially. He would go: picture here, restock, take plate out, put new plate in—another picture here. It's a sequential 3-D picture. So they had to stay pretty still, these people. If you look really carefully at any one of these pictures you'll see some little movement like the wind has ruffled somebody's shirt sleeve or ladies dress, or a branch has moved or somebody hasn't quite managed to stay still. They've had to sort of readjust themselves, or their eyes have moved. You can see tiny little details. You're almost looking at a movie, looking at some of these pictures, because of this sequential.

Elena: You know, the fact that there are some inconsistencies in the images makes them even more interesting because the more you look into them, the more things you discover and it's kind of a game almost sometimes, discovering someone looking behind a tree or something. That's another dimension of certain fun and humor as well.

Brian: They say, "The camera never lies", until Photoshop came along. (laughing) They didn't have Photoshop... T.R. Williams would have loved Photoshop, but no, it's very real. Incredibly real. You can't really fake a stereo photograph very easily.

When I first came across these pictures, I would come across them in ones and twos, in not great condition and I had no idea what they were. They just looked like wonderful pictures with an intriguing verse on the back, and nobody that I could find knew anything significant about them. Nobody could tell me where they were taken, when they were taken, what it was all about. Was it one village? Was it just a number of sort of generic pictures of "villages"? The general opinion was that it was just a kind of survey of English country life, and that was it. And so for about 20 years I was driving around in my car (laughs) looking at every church that I came across, because the church was the great identifying feature of the series. No. 1 one in the series is "The Church".

The way it happened was, I have a web site, brianmay.com, and it has quite a bit of traffic, so I thought well if I put a picture of this church up on there, somebody must know somebody who knows somebody who perhaps lives in this village, you know, if it even still exists. I thought it was kind of a long shot, so I put the picture up and said I'll give a prize to anyone who can tell me where this church is, and within 36 hours I think I had five people who told me exactly where that church was, in Hinton Waldrist in Oxfordshire, and that was it.

I got in the car and drove down, and there was the church. The two of us started looking around, and we began to piece together the jigsaw puzzle which these cards represent. We gradually found more and more things, or relics of things, which were in this series.

We've been there a lot now so people gradually realized that I was
serious about it. They certainly know that Elena's serious about it, because she's a serious person. (Elena laughs) I'm a rock star, you know, but they realized (chuckle) that this was for real and that we'd discovered something which had been inside their community and they hadn't realized this wonderful work of art was produced in their village. Nobody's known for the last 150 years. So I think it's something which the people who live there at the moment are beginning to be very proud of and rightly so because this is a unique document. There is no other parallel document of a village in the 1850s. There is nothing like this to be seen.

We're incredibly lucky that we had the help we did, and we're incredibly lucky that the material somehow, miraculously, survived just enough for us to publish the complete set in this book.

Personally I've put a lot into this book, in huge amounts of time. Elena's put in massive amounts of time. I've also invested my own money in it because it's something I believed should happen. I don't know if we'll ever make money out of this—I kind of doubt it—but to me it's gonna be wonderful just to have this out there and know that this wonderful work of art, Scenes In Our Village, is now in front of a new public. I find that very exciting. It's a new launch for T.R. Williams and his great series.

Elena: It's very well balanced, actually, because you do get the impression of how the village was, and it's not only limited to that. There are some more fundamental ideas of mortality and the passing of time and how, even in Victorian times, they were quite concerned about progress and what it meant for them. Their life style was changing and the ways of rural life were changing as well... some of the issues that are presented in the verses kind of have relation to our own world, because in fact they're questions and they're subjects that were practically the same ones that we would have nowadays.

Brian: For every picture there is a poem. For every picture a verse, which really transforms the picture into something else. You'll have a picture of some people sitting around doing something, in the village, but then the verse will tell you what T.R. Williams thinks they're talking about; what they're thinking about or how they feel about their relationship to the land or to animals, or to their God. There is a whole multidimensional space here, apart from the fact that the pictures are 3-D, you feel you could walk in and almost shake these people's hands. So I feel like we've rescued something very precious—a great work of art which somebody did with such loving care, and it's spectacular. It's a door into a world which almost was lost.

Elena: I think there's a bit of everything for everyone really. You know, you can enjoy the pictures; you can enjoy the verses; you can enjoy the 3-D effect—be surprised by it... You can wander around the image. You can look for things. You can learn about stereoscopic photography, you can learn about rural life in England in the 1850s. You can learn about characters in the village. It's a lot about cameras and a bit about history of photography and so there's a bit of everything for everyone, and that's why we hope to reach an audience as wide as possible. We'd be very happy to convert some people to stereoscopic photography. I hope this is the beginning really because there's so much more to be said about stereoscopic photography or T.R. Williams and there are some really beautiful images—very moving ones sometimes—to be shown to the world, and everything's in 3-D, which is very surprising, I think, for many people, because they are not used to seeing Victorians in 3-D.

Brian: I'm thrilled to see the book finished now. It's an amazing feeling and I can open the book up at any page and just get lost in one picture for ages. The quality's good enough to do that.... It's such an amazing amount of information in these pictures. I do find also that every person I show the pictures to sees something different. Somebody will say, "Oh my God, look at those dresses. That's the way the way they did that in those days". Somebody will say, "Oh yes, I know about that farming implement. That was the way it was done in those days". A complete way of life is represented and there's so much we can learn from it. I think we've gained a lot in the 20th and 21st centuries, but we've also forgotten a lot and this is a nice reminder of some of the great things in life.
Speedy Alpha Folio – 30+ Years

“The Folio that started them all is now 30 years old,” write Speedy Alpha Folio Secretaries Linda and David Thompson (SSA members #1012 and #926). “Bill Walton started with Speedy Alpha the summer of 1979.” That was just five years after the NSA itself was launched. Walton’s effort led to a renaissance for stereoview card-making and its increasing visibility in many stereo exhibitions worldwide today.

The current Speedy Alpha Folio (SPA) has 13 members, though most Speedy Folios are generally restricted to 12 members. Walton originally created Speedy so that SSA members who were able to produce more views could get to see more views. The five-day rule whereby Folio members must “keep ’em moving” applies and sometimes even a three-day rule.

The quality of the stereoview print cards in SPA is consistently outstanding. One example from the SPA folio currently making the rounds comes from David Delouchery (SSA member #1114). Delouchery has been an SSA member for just over a year. When he started, David had been making and commercially selling Civil War Reenactment stereoview cards. “I know I’m getting a lot better in my technical skills thanks to the feedback I’ve already received from the group,” writes Delouchery.

“Havana Delight – Cuba” is the card David has circulating currently. It’s a double-sided, and very amusing, stereoview card depicting a smiling woman in a floral hat smoking a very large cigar that juts out in 3-D space right at the viewer. David shot this with a pair of Canon A630 cameras running Stereo Data Maker (SDM).


Bill Patterson and the “Wand”

For the past few years Norman “Bill” Patterson (#697), former 25-year General Secretary of the SSA, has been making what he characterizes as an “adventure in visual perception” with what he calls the “Wand.” Bill’s Magic Wand involves digital manipulation of a picture that is originally 2-D and “flat.” Bill begins by creating a duplicate, second view, of the original. Then, “For an average picture,
the Wand technique involves, on each chip, one major stroke and two smaller adjusting strokes," writes Bill. "Following this, a special Wand window-setting method is employed. Finally, a vertical correction to restore correct proportions completes the task."

One of the stereoview cards made with the Wand that Bill has sent around in the current SPA Folio is of the Apollo 11 blasting off. "The horizontal, et al, says that the original was taken with some variety of fish-eye lens," notes Bill, "another variable in the equation."

The effect, though limiting, can work very well when applied to a suitable image. These are usually pictures that have a strong vertical element such as the view of the Apollo 11.

"Initially, I hoped for a rather mechanical process that could be used without an 'artistic' component," notes Bill. "Of course, I wasn't then taking into account what might be called the 'Ray Zone Axiom' which, in short, says that any conversion process must involve certain intelligent decisions that the process itself cannot supply."

"So be it here with the Wand. I must decide 'where' and 'how much' for the strokes . . . which, unfortunately, is dependent on the content and composition of the picture itself. For more complicated images, I increasingly find that decisions involve an artistic component, rooted in accumulated experience, which is hard to explain easily. That can be good or bad: 'art' is prone to error (especially any I do) but in stereo perception there is no absolute right or wrong...just what works for you."

"I find as the experiments proceed I have increased the 'how much' part, becoming more comfortable walking the line while avoiding distortion," observes Bill. "But aside from that, for me, most pictures after the Wand treatment...even those with subtle parallax...are a more pleasing experience in the viewer than looking at the original 2-D."

**How to Contact the SSA General Secretary**

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

**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.

**Falling Food**

(Continued from page 17)

td [technical director]." 3-D veteran Rob Engle, is credited as "additional stereo supervisor" and, once again, has delivered a 3-D movie that is easy on the eyes. The stereo in *Meatballs* changes fluidly over the course of the feature using contemporary CG 3-D techniques such as "multi-rigging" of interocular values in a single shot and dynamic floating windows. And, I'm happy to report, these sophisticated stereoscopic techniques serve to make a humorous story even funnier on the Z-axis.
Hyper in Newark

In 1920, artists Charles Sheeler and Paul Strand created *Manhatta*, a six-minute silent movie about New York that many have called America's first avant-garde film. Its groundbreaking photography captured New York's rapidly expanding metropolis like no film before or since.

Now, almost 90 years later, two filmmakers, Marylou Tibaldo-Bongiorno and Jerome Bongiorno, have created a contemporary interpretation of the film as a tribute to their own bustling city, Newark, New Jersey. It's called *New Work: Newark in 3D* and like *Manhatta*, it's black and white and six minutes long. Unlike *Manhatta*, it's in 3-D, and largely in extreme hyperstereo as well.

*New Work: Newark in 3D* was commissioned by the Newark Museum as part of its Centennial celebration, where it will run in anaglyphic projection to January 10, 2010. See www.BongiornoProductions.com or www.newarkmuseum.org. Filmmaker Jerome Bongiorno (cinematographer and editor) supplied the following details about the film's production to Stereo World.

Shooting *New Work*

by Jerome Bongiorno © Bongiorno Productions Inc.

In hyperstereo motion photography, the most important thing is to get the right stereo base. You can even shoot with two different cameras (I have), because you can fix almost any alignment problem in post, but what you can't fix is the stereo base; too much stereo base and parts of the image cannot be converged and too narrow a base yields an unexciting shot with too little depth. You've got to hit what I call that "sweet spot" where you have dynamic 3-D and the image can be easily converged even when blown up—as we did—to a 15x12 foot wall projection at the Newark Museum. (See www.youtube.com/watch?v=5ttGET-W6YM.)

The first thing we did was perform lots of tests and generate an equation to get us into the ballpark of what the stereo base should be. Armed with a Leica Rangemaster, we'd measure the distances of objects, plug the numbers into the equation, then generate a stereo base distance "range" we would cover.

During the production of *New Work: Newark in 3D*, we used two Sony high definition XDCAM EX3 camcorders—and two small automatic HD camcorders, the MinoHD" from Flip Video".

Let's start with the Flips. When shooting with these cameras, zooming is digital and light adjustment is auto. If the cameras are on a bar with slidable mounts, you can be pretty nimble. The gear here is important. We used a Manfrotto 357 universal sliding plate attached to a lightweight Manfrotto tripod and head. The adapter plate is eight inches long (over-and-above any stereo base distance you'll need when shooting in a crowd) and, very importantly, the adapter can mount 90 degrees to the tilt of the tripod head. We shot the annual Newark Ferry Street Festival and got into and out of the dense crowd fairly easily—and it was crowded! We set the cameras at a 3 inch stereo base and made sure we were about 10 to 15 feet from the nearest object or person. When we were able to gain more distance, we increased the stereo base.

For most of our shots, though, we wanted more control of the image, like zooming or light or shutter control, so we used the Sony XDCAM EX3s. Best part is when you genlock these cameras, all motion is in perfect sync. Since the cameras aren't small, setting up a rig on the streets of Newark required time and security. But the extra production effort was worth it because the quality of the images at 1920 x 1080, through Sony electronics, is stunning.

The stock EX3 lenses (fitted with Tiffen UV filters—protect your...
Filmmaker Jerome Bongiorno operates two linked Sony XDCAM EX3s set up for a hyperstereo shot of a plane landing at Newark airport on a windy day.

lenses) have a large zooming range, so you can really craft image composition. Wide open, you can safely use the 1:30 stereo base rule. One foot of stereo base to every 30 feet from the nearest object.

But, remember two things:
1) When you zoom, depending on the distance of the objects in front of you, the amount you zoom will end up affecting your stereo base. Even if near objects are say, 40 yards away—depending on the distances of the far objects—your stereo base might have to be knocked down to 8 inches.

2) Plus, zooming will make the cameras more sensitive to wind. When the cameras shake, they don’t vibrate in unison, and the resultant 3-D is fuzzy. Sometimes, that can be a cool effect but, most of the time, you want the cameras to be super stable. We were very critical in choosing the right tripod. It had to be large and had to lock down tight, particularly when the head was tilted up or down.

With two EX3s and a stereo camera bar (we used a bar and sliding mounts from Really Right Stuff), you have almost 20 pounds of rig sitting on the tripod head. So, the first thing we did was employ the heavy-duty Manfrotto 545GB tripod and 526 head to ensure stability.

The second thing we did was stiffen the camera mounts by using EX3 camera plates by DM-Acces-sories. These plates saved some critical shots, particularly during very windy conditions atop high buildings and traveling on the fireboat on the Passaic River. When we filmed planes landing at Newark airport, it was incredibly windy. We tried to use large umbrellas to shield the cameras but ended up spending too much time wrestling with the umbrellas to keep them from turning inside out. We eventually abandoned the umbrellas and relied on the rig and plates to steady the shots. Happy to report that we captured some great footage.

For our city skyline shots, we were very fortunate to travel on the Newark Fire Department’s homeland security boat during rounds, up the Passaic River, at sunrise. That was memorable! As the sun popped up, Newark shined, and we captured it all in 3-D.

Syncing the cameras is a cinch. At the beginning of each take, I’d clap my hands three times, then I’d speak the following info into the camera mics: zoom number, white balance, ND filter, whether the cameras are parallel or toed, if they’re genlocked, f-stop, and most importantly, the stereo base distance. This info is not only important as a checklist to make certain both cameras are set with exactly the same parameters, but also in editing; if you find a shot isn’t working, you have some info to guide your next shot. By the way, we used a stopwatch to time our shots, so we didn’t disturb the cameras to determine how long the shots had been recording. At the end of each take, I’d announce that we’re slating, and I’d clap my hands three times. When editing, I’d go into the clip’s audio track and sync takes using the last clap mark—it would always be the last of the three highest peaks on the
audio waveform. It's the best way we've found to easily and efficiently sync the clips—much better than syncing with a slate.

For New Work, we used Paul Strand and Charles Sheeler's 1920 avant-garde film, *Manhatta*, as a jumping-off point. We desaturated the images and squared off the final film to 1440 x 1080 to fill the 15 x 12 foot gallery wall at the Museum. We labored to get the anaglyph compression codec right, chose appropriate anaglyph glasses and prepared the wall surface with DIY Theater, White Platinum No Contrast Screen Paint over the white primer—which helped brighten the projected image. The Museum painted the gallery walls and ceiling black, installed a black rug, and added comfy black cube seating. We gathered some of Newark's best music and poetry and created a surround sound audio track. With the music and poetry filling the space around the viewer, the result is an immersive experience. With the 3-D, enhanced by the clarity of the screen, it almost feels like the wall isn't there. When setting up many of our compositions, we were careful to include a bit of the sidewalk in the image so that, while viewing New Work, you feel as though you could walk through the wall right into the cityscape.

Hyperstereo is a fantastic ride; an artistic, technical, and an intellectual one. Some shots we created were from two cameras separated by distances of over 50 feet. At these lengths, the world looks very different. Understanding that our eyes are only separated by 2.5 to 3 inches, we realized that the images we had produced could not be seen, naturally, by human eyes. We wondered if this was what it was like looking through the eyes of God.

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**ANNOUNCING**

**The 36th National Stereoscopic Association Convention**

**July 14-19, 2010**

**Huron, Ohio USA**

Welcome back to the Great Lakes Region!! The 2010 NSA Convention will be held at the Lodge at Sawmill Creek, located in Huron/Sandusky on Ohio's North Coast. As always, the convention will feature Stereo Theater, Workshops, Trade Fair, Exhibits, Meetings and Banquets. Sheldon Marsh and Wildlife Area borders the resort and offers trails to view and photograph flowers, wildlife, and up to 300 species of birds. Several other nature preserves are within 2 miles of the resort. Cedar Point, one of the world's best amusement parks with 17 roller coasters and dozens of other attractions, is just a 10 minute drive from Sawmill Creek. Extend your stay to experience the local wineries, museums, Amish country, the scenic Lake Erie Islands, and many other great points of interest.
A Rainbow of Falling Food

Cloudy With a Chance of Meatballs Plays for 3-D Laughs on the Big Screen

review by Ray Zone

If there is something like a "big foot" style of computer generated (CG) animation, then Cloudy With a Chance of Meatballs, the first Sony Pictures 3-D feature, released September 18 on 3120 screens (about half of those in 3-D) is it. The $100 million picture, adapted from the 1978 children's book of Judi and Ron Barrett by first-time writer-directors Phil Lord and Christopher Miller, topped the box office on its first weekend in release by taking in $30 million.

A broad comedic style with fast-paced dialogue and running jokes is in evidence and it is all served up in brilliantly chromatic 3-D which makes the humor even funnier. "We tried to push the envelope in every area that people could stomach and deliver the craziest movie the studio would allow," said Lord in a September 13 interview in the Los Angeles Times. In telling the humorous tale of young, misunderstood inventor Flint Lockwood (Bill Hader) and his device that turns water blasted into the sky into a rain of falling food, Lord and Miller take some broad satiric swipes at TV weather reports and disaster movies.

When Lockwood's rain of food becomes a big story, TV weather girl Sam Sparks (Anna Faris) is on the spot with the news and the successive blizzards of edible fare, from flopping steaks to a tornado of spaghetti, launch her career into the big time. It turns out that Lockwood and Sparks are both social misfits, and each are afflicted with a serious case of geekhood. Can romance be far behind?

The characters are rendered with big eyes in big heads atop wiry flailing bodies, cartoon shorthand that, long prior to the use of CG, was characterized as the "big foot" style. Big hands, big feet and big heads are fitted to barely serviceable bodies that miraculously function in frenetic style within a cartoon world. A mustache-obsessed monkey named Steve and the periodic appearance of "Ratbirds," one of Lockwood's failed experiments, punctuate the Meatballs story as hilarious running gags. Adults will laugh every bit as much as the 5-year olds in the audience.

An opening credit indicates that the film is "by a whole bunch of people" and, as with any CG animated feature, the end credits are extensive but they run, thankfully, over a really cool stereoscopic environment that is itself animated, giving any 3-D fan a good reason to sit through the entire end credit crawl. It's great to see credits for stereoscopic work appearing in the end crawl. Alan Davidson, for example, is credited as the "3D stereo pipeline supervisor" and Jason Madsen is the "stereoscopic lighting and compositing"

(Continued on page 13)
Just a few weeks before the 2009 NSA convention July 8 - 13, organizers were in something of a panic over the relatively low number of registrations, fearing that the state of the economy and Arizona's famously hot weather had combined to drop attendance to a disastrous low. As Convention Chair Tom Dory explained in his opening remarks, "...About three weeks ago I thought I'd be standing up here talking to about 30 of my closest friends." But NSA members proved those worst fears wrong in the final days by registering, some at the last minute, in numbers that when combined with those attracted by the Trade Fair brought the total attendance to just over 300.

Mesa's weather in fact more than lived up to expectations by reaching very close to the forecast 116° over the weekend and staying around 111° to 113° through the days preceding it. As Tom Dory went on to observe, "...I'm really excited. What I'm excited about is that the convention's indoors, because it's way too hot to be outside, for anything. 105°, 107°, is pretty normal, 116°, even the locals say that's just too hot!"

The Marriott Mesa Hotel was a familiar setting for many attendees who had been there for the 2000 "NSA Y2K" convention (See SW Vol. 27 No. 4). The convention Center complex, like the restaurant, meeting and banquet rooms,

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Sue Barry demonstrates the Brock string for stereo vision therapy in her Saturday workshop, repeated Sunday. Each participant was handed one of the strings with sliding bead to practice the fusion exercises for themselves. Her book Fixing My Gaze was available at the workshops for a special NSA discount. (See SW Vol. 35 No. 2, pages 4 & 10.) (Stereo by John Dennis)
is just a few feet from the hotel through covered walkways or past oasis-like fountains and pools that make brief exposure to the heat more of a novelty than a threat. An informative, 3-D filled printed program created by Suzanne & Steve Hughes was supplemented by a handy pocket guide that provided the precise times and locations of all convention events.

Workshops

Eleven workshops were spread over four days, with all but two covering techniques for manipulating digital images and/or preparing them for projection. Not only were these timed to avoid conflict with the Stereo Theater, most were held in the Stereo Theater auditorium.

For videos of these and past NSA workshops, see www.3DPhotoWorkshops.com.

A BEGINNER'S GUIDE TO STEREO PHOTO MAKER presented by David Starkman was an overview for beginners on using the powerful and free program to automatically align digital left and right images for printing or twin-digital projection.

A BEGINNER'S INTRODUCTION TO CREATING DIGITAL 3-D PROJECTION SHOWS WITH PROSHOW GOLD presented by Susan Pinsky & Chris Schneberger revealed tips for creating simple 3-D shows that can also be made as customized or complex as you like.

CREATIVE DIGITAL SHOW PRODUCTION presented by Chris Schneberger was a discussion of the artistic side of presentations involving narration, soundtracks and general ideas about pacing and narrative.

DIGITAL PROJECTION OF STEREOSCOPIC IMAGES AND MOVIES presented by John Hart (CO) covered the hardware and software required to project 3-D stills, animated stills and movies.
stereo pairs like contrast, color, rotation, and damage issues with old views.

**STARTING WITH STEREO DATA MAKER**
presented by Steve and Suzanne Hughes featured a brief overview of how StereoData Maker works, with examples of cameras that have been paired using it.

**STEREO WINDOW AND CROPPING**
presented by Bill Moll illustrated the theoretical concept of the stereo window using an actual physical window. Each attendee used their own “window” to better understand the concept and its application to various 3-D formats.

**TABLETOP PHANTOGRAMS - QUICK AND EASY**
presented by Barry Rothstein demonstrated setting up, shooting, and processing a tabletop phantogram in Photoshop.

**Stereo Theater**
The 2009 Stereo Theater featured two “firsts.”
1) Not a single slide was projected this year. All shows were digital, projected using just two large digital projectors capable of showing images up to 1920 x 1200 pixels, approaching the absolute state-of-the-art in digital projection.

2) This year’s Stereo Theater Awards were voted on by the entire audience instead of a secret panel of judges. Presentations were divided into six general subject categories with matching ballots included in registration packets plus a special ballot for voting on the annual Paul Wing Award for the best show overall. With the

**FIXING MY GAZE: HOW I LEARNED TO SEE IN 3D**
presented by Sue Barry. After undergoing eye surgery for strabismus with a cross-eye condition as a child, Barry was stereoblind for forty years. Even though the surgery produced binocular alignment, Barry never learned to fixate both eyes simultaneously on the same spot for stereopsis. After she began focusing both eyes on a bead slid to different distances on the Brock string, Barry began to see in stereo at the age of 48. The full story of that experience was told in her book Fixing My Gaze and related more briefly but with interactive demonstrations in her workshop, which was repeated Sunday morning. (see SW Vol. 35 No. 2 pages 4 and 10.)

**FORMATTING IMAGES FOR DIGITAL PROJECTION**
presented by Steve and Suzanne Hughes was designed to help beginners get the images seen on their monitors up on the screen. Discussed were different formats, aspect ratios and compression techniques and their effect on the projected image.

**MY ALBUM**
presented by Ron Labbe demonstrated the use of My Album Pro by Pierre Meindre to create simple 3-D digital slideshows.

**PHOTOSHOP TECHNIQUES FOR STEREO**
presented by Jim Gasperini illustrated some of the many Photoshop features for addressing problems in

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This image from the Stereo Theater show “Extraordinary Lechugilla Cave” by Peter and Ann Bosted was taken in a remote section of Lechuguilla Cave, New Mexico, by Peter Bosted and Daniel Chailloux (Stereo Club of Paris), using a pair of Olympus CS030 cameras and several synchronized electric strobes. The “tables” were formed in an area where a calcite-rich lake sat still for many eons. The tops of the tables correspond to a water level that was stable for a long time, allowing floating calcite “rafts” to coalesce. The long white formations hanging from the ceiling are called “soda straws”. These unusually long specimens are formed by dripping water and have a hollow interior tube about 3 mm in diameter. The scene in this image is about 6 feet tall and 10 feet wide.
Jerry Oldaker catches one of his fractal creations after it emerges in amazing 3-D animation from his computer screen at the opening of the Stereo Theater show "Fractal Odyssey" by John Hart (CO) and Jerry Oldaker. This was a step up from last year's collaborative animated-still effort (and Paul Wing award winner) "Fractal Fantasy". The new show is almost totally imposed of high-resolution stereo ideas of fractals constantly evolving and morphing, and also won the Paul Wing Award.

A cosmic orb grows from a small lanitesimal to a gas giant, sending a laser beam out into space and the Stereo Theater show "Fractal Odyssey" by John Hart (CO) and Jerry Oldaker. It features a ride range of fractal types including the Iterated-Function-System (IFS) objects made by Jerry Oldaker and 3-D Mandelbrots and Fractal Flames computed by John Hart. The level of intricate detail means you can watch this idea over and over and never fail to see something new going on.

evidently complete transition to digital presentations, efforts of the past to differentiate between "video" and "still" shows were dropped for both programming and award purposes.

THE CARETAKER 3D by Sean Isroelit and Jeff Amaral provided one of the most impressive opening shows ever seen in the Stereo Theater. This five minute, live action video is set in the late 1930s and stars Dick Van Dyke as the mystical custodian who maintains the 4000 light bulbs outlining the HOLLYWOODLAND sign at night. Professionally produced with the look of a Hollywood feature film, The Caretaker 3D was shot using the 3ality TS-2 beamsplitter rig. The film earned Second place in the "Full-Up 3-D Magic" category as well as the award for First Time Presenters. For the full inside story of this remarkable film see the article by Jeff Amaral in Stereooscropy, Issue 3, 2009.

COME COCO by Santiago Caicedo follows a young woman apparently chasing a turtle through a fantastic, ever-changing digital landscape that adds a bizarre new dimension to the concept of cubism.

TRACTOR ASSEMBLY COMMERCIAL by Dzignlight Studios/Eric Dern animates over 1.8 million parts of a Massey Ferguson tractor, magically assembling it in 3-D exactly 70 years after the famous 3-D assembly of another vehicle was shown in groundbreaking polarized projection at the 1939 New York World's Fair.

TORNADO VIDEO by Alister Chapman illustrates his initial efforts at stereoscopic videos of tornados and other severe weather events. It includes time-lapse footage of rotating clouds, encounters with funnels and sequences of lightning.

SKETCHPAD by Pad McLaughlin is a full motion photo collage which combines photographs with old movie footage from the Prelinger archive. It's described as a "less filling" version of 3-D, which eschews volume for the realm of the planar.

3D IMAGES AND MOVIES USING SDM by John Toeppen provides examples of Stereo Data Maker synchronized stills and movie clips enlivened by some nudes in Northern California.

CAREERING THROUGH THE THIRD DIMENSION by Abe Perlstein features his signature landscapes, aerials, wildflowers and nudes as found on California's central coast, all shot using single camera techniques.

FAST LIFE by John Hart (CO) is a vignette on multitasking: work, study, eat, play... The time-lapse sequences are a frenzied, humorous and sometimes surreal perspective on human enterprises and natural phenomena, and helped the show win First Place in the "Full-Up 3-D Magic" category.

SAIL THE NULLABOR by Bert van Aken tours the arid, treeless region between South and Western Australia, set to a song of that title by John Williamson.

DAY AT THE BEACH by Ray and Nancy Moxom was shot at beaches around Sydney, Australia and was recently upgraded to include scenes from other Australian beaches.

A DIGITAL SNAPSHOT by Ray and Nancy Moxom is a short selection of some of their diverse and impressive stereography.

CRAB SEASON by Mat Bergman is an extraordinary quest for a seafood lunch at Fisherman's Wharf in San Francisco.

COME TO OHIO'S NORTH COAST FOR NSA 2010 by Barbara Gauche and John Bueche invites everyone to the 2010 NSA convention near Huron/ Sandusky, Ohio. Highlighted are the city of Sandusky, the surrounding Ohio coast, the convention facilities, and excursion destinations.

WELCOME TO GMUNDEN by Alexander klein invited all to September's 17th ISU Congress in Austria, final sign-up
forms for which were available from Alex during the convention.

**EXTRAORDINARY LECHUGUILA CAVE** by Peter and Ann Bosted explores the otherworldly beauty of this huge cave in stereographs taken during seven-day exploration camps. The show won First Place in the “Adventure Sports & Exotic Travel” category.

**MAMMOTH CAVE - A PLACE TO EXPLORE** by Peter and Ann Bosted illustrates the fun of caving its canyons, streams, caves and vast chambers by exploring areas not open to casual tourists.

**LAVA TUBES OF HAWAII** by Peter and Ann Bosted shows flowing lava, water-filled caves, super close-ups, and the fun of caving.

**FALKLANDS IMPRESSIONS** by G.J. Wolkers features close-up stereos of the penguins and birds that nest on these remote islands.

**GALAPAGOS** by John Hart (CO) provides a feel for what a Galapagos wildlife and nature trip is like, with close-up stereos of the birds, reptiles and mammals of these ecologically and historically important islands. A particularly appropriate presentation for the 150th anniversary year of Darwin’s *On The Origin of Species.*

**SPANISH COOLADE** by John Hart (CO) follows a tour of Barcelona with dramatic canyoneering stereography in the limestone canyons of the Pyrenees and Sierra de Guara. These include rappelling, sliding, and jumping large waterfalls and descending incredible slot canyons filled with crystal clear water.

**CANYONS OF THE MIST** by John Hart (CO) features rope-assisted descents of the deep gorges and waterfalls of reunion Island, a jungle and mist shrouded wonderland for canyoneering.

**WICKED LIQUID** by John Hart (CO) shows kayakers playing with and escaping dangerous hydraulics in wilderness rivers in the new sport of “Rodeo” or “Freestyle” kayaking. The combination of still and video water-soaked images earned the show Second Place in the “Adventure Sports & Exotic Travel” category.

**ICELAND ICE AND FIRE** by Alister Chapman explores the varied geology of Iceland, including slow-motion footage of geysers, time-lapse of the aurora, and synchronized shots of huge icy waterfalls.

**DECKS, WIND AND SNOW** by Eric Deren is a collection of 3-D camera tests featuring skateboarding, wind tunnel flying and snow boarding.

**TRUTH AND BEAUTY** by Nat Bartholomew is an exciting mountain bike freeride movie, shot on the east coast and in Utah, that never stops moving, or bumping over rocks and trees.

**STEREOSCOPIC SKYDIVING** by Eric Deren follows a group of skydivers...
from the plane to the breathtaking landing. Jumper's with flat video helmet rigs are seen during a free-fall formation, and it would be interesting to hear their reactions to the 3-D version of the jump.


PERGAMON MUSEUM by G.J. Wolkers explores the museum in Berlin that houses the Pergamon altar, from a site in present day Turkey, as well as other artifacts.

BRADbury BUILDING MAGIC by Susan Pinsky and David Starkman explores in loving 3-D detail the famous 1893 office building in Los Angeles. Its ornate balconies, stairs, open elevators and brick walls have been seen in many TV shows and films, not the least of which is Blade Runner.

THE DISNEY CONCERT HALL by Susan Pinsky and David Starkman provides an inside look at Frank Gehry's stainless steel sculpture of a building designed to be one of the most acoustically sophisticated concert halls in the world.

THE CULVER CITY CAR SHOW by David Starkman and Susan Pinsky shows vintage and custom cars the way they were meant to be seen—in 3-D.

MOUNT WASHINGTON Cog RAILWAY - LAP DISSOLVE by Jay McCreeery is a one minute demonstration of digital 3-D lap dissolve using a classic stereoview subject.

CHINESE ICE AND SNOW SCULPTURE IMAGES by Shi Ben Huan documents in truly 3-D the amazing snow sculptures at the International Snow and Ice Festival in Harbin, China.

LOST HORIZON by Alan Griffin took the audience on a stereoscopic tour of the Tibetan border region of Yunnan Province, Southwest China. Some of his images and an account of his trip can be found in Stereoscopy, Issue 3, 2009.

BACH ZON by Jaap Zonneveld and Jaap van Loon displays computer imagery generated by software developed by Mr. Zonneveld.

NOW YOU SEE IT: HIDDEN WORLDS IN 3D by Robert Bloomberg assembled work by top stereographers for a tour under the sea, over the moon, inside a snowflake and through the human heart.

ICE AND PIPKRAKE by Jorn Lang reveals the beauty of ice on a stream and of pipkrake—ice needles created in the melting point between the cold air and wet ground.

ICE CONCERT by Jorn Lang is a study of patterns within the ice of a clear lake, with a sound track recorded as shifts in temperature cause tensions in the ice to result in cracks.

HHD BRAIN SURGERY by Tom Reiderer demonstrates the benefits of fusing stereoscopic MRI data with a live 3DHd surgical display during a brain tumor removal.

HAVANA'S ART AND ARCHITECTURE by Dale Walsh includes exterior and interior shots of Havana buildings including the 1929 Art Deco Capital Building, the stained glass and painted arches of the Church of the Sacred Heart and the 1853 La Reunion pharmacy.

APOPHYSIS 3D REVEALED by Larry Berlin demonstrates the freeware fractal calculating and rendering program Apophysis. It has some modifications that allow it to create 3-D fractals of amazing intricacy and delicacy that earned this show Second Place in the...
Sean Isroelit (left) and Jeff Amaral (center) receiving one of two awards for their Stereo Theater show “The Caretaker 3D” from NSA President Lawrence Kaufman during the annual Awards Banquet. The two winners promptly staged a mock battle and chase among the tables over possession of the award, providing something of a highlight to the ceremonies. (Photo by John Dennis)

“Ast, Architecture, Science and Wonder” category.

**A FRACTAL ODESSEY** by John Hart (CO) and Jerry Oldaker follows up their previous year’s show *Fractal Fantasy* with animation of and within the fractal objects themselves, creating a living universe of stereoscopic fractals. The constantly morphing and evolving, merging and enveloping objects floating in the space of some alternate reality earned the show First Place in the “Art Architecture, Science and Wonder” category as well as the Paul Wing Award for Best Stereo Theater Show.

**THE BETTIE PAGE SHOW** by Susan Pinsky and David Starkman presented a collection of 3-D slides of the famous pinup and nude model of the early 1950s. The show earned First Place in the “Friday Night Late Show” category.

**QUEEN OF THE FAIR** by Steve and Suzanne Hughes is a selection of TruVue filmstrip stereos of Sally Rand doing her Fan Dance and Bubble Dance at the 1933 World’s Fair in Chicago.

**PLAIN BROWN WRAPPER** by Steve Hughes is a collection of risqué stereo images from the 1940s and 50s of the type advertised in the back of magazines and shipped in a plain brown wrapper.

**GLORY TO THE CONQUERORS OF SPACE** by Ryan Suits is a bizarre, short film about a lone cosmonaut, adrift in space on some long-forgotten mission, who makes a strange, erotic discovery on a moon of Saturn.

**NOVA EROTICA** by Boris Starosta is a review of award winning conceptual erotic images. The use of imaginative lighting and ghost imagery earned the show Second Place in the “Friday Night Late Show” category.

**BRIGHT LIGHTS, SIN CITY** by Mark Kerns is a graphic look at porn stars past and present.

**BORN FREE** by Ron Labbe was the final show of the adults-only Late Show. It alternates lurid porn magazine covers featuring underage looking girls with normal family shots of young girls of that implied age, making the point that all girls are born free from exploitation but that promoting explicit sexual material with very young looking 18 to 20 women can have the opposite effect.

**MERMAID PARADE** by William Meredith documents in 3-D video an annual Coney Island event in which New Yorkers can dress up in strange costumes and welcome the advent of summer.

**ELEVATION** by Eric Kurland was created as a sketchbook assignment through the Filmmakers Alliance. Rules included the use of just one line of dialogue, a gun, a religious symbol and underwear. Kurland added 3-D to the mix and produced a delightful film about a woman stuck in an elevator with a very determined clown, which earned First Place in the “Saturday Morning at the 3-D Movies” category.

**ZSTRING THEORY** by Jo Eldoen and Karl Bryhn is an abstract 3-D animation inspired by the Amiga demo-scene of
The 2009 Dive-In Theater attracted an audience spread all over the pool area, although the center section seen here was less crowded than during the 2000 event (SW Vol. 27 No. 4). At center left, “Stereo Sue” Barry enjoys an exotic 3-D spectacle she almost certainly never imagined during her months of stereo vision therapy. (SW Vol. 35 No. 2, pages 4 & 7.)

the 90s and the work of innovative animator Norman McLaren.

REMINISCENCE by Céline Tricart tells the fanciful story of a forgotten photo lab and a young woman who sought a portrait there in 1854. The show earned Second Place in the “Saturday Morning at the 3-D Movies” category.

TEMA by Paul Taylor is a public service announcement promoting emergency first responders.

SONY CAMERA COMMERCIAL by Alister Chapman illustrates how complex graphics and 3-D effects are combined into an effective advertising piece for a Sony DSLR.

THE 3RD VIEW by Thilo Wolgemuth and Christian Weissmann is an experiment in connecting digitally generated backgrounds and real film actors for 3-D systems.

FIREWORKS SYMPHONY by Takashi Sekitani presents a 2007 fireworks display over lake Suwa through four minutes of astounding hyperstereo video.

VIAGEM AS MARAVILHAS DE BARCELOS 3D by Marco Neiva is a travel film featuring scout groups touring castles in Barcelos, Portugal.

THE LAKE by Helio Godoy de Souza is a documentary about the environment around a Brazilian lake.

DOG DAYZ OF SUMMER by John Hart (CO) follows two golden retrievers into a city swimming pool on a hot day. They are joined by hundreds of dogs for a 3-D celebration of wet fur and splashing water.

MULTIPLE PERSONALITY DISORDER by David W. Allen uses morphing effects to reveal the various personalities of a hypothetical patient.

SPEED MONSTER by Jorn Lang covers a fun fair in 3-D with amusing sound effects.

GAMEBOY YOGA by Jorn Lang observes a young boy's bodily contortions while sitting around playing his Gameboy.

THE FIRST FIVE YEARS by Shab Levy is a sampling of images by artists who have exhibited at Portland’s 3D Center of Art and Photography during its first five years of existence.

PUBLISHING STEREOSCOPIC IMAGES by Ron Labby illustrates and compares various methods of publishing and marketing stereoscopic images over the past 150 years.

TRAVELS ON NEXT TO NOTHING by Susan Kempler and Doreen Rappaport covers the travels of famous Underwood and Underwood photographer James Ricalton. This 3-D show is a re-creation of a 1911 lantern slide travelogue presented by Ricalton. The present show was digitized and expanded by Susan Pinsky and David Starkman in 2008. The show earned Second Place in the “Humor and Some Stereo History” category.

SCSC PAST PRESIDENTS by Susan Pinsky and David Starkman is a look at past presidents of the Stereo Club of Southern California and their images, from the club's founding in 1955 to the present.

DOGGONE by John Hart (CA) is a short video with a comic twist at the end, in the same vein as the presenter's Ghost Car entry last year. It was produced by the Stereo Club of Southern California's Movie Division and earned First Place in the “Humor and Some Stereo History” category.

WHAT EVER HAPPENED TO RO-MAN? by Ray Zone and Tom Koester is a 3-D interview with the famous star of the 1953 "Golden Turkey" winning 3-D movie Robot Monster.

Art Gallery

This year’s NSA Art Gallery (the third edition) was located with the Trade Fair in the Main Hall of the convention Center. Visitors could walk past the displays of 3-D art along one wall down to the NSA Competitive Exhibition and the
Stereoscopic Society of America
13th International Card Exhibition
(see SW Vol. 35 No. 2 page 27).
Included in the Gallery, chaired by
J. Claire Dean, were large format
prints, medium format slides,
stereojet prints, paintings,
installations incorporating 3-D, elaborate
viewers etc. Having all four events
in one large space made every­
thing easy to find, but it did com­
press the Gallery and Exhibitions
into a linear area that lacked the
calmer atmosphere of the separate
rooms used in previous years. As in
past Galleries, the participating
artists voted on the Artists’ Choice
Award for Best of Show, with this
year’s award going to fractal stereos
by Jerry Oldaker and John Hart
(CO). An added touch was provid­
ed by colorful badge ribbons for
Gallery participants designed by
Franklin Londin.

**Awards Banquet**
Saturday evening’s 2009 NSA
Awards Banquet drew 132 people
to watch NSA President Lawrence
Kaufman honor those who had
earned special recognition for their
efforts over the past year and at
the convention. An added feature
was a presentation by three Fuji­
film representatives on the Fujifilm
Real 3-D W1 digital camera, which
could be examined more closely at
the Trade fair (see NewViews in the
previous issue and in this issue).

**NSA Awards**
**THE WILLIAM C. DARRAH AWARD**
for Distinguished Scholarship and Extraordi­
inary Knowledge of Stereoscopy
went to John Weiler.

**THE ROBERT M. WALDSMITH AWARD**
for Meritorious Service and Extraordi­
inary Contribution of Time and Effort
to the NSA went to retiring Back
Issues & Book Service Manager Don
R. Gibbs.

**Stereo World Awards**
**THE LOU SMAUS AWARD**
for Best Stereo World Article on Modern Stereoscopy
went to Robert Thorpe for “The
Cedar Rapids Flood of 2008” in Vol­
ume 34 Number 1.

**THE NSA AWARD**
for Best Stereo World Article on Historical Stereoscopy
went to Ralph Reiley for “The
Great War and the First Tanks” in Volume
34 Number 4.

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First stop on the day­
long Monday tour was
the Desert Botanical
Gardens, where this
explanatory sign
should have received
some sort of award for
the world’s most per­
fect phantogram.
(Stereo by Wolfgang Sell)

Eager stereographers
document the final
stop of the Monday
tour, the Cerreta Candy
Company where
speciality cactus and
chocolate candies are
made.
(Stereo by Mary Ann Sell)

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**Stereo Theater Awards**
**Big Screen Inaugural -
Full-Up 3-D Magic**
First Place went to “Fast Life” by John
Hart (CO).
Second Place went to “The Caretaker
3-D” by Sean Isroelit and Jeff Amaral.

**Adventure, Sports and Exotic Travel**
First Place went to “Extraordinary
Lechugilla Cave” by Peter and Ann
Basted.

**Art, Architecture, Science
and Wonder**
First Place went to “A Fractal Odyssey”
by John Hart (CO) and Jerry Oldaker.
Second Place went to “Apophysis 3D
revealed” by Larry Berlin.

**Friday Night Late Show**
First Place went to “The Bettie Page
Show” by Susan Pinsky and David
Starkman.
Second Place went to “Nova Erotica”
by Boris Starosta.

**Saturday Morning at the Movies**
First Place went to “Elevation” by
Eric Kurland.
Second Place went to “Reminiscence”
by Celine Tricart.

(Continued on page 35)
It's often intriguing to learn about the influence of published 3-D images on young minds. Arthur C. Clarke's interest in science was encouraged as a child by viewing the British cigarette card stereos of dinosaurs. Brian May's lifelong fascination with stereophotography was spurred by some animal pictures on small views found in Weetabix cereal boxes, leading years later to his research into the work of T.R. Williams and the resulting articles and impressive new book. Who knows how many kids may become interested in stereoscopy, zoology or veterinary medicine as a result of viewing and reading Barry Rothstein's latest phantogram book, Eye-Popping 3-D Pets—Phantogram Animals You Can Practically Pet! This one is co-authored by Betsy Rothstein and features 28 animals that emerge from its 61 large pages (one hamster nearly escapes).

Each species is introduced with a full page of historical, pet care and cautionary information, with a smaller phantogram of the appropriate toy, food or housing at the center. Many of the pets are identified by name in small text boxes placed at page level inside the phantograms on the facing pages. 3-D Pets goes way beyond the usual cute shots of dogs, cats, goldfish, birds and bunnies by including less common pets like Geckos, Skinks, snakes and even tarantulas—all of which should help hold the attention of the more jaded young readers. After all, no Game Boy or computer game will provide lizards, snakes or spiders crawling around on rocks several inches above the surface of your desk!

The introductory pages include a basic, illustrated explanation of how phantograms are made, while the last two pages show several of the animals in small stereo pair phantograms with instructions on the use of a simple double tube viewer. This is the first of the phantogram books to be published by Chronicle Books, which in the past has done some of the highest quality stereoscopically illustrated books on the market. Those, however, involved stereo pair reproduction while Pets is anaglyphic. The Rothsteins were unable with this book to oversee the final printing steps in China, with one consequence being much heavier ghosting in some images than seen in their earlier self-published phantogram books. This is especially pronounced in images like that of poor Bubo the parrot, whereas Diamond the Chihuahua and even two skinks in direct, high contrast sunlight are quite easily viewed. Most of the other phantograms fall somewhere between these extremes.

Another difference between Pets and a book like Rothstein's Phantograms From Nature is that the latter used a wire binding to allow the pages to lay flat for proper phantogram viewing. Pets has a normal hardback binding with pages that require holding down to stay flat. Trying to grab a phantogram image with your hand can be amusing, but a thumb pressing down through the image at page level only distracts from the effect of these masterfully done phantograms.

While the above considerations will bother critical stereo aficionados, enthusiastic kids may barely notice them. Or, if an image has problems, they may simply turn the page and marvel at the White's tree frogs or the red-eared slider turtles crawling so realistically out of the book and into their world.
The Smithsonian Institution's first building, now affectionately known as "The Castle," was the first tangible product of the largess of the Institution's benefactor. English scientist James Smithson's bequest to the United States to found an institution "for the increase and diffusion of knowledge..." took effect in 1835 after his primary beneficiary died unexpectedly. After much debate in Congress, the U.S. Government accepted the bequest which amounted to $515,169 (roughly the equivalent of 10 million of today's dollars).

The act of Congress that finally established the Smithsonian, dated August 10, 1846 directed the Board among other things to elect a Secretary of the Institution to "take charge of the building and property." Joseph Henry (1797-1878) was appointed the first secretary of the Smithsonian December 3, 1846. Much to his displeasure, the act had also called for the formation of many functions which he deemed unnecessary to carry out Smithson's rather vague mandate in addition to the creation of a grand building to accommodate those functions. Henry believed that increasing knowledge meant conducting scientific research and that such knowledge could be widely diffused through publication... neither function he thought required a massive edifice.

Henry's objections were noted but overruled and a plan for the building was chosen from 13 designs submitted by 11 architects. The winner of the competition, James Renwick Jr. (1818-1895), was the only one allowed to submit two completely different designs and the selection of his plan in the "Norman Style" by the building committee even before formally reviewing the other submissions caused what was called a "tempest among the architects." To assuage their anger, each of the four most prominent architects among the losers was paid $250 because they had demonstrated significant "scientific merit and skill" in their plans.

The cornerstone of the building was dedicated May 1, 1847 amidst grand Masonic ceremonies attended by about 6,000 people including the president, vice president, the mayor of the city of Washington and many other dignitaries. When completed in 1855, the building accommodated all the various congressionally mandated functions... museum, library, lecture hall, art gallery, laboratories and one function not mentioned in the legislation, living quarters for the first secretary and his family.

Over the years, the interior of the building has been altered many times to suit the changing needs of the Institution as it expanded and new buildings were constructed to house the ever...
increasing collections. The exterior of the building, however, has only been significantly changed twice; once the result of a devastating fire in 1865 and again in 1884 as part of a major renovation and expansion of administrative offices.

These stereographs, most of which are catalogued in the Smithsonian's Castle Collection, document the building's appearance during its first 50 years.

Fig. 1. This hand-colored stereograph of the Smithsonian Building was taken from the southwest shortly after the building was completed in 1855, probably in 1859. Two figures in the foreground stand gazing at the building, perhaps admiring its Medieval Revival style of architecture. The building, clad in dark Seneca sandstone, stood in stark contrast to the other public buildings of Washington which were predominately Neoclassical in style, constructed in light colored stone with Grecian or Roman columns.

Fig. 2. Taken from the southeast and at about the same time as plate 1, this image can also be dated to the period between its 1855 completion date and prior to the outbreak of the fire in early winter 1865, likely 1859 to early 1860. The building's charming picturesque style was not at all popular with everyone who saw it, sometimes earning scathing criticism. As the building neared completion in 1852, one critic, social reformer Dorthea Dix, declared in a letter to President Millard Fillmore that it was "a monstrous pile of misshapen towers, arches, columns, etc." and that its presence was "a strange blot on the brow of advancing science."

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On the afternoon of January 24, 1865 at about 2:45, a devastating fire broke out in the upper floor of the building. In preparation for the reinstallation of the exhibits of American Indian portraits and artifacts during an unusually cold winter, workmen had mistakenly inserted a stove pipe into what they assumed was the flue. It was instead a ventilation shaft built into the brick lining which fed into the attic. Every day for two weeks, the stove was stoked releasing smoke and hot embers into the attic until the wooden roof beams burst into flames. Although the entire central upper floor and the three main towers were gutted, the museum, library, and the Henry's apartments were spared because the floor of the upper level had been constructed with fireproof materials.

In order to protect the museum collections below, a temporary roof had been constructed on January 28th just above the floor level but inside the walls in order to allow a permanent roof to be constructed.
above it later. That roof is visible protruding out through the lower portions of the window openings in photos taken after that date.

Fig. 5. This southwest view of the Smithsonian Building shows the reconstruction of the building underway after the fire of 1865. The octagonal tower in the foreground is windowless as is the large square south tower. The upper third of the south tower was so heavily damaged that it was pulled down immediately after the fire and a temporary wooden roof was constructed above the remains. A pile of bricks and a temporary work shed can be seen at the base of the south tower. Although the view has a copyright date of 1866, it can be dated to shortly after March 7, 1865 (when the south tower's temporary roof was constructed) but before late spring when the trees would have been in full leaf.

Fig. 6. Seventeen months into the reconstruction, Henry reported that: "... repair of the larger south tower has been a more laborious work than was anticipated." Derricks used for hoisting stone were visible protruding from the roofs

Fig. 7. Reconstruction of the Smithsonian taken after September 15, 1866, when the stone work on the South tower was completed, but prior to November 16 when round porthole windows were cut into the tower walls. View mounted pseudoscopically, tan mount.
of both the South and North towers as the south tower neared completion. The image was taken sometime just prior to the September 15, 1866 completion date of the South Tower's stonework.

Fig. 7. The Smithsonian Building remains roofless in this view taken from the southwest during the reconstruction. A close look at the bases of the window openings of the gutted upper level reveals the temporary roof protruding through. Stone cutters' sheds, hastily erected in July, 1865, are visible in the south yard. The image can be dated to after September 15, 1866 when the stone work on the South tower was completed but prior to November 16, 1866 when round porthole windows were cut into the tower walls to admit light into newly created floor levels.

Fig. 8. South side of the Smithsonian Building, after the completion of the main roof in 1868. Published by E. & H. T. Anthony. The anonymous photographer's shadow and possibly darkroom cart can be seen.

Fig. 9. North facade of the Smithsonian showing mismatched central towers. The pointed roof of the north tower has been replaced with a flat one. It remained thus until the spring of 1970 when an appropriate pointed replica was added. By William M. Chase, probably 1870-71 when Chase had studios in Washington, D.C. With few exceptions, Chase was based largely in Baltimore, Maryland. Yellow mount.
When completed, the ceiling of the hall cut across the upper quarter of the large round window which caused the four top star-shaped panes to appear black in this view.

Fig. 9. The most distinctive features of the Smithsonian Building's north facade are its mismatched pair of central towers. Although great pains were taken to restore the building to its original appearance during reconstruction after the fire, the pointed roof of the lower north tower was inexplicably replaced with a flat roof. For over 100 years, this roof remained until early spring 1970 when a replica of the original was finally hoisted into place during a major renovation of the building.

Fig. 10. With the building finally fully restored after the fire and the temporary sheds that had been erected for the workmen removed in 1870 the tranquility seen in this view from the southeast would last for the next 13 years. By 1883, however, the east wing of the building (far right) in which secretary Henry and his family had resided since 1855 was slated for major renovations. After Henry

Fig. 11. This view of the building was taken by the Smithsonian's own photographer, Thomas William Smillie. The rather odd composition omits the entire east end of the building, suggesting it was taken while that wing was undergoing major reconstruction between 1883 and 1884. Green mount.
died in the second floor apartment in 1878 the rooms had been converted to office use... he was the only secretary ever to be given living quarters in the building.

Fig. 11. Thomas W. Smillie served as the Smithsonian’s photographer from 1870 until his death in 1917. Given Smillie’s familiarity with the building, this rather odd composition which omits the entire east end of the building seems to indicate that it was likely taken while that wing was undergoing major reconstruction between 1883 and 1884.

Fig. 12. Throughout the 19th century, the Smithsonian Building came to symbolize the Institution itself. However, by the turn of the 20th century, the misconception that the Smithsonian was merely a collection of quaint oddities housed in a musty old building was being challenged by the reality that it had grown into a world class research center.

The Stereo World Index
Edited by Sherryl & Ernie Rairdin (Vol.1 #1 through Vol.34 #3) 1974-2008 is now available as a bound, user-friendly hard copy book.

Order directly from lulu.com for $20.00: https://www.lulu.com/commerce/index.php?fBuyProduct=5036479
Mesa Marvels  

(Continued from page 26)

3-D Humor and Some Stereo History
First Place went to “Doggone” by John Hart (CA)
Second Place went to “Travels on Next to Nothing” by Susan Pinsky for digitizing and expanding the original by Susan Kempler and Doreen Rappaport.

The First Time Presenter Award
went to “The Caretaker 3-D” by Sean Isroelit and Jeff Amaral.

The Paul Wing Award for Best Show
went to “A Fractal Odyssey” by John Hart (CO) and Jerry Oldaker.

NSA Competitive Exhibits - Contemporary
THE TEX TREADWELL AWARD and First Place went to “End of An Era” by Harold Jacobsohn.
Second Place went to “Focus on Flowers” by Terry Wilson.

NSA Competitive Exhibits - Vintage
“Fire and Ice - The St. Paul Winter Carnival 1887-88” by Linda Nygren.

NSA Competitive Exhibits - Other
“Sacred Sites” by Dale Walsh displayed large prints from his upcoming book.

THE ARTISTS’ CHOICE AWARD, selected by participants in the NSA Art Gallery, went to large prints from “Fractal Odyssey” by Jerry Oldaker and John Hart (CO).

Keynote
“Why would anyone in their right mind want to spend 57 years selling a little plastic gadget that you look into to see 3-D pictures?”
The answer was provided by Awards Banquet guest speaker Charley Van Pelt as he showed pictures from his long career with View-Master.

Charley started in 3-D at Sawyer’s in 1947, not realizing he would spend the next 62 years selling their little stereoscope and reels, and creating images for them. On July 4th 1947, he left Portland driving his company car, a little red Studebaker, on a tour of his new sales territory, the 14 southern states. Six months later he returned home to Portland.

As the company changed hands over time, his role there changed from traveling salesman to administrator to photographer and “independent” manufacturer’s representative. He was eventually given the opportunity to develop the scenic reel business into what amounted to an independent business based around the production of custom reels. This involved visiting existing accounts all over the U.S. on sales calls that often turned into photography sessions when reels needed updating. It was difficult at first, but in time became very rewarding.

Dive-In Theater
Following the Awards Banquet, a good portion of the crowd hurried to their rooms, changed into swim wear, and made their way to the hotel pool where a projector was being set up for the world’s third ever dive-in 3-D movie party, the famous first one having been in that same pool during the 2000 NSA Y2K convention. (The program called it the second Dive-in Theater, but there was a rather wild one at Riverside’s ill-fated Holiday Inn in 2002.) This time, the projection was (of course) digital but campily anaglyphic and just as much fun. Among the 3-D classics edited to a special DVD and projected by Eric Kurland was Creature From the Black Lagoon, which was absolutely perfect for a dark pool late on a hot night with a small bar just behind the screen.

Tours
A Sunday evening bus ride took 47 hungry NSA folks to Rawhide Frontier Town, a family tourist attraction located near a Native American Casino. Following a very filling dinner in the Steakhouse, complete with live music and dancing, the group was free to explore the Old West style town’s dusty street. Attractions included stunt gunfights, stagecoach rides, a petting ranch, etc. With the day’s 113°F weather only slightly modified by nightfall, some were content to watch from rocking chairs on the old wooden porches like extras playing old geezers in a western movie. The 10 air conditioned specialty shops offered respite as well as western wear, toys, and Native American art and jewelry.

The all-day Monday tour took 27 hardy stereographers to the Desert Botanical Gardens and its 50 acre collection of desert plants including 139 rare, threatened and endangered species from around the world. Mist and shaded areas made the experience hot but survivable in temperatures that had even locals complaining. It was a fine opportunity to get stereotypes of cacti “in the wild” not found in most gardens.

After a lunch and shopping stop in Scottsdale, the final stop was the family-owned Cerreta Candy Company where specialty cactus and chocolate candies are made. Besides recording the candy making process in stereo, tour members were able to create their own “chocolate pizza” at the factory.

(Continued on page 39)
Phantasms of the Body
Enduring Spectacles of the Z-space

by Ray Zone

"Can it be said that the principle of three-dimensional cinematography responds as fully and as consistently to certain of our deeper needs, to some kind of latent urges?"

—Sergei Eisenstein, "About Stereoscopic Cinema"

Two recent 3-D movies, in slightly different ways, exemplify bodily presence in the stereoscopic experience. The three-dimensional image, perceived interactively through the use of a lens or viewing device, always exists in relation to our bodies. The apparent physical reality of the virtual image, frequently meeting us in the very air before us, in negative parallax, mirrors our own bodily presence in the process. Oliver Wendell Holmes was attempting to describe this tactility when he wrote that "our eyes feel round" a stereoscopic image.

After seeing Semyon Ivanov's stereoscopic movie Robinson Crusoe in the late 1940s, Sergei Eisenstein, in the last essay he ever wrote, was thinking about just these questions. He was certain that stereoscopic cinema would be established. Why? "Because, in my view," wrote Eisenstein, "the only vital varieties of art are those which, of their very nature, are an embodiment of the hidden urges existing in the depths of human nature itself." The variety of art that Eisenstein was thinking specifically about was that of the circus. He considered that "the perfection of skill, strength, self-control, will-power and daring which gives brilliance to the circus will always be an expression of the natural urge for the fullest development of the qualities which are the essence of our physical nature."

Sports, like the circus, is "unchangingly popular" noted the great director, because both art...
and the audience, is the body. The dynamic and fluid nature of the stereo cinematography, and the cutting back and forth from 2-D to 3-D space, heightens that appeal. Here is an appeal that is timeless and which is best delivered in the tactility, the visual weight, of 3-D.

As the action sports superstars pursue Eisenstein’s “perfection of skill, strength, self-control, will-power and daring” in the third dimension, we serve as two-eyed witnesses to a ritual that is as old as art itself.

Pushed out of the limited number of available 3-D cinemas (1700) on August 28, X Games 3D was replaced by The Final Destination in 3D, rated R for “strong violent/gory accidents, language and a scene of sexuality.” The Final Dest-i-nation, written by Eric Bress and directed by David R. Ellis, was the fourth installment (first in 3-D) in a successful series of horror films about young people living on borrowed time and meeting untimely and grisly ends. LA Times critic Gary Goldstein acknowledged that the Fusion 3D technology of Vince Pace was put to good use in photographing the film but that “it mostly comes off as a particularly flimsy excuse to string together a bunch of gory killings.” The simple fact is that no excuse is needed. And with Final Destination racking up $28 million on its opening weekend to top the box office, the facts are plain. The sole purpose of the film and its deft use of 3-D was to transgress the audience space in delivering severed body parts, bloody and distressed, right up to the noses of the audience members who paid extra for the privilege of having the experience.

The convergence capabilities of the Pace Fusion 3D rig (toeing in of the optical axes) easily delivers imagery with negative parallax out into the audience space. This technology was very well selected for the aesthetic of Final Destination in 3D which was solely about invasive visual imagery.

This aesthetic of shock and awe, rooted in human experience (which after all begins in a shower of blood and frequently ends with one) is at the root of spectacle. It harks back to the Roman “bread and circuses” and the gladiatorial arena, the Oedipus trilogy of Sophocles and the theater of the Grand Guignol. No use to complain. This modality will endure, whether critics approve or not. And this spectacle, rooted in consciousness of the body, was made for the third dimension. Before Final Destination 3D, there was Friday the 13th Part III in 3-D (1982) with severed eyeballs hurling out into audience space. And before that there was House of Wax, top 3-D moneymaker in 1953, serving up floating heads in the third dimension. We can even look back to 1925 with the “Stereoscopiks” novelty shorts, to see the shock of this same modality in action, with the bodies of women swinging or swimming entirely out into the audience space of the motion picture theater.

The body is implicit in the stereoscopic experience. The early inventors of 3-D movies knew this. “Clearly these scientists came to a piercing realization of the corporeality of vision,” writes Jonathan Crary. “Not only did their work find the body to be the site and producer of chromatic events, but this discovery allowed them to conceive of an abstract optical experience, that is of a vision that did not represent or refer to objects in the world.”

Eisenstein believed that all of cinema would one day be three-dimensional because “in its striving for the realization of these latent needs, mankind has for centuries been moving towards stereoscopic cinema, as one of the most complete and immediate expressions of such strivings.” The great number of 3-D sports and horror films in production, as well as the box-office success of those that have been released, attest to the truth of the great filmmaker’s presentiments.

References
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Mesa Marvels

(Continued from page 35)

Off-Site Gallery

The Tilt Gallery, located in a small house in an old residential section of Phoenix, hosted an exhibition titled "Room With A View: Stereoscopic Views from Past to Present." The exhibit featured stereoviews, vintage viewers and cameras, View-Master items and large prints in the gallery's two small rooms, with one display case in the tiny kitchen where snacks and drinks were set out for a Wednesday afternoon reception. Participating artists were Tom Dory, Todd Ely, Larry Ferguson, Ernie Rairdin, Jeremy Rowe, Kris Sanford, Christopher Schnberger, Boris Starosta and Ray Zone.

Convention Reel

The 2009 NSA convention reel, inserted in each registration packet, was donated and produced by Rich Dubnow of Image3D, a leading producer of custom reels for View-Master viewers. Arizona stereos were provided by Tom Dory, Mary Ann & Wolfgang Sell and Jeremy Rowe.

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