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

by Mark Willke

July 1965 Accident

Thanks to Susan Pinsky and David Starkman of Culver City, California, for providing this set of images (and many additional stereo gems that I’m eager to share on this page in future columns!)

These slides are part of a series of at least seven images apparently taken to document the effects of an automobile accident on an a couple who were probably fortunate to be alive, but who were clearly bruised and banged-up in the wreck. Although the damage to the side of their car doesn’t appear to be all that bad, extensive bruising on the woman’s leg is very visible in the second photo, and both she and her husband are bandaged in the final slide. I suspect that the inclusion of the Los Angeles Times newspaper and its This Week magazine was to document when the photos were taken, but I am not able to read the dates on them.

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you’ve found a classic ’50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@telport.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.
CONTENTS

Page 4

REGULAR FEATURES

4 How Stereo Photography Helped Me Recover from a Stroke
by Jay Alman

2 Editor's View
Comments and Observations
by John Dennis

3 Letters
Reader's Comments and Questions
by Ray Zone

10 The Society
News from the Stereoscopic Society of America
by Ray Zone

26 NewViews
Current Information on Stereo Today
by David Starkman
& John Dennis

32 Classified
Buy, Sell, or Trade It Here

Page 20

4 How Stereo Photography Helped Me Recover from a Stroke
by Jay Alman

6 Brave New 3-D World
Avatar Redefines Stereoscopic Cinema
by Ray Zone

12 The Castle Stereos
Views of Exhibits in the Smithsonian Institution
by Richard Stamm, Curator, Smithsonian Castle Collection
with contributions by Paula Fleming

20 Forensic Science and the Attribution of 19th Century Stereoviews
by John Bradley and Ian Turner

29 21st Annual Stereoscopic Displays and Applications Conference
by Ray Zone

31 An Invitation: Design Your Own Dream Digital Camera

Front Cover:
Neytiri (Zoe Saldano) is CG motion capture combined with the CG environment of Pandora in Avatar, the 3-D film that will influence cinema in ways we have only started to realize. See "Brave New 3-D World - Avatar Redefines Stereoscopic Cinema" by Ray Zone in this issue. ©2009 Twentieth Century Fox.

Back Cover:
This 1400 pound meteorite was found south of Tucson, Arizona and donated to the Smithsonian in 1963. The anonymous view is part of our feature "The Castle Stereos: Views of Exhibits in the Smithsonian Institution" by Richard Stamm, Curator, Smithsonian Castle Collection, and Paula Fleming.

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

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., P.O. Box 86708, Portland, OR 97286. Entire content ©2010, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to Stereo World is part of NSA membership. Annual membership dues: $22 third class US, $44 first class US, $44 all international memberships. Annual memberships include six issues of Stereo World, a plastic lorgnette viewer, and a membership directory.

Member, International Stereoscopic Union
The Avatar Effect

One way of thinking about the success of Avatar is to imagine what you would have thought, say, ten years ago, if someone had suggested a 3-D movie could break all box office records, receive wide critical acclaim and win awards from the Golden Globe to three Academy Awards, all while making impassioned political and environmental statements.

I have no doubt most of us would have said something like “dream on!” and expressed hope that someday a few good 3-D films might escape the realm of special venues to again bring stereoscopic cinema to regular theaters—maybe even as full length features. Keep in mind that ten years ago 3-D films were almost exclusively on Large Format screens, generally in science centers or museums, or incorporated in rides at theme parks. The 3-D films covered at length that year in Stereo World were the ride film Spider-Man 3-D and the IMAX film Cirque du Soleil - Journey of Man (Vol. 27 No. 1), followed by the IMAX Siegfried & Roy: the Magic Box (Vol. 27 No. 2) and the IMAX animated Cyberworld 3D (Vol. 27 No. 3).

There have been plenty of comments in the mainstream media comparing Avatar to The Jazz Singer as an iconic turning point, marking the popular acceptance of 3-D in the way the latter did for sound. Technically and historically sloppy as the thought may be, it will probably be widely accepted, and its one of those that’s true enough, in effect. (I doubt that many popular histories, 50 years from now, will mention 2005’s Chicken Little ahead of Avatar in covering digital 3-D projection.) The 3-D in Avatar is many times better than was the sound in 1927’s The Jazz Singer, yet the last of the silent feature films was released only a couple of years later. Will stereoscopic films become universal as quickly?

Avatar is on the way to grossing $3 billion internationally, much of that from 3-D tickets. That could encourage producers to jump on the bandwagon sooner than they might have otherwise. The results will probably be mixed, but it could bring some interesting live-action 3-D features, maybe even independent, low-budget efforts that take the third dimension of story telling back to the actual streets and jungles of Earth. I can imagine a film that dramatizes the themes highlighted in Avatar, set among the remote Achuar Indian communities of the Peruvian Amazon as they organize their ongoing resistance to incursions by oil, gas and mining companies. Real people in the real mud of real rain forests could be as expressive in 3-D as James Cameron’s exquisite motion-capture animations, and their story is still in progress.

An Ideal OWL Perch

Not mentioned is last issue’s article on the OWL folding stereoscope was the fact that it is perfectly designed for viewing the pairs in the small format ISU magazine Stereoscopy. Not only is the magazine (printed in Europe) all color, but the reproductions use stochastic (screenless) printing for maximum resolution. Even under the OWL’s relatively high magnification, the printed pairs fuse with an almost photographic print resolution. The current issue (#4, 2009) includes a report from the ISU Congress in Gmunden, Austria and a review of the Acer 3-D notebook.
The W1: A First & A Winner

The W1: A First & A Winner

It's 6 AM and the Greek goddess of 3-D Visionisis brings the plans for a perfect stereo camera from Mt. Olympus to the world. Everyone will love this camera of the Gods. Of course not, even Visionisis doesn't have that power.

We have dissected, probed and beat on the W1 in every way possible, yet everyone has missed the one thing we should be saying: Thank you Fujifilm for making this camera!! This is the first time that a major digital camera manufacturer has put the effort and money (and it costs a mint to develop and produce a camera) on the line for what is, at this point, a very limited market.

Fujifilm may get lucky and have those automatic features, that some of us seem to dislike so much, convert the non-3-D public to buy this camera thereby giving them a chance to recoup a part of their investment. I personally feel that these features are Fujifilm's only chance to make any money. Pleasing all of our members with one 3-D digital camera would have been impossible anyway.

Someone at Fujifilm must love 3-D as much as I do, or we would never have seen it in production. To me the W1 is without a doubt my favorite 3-D camera, and I have lots in my collection including RBT and P200 sets.

Opinions may vary but I find it solid, very well made and small enough to keep in a pocket. Yes, I have put a finger over a lens but holding it properly is easily learned and the features of the camera are well thought out. I give it a 10.

Thank you Fujifilm for taking the time to demonstrate the camera at the NSA convention, I think you came up with a winner, I love mine.

Wolfgang Sell, NSA VP Activities
Maineville OH

If you wanted to publish a critical review of this camera ("The W1 Under the Hood" Vol. 35 No. 4) ... I think you picked the wrong person for this task. In my mind Bob [Pfeiff] comes through as grumpy and his 4-page "review" as an incoherent collection of mostly negative impressions.

How is it possible that in several weeks of testing the camera and "more than 2000 exposures involving numerous situations and planned experiments" there is no mention of the "advance 3-D movie mode?" No testing of the 3-D movie mode?

I really question the wisdom of publishing this negative review at this point and time when the stereo community finally has a compact and easy-to-use digital stereo camera that can push some of the longtime film users to the digital stereo realm. I have predicted that by the NSA convention in July, half of the attendees will own a Fuji camera. In the last meeting of the Detroit Stereo Club, 11 out of 42 attendees already had a Fuji.

Having taken over 5000 stereo pictures in the three months that I have owned this camera, I have become an enthusiastic proponent of the Fuji and digital stereo photography. I have already given one workshop (in Detroit), I am giving another one in Cleveland and I plan one for the NSA convention, on this camera.

George Themelis, Brecksville OH

[See also David Starkman's W1 Beginner's Guide athttp://stereo.jpn.org/eng/stphmr/beginnerspmguide illustrated_fujiwl_v3.pdf]

Our enthusiasm for Fuji's W1 would seem apparent, based on the articles previously published and the fact that we featured the camera larger than life size on our cover. While one can debate it's tone or details, Bob Pfeiff's article was a response, in part, to the general euphoria over the camera and was the only article we received from any alternate perspective regarding the W1. Had four or five such articles been submitted, we would have had the luxury of picking the most informative, the best illustrated, etc.

We will continue to publish more about the W1 and we invite anyone with suggestions concerning its use, modifications, or interesting images to submit them. Stereo World depends overwhelmingly on material contributed from readers around the world and the magazine will therefore tend to reflect the interests of those most willing to research and write articles. More articles will result in more diversity and more information and a better publication, but people have to write them and let us know about it!

- Ed.
How Stereo Photography Helped Me Recover from a Stroke

This is probably the most unusual "benefit" from stereo photography you have heard of, but it is absolutely true. Stereo photography has helped me tremendously since I experienced a stroke in late January, 2008.

At age 61 and in what I thought was pretty good health, I suffered a stroke while sitting at my desk working in my home office. Immediately upon the onset of the ischemic event, I found myself dizzy with tunnel vision and unable to stand up or walk unaided. Fortunately, my wife was home and was able to drive me to the hospital in time for treatment to help prevent permanent catastrophic damage to my brain. However, I was left with poor balance and the total loss of my left peripheral vision. I was unable to see anything at all to the left of exactly where I was looking. It was as if someone had covered the left half of a television screen so that all I could see was what was in the middle of it and the right half. That situation is nearly impossible to describe to anyone, and the problem was not in my eyes, or in one eye, but was in my brain's processing center where the visual signals from my eyes would be decoded and formed into an image. I guess a good way to describe it in photographic terms would be to say it was like I had covered the left half of my lens so that no matter where I pointed the camera, I only saw the very center of the view along with the right half of it.

Two or three months after my stroke, my visual problem was still the same and my balance was not good, causing me to wobble when I walked or tried to stand still. It was about that time that my brothers and sisters discovered the old Kodak stereo camera that my mother had owned in the late sixties and early seventies. I never realized she had that camera, since I was gone from home and had started my own family by the time she got it. The camera was covered with mildew from the humid and warm storage room in Florida where it had been kept since her death about twenty years previous, and we wondered if it could be cleaned and put to use. I volunteered to take it back to Virginia with me to have it serviced by a friend who worked on old cameras.

While it was in his shop, I started looking on the internet to see if I could find instructions on its use, and that's when I really started learning about stereo photography. As I discovered all the various ways to produce stereo photos, I found several websites that described freeviewing of stereo pairs, and I was determined to try and freeview some of the examples I found on the web. It was hard to figure out how I could look at the center point between left and right images and then diverge my eyes to look at the left image with my left eye and the right image with my right eye. It was especially hard since I could not even see the left image as it was in my blind area. How could I make my left eye focus on something I could not even see if I was looking at the center point between the two images?

I tried to imagine what I would be looking at, hoping that I could move my eyes to try and focus on the virtual image I conjured up in my mind. After some hard work trying to do it, all of a sudden it magically popped into view and I could see an amazing stereo image! Although the left half of the image was covered with mildew and the right half of the image was not, I could see a wonderful stereo image that made sense and was truly amazing. I set the camera up on a homemade slide platform and referred to it as "Jack's Slide Platform" since I was the one who put it together and I am the one who used it.

Accumulated sleet and freezing rain on pine branches next to the author's driveway in the Blue Ridge Mountains of Virginia. Olympus digital camera on a homemade slide platform, December, 2009. © 2010 Jay Altman
would be missing if I focused on the center of the stereo image, I could look around the scene and see the whole thing a little at a time just as if I were scanning a landscape in the real world, and it was amazing. I probably spent the next hour hunting for more examples of stereo pairs on my computer screen, and each time I found one, it was easier to fuse the two images into one stereo picture.

When I finally got up from my computer, I suddenly realized that I felt more stable walking and standing, but did not think too much of it right away. Over the next few days I kept using my computer to research more deeply into stereo photography, anaglyphs, stereoscopes and stereo cards. I ordered some anaglyph glasses and started looking at those as well as continuing to freeview stereo pairs. After just three or four days of this, I realized that I had not only totally regained my balance, but my left peripheral vision was beginning to return! Apparently, the exercise of freeviewing stereo pairs was retraining my brain to better interpret the signals from my eyes. A major benefit of that was regaining my balance from the improved awareness of my body position relative to the world around me. Now I could step into my pants while standing up like a normal person instead of having to sit down to get dressed. Such a ridiculously simple ability like that really felt like a major accomplishment, and I was enjoying my recovery!

Unbelievably, I also noticed that I could see my computer screen better without my reading glasses than I could with them! Is that really possible, I thought? Now, a little over a year later, the answer is definitely yes. Although my vision has not returned completely to normal, I have recovered about half of my lost peripheral vision. It's odd that it has returned sort of like the minute hand of a clock moving from half past the hour up to about nine o'clock with my peripheral vision filling in behind it as it moved. Now, the only part of my visual field that is missing is the upper left quadrant, and it has reached a plateau, but I hope it will gradually continue to come back.

After sending my mother's repaired camera down to my brothers and sisters in Florida, I found and purchased my own and have taken many pictures with it. I cut and mount my own stereo slides, which is even more exercise for my eyes, as well as produce my own stereo anaglyphs and Holmes stereocards from my digital cameras. I have learned to use the hand held cha-cha method of shooting with a single camera as well as putting together a digital pair on a stereo bar that I fabricated myself with my regained visual capacity. All of this has really stabilized my balance just as good as it was before my stroke, and I can now read not only my computer screen, but also magazines and even small print on labels without my reading glasses.

If anyone out there has a similar problem or knows of someone who does, I'll be happy to offer my encouragement and advice on what I did that might help them. Stereo photography is a wonderful thing, and it has benefits that far exceed its unique ability to record pleasant memories.

Jay Altman learned about the NSA and Stereo World from a link on the stereoscopv.com website, where he also found a gallery of stereo pairs to first practice his freeviewing. Another helpful site was that of NSA member and Regional Director George Themelis, http://home.att.net/~drt-3d. Mr. Altman can be reached at altmanj@mindspring.com. Some of his stereography can be seen at www.stereophotoman.com.
Brave New 3-D World

Avatar Redefines Stereoscopic Cinema

Opening as a multiplatform 3-D release December 15, 2009 on approximately 2100 3-D screens and another 1200 in 2-D in North America, James Cameron's Avatar represents a watershed for stereoscopic cinema as well as the motion picture in general.

"There's a scene early in the movie where something jumps out of the screen." Jim said, "I just did that so that they would know I know how to do it. But then I stopped doing it because that's not what 3-D is; 3-D is bringing the audience completely into the environment of the movie."

-Kim Masters, The Daily Beast, November 29, 2009

Produced at a cost of over 300 million dollars over a four-year period of time, Avatar is a technical breakthrough for motion pictures in seamlessly wedding CG (computer generated) imagery to live action stereo photography. And at 2 hours 40 minutes, it's the longest 3-D movie made to date. The stereoscopic effects are stunning, virtually pain-free, and serve the story very well in telling the tale of militaristic, earthly despoilers battling a forest-dwelling race of blue, 10-foot tall aliens called the Na'vi on a lush planet named Pandora.

"His dialogue is banal and generally humorless, his characters are thin archetypes and the man is tone-deaf when it comes to knowing when a scene has gone on too long."

-Jack Mathews, Newsday, January 12, 2010

Critics have carped about the derivative nature of the Avatar storyline. With its narrative about Jake Sully, a paraplegic human (Sam Worthington) who studies the Na'vi while in Avatar form, falls in love with one of them, Neytiri (Zoe Saldana) and eventually leads the Na'vi in a climactic battle against the earthborn invaders who would despoil the Edenic Pandora for its priceless natural resource of "Unobtanium," it has been compared to Pocahontas and Dances with Wolves. There may be little moral complexity in Cameron's tale but as a storyteller, audiences certainly respond to his cinematic narratives. Cameron is wise enough to embed a love story within the fast-paced action tale and he also makes an emphatic statement, in celebrating the native beliefs of the Na'vi, and the interconnectedness of all life, about the diminishing resources of our own planet earth.

Ironically, Avatar opened on the day that the Copenhagen Conference on Climate Change, at which President Obama was in attendance, concluded. Cameron has characterized the Copenhagen Conference as "a bust." Despite the film's months of buildup and hype, including critical backlash against 3-D, the reviews for Avatar from major critics couldn't have been more positive.
"The King of the World sets his sights on creating another world entirely in *Avatar*," wrote Todd McCarthy in a December 10 review in *Variety*, "and it's very much a place worth visiting. The most expensive and technically ambitious film ever made, James Cameron's longest-gestating epic... delivers unique spectacle, breathtaking sights, narrative excitement and an overarching anti-imperialist, back-to-nature theme that will play very well around the world. "*Avatar* is a film, McCarthy affirms, that "just about everyone who ever goes to the movies will need to see."

On the strength of the reviews and strong word-of-mouth, *Avatar* finished its opening weekend with a U.S. gross of $77.3 million to secure the best December debut ever at the domestic Box Office. By February 3, 2010 *Avatar* had surpassed Cameron's *Titanic* to become the highest-grossing movie of all time. In only 47 days, *Avatar* grossed $601.1 million, while *Titanic* made $600.8 million in its entire run and took 252 days to pass the $600 million mark.

Roger Ebert, writing for the *Chicago Sun-Times* and his blog, has not typically had much good to say about stereoscopic cinema. But writing December 11 about *Avatar* he was overwhelmingly positive. "*Avatar* is not simply a sensational entertainment, although it is that," wrote Ebert. "It's a technical breakthrough. It has a flat-out Green and anti-war message. It is predestined to launch a cult... It is an Event, one of those films you feel you must see to keep up with the conversation."

Writing about the use of 3-D in *Avatar*, Ebert was even more generous. "Cameron promised he'd unveil the next generation of 3-D in *Avatar,*" observed Ebert. "I'm a notorious skeptic about this process, a needless distraction from the perfect realism of movies in 2-D. Cameron's iteration is the best I've seen—and more importantly, one of the most carefully-employed. The film never uses 3-D simply because it has it, and doesn't promiscuously violate the fourth wall."

Film critic Kenneth Turan of the *Los Angeles Times* is not generally positive about 3-D movies. But in his December 17 review of *Avatar*, Turan has dialed in on the historic moment for stereo cinema that Cameron's masterwork represents. "Think of *Avatar* as The Jazz Singer of 3-D filmmaking," writes Turan. "With *Avatar*, Turan observes that Cameron "restores a sense of wonder to the moviegoing experience that has been missing for far too long."

Turan contends that the 3-D in *Avatar* will "energize audiences to the full potential of this medium." He states that seeing *Avatar* in 3-D "is to feel like you understand filmmaking in three dimensions for the first time. In Cameron's hands, 3-D is not the forced gimmick it's often been, but a way to create an alternate reality and insert us so completely and seamlessly into it that we feel we've actually been there, not watched it on a screen."

To create the 3-D for *Avatar*, Cameron and Vince Pace used a combination of stereo cameras that included the "Fusion" rig, combining two Sony F-950 cameras and a beam splitter, along with a new stereo camera technology called the "Simulcam" which was used to combine performance capture of the actors into the CG (computer-generated) world of Pandora. The Simulcam executed real time compositing of the actors into the CG world as well as integrating CG characters into live environments with actors.
Developed with Glenn Derry, the Simulcam, according to Cameron, is recognized by the green screen system as an object which is then oriented spatially within the CG environment. After two years of development, the Simulcam was put into practical use as a way to combine both capture and live-action methodology within a mobile motion capture system.

Over the course of its 2 hour and 40 minute running time, the 3-D of Avatar is dynamic, continually changing and frequently quite conservative, making use of minimal parallax values. Having seen Avatar five different times (twice in 15/70mm IMAX 3D, twice in dual 4K digital with ExpanD active LCS glasses at the Cinerama Dome and once in Dolby Digital 3D), I've had an opportunity to examine the fluid nature of the 3-D on the different platforms.

There's no question that the native 3-D platform on which to see Avatar is in IMAX 3D with two strips of 15/70mm film running in sync and projected on the 8-story high IMAX silver screen. Avatar is also playing in 3-D with digital IMAX on considerably smaller silver screens, as well as on a couple thousand RealD silver screens worldwide. One huge hint that IMAX 3D 15/70mm is the native 3-D format for Avatar is that the new large platters only hold 2 hours and 40 minutes of 15/70mm film. In addition, the minimal parallax values of Avatar 3-D greatly magnified on the giant IMAX screen work just fine for comfortable stereoscopic viewing.

As spectacular an achievement as the technology used to make Avatar in 3-D is, the real accomplishment is to create a seamless narrative that is coherent and whole, ultimately engaging on an emotional level. If “the story is the thing” then Avatar has succeeded on the most important level of all.

Avatar has become a cultural phenomenon, with all the concomitant manifestations that implies. The Pope has described the “pagan, nature worship” underlying Avatar's story. A subculture of people has arisen who suffer depression over the fact that they can’t go and live on Pandora. Avatar has been satirized repeatedly online and on an episode of Saturday Night Live. Recently, as well, demonstrators against Israel's barrier near the village of Bilin on the West Bank dressed as Na'vi characters from Avatar, likening the Palestinian's land struggle to the film's interplanetary struggle.

The prophetic view for stereoscopic cinema holds that one day all films will be produced in three dimensions. 3-D, like sound and color which preceded it, will become normative in motion pictures. People will expect to see motion pictures in depth just the same way they expect color, sound and widescreen today.

Avatar 3-D marks the beginning of this prophetic divide for stereoscopic cinema. At last the fundamental defect of “flatness” in cinema can be circumvented. It had to happen.
COMING SOON!!!

37TH NSA CONVENTION

OHIO

Summertime... is the perfect time to explore northern Ohio. In the summer the Sandusky area becomes a playground for recreation, touring, wildlife and sports. Lake Erie shimmers in the sunlight and the islands off shore are plush with foliage, busy with boaters, and ready to welcome you for a day of fun, food and frolicking (and photos – don’t forget the photos). The historic resort town of Put-in-Bay on South Bass Island is a favorite stop for cruisers on the Great Lakes, and it’s no wonder why with all the eateries, local wineries, scenic caves, unique shops and other ways to relax and unwind.

A stone’s throw from Sandusky is Cedar Point, one of America’s great old amusement parks, with a heritage dating from the early days of resort destinations designed for escaping every-day life. Now it’s a world-class thrill complex, with 17 roller coasters, an incredible water park and numerous other attractions for the whole family. There are still classic wooden coasters racing wildly alongside newer high-speed, inverted, twisting, strap-in-and-hang-on heart-stoppers.

All this is near the site of the 2010 NSA Convention in Huron, Ohio, just east of Sandusky. When you aren’t busy with the many Convention activities we have planned, we hope you have a chance to get out and explore – and don’t forget the photos!

Mark your calendar – July 14-19, 2010
Sawmill Creek Resort
WWW.StereoWorld.org/2010
14th International Stereo Card Exhibition

Stereographers are invited to submit their work to our International Exhibition. Judges will be looking for original and artistic interpretations in a variety of subject matter. Consideration will be given also to accuracy of stereo mounting and appearance of card mount.

This Exhibition will be conducted in accordance with the standards required and practices recommended by the Photographic Society of America. Acceptances received by PSA members in this exhibition are eligible for PSA Star Ratings, listing in the worldwide PSA Who’s Who of Photography, and credited toward the PSA Distinctions PPSA and EPSA.

The Exhibition is open to any living photographer. Newcomers to stereography and international exhibitors are especially invited to submit their work. Each entrant may submit up to four views in the Holmes format, 3.5" x 7" stereo card only. Entries previously accepted in the SSA Exhibition are not eligible. The original image must be made by the entrant on photographic emulsion or acquired digitally. All images must be original and may not incorporate elements produced by anyone else. By virtue of submitting an entry, the entrant certifies the work as his/her own and permits the sponsors to reproduce all or part of the entered material free of charge for publication and/or display in media related to the exhibition. The exhibition assumes no liability for any misuse of the copyright by the entrant. Any modification of the original image must be by the exhibitor. All final work must be on photographic film or photographic or electronic print material (mounting excepted). Title of entry, and name and address of entrant, should be placed on the back of each stereo card.

The entry fee is USD $8.00, which includes return of entries by First Class Mail to USA and Canada, and Small Packet Air elsewhere. Send entries to Dennis Green, 550 E. Webster, Ferndale, MI 48220 USA. Checks must be in U.S. dollars and made out to Dennis Green, currency will be accepted at entrant’s risk in U.S. dollars. Entries for which fees have not been received by the judging date will not be judged, nor returned until receipt of return postage.

Judges will view the cards consecutively for scoring. An acceptance score level will be set which provides for exhibition of 35-40 percent of all entries. Awards will be selected from highly scored views and may be decided by discussion.


The Closing Date for the Exhibition is July 10, 2010. They will be

"Faithful Friend" by Betty Drinkut. An 8x10 anaglyph photo print.
judged on July 14, 2010 with Report Cards mailed July 26 and return of total rejects on July 31, 2010. The catalogue and awards will be mailed September 13, 2010 with all other returns on the same date.

Exhibition of the Acceptances and Award-winning entries will take place at the NSA Convention in Huron, Ohio from July 15-18, 2010 and at the Detroit Stereoscopic Society in Livonia, Michigan on September 8, 2010.

**Anaglyph Folio**

For two years now there has been an Anaglyph Folio with this writer serving as Circuit Folio Secretary. It's a small but active group which makes a variety of digital stereo views and sends around anaglyph prints up to 8.5" x 11" in size.

There are currently five members of the Anaglyph Folio and the images making the rounds are all outstanding. A fine current example is "Faithful Friend" by Betty Drinkut. This view was shot with Twin Canon 570 cameras on a rig assembled by Betty's husband Steve who is also a member of the Anaglyph Folio. The 8" x 10" color anaglyph print was processed at the Walgreen's Photo department.

"I visit my brother in San Francisco every so often and on this trip our eldest daughter joined me," writes Betty. "Being an English teacher, she wanted to visit City Lights Bookstore, which is in a picturesque Italian section. While we were there I was intrigued by the alley beside the bookstore and found this little Boston terrier waiting for his owner outside an "eating joint"—definitely not one of the cute cafes."

"I like this image a lot," responded Anaglyph Folio member David Goings. "I stood it up... and it felt like you could walk into it. There is something at the top of the image & the building at the end of the alley though that invites my focus to soften which causes ghosts to appear. But when I lower my gaze & sharpen my focus I walk right back into it."

**How to Contact the SSA General Secretary**

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

---

**Cleveland to Convention $25**

Planning to fly to the 2010 NSA Convention being held at the Sawmill Creek Resort in Huron, Ohio in July?

The Convention Committee has made special arrangements with AquaLimo, Northeast Ohio's Premier Coach & Limousine Service, for transportation between Cleveland Hopkins Airport and the convention site.

Special rates of $25 per person one-way and $40 per person round trip are available by contacting AquaLimo through their website www.aqualimo.com (click on our Convention Logo, then follow their instructions) or by calling directly at (440) 808-2782. Make sure you tell them you are with the National Stereoscopic Association Convention.

These rates will apply for:

**Arrivals** on Tuesday, July 13 through Friday, July 16, 2010.

**Departures** on Saturday, July 17 through Tuesday, July 20, 2010.
By the mid-19th century, the Smithsonian Institution was one of the major scientific and cultural centers of Washington, D.C. Visitors could attend lectures on a multiplicity of topics, enjoy a gallery of art filled with paintings and classical sculptures, and experience imagination inspiring exhibits covering a wide range of natural history subjects from extinct dinosaur skeletons to meteorites, and manikins to mummies. Although interior photography of the building was difficult given the problems of lighting, stereophotographers nonetheless managed to record many exhibits. These images not only provide information on what subjects were considered important and how exhibits were presented, they can also be used to reassociate portions of objects that may have become separated or document objects that have disappeared. They can also demonstrate why researchers need to be cautious about trusting captions and cultural depictions. With these thoughts in mind, here is a selection of objects on display at the Smithsonian castle in the mid-1900s.

[Figure 1] Prominently displayed in the foreground of this early view of the Museum Hall is a curious, large deformed ball. It was part of a rather bizarre experiment by one James Crutchett to illuminate the city from the old dome of the U.S. Capitol in 1847. The scheme employed a “Drummond Light” which produced an intense beam of light by spraying ignited gas onto a ball or disc of lime (thus the term “lime light”). The apparatus consisted of the 12” diameter ball positioned inside a lantern and mounted to a 90 foot pole atop the Capitol dome. Gas was pumped from a generating apparatus on the ground through pipes attached to the roof of the dome. The experiment was a moderate success, but the ball was subsequently struck by lightning, removed from the dome and given to the Smithsonian Institution in 1848. It remained in storage until after the Smithsonian Building was completed.

Exhibit cases and galleries were constructed in the cavernous lower museum hall during 1857 in preparation for the transfer of government collections to the Smithsonian from the defunct National Institute. Large whitewashed slant-top exhibit cases from the Patent Office were delivered to the building in August, 1858 and placed in the center of the hall. The limestone ball was installed in the hall the following October.

[Figure 2] One of the objects transferred to the Smithsonian from the National Institute was

Fig. 1. “Museum Hall, Smithsonian Institution,” by Langenheim, Lloyd & Co. Taken after October 1858 when the large deformed ball of limestone was placed on exhibit. It was the aftermath of a Drummond Light experiment in 1847 which produced lime light from the dome of the U.S. Capitol. After being struck by lightning, it was transferred to the museum. [SI.2009.022]
this Chinese Foo/Lion Dog sculpture photographed on the balcony overlooking the large museum hall. It was described in the Institute's 1855 catalogue as a "[c]urious carved figure from the root of a tree which partially grows in this shape and assisted by the ingenuity of the artist...." The decorative iron balcony railing visible in the background was selected by the well known Architect of the Capitol, Thomas Ustick Walter and the Secretary of the Smithsonian, Joseph Henry in 1858 from the catalogue of Philadelphia ornamental ironworks manufacturer, E.W. Shippen.

[Figure 3] The mineral collections which had been installed in the lower museum hall in 1858 were moved to the west wing in 1871, filling specially built cases that completely encircled the 84' x 40' room. Centrally displayed in the hall was the so-called "Ainsa Meteorite" found south of Tucson, Arizona and named for its donor, Jesus Ainsa. It was then considered one of the largest known meteorites, described in the Smithsonian's Annual Report as resembling "an immense signet ring" and weighing 1400 pounds. The mete-
orite has remained on public view almost continually since it was received by the Smithsonian in 1863.

[Figures 4, 5, 6] These three views taken early in 1872 of the Smithsonian Building's newly restored museum hall on the second floor show the initial installation of the collection of mammals before they were moved to the downstairs hall in 1874. Early plans for the hall had included a gallery at the west end of the room which explains the presence of the door leading to the tower midway up the wall in the corner of the room in figure 5.

In the foreground of figure 4 is a plaster cast of the skeleton of Megatherium, a giant South American ground sloth, while in the background is a cast of Glyptodon, an extinct relative of the armadillo. The casts were the work of Henry A. Ward, owner of Ward's Natural Science Establishment in Rochester, New York. [S.I.2004.017]

Fig. 4. "Animal Curiosities in the Smithsonian Institution," by Bell & Brother, taken early in 1872 in the newly restored museum hall on the second floor. On display is the plaster cast of a Megatherium skeleton, and, in the background, a cast of Glyptodon, an extinct relative of the armadillo. These casts were made by Henry A. Ward of the Natural science Establishment in Rochester, New York. [S.I.2009.002]
ment in Rochester, New York who also provided the decorative bronze fence capped with miniature prehistoric mammals that encircled Megatherium. 

At the far west end of the hall in figure 5, several more mounted mammals congregate in an unlikely herd consisting of a bear, an elk, a deer, a leopard, and, inexplicably, a large fish. Joining his fellow mammals is a gentleman, possibly Joseph Palmer, who was hired in 1872 as the Institution's first taxidermist. His artistry is clearly displayed in figure 6. Previous to this, taxidermy played a relatively minor role in the museum from 1858 through the 1860s when taxidermists were hired on a temporary basis to work in the natural history laboratory located on the first floor of the east wing. The Smithsonian's 1863 guidebook directed visitors to that room stating that: "[a]ny persons having a pet bird or animal which they desire to preserve, can have it beautifully mounted by Mr. Drexler at a moderate charge."

During the 19th-century, world cultures, especially "exotic" ones, were of great scholarly and popular interest. Anthropological studies burgeoned. Cultures were studied and objects collected, described and organized in various schemes, usually showing development from primitive to advanced stages, not only of the objects, but also the cultures. Costumes and elements of clothing and adornment were of special interest. The best way to provide visual impressions of other cultures in a museum setting was to exhibit these objects on three-dimensional models. As early as 1870, the museum placed on exhibition a number of crude wax figures. Unfortunately because of their poor construction, they were soon discarded, but stereo photos provide primary documentation of how they looked.¹

Figure 7 depicts the wax manikin of Red Cloud, the famous Oglala Teton Sioux warrior and statesman. Dating ca. 1872-1873, it was the earliest Plains manikin in the Smithsonian. It is shown standing in front of a plain backdrop at the west end of the photography studio in the west cloister. This area of the building was used as a studio between 1872 and 1875. This card does not carry a photographer credit, but other copies of the same image carry an imprint noting John F. Jarvis as the publisher. The manikin was also photographed by Charles Seaver, Jr. and copyrighted by Charles Pollock in May 1873. The figure appears to have been modeled after a photograph taken by Alexander Gardner of Red Cloud during a delegation visit to Washington, D.C. in 1872.²

Anthropologist Joanna C. Scherer notes that two interesting incidents occurred during Red Cloud's 1872 visit to Washington, D.C. First, a play titled, "Mrs. Jarley's Waxworks" was performed between May 27 and May 29, which coincided with Red Cloud's visit,¹ and second, he also visited George Catlin, who was living at the museum at the time. Red Cloud not only saw Catlin's gallery of Indian paintings, but also attended Mrs. Jarley's waxwork play. Scherer suggests that these may have been catalysts for the creation of the wax head, perhaps with Red Cloud's consent. While the Red Cloud manikin was destroyed, the shirt is preserved in the collections of the Department of Anthropology as is the headdress, the feather trailer, drum, moccasins and earrings.³ The shirt is not, however, Red Cloud's, but belonged to his uncle, I

¹ "Memo from W. P. True, Division of Ethnology. Sept. 27, 1949" in John C. Ewers Notebook for Hall 11 Natural History Building, Smithsonian; quoted by Scherer p. 98.
³ Ad in The Evening Star, May 15, 1872, referenced in Scherer, p. 93
⁴ Scherer p. 94 & p. 100
Chief Smoke. While photographs can provide important primary documentation, the captions and images can not always be taken at face value. As for the buffalo split-horn headdress, although the feather trailer existed, it was no longer associated with it. This stereoview suggests that originally they were one object. The manikin also carries a drum. While one can decry earlier museum methods of marking objects in particularly bold ways, relocating the object was not difficult as it carries an easily identifiable catalog number and identification, “AMM 90/8390/Yankton Sioux Drum/Decotah Ter./Dr. A.B. Campbell USA/90.D/23.” The donor, Campbell, was the Assistant Surgeon who acquired the drum at the Yankton Reservation.5

The year 1872 was important not only for delegations of Native Americans to Washington, D.C., but it was also the year of the Iwakura Mission or Embassy. This was a Japanese diplomatic journey around the world with the aims of renegotiating treaties and gathering information on technology and other studies important for the modernization of Japan after a long period of isolation from the West. Popular interest in the delegation was high and the press covered their activities. In March they visited all of the major sites including the Smithsonian. It was during this general time frame that another interesting manikin was photographed at the Smithsonian, that of a Japanese Warrior.

The manikin wearing a suit of armor [figure 8] was photographed by Charles Seaver, Jr. at the east end of the west cloister in 1873. It was copyrighted in the same year by Charles Pollock. The origin of this suit of armor is a mystery. The first mention of Japanese armor on exhibit in the Smithsonian Building appeared in the 1880 guidebook and according to the 1886 guide, it was said to have been a gift to the United States from the Japanese government during Commodore Matthew Perry’s Japan Expedition, 1853-1854. Unfortunately no armor is listed among the hundreds of items received by the members of the Perry expedition and none is known to have been in the Smithsonian’s collections in 1873 or earlier. Nevertheless, this figure also appears in later photographs on exhibit in the Smithsonian’s National Museum, so clearly it was on display. The armor pictured is either Do-Maru or Haramaki; both types became widely used in the Genpei Wars (1180-1185).

The highly visible Iwakura Mission could easily have provided both the inspiration to produce and exhibit the manikin, yet another tantalizing possibility exists. During this same time frame, Arinori Mori, a Japanese nobleman appeared on the scene. Educated abroad, he returned to Japan and made a name for himself as a revolutionary, proposing that ceremonial swords should be illegal, a proposal that was voted down. Defeated, he returned to his education majoring in American studies. When the Meiji restoration government finally voted in support of his proposal he was reinstated and sent to America as the charge d’affairs of the Japanese embassy. Arriving in February of 1871 he remained until March, 1873.6 What is perhaps relevant is that Mori knew and was possibly mentored by Joseph Henry, Secretary of the Smithsonian. Mori was ultimately assassinated in 1889.

5 Scherer p. 100

Fig. 7. Wax manikin of Red Cloud, the famous Oglala Teton Sioux warrior and statesman. Dating ca. 1872-1873, it is the earliest Plains mannequin in the Smithsonian. The face appears to have been modeled after Alexander Gardner's 1872 photograph of Red Cloud during a delegation trip to Washington, D.C. Possibly taken by Thomas W. Smillie who was hired in June 1871 as the Smithsonian's first official photographer, it was published by John F. Jarvis. A similar stereo view of this mannequin was taken by Charles Seaver, Jr. and copyrighted by Charles Pollock, May 1873. [S.I.2009.019]
but it was not the first attempt on his life. “He brought a sword to Joseph Henry...which he told him had been used in a failed attempt.” In either case, the Japanese presence in Washington, D.C. in the early 1870s probably resulted in the production of this manikin in order to produce a timely exhibit. If the armor was a gift to an individual and not the institution, it would not have been registered by the museum. In 1884 the ledger books list armor of a Japanese soldier received as an exchange, but there is no donor’s name, no catalog card with the associated number, and no object. Small, disassociated pieces may still exist, but they have yet to be found.

In addition to Native American and Japanese subjects, visitors to the Smithsonian could see other news-worthy subjects. Figure 9 depicts an early display of clothing worn by Arctic explorer Elisha Kent Kane. This Eskimo garment, worn on his last expedition to the North Pole, was meant to sustain a man at temperatures of minus 90 degrees Fahrenheit or more. In the Smithsonian’s guide-book, Kane...
described the image he presented wearing this outfit in as appearing like "...a lump of deformity, waddling over the ice, unpicturesque, uncouth, and seemingly helpless." Kane, 1820-1857, was a national hero described at the time of his death as having combined the "energy and courage, the chivalry, piety and abnegation of self so renowned in the knights of the olden times." Although Kane presented the outfit to the Smithsonian in 1855, it was not put on display in the museum hall until late 1858. It remained on view in this specially made exhibit case until the early 1870s.

In 1875 four costumed figures of Japanese peasants and actors, realistically carved of wood or fashioned of papier-mâché, were received from Japan and the possibilities of producing more life-like manikins was recognized. Studying techniques used by Castan's "Panopticum" in Berlin, Madam Tussaud in London, as well as representation of the races of mankind at Crystal Palace (Sydenham), the Smithsonian staff experimented creating life-sized human figures.9 According to W. P. True in his report on Smithsonian exhibits, in addition to the Japanese manikins, "As early as 1870 the Smithsonian Institution placed on exhibition a number of crude wax figures of Kane, the arctic explorer, and his companions, dressed in fur costumes. In 1873 equally crude manikins of Eskimo Joe and his wife Hannah were displayed."10

Figure 10 shows the 1873 exhibit of Kane, "Joe" (Inuktitut name "Eberbing") and his wife "Hanna" (Inuktitut name "Tookoolito"), photographed by Smithsonian photographer Thomas W. Smillie (1843-1917). Appointed in 1870, Smillie served in the position for 47 years. The photographer's studio occupied the west cloister from 1872 until 1875 when it was moved to a building constructed west of the Castle. Kane's clothing displayed on a manikin consisted of a loose fitting fox-skin shirt attached to an almost air-tight hood. Underneath the shirt was a similar one made of bird-skins, chewed in the mouth by the women until they were perfectly soft. Reportedly more than 500 Auks were used to make a garment of this type! The lower extremities were protected by a pair of bear-skin breeches and boots which consisted of bird-skin socks padded with grass and topped by bear-skin uppers.

Again caution must be taken when viewing cultural exhibits. Little concern seems to have been taken to show accurate cultural and historic representations. "Joe" and "Hanna" were associated with Captain Basil Hall's Polaris Expedition, not with Kane, and the manikins are wearing Alaskan garments from Norton Sound, not Polar Eskimo clothing from Greenland where Kane interacted with the Eskimo. Although the clothing on the manikins is wrong, there is evidence that the faces of the Inuit may be extremely accurate. Joe and Hannah visited Washington D.C. between January 1870 and June 1871. There is evidence that sculptor Clark Mills made face casts of them during that time. On Feb. 10, 1874, Joseph Henry wrote to Mills and asked for the copies of casts so that authentic face masks could be made for the Ethnological department.11 These may well have been used in the creation of the manikins.

Moving from Arctic exploration, visitors to the museum could also encounter ever-popular mummies. [Figure11] These Peruvian mummies from Arica were photographed outside the West Wing of the Castle in 1875. The infant mummy was acquired by the Smithsonian in 1869, the two adults in March 1872. This "blended family" joined an earlier group

---

9 True, 1949; quoted in Scherer p. 98
10 True, 1949; quoted in Scherer p. 98
of mummies on exhibit in the museum hall which, as early as 1862, were already in an advanced state of decay. As related by John Varden, the museum’s caretaker: "...found the Peruvian mummy very soft and one of the legs had separated from the body - tied it up with a piece of twine." Indeed the mummies were so fragile that they no longer exist. They were macerated and have been reduced to skeletons and hair mats. All that remains as evidence that they were once mummified are the photographs.

Egyptian mummies also made their appearance. Figure 12 shows two adult mummies in crates and an unidentified object, possibly the contents of a canopic jar or a small animal mummy in a third small box, propped against the Smithsonian Castle’s exterior wall. The view, likely from the 1870s, was published by John F. Jarvis. How they were displayed inside the museum is not known. The mummy on the right is still in the collection, but there is little provenance associated with it. Previous to the location of this stereo card, the mummy was assumed to have been associated with Dr. Ales Hrdlicka, a Physical Anthropologist at the museum in the early 20th century. This card proves that they were at the Smithsonian at a far

(Continued on page 35)
Atributing 19th century stereo-views to their photographer is not always easy. Some photographers were kind enough to ensure that their images were clearly marked with their name and sometimes their studio address as well. For others we have to rest our attribution on more subtle evidence. Some photographers can be identified by a distinctive style of label or negative numbering. Some helpfully placed their initials in the negative. Beyond these clues we are left to identify stylistic features—composition, subject matter; or technical features—a distinctive style of printing or mounting. Even when we put to one side the fact that the photographer and publisher might be different people, identification can be a tricky issue.

In this article we describe how forensic science can support the photo historian in the task of attribution, by the scientific analysis of handwriting. This is illustrated by work to identify the author of a large body of late 19th century stereoscopic views of the British Isles.

Over the past ten years one of the authors, John Bradley, has been working to identify a collection of nearly 1,000 stereoviews which appear stylistically similar but for which no photographer had been identified. After much research it became possible to assert with confidence that many of these were produced by Alfred Seaman (1844 - 1910) a Derbyshire commercial photographer and founding member of the Photographic Convention of the United Kingdom. There remained however, several groups of views which while appearing to be by Seaman could not be attributed with certainty. In 2008 John approached forensic scientist Dr Ian Turner of Derby University for help.

The “known” Seaman views

We have a large group of views where Seaman is known to be the author. This “known” group of Seaman stereoviews has been attributed from a variety of evidence including:

- A small number of views with the Seaman & Sons name printed on them
- Evidence from negative number sequences

---

Fig. 1. “Douglas Head Lighthouse” on a Seaman and Sons Stereo Series mount.
• The appearance of Seaman family members in stereoviews
• Views of locations with which Seaman had a link

Figure 1 shows one of a small number of views mounted on a Seaman & Sons card. If we compare this to Figure 2, a card in the typical format for this collection of views, we can see that this is the same image.

This allows us to develop a line of argument as follows:
• the card in Figure 1 is by Seaman & Sons (it is labeled as such)
• the card in Figure 2 is probably also by Seaman & Sons (it is printed from the same negative). We can however go a little further.
• If it is agreed that the card in Figure 2 is by Seaman & Sons we can go on to note that it has negative number 389 marked in the bottom right hand corner
• It then seems reasonable to argue that the card in Figure 3, which has the adjacent negative number 390 and depicts an adjacent location, is also likely to be by Seaman & Sons
• From this it is then reasonable to argue that a further group of 30 views of the Isle of Man, which have a run of consecutive negative numbers (as well as other clear stylistic similarities), are also from the same source—Seaman & Sons. This attribution is further supported when we learn that one of Alfred’s sons—
Dennis, ran a studio on the Isle of Man.

In addition to those views that can be attributed in this way there is a further source of clues. Alfred occasionally included members of his extended family in his views. One remarkable example is seen in Figure 4 “Haymakers.”

Figure 5 shows a detail from the “Haymakers” stereoview alongside a photograph from the Seaman family album, showing Alfred’s Uncle Samuel and Aunt May. When placed side by side in Figure 6 we can see that not only is this very clearly the same person—Alfred’s uncle Samuel, but with the exception of the small bunch of daisies in his buttonhole, he is dressed just the same in both pictures. It looks as if the two photographs were taken on the same day.

A further group of views can be attributed with some confidence because of the scenes they depict. Figure 7 for example is a street scene, in the typical Seaman style, which was photographed outside the Seaman and Sons studio in Chesterfield.

Other cards show locations that we know Alfred visited on the annual PCUK outings. Figure 8 for example appears to be a standard tourist view of the Falls of Leni in Scotland. However we know from accounts in the British Journal of Photography that Alfred visited this exact spot in 1892 with a party of photographers from the PCUK and a close examination of the photograph (Figure 9) shows the rest of the PCUK party in the view.
Alongside this evidence we have a number of stylistic clues. The majority of the collection is mounted on beige or gray slightly curved mounts. The images comprise a single silver-gelatin print and the method of transposing for printing has left a distinctive black line between the left and right images (see Figures 2, 3 and 4). While these technical clues are helpful they are not decisive as all of these features were likely to appear on cards produced by other studios at the same period.

We currently have some 600 views that can be confidently attributed to Seaman. These include superb series of Derbyshire, Yorkshire, Scotland, Dublin, the Isle of Man and the 1901 Glasgow Exhibition. However we know from an advertisement quoted in Darrah (1977) that Seaman offered “1500 titles all natural subjects, no made up effects”.

The “uncertain” views

In addition to those we can confidently attribute, there are several series of views where it seems very likely that Seaman is the author. They have all the stylistic hallmarks of Seaman’s stereos, but lack any confirmatory evidence. Most notable among these are a beautiful series of views of the English Lake District and a remarkable series documenting Queen Victoria’s visit to Sheffield in 1897. Was Alfred Seaman the author of these views?

In search of an answer to this puzzle, forensic scientist Ian Turner was provided with two groups of views—a group of 30 “known” Seaman cards where it was clear that the view was produced by Seaman & Sons and group of more than 60 “uncertain” views where there was stylistic evidence to attribute them to Seaman, but nothing more tangible to confirm the photographer. The cards in both groups had handwritten titles and the challenge was to see if handwriting analysis could establish a link between the “known” Seaman cards and the “uncertain” cards.

To consider the potential value of handwriting evidence we need to understand the workings of a Victorian commercial photographic studio. As Alfred’s studio expanded from a one-man operation it would have been staffed by a number of assistants and family members. These people would have helped with the work of processing and printing photographs as well as the administrative tasks necessary to the running of an efficient enterprise.

One of the tasks undertaken by the assistants would have been to add titles to the stereoviews. However a number of different assistants (and perhaps even Alfred Seaman himself) would have been involved in the work of handwriting titles over the years. So this was not a simple comparison to see if one hand had produced the titles on both groups of cards—this was something more challenging. The task was to establish if titles from the “uncertain” group have handwriting from the same hand as cards from the “known” group.

**Forensic Analysis**

The analysis of the “known” and “unknown” Seaman & Sons stereoviews was carried out using the principles of forensic handwriting analysis. Handwriting is a combination of class characteristics; “similarities between individuals or groups of individuals taught the same or similar writing systems”; and individual characteristics “unique to a specific writer”. It is the aim of this analysis to identify the individual characteristics of the handwriting to match the stereoviews’ titles to specific authors.

The analysis carried out here is unorthodox because of two key issues:

- The titles are small in length, which makes identifying unique features very difficult. In normal handwriting analysis multiple instances of each character, both upper and lower case as well as...
punctuation are needed to make a comparison.

• Comparison of class and individual characteristics is difficult because of the length of the specimens and the lack of knowledge about the time range over which the handwriting was added to the stereoviews.

In the analysis of the Seaman & Sons stereoviews Individual letters (upper and lower case considered separately), groups of letters (e.g. Th) and whole words (e.g. The, and, Scarboro) were analyzed and grouped on the basis of their letter construction, stroke direction and form. The study of whole words such as Scarboro (see Figure 10) highlights the common elements in the letter and word construction. Analysis was carried out with the aid of Adobe Photoshop®.

The bulk of the analysis was carried out by analysis of individual letters. Whilst each letter appears different (individual variation) it is possible by looking at the letter stroke and formation, to group characters of a similar letter constructed in a similar way (Figure 11). Many of the letters in both the “known” and “unknown” stereoview titles could be grouped by this analysis, however in both sample groups unique characters existed. This approach proved useful for the majority of the characters in the samples, in some cases there were not enough incidences of the characters in the tiles to make a scientific comparison.

After individual letter construction was examined it was possible for each of the stereoview titles to generate an “author profile”. This profile shows what formations of each letter are present in the titles. The absence of a particular type of letter or a letter altogether could be because of the writer’s handwriting style, their individual characteristics (Figure 12).

The next step was to analyze these “author profiles” and look for profiles that were a close match. Any authors that appeared to match based on the profile were confirmed by a detailed reanalysis of the individual characters in the titles. This ascertained if any observed differences could lie within the natural variation of the particular author. It is noted at this point that some titles attributed to the same authors do contain lots of variation in individual letter formation. A reason for this includes the time frame over which the stereoviews were produced; however certain key or intricate letter constructions were used as an indicator of similarity.

The grouping of authors leads to the conclusion that six separate authors constructed the majority of stereoviews titles in the
“known” group. Eleven individual stereoviews had author profiles which did not match one of the authors or each other. A similar approach with the unknown group identifies several new authors as unique character constructions and author profiles are evident. However cross matching author profiles and character constructions allows titles in the unknown group to be classified based on the number of unique or new characters.

Titles with nil differences in character construction can be attributed to one of the authors in the known sample with a high degree of probability. Titles with one difference can still be matched with a fair degree of confidence but those with two or more cannot.

Results should be considered with the fact that the specimen handwriting is very short, that the time frame over which the titles were produced could very long. A variety of writing implements were used in the title construction.

Fig. 10. Examples of the word Scarboro found in multiple stereoviews from the “known” Seaman group.

Conclusions

This study describes some of the clues that can be used to attribute authorship of stereoviews. In addition to the traditional use of stylistic features, runs of negative numbers and locational clues, the forensic analysis of handwriting has provided a novel technique for attributing stereoviews to a studio.

Careful research had already established Alfred Seaman as the author of many hundreds of stereoviews published in the

(Continued on page 30)
Call for 3-D Movie Entries

The Los Angeles 3-D Club (SCSC) Movie Division is now accepting entries to the 7th Annual LA 3-D Movie Festival. The Festival's mission is to showcase the best of independent stereoscopic 3-D filmmaking from around the world. The festival will take place on May 15th, 2010, at the Downtown Independent Theater in Los Angeles. A jury of celebrity and film industry judges will award prizes to the top entries. In addition, an award will be given for the audience favorite, and a special award will be presented to the best “horror” themed 3-D movie under 10 minutes.

Entries will be accepted in three categories:

- Shorts under 10 minutes (including “horror” entries)
- Shorts 10-40 minutes
- Features over 40 minutes

Submission deadlines and entry fees are as follows:

- $25 Early Deadline: April 1st, 2010
- $30 Regular Deadline: April 15th, 2010
- $40 Late Deadline: April 30th, 2010

To download the entry form go to: www.LA3DFest.com. Technical questions and general inquiries can be sent to 3D@LA3DFest.com.

The LA 3-D Club recently outfitted the theater with a dual projector, polarized 3-D projection system and silver screen, specifically for the screening of independent 3-D content. For more info, visit www.downtownindependent.com.

Autostereoscopic Game at Winter Olympics

Sheridan College of Ontario has created a real-time auto-stereoscopic 3-D game that does not require 3-D glasses. The game, called “IC3D”, was available to play at the Ontario House Pavilion at the 2010 Vancouver Olympic Games, and introduced some of Ontario’s tourist attractions to the worldwide audience in Vancouver.

Developed in collaboration with Toronto-based company Spatial View, the Sheridan IC3D Game is an interactive real-time application where players use BlackBerry smart phones as game controllers to assemble puzzles.

Visitors to the Ontario House Pavilion played the puzzle game featuring 20 of Ontario’s landmark attractions, displayed as ‘icicons’, on 46” Spatial View auto-stereoscopic 3-D screens. The pieces of each attraction, or ‘icicon’, appear scattered on a frozen 3-D landscape. Up to five players work collaboratively to assemble the ‘icicons’, each using a BlackBerry smart phone. Once complete, a multimedia presentation of the attraction is displayed on each player’s device.

The Sheridan 3-D Game was created by Sheridan’s Visualization Design Institute (VDI), an applied research unit with established expertise in the field of computer visualization and specializing in deploying game technologies in 3-D environments. A team of students from the college’s Applied Computing and Engineering Sciences School worked with VDI staff to take this application from concept to finished product.
3-D at CES

by Ray Zone

3-D was the “big buzz” at the 2010 Consumer Electronics Show (CES), which is held annually every January at the Las Vegas Convention Center. This year’s edition ran from January 7 to 10 and many NSA members, including NSA President Lawrence Kaufman, and other members of the stereo community were on hand to enjoy the 3-D. And there was a lot of 3-D to take in.

The new Fuji 3D W1 camera was promoted in a special section dedicated to stereo called the “3D Tech Zone.” Also in this section designer 3-D glasses for use with the RealD 3-D movie platform were on display and shown by a company called Microvision. Microvision CEO David Johnson created most of the designs for these circularly polarized 3-D glasses and he explained that the 400 UV glasses could also be used as conventional sunglasses.

Several 3-D theaters had been put in place by companies like Samsung, Panasonic, LG and Sony with long lines of people waiting to enter at all times. A realtime 3-D music concert event was demonstrated at the Sony booth by 3ality who had a 3-D camera at the end of a large technocrane in the theater to shoot the musicians on stage. Nicely done stereocconversion of footage (from 16mm film) of Jimi Hendrix at Woodstock was also shown in the Sony 3D theater.

2010 promises to be the year in which 3-D TV will begin on an ongoing basis with several channels like DirecTV and BSkyB announcing dedicated 3-D delivery. ESPN announced broadcasting of the World Soccer Cup games in 3-D in June 2010. All of the display manufacturers from JVC, LG, Panasonic and Samsung had prototypes of the new 3-D TVs on view. Panasonic also had a new compact and dedicated HD 3-D camera on display, perfect for use with documentaries and wildlife shooting.

The author was interviewed on the floor at CES about 3-D by CNET Technology Reporter Larry Magid. The interview was podcast during the CES event and can be accessed at: http://news.cnet.com/8301-30977_3-10431377-10347072.html?tag=mncol.

Hubble 3D in IMAX Theaters

Hubble 3D will be released exclusively in IMAX and IMAX 3D theatres worldwide beginning March 19, 2010, with expansion to additional IMAX locations on April 23rd, timed to the Hubble Space Telescope’s 20th Anniversary.

The IMAX 3D camera, which flew onboard the Space Shuttle Atlantis, captured stunning 3-D images of the intricate spacewalks required to service the telescope during the most recent mission last May. Shot by the STS-125 astronauts, this intimate look at the complexities of repairing the telescope will put IMAX audiences right there alongside the spacewalking astronauts. Hubble 3D will combine this awe-inspiring IMAX footage with breathtaking up-close imagery of distant galaxies, the birth of stars and planets, and more—revealing the cosmos as never before.

“We have waited a long time to get the IMAX camera back into space and finally the opportunity came with the amazing final repair mission of the Hubble Space Telescope,” said Toni Myers, director, producer and editor of the film.

“In Hubble 3D, audiences will be able to float in space alongside the astronauts as they perform the repairs and upgrades to the telescope, and then fly to the edge of the universe, through its first new images.”

In Hubble 3D audiences will come to understand the profound significance of the greatest scientific instrument since Galileo’s original telescope and how it has forever changed both our view of the universe and of ourselves.
NewViews

First International 720p Skype 3-D

by Ray Zone

On Thursday, February 4, 2010 at 5:00 am in the morning the first real-time broadband international stereoscopic Skype transmission was made by stereographer and author Bernard Mendiburu, with the assistance of Eric Kurland, from the 3ality Digital offices in Burbank, California. Mendiburu delivered himself and online 3-D movies from YouTube as part of an address to an audience attending the 2010 imagina conference in Monaco, France in a session on 3-D in the home.

Mendiburu and Kurland were at the 3ality offices to take advantage of the fiber optic transmission capabilities of the company, to send dual-stream 720p stereo from two tiny Microsoft "Lite" webcams that were capturing Mendiburu in 3-D. The webcams sell individually for about $50 (U.S.). They were plugged into an Acer S783 DG PC laptop with dual DVI inputs. The Acer laptop sells for approximately $700. Mendiburu used the "Stereo­scopic Multiplexer" software to configure an over-under stereo pair at 2500 x 720 resolution and through the fiber optic channel delivered 1.5 to 2 megabits per channel upstream to France.

Originally, Mendiburu was going to transmit the Skype address from Kurland's "Secret Underground Lair" in Los Angeles with dual 640 x 480 but the pair ultimately decided to go broadband at 720p from the 3ality offices to eliminate any possibility of breakup or "jutter" in transmitting the stereoscopic transmission. After Kurland made a precise alignment by hand of the two "Lite" webcams which were affixed together with flexible bands and having a total interocular of just under an inch, the stereoscopic capture was ready.

Mendiburu was shown sitting beside the most expensive component of the transmission, a JVC 3D monitor, viewable with circular polarizing (passive) 3-D glasses, valued at approximately $10K, and running a stereoscopic PowerPoint presentation with "bullet points" from his address. In Monaco the imagina audience was viewing Mendiburu's 3-D Skype transmission on a 40 foot wide "flat" white screen and wearing ExpanD (active shutter) 3-D glasses. The content was projected in stereo on the screen from a Barco DP 2000 unit, running high rate (120 htz) alternating frame content.

Mendiburu is the author of "3D Movie Making: Stereoscopic Digital Cinema from Script to Screen" (Focal Press: 2009), reviewed last year in these pages, a stereoscopic consultant and a stereographer on "Meet the Robinsons" (2007). What did he advise the audience assembled in Monaco? "Home 3-D TV is here now," he said. In his address, Mendiburu clearly defined the tools, and their cost-effectiveness, by which the Skype 3-D transmission was made. "By the end of 2010, there will be 6 to 12 3-D channels. 3-D will also be distributed to the home by Blu-ray and the internet," he stated. "You can make your own 3-D."

A New 3-D Movie Process for Film

A new Los Angeles-based company, Oculus3D, has announced that is has developed a low-cost 3-D theatrical format that works with the installed base of 35mm movie projectors. The company's OculR system eliminates the need for exhibitors to purchase a new digital system to play 3-D films and does not require exhibitors to pay per-seat or per-show royalty fees. Their 3-D solution works with all standard 35mm projectors, delivering superb quality film-based 3-D presentations that are equal to or better than more costly digital options.

The OculR system consists of a unique print format, (think Tri Delta) left and right images rotated 90 degrees and formatted side-by-side on a single frame, a special lens for the theater's existing 35mm projector, a "silver" movie screen and low-cost linear-polarizer eyewear. The OculR lens is said to offer rapid installation, eliminating theater downtime and providing a minimum brightness of six foot lamberts, which equals or exceeds the brightness of most digital and single-projector film systems.

(Continued on page 31)
In January, every year in San Jose, California the Stereoscopic Displays and Applications (SD&A) Conference is held. Andrew Woods, Nicolas S. Holliman and Neil A. Dodgson were the Conference Chairs and it was a three day event, from January 18 to 20, that showcased a wide variety of 3-D applications for medicine, industry, science, motion pictures and video.

On the first day of the SD&A Conference a Stereo Theater featuring recent clips and 3-D short films took place. First place award for best 3-D Movie in the Stereo Theater went to Jeff Amaral and Sean Isroelit for their NSA-Award winning short film The Caretaker 3D which features TV personality Dick Van Dyke in the title role. (SW Vol. 35 No. 3) Eric Kurland also presented his NSA-Award winning film Elevation in the Stereo Theater.

Three full days of presentations of technical papers and demonstrations of new 3-D technologies are always a strong point of the SD&A Conference. New developments in autostereoscopic displays are always very well represented and several interesting panels always take place. This year a panel on the “Business of 3D” featured lively discussion among the participants who included Lenny Lipton, Chris Ward, Jim Calverley, Sunil Jain and moderator Chris Chinnock.

One unique technology demonstrated was the Talon 3D Robot cam, developed by the QinetiQ and Foster-Miller companies for the U.S. Army. A working model was on the floor during the Tuesday evening demo session. Despite the presence of many high-end technologies, two separate papers addressed the efficiency of anaglyph displays. The first, delivered by Conference Co-Chair Andrew Wood, analyzed crosstalk with various chromatic solutions for complementary-colored lenses in the viewing spectacles. A second paper by David F. McAllister proposed a method for computing color anaglyphs, a format which McAllister stated would have a continued future life in stereoscopic displays.
period 1880 to 1910. This new handwriting analysis allows us to extend the body of material attributable to Seaman and be confident that further important series of views such as those of the English Lake District and the Queen Victoria's Visit to Sheffield came from the Seaman studios.

Fig. 14. "Marble Arch Pinstone St." A view of Sheffield street decorations celebrating the visit of Queen Victoria May in 1897. Now attributed to Alfred Seaman.

About the authors

Dr. John Bradley is a former Honorary Curator of the Stereoscopic Society and an amateur photo historian. He won the NSA award for Best Historical Article in 2005 for his study "Before the Trail Goes Cold: Stereo Photography in Victorian Matlock" published in Stereo World Vol. 30 No. 3. He is currently researching Derbyshire stereo photographers and the history of the Photographic Convention of the United Kingdom. Some of his material on Alfred Seaman and the PCUK can be seen at the website www.freewebs.com/jb3d/ and his notes on a contemporary

Fig. 15. "Rydall Mount Ambleside." This view of Wordsworth's home is one of the Lake District series now attributed to Alfred Seaman.
account of a visit to Alfred's Seaman's studio can be found at http://freepages.genealogy.rootsweb.ancestry.com/~brett/photos/seaman tour.html.

Dr. Ian Turner is a Senior Lecturer in Forensic Science and Biology at the University of Derby. He has a keen research interest in Forensic Document Analysis. Recent publications include work on “foreign” handwriting and electronically scanned signatures. He recently analyzed some historic handwriting on the ITV1 prime-time show Forensic Casebook. His website is www.derby.ac.uk/staff-search/dr-ian-turner.

Acknowledgements
Many knowledgeable stereo collectors have contributed to our work on Alfred Seaman—particular thanks are due to Graham Wood, Gwyn Nicholls and Brian Noble. Brett Payne, photohistorian and genealogist and creator of the superb website “Photographers & Photographic Studios in Derbyshire, England” http://freepages.genealogy.rootsweb.ancestry.com/~brett/photos/dbyphotos.html and Alfred Seaman's great grand daughter Anne Williams have collaborated on much of the research on Alfred.

NewViews
(Continued from page 28)

The OculR print format is created by applying an algorithm to the final digital intermediate file to produce a master negative. Release prints are then made using standard lab techniques and costs should be identical to making a standard print; making the conversion from 2-D to 3-D with this system should be a seamless process for the labs, exhibitors, and studios.

Oculus3D estimates that it can get theater owners up and running with the OculR system for approximately $20,000-$25,000 per screen, which is possibly 85-90% less than investing in a digital projector approach. The team (a very reputable group of 3-D fans) at Oculus3D has created a cost-competitive and projectionist-friendly 3-D film-based delivery system that bypasses the problems of the 1980s. Check their website for more info, www.oculus3d.com.

The very first digital 3-D camera design, Bob Bloomberg's famous find dating back to 38,000 BC.
For Sale

ARCHITECTURE and Design Classics in View-Master® 3D. Works by Frank Lloyd Wright, Charles and Ray Eames, Bruce Goff, Antonio Gaudi and others. For info, visit viewproductions.com

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum at www.3dphoto.net/forum. Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

LENSES FOR STEREO BOOKS. Quality optical-plastic lenses 43 mm diameter, 2.3 x magnification, individually packed, for stereo books, cards etc. Minimum quantity 1,000. See: www.3dexpo1962.com Contact Michael Tongue: info@angolmedia.se

Q-VU FOLDOVER MOUNTS simplify mounting your print stereo views. Sample kit $8. Med. format mounts, white or (new!) black. Beginner's stereo kits: camera, viewer, views, etc., $89.99 up. Q-VU, Box 55, Holtville, CA 92250-0055.

SEVERAL REALIST cameras and other makes and equipment. Gil Van Horn, (661) 261-9207.

STEREO PHOTOGRAPHY WORKSHOP Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming. $25 each. Details: http://home.comcast.net/~workshops/ or send SASE for list to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

STEREO VIEWCARD box books. Now accepting orders for hardmades, fully personalized boxes. Fit sleeveved viewcards. Send SASE for full details to Boxcrafters, PO Box 55, Holtville, CA 92250 or call (760) 356-4102.

For Sale

STEREO VIEWS FOR SALE on our website at: www.daves-stereos.com email: cdwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337. Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

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

WANTED

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. caye3D@msn.com

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

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@nccn.net

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, CdV, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleeeted@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

COMPLETE STEREOVIEW SETS, viewers, glass slides, any unwanted bulk! PK. PO Box 717, Marysville OH 43040. PKSTORE2@Stereoview .net.

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

WANTED

FOR RESEARCH, DO NOT WANT TO BUY: Looking for stereo views, lantern slides, literature, advertising by Lynn C. Skeels, Globe Stereograph Co., Stereo-Travel Co. & Stereo Record Co. Especially need titles from unusual/scarce sets incl. Indianapolis Motor Speedway, balloon & auto races; Lowell, Mass auto races; Trotters at the Track; Cuba; Jamaica; anything not mentioned in my book incl. "Home Views" of families/events, etc. 1900-1948. John Waldsmith, PO Box 83, Sharon Center, OH 44274.

GERMANY stereoviews wanted. Preferably made by German stereographers between 1860-1920, but also Kilburn, Underwood and White views. Klaus Kemper, Kommerscheidterstr.146, D-59285 Nieden/germany. Offers and scans to dddkemper@t-online.de

I BUY ARIZONA PHOTOGRAPHS! Stereo views, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. PAY postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

IMAGES OF RURAL LIFE & AGRICULTURAL LABOR in Scotland by G W Wilson, Charles Reid, James Valentine, and Anonymous. Send scans to: kennethsalins@hotmail.com

MUYBRIDGE MODOC WAR view #1604 wanted to complete my panorama. Willing to buy or trade. Lee Laney 530 343-8913 or laneyhogs@aol.com.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edin­borough Lane, Novi, MI 48374.

O.B. BUELL PHOTOGRAPHER, Key West, Fla.Views in the series "1.O. Telegraph Expedition Illustrated" wanted for research project. Scans acceptable. Bill Burns: billb@ftldesign.com

PANAMA - ASPINWALL: Collector looking to buy early related stereoviews, CDVs or other photographic views. Please contact Vincente Pascual at vap@vpinvestment.com

A s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested. Send all ads, with payment, to: STEREO WORLD Classifieds, S610 SE 71st, Portland, OR 97226. (A rate sheet for display ads is available from the same address. Please send SASE.)
## Wanted

**Pennsylvania Oil Region Stereoviews wanted:**
- 2751, 2752, 2756, 2766, 2770, 2775, 2777, 2785, 2789, 2801, 2804, 2808. Originals or copies. Bruce Barrett, 601 Chestnut, Meadville, PA 16335.

RESEARCHER seeking any stereographs or other format photos showing American sculptor, Vinnie Ream, or her works. Contact Paul Juhl, 832 Westside Drive, Iowa City, Iowa, 52246 or email at lhujpci@aol.com.

**Single Views, Stereoviews, Stereographs wanted:**
- Rents of the Danish West Indies (DWI) or Virgin Islands (St. Thomas, St. Croix or St. John/St. Jan or views by Holt & Gray). Contact: Michael Sheen, 6249 Frydenhoj J-49, St. Thomas, US VI. 00802-1403, (340) 714-1884, mosheen@islands.vi.

**Stereoviews of Black Hills of Dakota for book on Gold Rush. Study copies or buy originals.** Have 200+ need to fill sets by Mitchell (McGowan), Rodacker/Blanchard, (Melander), Angell, Stiff (Pepper), Pollock (Boyden/Duganne), Leonard and others. Koibe 1301 South Duluth, Sioux Falls 57105, (605) 360-0031, bobkolbe@gmail.com.

**Stereoviews of the Danish West Indies (DWI) or Virgin Islands (St. Thomas, St. Croix or St. John/St. Jan) or views by Holt & Gray.** Contact: Michael Sheen, 6249 Frydenhoj J-49, St. Thomas, US VI., 00802-1403, (340) 714-1884, mosheen@islands.vi.

**Stereo World - original copies of Vol. 1, #2; Vol. 2, #2; & Vol. 2, #3.** Please email info. and price to Paula Fleming at: britishstereos@hotmail.com.

**The Detroit Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website at: http://home.comcast.net/~dssweb/ or call Dennis Green at (248) 398-3391.**

**Timothy O'Sullivan stereographs from the King Survey, Wheeler Survey and Darien Expedition.** Would like to correspond with collectors. Highly interested in ANY stereos from the King Survey. Most anything from the Darien Expedition. Wheeler - anything on unusual/uncommon mounts and those published by E & HT Anthony. Also, those on plain unprinted mounts which have captions or notes written in period ink or pencil. Will purchase certain items if for sale, but mainly interested in quality photocopies or digital copies for research study. Will pay all copying and shipping costs.

**Weitfle Stereoviews, cabinet cards, or CDs, by my Great-grandfather Charles Weitfle. Write to Paul Weitfle, 10309 Gentewind Drive, Cincinnati OH 45242, or phone (513) 793-4815, or email me at pweitfle@aol.com.**

**White Mountains: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.**

---

## Classified

**Buying $$$**

**Stereoviews!**

**Glass Slides**

**Sets & Boxes & Bulk!**

**Odd & Un-Usual!**

**Pat Kulaga**

PO Box 717

Marysville, OH 43040

PKSTORE@STEREOVIEW.NET

---

**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:

19th and Early 20th Century Stereoviews For Sale

Over 10,000 all illustrated, graded & priced, (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com

Berezin Stereo Photography Products

3D HMD
Head mounted display for 3D Visualization. $1195.95

NuView Camcorder Adapter
Shoot 3D Video with your Camcorder $199.95

3D Lens in a Cap
Convert your SLR camera to 3D. $59.95 (109.95 for Digital).

3D Shutter Glasses
From $15

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
Shoot 3D, develop anywhere $59.95

3D Books...Many titles

Mounting Supplies
Slip-In
Gepe Glass Mounts
RBT Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

3D Print Viewers
Monitor Viewers
Viewmagic
Pokescope
Screenscope
Lorgnettes
Holmes Stereoscopes
Cardboard Viewers

Berezin Stereo Photography Products,
21686 Abedul, Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 581-3982
Web Site: www.berezin.com/3d Email: info@berezin.com
We take all major credit cards. Visit Our Online Web Store, Write or Call for Catalog
earlier date. Earlier enough to perhaps give credence to a rumor that has been floating around that an Egyptian mummy was donated to the National Museum by the brother of John Wilkes Booth, but that is another line of inquiry.

The stereos illustrated in this series of papers are only a sampling of known Smithsonian views compared to today's standard newspaper offerings and very much are a long way from the original comic strips that can be enjoyed in depth with the enclosed 3-D stereoviewer. Each book is brand new and has been signed by creator Aaron Warner.

Order yours today by sending a check or money order for only $20 to: Carl Mautz Productions, P.O. Box 621, Battle Creek, MI 49016

DO YOU HAVE THIS IN YOUR 3-D COMIC COLLECTION?

*Abraham Lincoln May Have Had Heat Vision* is a 120 page collection of comic panels by cartoonist Aaron Warner who, along with Ray Zone, creates the 3-D stereo-toon "Gone Madd" in each issue of Stereo World magazine. Described as being a mix of "The Far Side" and "The Twilight Zone," the cartoons of this book are fresh and wild compared to today's standard newspaper offerings and very enjoyable for the entire family of all ages. This book features over 100 of Warner's critically acclaimed newspaper gag panels, along with 15 pages of 3-D stereo-cartoons originally seen in Stereo World that can be enjoyed in depth with the enclosed 3-D stereoviewer. Each book is brand new and has been signed by creator Aaron Warner.

Order yours today by sending a check or money order for only $20 to: Shh! Productions, P.O. Box 621, Battle Creek, MI 49016

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

<table>
<thead>
<tr>
<th>Size</th>
<th>Price per 100</th>
<th>Price per case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDV (2-3/4 x 4 3/8)</td>
<td>$9</td>
<td>$85</td>
</tr>
<tr>
<td>CDV POLYESTER 3-mil 3 3/8&quot; x 4 3/8&quot;</td>
<td>$10</td>
<td>$140</td>
</tr>
<tr>
<td>POSTCARD (3 3/4&quot; x 5 3/4)</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>4&quot; x 5&quot;</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>STERE0 / #6 3/4 COVER (3 3/4&quot; x 7&quot;)</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>STERE0 POLYESTER (3-mil)</td>
<td>$24</td>
<td>$230</td>
</tr>
<tr>
<td>CABINET / CONTINENTAL (4 3/8&quot; x 7&quot;)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>#10 COVER / BROCHURE (4 3/8&quot; x 9 5/8&quot;)</td>
<td>$50</td>
<td>$110</td>
</tr>
<tr>
<td>5&quot; x 7&quot;</td>
<td>$10</td>
<td>$200</td>
</tr>
<tr>
<td>BOUDOIR (5 1/2&quot; x 8 1/2&quot;)</td>
<td>$9</td>
<td>$110</td>
</tr>
<tr>
<td>8&quot; x 10&quot;</td>
<td>$10</td>
<td>$200</td>
</tr>
<tr>
<td>10&quot; x 14&quot; MUSEUM BOX SIZE</td>
<td>$11</td>
<td>$85</td>
</tr>
<tr>
<td>11&quot; x 14&quot;</td>
<td>$10</td>
<td>$70</td>
</tr>
<tr>
<td>16&quot; x 20&quot;</td>
<td>$24</td>
<td>$160</td>
</tr>
</tbody>
</table>

For California Residents, add 7.38% sales tax per order. California Residents add 7.38% sales tax.

P.O. Box 86708
Portland, OR 97286

Explore the World of 3-D Imaging, Past & Present, in STEREO WORLD

Only $32 a year from NATIONAL STEREOSCOPIC ASSOCIATION P.O. Box 86708 Portland, OR 97286

Carl’s Clean & Clear Archival Sleeves

<table>
<thead>
<tr>
<th>Size</th>
<th>Price per 100</th>
<th>Price per case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>CDV (2-3/4 x 4 3/8)</td>
<td>$9</td>
<td>$85</td>
</tr>
<tr>
<td>Snapshot (3-1/4 x 4-3/8)</td>
<td>$9</td>
<td>$85</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>4 x 5&quot;</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>$11</td>
<td>$110</td>
</tr>
<tr>
<td>5 x 7</td>
<td>$10</td>
<td>$200</td>
</tr>
<tr>
<td>#10 Cover (4-38 x 9-5/8)</td>
<td>$11</td>
<td>$200</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>$9</td>
<td>$60</td>
</tr>
<tr>
<td>8 x 10</td>
<td>$10</td>
<td>$70</td>
</tr>
<tr>
<td>8-1/2 x 11</td>
<td>$10</td>
<td>$85</td>
</tr>
<tr>
<td>11 x 14</td>
<td>$10</td>
<td>$75</td>
</tr>
<tr>
<td>16 x 20</td>
<td>$25</td>
<td>$200</td>
</tr>
</tbody>
</table>

U.S. Shipping—$4 per order
California Residents add 7.38% sales tax

**Grand Total**

Carl Mautz
329 Bridge Way
Nevada City, California 95959
530-478-1610 Fax 530-478-0466
cmautz@nccn.net

*Order Sleeves or Books online at www.carlmautz.com*
We've expanded beyond the two dimensional world.

From the advanced 3D digital camera to the stunning 3D digital viewer and breakthrough 3D printing technology, this total 3D imaging system will change the way you take and enjoy photos. Viewed with just the naked eye, 3D images come alive with breathtaking reality and natural beauty. Fujifilm has developed a groundbreaking image capture system comprising two Fujinon lenses and two CCDs, and the system is integrated in the compact body with high-precision engineering. An aluminum die-cast frame provides the solid platform for the precision alignment of the left and right lenses so you can take 3D images with an unprecedented quality of reality.

www.fujifilmusa.com/3D

FUJIFILM
36th National Stereoscopic Association Convention

July 14-19, 2010
Sawmill Creek Resort
Huron, Ohio USA

Check out these Special Events at this year's convention!!!!
Great Photo Opportunities are waiting!!!

**Tuesday Evening Social – Dinner at the Carousel Museum (5:00 PM to 9:00 PM)**

Enjoy a fun and relaxed atmosphere while you tour the Merry-Go-Round Museum and learn about the history and art of the carousel. The "oom pa pa" of the band organ, and the "painted ponies" on display will thrill and enchant you. Have your smiles ready as you relive your childhood excitement when you climb aboard the working “fully restored” Allan Herschell Carousel with the band organ playing. Watch carvers bring neglected carousel pieces back to their full beauty. The Merry-Go-Round Museum maintains an active program of restoring antique carousel figures and related items. Items are often brought to the museum for restoration. A buffet dinner of chicken, beef, salad, potatoes, and dessert will begin our enchanting evening at the Carousel Museum.

[www.merrygoroundmuseum.org](http://www.merrygoroundmuseum.org)

**Wednesday Evening Social – Wine Tasting and Dinner at Mon Ami Winery (5:00 PM to 9:00 PM)**

Mon Ami Restaurant and Historic Winery is one of the oldest wineries in the Lake Erie Islands region. The winery is of further significance as one of the four large co-operative wineries which played an important role in the development of the region's wine industry. Please join us and experience excellent cuisine, sample our fabulous wines, and be part of the Mon Ami history! After arriving at the winery, we will have an opportunity to taste several of the local wines. Dinner will be available on your own in the elegant dining room of the winery.

[www.monamiwinery.com](http://www.monamiwinery.com)

For details and registration information on both of these great social events and the rest of the excursions, please visit the Convention website at [www.StereoWorld.org/2010](http://www.StereoWorld.org/2010) or call (586) 598-9313.