Out on the Streets

All three of these images were made by the same photographer. The first two are from a wonderful but unlabeled series of over 100 slides which, I was able to determine from various signs on buildings and streets shown in other views in the set, were taken in and around Tampa, Florida in about 1964. It looks as if the photographer just wandered around town with his stereo camera, shooting whatever interesting scenes he came across.

The last view took me by surprise—I didn’t expect a hyperstereo shot! It is unlabeled, so I am not sure if this is also a scene from the Tampa area or if it is somewhere else. Movement of a few cars between the left and right exposure shows this was a sequential stereo, but it sure is fun to see all those classic cars in the parking lot in hyperstereo!

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and décor 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 décor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you’ve found a classic 50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or Photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strw@telego.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.
Volume 37, Number 1 • July/August 2011

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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.
A Mail Mystery

We have no idea how or why it happened, but the First Class mail deliveries of the previous Stereo World issue arrived well after the bulk mail copies were delivered to many members. Some bins of mail may have been overlooked in a sorting center somewhere, but all copies were mailed at the same time in Pontiac, IL. Some international members received water damaged copies last time as well, since replaced. With the switch to a different printer (Johnson Press of America) we also changed the international mailing from DHL Global Mail to ISAL (International Surface Air Lift), which has resulted in faster deliveries with the magazine delivered in some countries nearly as soon as First Class in the U.S. and in the case of the May/June issue, even sooner!

Satisfy our Craving

We still need to hear from more members in response to the Membership Survey on page 3 of the May/June issue. Just enough interesting suggestions have arrived to make us crave more, and of course the basic information about your stereoscopic interests is vital for a useful new Membership Directory. Please look it over and answer any or all the questions in a brief email to NSA president Lawrence Kaufman at kaufman3d@earthlink.net.

A Deeper Facebook

The National Stereoscopic Association Facebook page has been growing far beyond a place to post comments about conventions. Its 170 members recently saw postings tip-
As recommended by the Board of Directors, the printer of Stereo World has been changed. It has resulted in a significant cost saving.

The income from the sale of library commercial goods has been invested in CDs. This year, the CDs were laddered. One CD comes due approximately every two months, so that should the Board choose to utilize the income it can be made readily available.

The Stereo World DVD has now rendered the remaining magazine inventory essentially worthless. The great majority of the magazines were sold at the 2010 Convention, and an inventory writedown of $32,181 was taken. A bit of this was recouped by the sale of the old magazines ($5,480), and sales of the DVD ($1,742). We expect that sales of the DVD will continue to bring in revenue.

The book service research materials have been scanned into a searchable pdf. This includes the lists of views collected under the direction of Tex Treadwell. Lists are being updated, and we hope that if you have other view lists, you would be so kind as to make them available. Please contact Bill Moll at WHMoll@aol.com if you can help with this project. A DVD will be released with current information on some routine basis as research materials come available.

Submitted by Robert A. Schreiber, Treasurer (bschre1@bellsouth.net; (901) 767-2137) ☥

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### SPM for my3D

Masuji Suto has just announced version 4.34 of StereoPhoto Maker, which has support for the Hasbro my3D Viewer format for iPods and iPhones. See http://stereo.jpn.org/eng/stpmkr/ to download the new version. Step-by-step instructions will soon be available from David Starkman to format images for the my3D Viewer for pairs on smartphone screens. Presumably, this will also work to create pairs for the new cardboard TOYin3D viewer mentioned in Editor’s View. ☥

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### NSA Treasurer’s Report for 2010

#### January 1 through December 31, 2010

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<th>Revenue</th>
<th>2010</th>
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#### Expenses

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| Net Revenue: | $-8629.61 | $5,070.49 |
| Checking Balance | $77,984.00 | $48,768.15 |
| Total OWHSEF CDs | $130,671.78 | $129,188.34 |
| Total Inventory | $1,845.00 | $34,026.00 |
| **Net Assets 12/31/2010** | **$209,982.49** | **$211,982.49** |

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### GONE MADDD

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3-D by Ray Zone

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"WE ONLY OFFER TO RECYCLE THE 3-D GLASSES, SIR. NOBODY PROMISED THEY WOULD BE CLEANED BETWEEN USES."
Giants in the Sky:

Zeppelins

Part 1, 1900-1918

by Ralph Reiley

Zeppelin; a name that still stirs the imagination with visions of airborne luxury hotels, flying aircraft carriers, or monsters of the night dropping bombs. The first zeppelin flew in 1900, and the last two were broken up for scrap in 1940. The time when zeppelins regularly flew the skies was short, the years between 1909 and 1939. In that time period no other type of aircraft could fly farther or carry more passengers than the zeppelin. No aircraft has ever matched them in size or the majestic presence they had in the air. Seeing an airship as large as a battleship passing 500 feet over head was an unforgettable experience. For the

"Düsseldorf un Dirigible." An amateur glass slide taken in Düsseldorf and processed by Verascope Richard. The early zeppelin in this view is flying low over the city, circa 1909 or 1910. Also of interest is the apothecary shop up the street, the Elephanten Apotheke, which began business in 1877, and is still operating at the same address, Bokerstrasse 56, 40213 Düsseldorf, although the building in the photo was destroyed in 1944 during an air raid.

(Stere and Elephanten Apotheke research courtesy Didier Reboul)

Amateur glass stereo of Santos Dumont in his ninth airship model, circa 1903-1904, flying over Paris. Dumont was an early aviation pioneer with airships and fixed wing aircraft, winner of the Deutsch prize in 1901 with his sixth airship model. After his sixteenth airship, he went on to design, build, and fly some of the first fixed wing aircraft in Europe. (Most of these 45 x 107 mm glass views are reproduced in this larger format.)

(Courtesy of Didier Reboul)
navy, they were ideal for long range scouting missions, searching the ocean for the enemy fleet. They could also be flying luxury hotels, rivaling the ocean liner in comfort, and greatly surpassing them in speed. When everything went well, they were magnificent flying machines. When things went wrong, they fell from the sky in spectacular disasters.

Flying was one of man’s longest unfulfilled dreams. In 1783 the Montgolfier Brothers opened one avenue for man to leave the ground and return safely, in a hot air balloon. A free balloon was only a partial solution; it could not be steered, and was carried wherever the wind blew. There were some promising experiments throughout the 19th century, but steering a balloon could not be achieved until a practical engine was found. At the end of the 19th century, this engine made its appearance, and the fulfillment of the old dream of traveling through the air like a ship on the ocean was close to reality. The airship, as well as the automobile and the airplane quickly came into being, each one powered by the newly developed internal combustion engine.

The air age began in Paris in 1898, when Alberto Santos Dumont began experimenting with a semi rigid airship filled with hydrogen, a propeller, and the 2-cylinder engine from his motorcycle. His sixth model airship, using a 16-hp engine, succeeded in winning the Deutsch prize in 1901, by flying a 6.8-mile course in 30 minutes, including a stylish turn around the Eiffel Tower. Also in 1898, crazy old Graf (Count) Ferdinand von Zeppelin was at work on a different kind of airship in Württemberg. He was an eccentric, an aristocrat, an old cavalryman, and hero of the Franco-Prussian War, where he earned the nickname, the Crazy Count. In 1887, while serving as the Württemberg ambassador to Prussia, he made some critical remarks about the Prussian army. The Kaiser was insulted, complained to the King of Württemberg, and von Zeppelin was recalled in disgrace, and asked to retire. This was devastating to his sense of duty and honor, but left him free to pursue a long held dream, a fleet of airships to defend Germany.

Von Zeppelin had the idea for the airship, but not the ability to do all the work himself. He assembled a team, including Dr. Ludwig Dür as his engineer. Dr. Dür would design every Zeppelin airship from LZ 1 in 1900, to LZ 130 in 1935. Dür rarely traveled in airships, and preferred to travel no further than his bicycle could take him. In July 1900, LZ 1,
Luftschiff (Airship) Zeppelin 1, made its first flight. It was 425 feet long, 39 feet in diameter, and held 400,000 cubic feet of hydrogen. Nothing like it had ever been seen before. It was powered by two 15-hp Daimler marine engines, each weighing 850 pounds. Each engine drove two propellers mounted on the sides of the airship. The first flight of LZ 1 was hardly amazing or majestic, and lasted only 17 minutes. It was found to be lacking in speed, was difficult to control, and the hull structure started to collapse. After three flights, totaling two hours and one minute, von Zeppelin’s airship company was out of money, and the ship was broken up and sold for scrap in early 1901. In 1905, von Zeppelin had raised new funds and began work on LZ 2. At this time von Zeppelin employed Dr. Hugo Eckener as the public relations man. Eckener eventually became head of the Zeppelin works. He also became the foremost advocate for airship travel, and the best airship captain there ever was. Before his association with von Zeppelin, Dr. Eckener was an avid sailboat enthusiast. As a sailor he had learned to read weather signs, and developed a near-supernatural ability to read the weather by watching clouds move, a talent which served him very well in piloting airships.

The frame of LZ 2 was stronger than LZ 1, and it had two 85-hp Daimler engines. During the second flight of LZ 2, the motors failed after a 20-mile trip. The ship was moored in a field, waiting for repairs by technicians from Daimler. That night strong winds destroyed the ship at its mooring. Zeppelin then used his own money to build LZ 3 in 1906.

He astonished the world with a majestic and problem free eight hour flight in 1907. The German military became interested in the airship and agreed to buy one if it could make a 24-hour journey, cover 435 miles, fly to a predetermined spot and return safely. Since a 24-hour flight was beyond the ability of LZ 3, Zeppelin built a larger ship, LZ 4, with the last of his family fortune. On August 4, 1908, LZ 4 set off on its 24-hour test flight. After 11 hours of smooth flying, an engine failed, and LZ 4 set down for repairs. The engine was repaired and the ship set off again, but early on the morning of August 5, there was another engine failure and the airship landed again. While repairs were underway, a sudden gust of wind tore the ship from its...
An unmarked glass slide of the tail of LZ-3. The early zeppelins, LZ-3 through LZ-6, all had tail structures similar to this. There is a large central rudder and smaller rudders mounted between the double tail fins. There were two engines, one front and one rear, in open gondolas. Each engine powered two propellers, connected to the engines by long drive shafts. (Courtesy Didier Reboul)

Unmarked glass view of an early zeppelin, possible LZ-3. The early zeppelins had a definite "Pencil" shape to the nose, and very complex tail structures. During the First World War, the zeppelins acquired the cigar-shaped nose and a cruciform tail structure, both pioneered by Shitte-Lanz airships and forced upon von Zeppelin by the military, much against his stubborn resistance to accept any ideas from Shitte-Lanz. (Courtesy of Didier Reboul)

moorings, blew it across a field, where it hit a tree, caught fire, and after a few spectacular moments, it was a smoldering wreck.

Graf von Zeppelin was ruined by the disaster, as he had used the last of his own family fortune to build the airship. In using his own money for the Fatherland, and a very clever advertising campaign by Dr. Eckener, von Zeppelin had earned the admiration of the German people. He soon started receiving money in letters, sent in by people from all over Germany. The smallest donation was 7 Pfennig, sent in by a little girl, and the largest was 100,000 Marks from the Mining Association of Essen. The Kaiser and the King of Wurttemberg, having forgiven von Zeppelin for his offending remarks, also donated money. Those who could not send money sent wine, sausages, hams and other food items. In all, the voluntary and spontaneous donations amounted to 6,096,555 Marks.

The Zeppelin works were saved, von Zeppelin’s honor had been restored, and the name of the inventor and his invention became linked forever. There was a period of Zeppelin mania starting in 1909, and much has been written about the Germans and their zeppelins. Theories have been put forward that the zeppelin indicated a national sense of inferiority, as well as a Freudian sense of inadequacy. Whatever the reason, only the Germans could build zeppelins, they were a technical marvel, and they were magnificent flying machines.

In early 1909, LZ 5 carried out the 24 hour flight, and the War Ministry bought LZ 3 and LZ 5, re-numbering them Z 1 and Z 2. In November of 1909, von Zeppelin created the Deutsche Luftschiffahrts-Aktiengesellschaft, or DELAG, German Airship Travel Corporation, the world’s first commercial airline. The LZ 6 was the first commercial aircraft and flew from August 25, 1909, to October 1910, when it was lost in a fire. A series of accidents destroyed LZ 7, LZ 8 and LZ 9, with no loss of life, but nearly bankrupted DELAG. In 1911, LZ 10, the Schwaben, was completed and began passenger service. It completed 218 flights, and on June 28, 1912, it caught fire and was lost, with no loss of life. By 1912, DELAG had the airships Victoria Louise, Hansa and Sachsen in operation. Stamp collectors requested airmail, and zeppelin mail soon became a significant factor in financing commercial zeppelin flights. Also in 1909, the rival airship firm of Shitte-Lanz was founded. Their airships used laminated plywood girders for the airship frame, where zeppelins used duralumin, an aluminum alloy that was as strong as steel, but much lighter.

DELAG provided safe and reliable passenger, light cargo, and airmail service in Germany on a regular a
basis as the weather allowed. In the spring and fall there were special two-hour pleasure cruises where food and wine were served and the passengers relaxed in wicker chairs and enjoyed the scenery. During these pleasure cruises, and between regular passenger flights, Army and Navy personnel received training. By July 31, 1914, DELAG airships had safely carried 10,197 passengers on 1,588 trips, covering 107,231 miles. When the war started, all airships, the Zeppelin works, and the Schütte-Lanz works were taken over by the German government.

DELAG had a remarkable safety record, although it had lost airships, no accidents occurred while passengers were aboard. The army and navy airships had a number of accidents prior to the start of the war, which included the deaths of crewmen. Airships were extremely difficult to fly. They were affected by the slightest change in wind direction, temperature, humidity and altitude. To keep the ship in trim, ballast had to be dropped, or gas vented. It was a delicate balance to keep the airship stable in the air, and a vigilant watch was maintained at all times by the flight crew in the control gondola. The other airship crewmen were also vigilant in keeping the engines running smoothly, checking the gas cells for leaks, checking the structural frame for buckling girders, and watching the airship envelope, looking for rips or tears in the fabric covering.

When hydrogen is mixed with air, a very dangerous and explosive mixture is formed, and the smallest spark or heat source could set it ablaze. Engines could overheat, or lightning could strike, and in a moment, the ship could be on fire. During long flights an airship could build up a static electric charge; sometimes the whole ship and crew would be glowing with St. Elmo's fire. To prevent sparks, rubber soled shoes were worn by all crewmen, the engines and exhaust pipes were shielded, and smoking was strictly forbidden. Air currents and cross winds were a danger, and could send the ship into an uncontrolled dive or climb, both potentially disastrous. When unexpected events occurred, the airship captain had only a few moments to give the correct com-

NPG No. 3, "Zeppelinluftschiff 'Schwaben' bei der Landung." (Zeppelin Airship Schwaben, after Landing.) This is a view of LZ-10, Schwaben, a DELAG airship. It was lost to fire on June 28, 1912 on the landing field at Düsseldorf. During its brief career, it carried 4,354 passengers in 224 flights, and flew over 16,900 miles. The clumsy forward elevators have been replaced with elevators at the rear. The passenger cabin was located at the middle of the airship.

Unmarked glass view of the rear of LZ-3, showing the details of how the rear-engine gondola was attached to the airship frame, how the propeller assembly was braced to the airship frame, and the complex rudder/elevator structures at the tail end. The men in the gondola and under the airship give a good indication as to the vast size of the zeppelin. (Courtesy Didier Reboul)
mands to get the ship back in trim. Airships were especially vulnerable to cross winds at landings, when most of the water ballast had been dropped, and the gas cells vented for landing. Entering or exiting the huge zeppelin sheds was a dangerous time for an airship, where a gentle 10-mph crosswind could push the ship into the sides of the shed, and damage the ship. More than one airship was wrecked coming out of or going into the shed when winds drove it into the side of the building, some on their very first flight. The best airship pilots developed a sixth sense of reading wind and weather conditions. They always remained calm, and had the ability to make the correct speed, rudder and elevator adjustments.

With the coming of the war in 1914, the Zeppelin and Shütte-Lanz airships were put to work on scouting and bombing missions. The Zeppelin and Shütte-Lanz works were shifted into an intensive wartime research and construction program. The Europeans envisioned a short and decisive war, but events took a different turn. As the war drew on, orders came in for airships that could patrol the North Sea, the Baltic Sea, and bomb London. The pre-war airships were used on the Western and Eastern Fronts, and did not have the range to threaten London, although they did bomb Antwerp, Warsaw and Paris. By the end of 1914, a number of them had been shot down by artillery and machine gun fire, some in flames, showing that they were extremely vulnerable to enemy fire.

The German naval airship service was commanded by Fregattenkapitan Peter Strasser, a very charismatic officer, who was utterly convinced the zeppelins could bomb England out of the war. He greatly overestimated the abilities of the airships, but he never lost his fanatical belief in them. He was killed on August 5, 1918, aboard LZ-112. The zeppelin had dropped its bomb load and was headed back to base. It was attacked and set on fire by a DH-4 aircraft over the North Sea, with no survivors. The death of Strasser put an end to the naval airship division's bombing campaign.

Before the war there was much speculation on how effective the zeppelins would be as bombers, the damage they could cause, and terror they could generate. In 1914, they had great promise, and building zeppelins became a priority. The airships were built larger, and with more engines so that they could fly higher, farther, faster, and carry more bombs. They were able to fly at a speed of 60 mph, and carry up to three tons of bombs. Some raids had as many as 16 airships involved. In theory they should have been able to deliver a massive bomb load on the target. In reality, zeppelin attacks were poorly coordinated. The zeppelin formations broke up, some would turn back with mechanical problems,
while others got lost. The airships reached England at different times, at different altitudes, and over different cities and towns. Navigation at night was by dead reckoning, and the airships were rarely over the cities they thought they were bombing. The process for dropping bombs at night was as inaccurate as the navigation, and many bombs fell on open fields or in the ocean. At one point the British thought the Germans were trying to starve them by bombing farmland and destroying fields full of crops.

The first raid on England was on January 19, 1915. The weather was calm, there were no clouds, and England had no air defense. The airships went about their business in a seemingly leisurely manner. Although the bombing was spread over a large area, damage was done, and people were killed. The terror the zeppelins created was enormous, much greater than any physical damage they caused. As the raids continued, the air defense of England grew stronger, and the
Realistic Travels No. 66, "Impression made in the ground by Commander falling from burning Zeppelin at Billericay." This was taken October 3, 1916, at the wreck of LZ-72. It was shot down by Second Lt. W.J. Tempest of the Royal Flying Corps flying a BE-2c, just north of London on October 2, 1916. The impression is that of Kapitan Leutnant Henrich Mathy, one of the best airship captains of the German Naval Air Service. He was still breathing when he was found but died before medical help arrived. Mathy had an uncanny ability to navigate at night, bombing the center of London in 1915. That single bombing run accounted for one sixth of all deaths and damage caused by the entire zeppelin bombing campaign. His death marked a turning point in the zeppelin campaign, and fixed wing aircraft began taking over the strategic bombing of England. (Courtesy of Robert Boyd)

bombing runs stopped being leisurely affairs, and became a deadly race for the zeppelins to find targets, drop their bombs, and get away before they were caught by searchlights and fired on by anti-aircraft guns or intercepted by aircraft. Some airships went down in flames in a spectacular display. They lit up the night sky to daylight levels for the few seconds it took the hydrogen to burn. This was a truly dreadful sight for the other zeppelin crews, who could see a burning ship up to 100 miles away. Other airships would go down slowly with punctured gas cells. Every unnecessary object would be thrown.

Underwood & Underwood No. 10 from the War of the Nations series, "The British way!" The R.A.F. give military respect to victims of the first Zeppelin shot down in England. The War of Nations series was published shortly after the end of the War, and only available in England. This is the burial of Kapitan Leutnant Henrich Mathy and his crew of LZ-72, which was not the first zeppelin shot down over England. Mathy was as well known in England as he was in Germany, as an ace airship captain, whose bombing missions were usually very destructive. Few other airship commanders were as capable, and his death was a severe blow to the German Naval Airship Service.
overboard to lighten the ship, but many still crashed before reaching base. Some of them crashed in the North Sea, some in England, France and Denmark.

During the war 196 tons of bombs were dropped on England by the airships, in 51 raids, leaving 557 people dead and 1,358 injured, about equal to the number of airship crewmen that were lost. One sixth of all damage was caused by one airship, on one raid in 1915. It bombed the center of London, causing massive damage. That raid showed the potential the zeppelin had for delivering devastating destruction, if a dense urban area was bombed. Diverting men and equipment from France for home defense in England was a goal of the airship campaign, and it was very successful in that regard, but at a great cost in zeppelins lost to enemy fire. The concept of bombing cities far removed from the battlefield was new, and filled people with terror and hatred for the Germans, especially the zeppelins and their crews. The hatred was so great, that...
when one British trawler came upon a downed zeppelin in the North Sea, the trawler captain reported its location to the Royal Navy, and then left the surviving zeppelin crewmen to their fates in the water.

To counter the stiffening defenses around England, the zeppelins flew higher, over 15,000 feet, they flew only on moonless nights, and were painted black. Zeppelin crews began to black out and die from lack of oxygen at the high altitudes. After some testing, tanks of liquid oxygen were carried on the high altitude raids. The high altitude flights also encountered intense cold and unexpected wind currents, bringing new dangers to the airships. Ice formed on every surface of the airship, sometimes overloading them and causing them to crash. Ice formed on the propeller blades and ice shards were thrown off in large pieces, some puncturing gas cells. No heaters were allowed on zeppelins, so the crew had to bundle up in coats stuffed with newspaper. The oil lines froze and burst, radiators froze solid, and engines seized up, while the crew often got frostbite, and had difficulty performing simple tasks from the effects of the high altitude and intense cold. Soon the British had aircraft that could reach 15,000 feet, and the zeppelins had to go higher. The last wartime zeppelins were the super height climbers, able to fly over 20,000 feet. The high altitude did keep them safe from enemy anti-aircraft fire and fighter planes, but navigation was even more difficult, and bombing became mostly guess work, and even more inaccurate. The structural frames of these airships were lightened so that they could carry more bombs and fly higher, but it made them dangerously fragile, and only able to fly in the best weather conditions.

There were 125 airships built during the war, and 79 of them were lost. Bad weather destroyed seven airships on the ground, 38 were lost to accidents, and 39 were lost to enemy action. As a strategic bomber, the zeppelins proved to be inadequate for the task, although they were effective terror weapons. As a long-range naval patrol craft, they were ideal, and could be built and operated for a fraction of the cost of a navy cruiser. In the lead up to the naval battle at Jutland in 1916, the German High Seas Fleet was performing a sweep of the North Sea, hoping to catch a few ships of the Royal Navy. The British had broken the German Naval code in 1914, and monitored all German wireless communications. They always knew when and where the German High Seas Fleet was going to sail, and in what numbers. They had sent the entire Royal Navy out, hoping to catch the German fleet, bring it to a decisive battle and sink it. A zeppelin spotted the British Navy heading toward the German fleet, and was able to send a warning by wireless. The timely message from the zeppelin is credited with saving the German High Seas Fleet from the trap being set for it by the much larger British Royal Navy.

There were experiments with endurance flights lasting up to five days of continuous patrolling over the Baltic. These were very successful, the only complaint from the crew was the monotony of pea soup served at each meal. The soup was heated up on a metal plate welded to the top of one of the inboard engines. The success of the five day patrols lead to a plan to supply the garrison of German East Africa by zeppelin. German East Africa, now called Tanzania, was the last remnant of the German colonial empire that had not fallen into Allied hands. They were waging a hit and run guerilla campaign. The 10,000-man Schutztruppe had nearly 100,000 Allied troops combing the bush trying to bring them to a decisive battle.

(Continued on page 39)
The only stereo photographs taken on September 11, 2001 immediately after the attack on the World Center Trade Towers, were taken by Brian Loube. Ten years later, they will be on view in the 3D Center Gallery in Portland, OR September 1 - November 27, 2011.

When Brian Loube learned the World Trade Center towers were on fire that morning, he grabbed his TDC Stereo Vivid and went outside. In his words, “The World Trade Center was the crown jewel of my neighborhood. Almost every walk brought me through it. I went to the bank there, I bought my bread there, and, once or twice, on a warm summer night, I kissed a girl there, standing by the Hudson River with the massive towers patiently glimmering over our heads.”

He started shooting the burning buildings from different points along Reade Street when, “As I watched the (Continued on page 44)
LA 3-D Movie Festival Winners

The Los Angeles 3-D Club (SCSC) is pleased to announce the winners of The 8th Annual LA 3-D Movie Festival, whose mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival took place on May 14th-15th, 2011, at the Downtown Independent Theater in Los Angeles.

Eight awards were presented at the Closing Night Awards Ceremony on Sunday, May 15th. Top films were selected by an esteemed jury of stereoscopic experts—Chuck Comisky, 3-D VFX Supervisor of Avatar; Brian Gardner, Stereographer for Coraline; and David Wilson, founder of the Museum of Jurassic Technology. In addition, a prize was awarded to the audience favorite, and two student films were given special awards.

The First Place Jury Award winner was 27 Years Later by Shinterra. Originally produced for the Seoul International Extreme Short Image and Film Festival in Korea, 27 Years Later tells the story of a scientist, Dr. Sim, who has developed a time machine which can be used just once, and plans to turn the clock back a year, with lottery information. However, the time setting changes from 1 year to 27 years because of a suspicious man’s disturbance.

Second Place Jury Award went to the animated film UYUYUI! by Santiago Caicedo of Estudio Timbo in Colombia. UYUYUI! is an elaborate piece of artistic creation where technology highlights the work of manual illustration, real imagery and composition. The story introduces us to a fantasy world where the skies are populated by curious life forms and strange robotic creatures lurk the forest. Two children on a picnic day are separated by a violent wind and only the force of their friendship will guide them through danger and adventure.

Third Place Jury Award was presented to My Dream by Korean filmmaker Joy Park. My Dream features an extraordinary dance performance presented by the China Disabled People’s Performing Art Troupe (CDPPAT). The film maximizes the 3-D effect, using a broad range of depth on the Z-axis, by showing 21 beautiful hearing-impaired dancers, moving their hands in highly synchronized patterns. The film creates a special art which delights audiences as the performers present what they have dreamed.

The winner of the Audience Favorite Award was the comedy Thicker Than Water by Tommy Tripodes of Los Angeles, California. It tells the story of a young man who meets the love of his life at a family party only to discover a... (Continued on page 19)
Those currently involved with digital 3-D photography face one significant problem: how can we share our photographs with others? Users of the Fuji digital stereo cameras can view images on its autostereoscopic screen, but, obviously, these can’t be given away to others. Plus, viewing the Fuji screen isn’t an immersive experience, and, at least to me, tends to make subjects look somewhat miniaturized. The newest generation of 3-D TVs promises to bring high quality stereo viewing to the masses. But, again, these can’t be shared, and currently, aren’t a particularly cost conscious solution. Thus, modern stereo photographers find ourselves learning what readers of this magazine already well know, namely, that stereo view cards are a great way to share 3-D images. And, with a number of different stereo viewers on the market, ranging from inexpensive plastic lorgnettes to handcrafted, wood stereoscopes, there is ample selection available in terms of cost and quality.

Thanks to computers and digital photo printing, it’s now easy to make stereo view cards that are compatible with both vintage and modern viewers. In fact, Masuj Suto’s StereoPhoto Maker software has all the tools built right into it required for making basic cards in a variety of formats. This article reviews how to produce standard Holmes sized stereo cards (3½x7 inches) using this software, and also explains a simple technique for mounting photographic prints on card stock.

**Image Composition**

The process of stereo card making should actually start at the moment you press your camera’s shutter button. This is because most digital 3-D photographers are using camera gear that records in a 4:3 or 16:9 aspect ratio. In contrast, Holmes format stereo cards are ideally set up for nearly square images. While it’s certainly possible to accommodate a photo having virtually any aspect ratio on a card, using the native Holmes format maximizes the total image area, which generally delivers a more satisfying result. This means that we must compose and shoot our photos with an awareness that they will ultimately be cropped into a square format. In other words, elements at the edge of the composition will not show up in the final image.

Perhaps the simplest way to see how this works is to go through the cropping steps with an actual image. This will also serve to review how to crop photos to a fixed aspect ratio within StereoPhoto Maker for those who aren’t familiar with the process.

First, open your digital 3-D image in StereoPhoto Maker. Determine in your mind’s eye the nearly square crop that you will apply to your image. An example of this is shown in the figure, which was specifically composed with a square crop in mind. You may want to reposition the stereo window to take advantage of this new crop. Do that before you start cropping.

To crop an image, go to the “Edit” menu, position your mouse over the item “Crop,” and then select “Free cropping option” from the flyout menu. This will bring up a new dialog box where you specify the aspect ratio to which you want your crop to be constrained.

Before you put in any values, make sure that you check the “Keep aspect ratio” box, otherwise whatever you enter here won’t be applied when you start cropping. Next, you can select one of the program’s built in values, or provide your own numbers for image width and height (X and Y). If you want an exactly square image crop, then enter 1 for both X and Y. It’s probably simplest...
The first step in image cropping in StereoPhoto Maker is to select a crop aspect ratio.

Just to click on the built-in "Classic stereo card" choice which will fill in the values of 21 for X (width) and 23 for Y (height).

Once you hit "OK" in the "Free Cropping Option" dialog box, you'll be returned to your image, and the cursor will be transformed into crosshairs. Position the crosshairs in one corner of where you want your image to be cropped, and then press and hold down the left mouse button. While still pressing the left mouse button, move the cursor to the opposite corner of where you would like your image cropped. Usually, I start at the upper left, and then move to the lower right. Once the left mouse button is released, a rectangle that defines the crop will appear. This can be positioned by holding down the left mouse button and moving the mouse. Once you have it where you want it, one final left mouse click will apply the crop. It’s useful to view your cropped image in 3-D to make sure the stereo window is set exactly the way you want it. Often, I find that I have to undo my crop (which can be accomplished by selecting "Edit/Undo"), readjust the window, and then recrop.

Creating Card Artwork

To put your cropped image into stereo card format, go to the "File" menu, and then choose "Print Stereo Card." This will take you to a large dialog box which contains all the options you'll need to format and finalize your card. The first thing to do here is to select a size for your stereo card from the dropdown menu labeled with a "1" in the figure. The "Classic Stereo Card" format is 7 inches wide by 3½ inches tall; choose this option. Fortunately,
The Stereo Card Print Setup dialog box has a wide range of options.

no photo labs have a standard print of this size; however, they virtually all have a 5x7 inch standard print. The next step is therefore to change the "canvas size" of the image to this value. This is done by selecting the "Canvas Size" button (labeled "2"). A new dialog box will appear; enter a value of 7 for X and 5 for Y, and then "OK" to confirm these numbers.

These few steps are actually all you need to do to produce a basic stereo card, but you'll probably want to do a few other things in order to finalize your card. One of these is to add text, such as a title and your name. This text can be simply typed into the three blank fields in the "Stereo Card Text" portion of the dialog box (middle right of the dialog box). Note that the "Title" and "Description" entries appear sideways on both sides of the card, whilst the "Author" text appears under the right image, smaller and right side up. You can also choose the font, the font size and the text color with the controls in this section of the dialog box. All the entries you make here are immediately reflected in the preview window on the left side of this dialog box, so it's easy to try various different options and see what they do.

Another important selection to make is the background color for your card. This is set by clicking on the "BG color" button (labeled "3"), which brings up a standard Windows application color picking dialog box. If you select a dark background color, you can change the font to a light color to enhance readability.

There are several other options to choose from in the program, such as applying the arched windows used in classic stereo cards, or even converting your photos to sepia toned. I encourage you to explore these.

When you're satisfied with your stereo card, then save it using the "Save as" button (labeled "4"). There are several options for file format, with JPEG being the most universally accepted. If all has gone well, the results of your efforts will be a 5x7 format JPEG image that can be printed by virtually any commercial photo lab.

Mounting a Stereo Card

Most people like to mount their finished photos to card stock. This makes them more durable, easier to handle, and keeps them flat in the stereoscope (which provides better focus). There are many different techniques that can be employed to accomplish this mounting. Following is a description of one simple technique, the main steps of which are illustrated in the accompanying numbered photos. These numbers are referred to in parentheses in the text.

The first step is to cut the 5x7 inch photo from the processor down to its 3½x7 inch final size (1). Next, adhesive is applied to the card stock to which you will mount your photos. I accomplish this using a variant of a technique taught to me by stereo view making guru David Thompson. It involves the use of Scotch Positionable Mounting Adhesive, which is supplied in rolls that...
I cut a piece of Scotch Adhesive that is 7 inches wide by 10½ inches long (2). I put wax paper over the adhesive side of the Scotch material while I’m handling it to prevent the glue from coming off on to my hands or paper cutter. The adhesive doesn’t stick to waxed paper.

Next, I bond my 7x10½ inch sheet of adhesive to a piece card stock of exactly the same dimensions. To do this, the Scotch material is placed adhesive side down against the card stock (3), and then burnished on to it using a plastic squeegee that is supplied with the material (4).

The card stock I use is called “comic book backer boards,” a material that was suggested to me by fellow stereo card maker Harry Richards. These are precut pieces of card stock which are available in a variety of sizes. I use 7x10½ inch, which is known as “silver age” size, because it matches the dimensions of comic books from this era. Note that this is precisely three times the size of a Holmes stereo view. This card stock, which is typically 24 points in thickness, is acid free, archival material which is very suitable for mounting photographs.

After the Scotch adhesive sheet is bonded to the 7x10½ inch card stock, I then cut it down into three 3½x7 inch pieces (5). The next step is to simply peel the adhesive backing off the card to reveal the thin, even layer of adhesive (6). The previously trimmed photo is then carefully matched against the card stock (7) so that the photo doesn’t overhang the card on any of its edges. One of the advantages of the Scotch adhesive is that it doesn’t make a firm bond until pressure is applied. So, if you’re not happy with the position of the photo, you can pull it off the card and reposition it.

Once the photo is properly positioned on the card, then apply pressure to set the adhesive. I use a burnishing roller to accomplish this (8). That’s it! The card is finished.

Many stereo view makers also like to put material on the back side of their cards. To accomplish this, you can adhere a second sheet of Scotch material to the rear side of the card stock before it is cut down to final size. Then, the material for the back, also cut down to 3½x7 inch size, can then be bonded to it. Because I don’t put backs on all my cards, I typically just cut the printed paper for the back side down to 3½x7 inch size, apply spray mount adhesive to it, and then bond it to the card back.

Another nice finishing touch for stereo cards is to round their corners. This technique was utilized on most professionally produced vintage cards, and helps to avoid the damage to the card corners which can occur with handling. This is best accomplished with a heavy duty corner rounder, such as produced by Lassco.

This article has provided a brief introduction to one simple method for making stereo view cards. But, there are many alternative approaches used by current card makers which can transform cards into craft items exhibiting tremendous creativity, as well as providing documentation on the subject material of the photograph.

The best way to learn more about stereo view making is to participate in one of the Stereoscopic Society of America’s card folios. This will expose you to the work of others, give you ideas on different techniques, connect you with others involved in stereo view cards and give you the chance to show off your work to a wide audience. SSA contact information can be found in “The Society” column in this issue.

LA 3-D Movie Festival Winners (Continued from page 15)

disturbing secret that changes everything.

Honorable mentions were given to the animated short Miss Daisy Cutter, by Laen Sanches of The Netherlands, and to the 3-D version of the Linkin Park music video Waiting For The End, by PassmoreLab in San Diego, California.

Awards for Outstanding Student Achievement in 3-D were presented to the Bollywoodesque music video Blood and Glory by Thenmozh Soundararajan, and the emotionally touching stop-motion animation The Reality Clock by Amanda Tasse. Both films were produced at the
Flying Monsters to Invade U.S.

When dinosaurs roamed the earth and marine reptiles swam the seas, “Flying Monsters” ruled the skies. The next great 3-D large format and digital 3-D film from National Geographic Cinema Ventures, *Flying Monsters 3D*, will be released in the U.S. and Canada on October 7, 2011.

The discoveries of fossil remains have shown the world that flying monsters, once the stuff of myth and legend, did indeed exist. Some of the more recent finds have even changed the way we view the science of flight. Renowned scientist and documentarian Sir David Attenborough will take audiences on an adventure back in time, to the world as it was when these magnificent pterosaurs, some with wingspans as wide as jet airplanes, ruled the sky. The film became the first 3-D documentary ever to win a BAFTA (British Academy of Film and Television Arts) award for the Specialist Factual category following its May premiere in London. The footage was shot in multiple world-wide locations by Director of Photography Tim Craggs, using RED ONE cameras mounted on a mirror rig. The challenge was to bring extinct pterosaurs back to life in CGI while conveying the story in 3-D. The location footage and CGI were carefully integrated, in particular for one of the final sequences where Sir David glides with a 50ft wingspan pterosaur.

Comparing the size of one of the Flying Monsters’ creatures to a glider in which Richard Attenborough is riding, some 3-D magic has him followed by Quetzalcoatlus, a pterosaur with a wingspan of 33-40 feet and a beak over eight feet long. Considered the biggest animal ever to have flown, it could have reached speeds of 80mph and glided for hundreds of miles without flapping its wings. © 2017 Atlantic Productions

Glasses Machines Tested

Marchon3D and UltraStar Cinemas will test an in-theater, self-service vending machine for Marchon3D’s passive 3-D glasses. The vending machine will allow consumers to browse and select from a wide assortment of Marchon3D’s circular polarized EX3D glasses, and pay with a swipe of a credit card.

The first machine will roll out in UltraStar’s Mission Valley Cinemas in San Diego this summer. Adult, tween and children’s sizes in a variety of colors and designs will be offered, the company said. Marchon3D will also offer solutions for prescription glasses wearers, including clip-on lenses and frames that comfortably fit over an entire prescription frame. Prices will range from $25 to $80.

The test in the San Diego theaters is slated to begin in June and last three months. The firm plans to roll out additional vending machines in other markets in the upcoming months. Unanswered as of now is the question of whether theaters will require vending machine users to pay for the regular 3-D glasses with their tickets.

100 Years Later, Titanic Gets Deeper

As we had predicted, James Cameron has announced that his *Titanic* will be re-released by Paramount Pictures and 20th Century Fox on April 6, 2012 in 3-D. Cameron’s 3-D *Avatar* has now brought in $2.8 billion in ticket sales at the worldwide box office and is the highest grossing film in history. He wants to revise the record books when *Titanic*, the second-highest grossing film of all time, with $1.8 billion in worldwide sales, returns to the theaters in 3-D. *Titanic* fever should be at its max next April in honor of the 100th anniversary of the ship’s maiden voyage. On April 10th 1912, the *Titanic* departed Southampton, England. At 11:40 PM on April 14th she hit an iceberg and sank in less than three hours.

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

Where have all the 3-D exhibitions gone? In 2010 there were only ten remaining PSA recognized stereo exhibitions: Cascade, Chicago, Delaware Print (after a hiatus,) Detroit, Hollywood, Oakland, PSA, Southern Cross, Stereoscopic Society of America (SSA) and Third Dimension Society. Even though the number of exhibitions has dwindled, most exhibitions now offer 3 or 4 sections that an entrant may enter such as slides, prints, digital and digital creative, for instance. So the opportunities for an exhibitor to show images are still rather expansive.

In 2011 Ohio has returned as a digital only exhibition, but over the years a lot have gone by the wayside, including Potomac, Delaware, View-Master, Wichita, Rocky Mountain, DG Hamburg, ISU, Chesapeake, Royal Palm, Pikes Peak, NSA and Southwest. Plus the PSA sponsored Sequence and Traveling exhibitions switched from International Exhibitions to Division competitions several years ago. Thanks are due all the clubs, groups and individuals whose hard work has kept the exhibition tradition going, even at this reduced form, and thanks to everyone who continues to enter.

The only current non-USA competitions are The Third Dimension Society and The Southern Cross. Some competitions such as the SSA are only for prints, but many competitions are adding digital, so the future looks bright for more entrants and a greater ease of entering with no trip to the post office needed, and no worry of increasing postal rates or of your images being lost. Plus, most entry fees for digital competitions are less than the ever-increasing fees for slides and prints. One problem continues to be that there are no standards for how the competitions request the images to be sent. Some request single left and right files, others want a certain size or a space between the two images.

Upcoming 3-D Exhibitions by closing dates:
August 1, 2011 - PSA INTERNATIONAL.
Formats: Digital - jlballou@comcast.net
Prints - Albertphoto@aol.com Slides - Albertphoto@aol.com Entry info:
www.psaexhibition.com

PSA Conferences
The Photographic Society of America International Conference of Photography (www.psa-photo.org) includes a dedicated 3-D group with 3-D meetings and slideshows at the event as well as general photography events and daily photographic outings. Upcoming conferences are:
2011 - September 18-24
Colorado Springs, CO
2012 - September 16-22
San Francisco, CA
2013 - September 15-21
Portland, ME

Upcoming 3-D Films, Videos and Downloads

May of 2011 saw a new 3-D film almost every weekend compared to last year when there was usually about a month between 3-D film openings. Some recent 3-D openings, compared to the same films’ 2-D openings, have brought in lower percentages than than was generally the case last year. Whether this reflects some sort of 3-D fatigue or a reaction to high ticket prices or the films themselves, or reveals an inflated media reaction, the 3-D box office figures for the films listed here may determine the near future of stereoscopic production. (You can keep up with current and past 3-D films at www.3d movielist.com/list.html.)

July 11, 2011
Transformers - Dark Of The Moon
July 15, 2011
Harry Potter & The Deathly Hollows Part 2
July 22, 2011
Captain America The First Avenger
July 29, 2011
Horrid Henry (U.K. release)
Aug. 03, 2011
Smurfs
Aug. 12, 2011
Glee Live! 3D! (Limited engagement)
Aug. 19, 2011
Spy Kids 4 All The Time In The World Fright Night
Conan The Barbarian 3D
Aug. 26, 2011
Snail Destination (renamed from Final Destination S)
Sept. 02, 2011
Shark Night 3D


Now and Upcoming on 3-D Blu-ray and DVD

Legends Of Flight
(Blu-ray 3D, U.K. import) (07/18/11)

Hybrid 3D
(Blu-ray 3D, U.K. import) (06/13/11)
Sanctum
(Blu-ray 3D, U.K. import) (06/13/11)
Gnomeo & Juliet
(Blu-ray 3D, U.K. import) (06/06/11)
Battle For Terra
(Blu-ray 3D, German import) (06/03/11)
Greecce: Secrets Of The Past
(Blu-ray 3D, U.K. import) (05/30/11)
Ride Around The World
(Blu-ray 3D, U.K. import) (05/30/11)
Volcanoes Of The Deep
(Blu-ray 3D, U.K. import) (05/30/11)
Drive Angry
(Blu-ray 3D) (05/31/11)
Arabia
(Blu-ray 3D, U.K. import) (05/16/11)
Boogie 3D
(Blu-ray 3D, French import) (05/09/11)
Treasured Island
(Blu-ray 3D, German import) (05/05/11)
Animals United 3D
(Blu-ray 3D, German import) (05/05/11)
Green Hornet
(Blu-ray 3D) (05/03/11)
Space Chimps 2 Zartog Strikes Back
(Blu-ray 3D, French import) (04/26/11)
Lion King
(Blu-ray 3D) (10/04/11, with theatrical 3D re-release)
Gulliver's Travels
The Grand 3D
(Blu-ray 3D, German import)
Flirting With Flamenco
(Blu-ray 3D, German import)
Sammy's Adventures: The Secret Passage
(Blu-ray 3D, French & German import)
Iron Legacy
(Blu-ray 3D)
Dark Country
(Blu-ray 3D, French import)
Hubble 3D Imax:
(Blu-ray 3D)
Tangled
(Blu-ray 3D)
Ultimate G's
(Blu-ray 3D)
Yogi Bear
(Blu-ray 3D)
The Hole
(Blu-ray 3D, Italian & Korean import) (U.K. import, 06/06/11)
Megamind
(Blu-ray 3D) (Samsung bundle voucher)
Goat Story 3D
(Blu-ray 3D, German & Korean import)
Besouro 3D
(Blu-ray 3D, German & Korean import)
Inalienable 3D
(Blu-ray 3D, German import)
Aquarium 3D
(Blu-ray 3D, German import)
The Dolphin: Story Of A Dreamer
(Blu-ray 3D, German import)
Dolphins In The Deep Blue Sea
(Blu-ray 3D, German import)
Bear 3D
(Blu-ray 3D, German import)
Dragster 3D
(Blu-ray 3D, German import)
Shock Labyrinth
(Blu-ray 3D, German & Korean import)
Fantastic Four Live In Concert
(Blu-ray 3D, German import)
Fireplace 3D
(Blu-ray 3D, German import)
Marine Aquarium 3D
(Blu-ray 3D, German import)
Julien Clerc Tour 09
(Blu-ray 3D, French import)
Natalie 3D
(Blu-ray 3D, Korean import)
Deep Ocean Experience
(Blu-ray 3D, U.K. & Korean import)
Journey Into Amazing Caves
(Blu-ray 3D, U.K. & Korean import)
Coral Fish 3D
(Blu-ray 3D, U.K. & Korean import)
Kitsch Fish 3D
(Blu-ray 3D, Korean import)
Genki Rockets
(Blu-ray 3D, Korean import)
Honto Ni Atta Kowai Hanash 3D
(Blu-ray 3D, Korean import)
Kenny Chesney Summer In 3D
(Blu-ray 3D)
Deep Ocean Experience
(Blu-ray 3D, U.K. import)
Dinosaurs Giants Of Patagonia
(Blu-ray 3D)
Ultimate Wave Tahiti 3D
(Blu-ray 3D)
Alpha And Omega
(Blu-ray 3D and Anaglyph combo, French import)
Lover's Guide
(Blu-ray 3D, U.K. import)
Child's Eye
(Blu-ray 3D, Hong Kong import)
Bear
(Blu-ray 3D, German import)
Paul Carrack Live In 3D
(Blu-ray 3D, Panasonic U.K. exclusive)
Coral Fish
(Blu-ray 3D, U.K. import)
Sharks 3D
(Blu-ray 3D, U.K. & France imports)
Dolphins & Whales 3D Tribes Of The Ocean
(Blu-ray 3D, U.K. & French imports)

From a trailer for Arthur Christmas, due November 23, 2011.
© 2011 Sony Pictures
A live-action 3-D film with one of the more intriguing titles of the upcoming selection is Abraham Lincoln, Vampire Hunter, due out June 22, 2012. © 2011 Tim Burton Productions

Ocean Wonderland (Blu-ray 3D, U.K. & French imports)
Wild Ocean 3D (Blu-ray 3D)
IMAX 3D Bundle (Blu-ray 3D)
Saw: The Final Chapter (Blu-ray 3D)
Piranha 3D (Blu-ray 3D)
Michael Jackson This Is It (Blu-ray 3D in Sony 3D/PS3 Starter bundle)
Resident Evil After Life (Blu-ray 3D)
Step Up 3D (Blu-ray 3D)
Legends Of The Guardians: The Owls Of GaHoole (Blu-ray 3D)
Despicable Me (Blu-ray 3D)
Universe 7 Wonders Of The Solar System (Blu-ray 3D)
Lang Lang IN VIENNA (Blu-ray 3D)
Magic Forest 3D (Blu-ray 3D)
Mozart: Clarinet Quintet/Horn Quintet/ String Quintet (Blu-ray 3D) (AIX online exclusive)
AIX Records 3D Music Album Demo & Calibration Disc (Blu-ray 3D) (AIX online exclusive)
Avatar (Blu-ray 3D in Panasonic 3D Starter bundle)
Avatar Extended Director's Cut (Blu-ray 2D, with 3-D Easter Egg)
Bolt (Blu-ray 3D in Sony 3D/PS3 Starter bundle)
Goldberg Variations Acoustica (Blu-ray 3D) (AIX online exclusive)
Complete Shrek series (Blu-ray 3D in Samsung Starter Kit bundle)
The Last Airbender (Blu-ray 3D) (Best Buy exclusive)
Dogs & Cats: Revenge of Kitty Galore (Blu-ray 3D)

Clash Of The Titans (Blu-ray 3D)
Open Season (Blu-ray 3D)
Polar Express (Blu-ray 3D)
Space Station 3D (Blu-ray 3D)
Deep Sea 3D (Blu-ray 3D)
Under The Sea 3D (Blu-ray 3D)
2010 Official FIFA World Cup Film In 3D (Blu-ray 3D)
Mummies Secrets Of The Pharaohs (Blu-ray 3D)
A Christmas Carol (Blu-ray 3D)
How To Train Your Dragon (Blu-ray 3D in Samsung Starter Kit bundle)
Tim Burton's Alice In Wonderland (Blu-ray 3D)
My Bloody Valentine (2009) (Blu-ray 3D)
Street Dance 3D (Import Anaglyph DVD & Blu-ray 3D)

Monster House (Blu-ray 3D)
Galapagos The Enchanted Voyage (Blu-ray 3D) (Samsung promo bundle)
Into The Deep (Blu-ray 3D) (Samsung promo bundle)
Working For Peanuts (short subject) (Disney 3D Showcase Blu-ray 3D)
Ice Age 3: Dawn Of The Dinosaurs (Blu-ray 3D)
Grand Canyon Adventure: River At Risk (Blu-ray 3D)
Coraline 3D (Blu-ray 3D)
Cloudy With A Chance Of Meatballs (Blu-ray 3D)
Monsters-vs-Aliens (Samsung Blu-ray 3D Starter Kit)
The Final Destination (Anaglyph)
Call Of The Wild 3D (Anaglyph)
Chuck Season 2 (Anaglyph episode & glasses)
Orlok The Vampire (Anaglyph)

Now available 3D-online downloads (PSN, Vudu, etc.)
Carmen In 3D
White Knuckles (Nintendo 3D upgrade - limited time)
Alpha & Omega (AT&T U-verse On Demand)
Dark Country (PlayStation Network)
Spooks! (PlayStation Network)
Pardon My Backfire (PlayStation Network)
Sports Illustrated Swimsuit 3D (PlayStation Network)
Mad Magician (PlayStation Network)
Meet The Robinsons (PlayStation Network)
Step Up 3D (PlayStation Network)
Resident Evil After Life (Drive-in) (List courtesy of John Christopher)

Stereo Research Now Free Online

Each year the world's leading researchers in stereoscopic displays and applications gather in California. The Stereoscopic Displays and Applications (SD&A) conference delivers insights from the latest research into all forms of stereoscopic 3-D imaging: 3-D display hardware, 3-D computer software, stereoscopic image acquisition, and the applications of stereoscopic 3-D displays.

This year the first time all of the SD&A presentations from innovators around the world were recorded thanks to the video experts at River Valley Technologies. These videos are being progressively made available via the SD&A website www.stereoscopic.org/2011/program.html/day1.

Some of the presentations now available online for free viewing include:

- Ramesh Raskar, MIT Media Lab – Keynote Presentation on New Ideas in 3-D Displays
- Lenny Lipton – High-Brightness 3-D Movies
- Bernard Mendiburu – The Dynamic Floating Window for 3-D Movies
- Michael Sykora, 3M Co. – Characterization of Autostereoscopic Displays
- Takashi Shibata, UC Berkeley – Visual Discomfort with Stereo Displays
In 2006, about a year after retiring and moving to Hamilton, Montana, I noticed a series of stereo views by Herbert W. Lord of Darby for sale on eBay. Darby is located in the Bitterroot Valley, the next town south of Hamilton, on the route taken by Lewis and Clark in their trek to the Pacific. The views were copyrighted in 1898 and the mounts seemed familiar. A search through my collection of Montana views revealed a battered card with an image of a ranch and snow covered mountains also bearing the Lord label. The eBay views would add a lot of local flavor to my Montana collection. Years of bidding on Montana views had yielded many disappointments with some early views going for over a thousand dollars. The Lord views were mostly hunting, and fairly late so maybe there would be a chance at them.

Four hundred twenty one dollars and a week later a package arrived in the mail. There were 26 stereo views with images of hunting, trapping, ranching and a few landscapes. All of the stereo views were on curved cabinet size mounts with two different card stocks. One was a gray unlabeled mount and the other was salmon colored with printed labels on the sides. There were two different styles of labels. The first style has “WINTER VIEW, SERIES OF 1898” on one edge and on the opposite edge, in smaller type on two overlapping lines, “HUNTING SCENES IN THE ROCKY MOUNTAINS. COPYRIGHTED 1898. BY HERBERT LORD.”. The second style has “HUNTING SCENES IN THE ROCKY MOUNTAINS. SERIES OF 1898” on one side and “HERBERT W. LORD, PHOTOGRAPHER, DARBY, MONT.” on the other. There were two views that were duplicated in the group including the same view on a labeled card and an unlabeled card.

Included with the views was a Winter 1983 Montana magazine and a photograph clipped from the November 23, 1997 edition of the Missoulian newspaper. The magazine contained an excerpt from 16 year old Herbert Lord’s diary of the terrible winter of 1886-87 spent in Ross Hole and was illustrated with photographs Lord had taken a few years later. Ross Hole is where Lewis and Clark met the Salish Indians and is memorialized on a 25x12 foot Charlie Russell mural in the Montana State Capitol. 1886-87 is the same winter made famous by Charlie Russell in his painting “Last of the Five Thousand”. It is noted in the diary that it snowed or rained fifty-seven out of sixty-eight days. The crust on the snow was so thick the elk and moose could walk on it. The winter spent at Ross Hole was so discouraging that in June the Lord family sold out and moved to Arkansas. It was in Arkansas where Herbert learned to develop and print glass plates and...
bought his first camera. The Lords returned to the Bitterroot Valley in 1889.

The newspaper photograph was a reprint of a photograph showing "Bertie" Lord and another hunter with a dead elk and mentioned that the Ravalli County Museum had a room devoted to his work. The museum was only a short walk from my house and I was soon there with my new treasure. One of the staff, William (Bill) Whitfield, was delighted to see the stereo views and knew a lot about Herbert Lord. While he used his given name on the stereo-cards, he was known to everybody as Bertie and was a well known local pioneer. While there had been a
Bertie Lord room in the past, that exhibit was being replaced by a walk through exhibit of the Bitterroot valley featuring hand painted panoramas of the surrounding Bitterroot and Sapphire Mountains. The Bertie Lord artifacts had been put in storage and included diaries, letters, newspaper clippings, photographs, glass plates, and two cameras, including a stereo camera, along with other artifacts.

Bill was in charge of the photo archive. He opened a wide filing cabinet and pulled out several folders of photographs labeled Lord. Most of the photographs were prints from the glass plates taken with a 8x10" camera. There were a couple of smaller prints that were half stereo.
glass plates. There were some original photographs including a single stereo view with a mount identical to one of mine, but with a different image. Also, there were a number of cabinet card portraits with a studio backdrop and the Lord logo embossed on the front. Bill told me I was welcome to spend time at the museum doing research and he would get the stereo camera out of storage for me to examine. It was the beginning of a lasting relationship with the museum.

Among the 108 glass plate negatives were 22 stereo views. The stereo plates were scanned and converted to digital positives. Fourteen of the plates matched views in my collection and one was the same as the stereo view in the museum photo archive. Seven of the glass plates have not been found as cards. There are 12 views in my collection that are not present in the surviving glass plate negatives.

One of those identified is Lewis Conner. Bertie tells an interesting story about Lewis and first coming to the Bitterroot. The Lords and the Conners met when their wagons fell in together along the Oregon Trail. The Conner's campfire descriptions of where they were heading convinced the Lords to change their destination from Washington and travel with them to the Bitterroot Valley. Bertie was twelve years old and Lewis Conner was four when they crossed the continental divide in their wagons and camped the first night in the drainage of the Bitterroot. Lewis' mother was making gravy in a frying pan over the open fire when a gust of wind blew smoke in her face. She recoiled from the smoke and the gravy flew out of the pan and landed on Lewis' face. He was badly blistered and would carry the scars for the rest of his life. The next day they continued down the mountains through Ross Hole into the valley. The following morning an Indian approached their camp, but when he got within about 50 feet he turned his horse and rode away. They were surprised by the Indian's unusual behavior. The next day a white man approached their camp to within hailing distance to ask if there was small pox in the camp. Lewis' blisters had panicked the Indians. They had been camped near by and had immediately packed up their lodges and fled down the valley after seeing Lewis.

Bertie Lord's cameras are now in the collection of the Ravalli County Museum. The stereo camera is labeled "The SCHULTZE Photo Equipment Co" and produced 5x8' negatives that overlapped in the center leaving a strip on each side which was different on the left and right images. Bertie mentions in a letter that he got the Schultze camera in 1889 and the big camera a few years later. The big camera was an 8x10" Empire State model manufactured by Rochester Optical Co. He continued to take pictures until the 1930s when it became difficult to get the plates for the cameras. Bertie and his father Ed homesteaded along the Bitterroot River at the mouth of Warm Springs Creek in 1890. Bertie was unable to file his homestead claim until 1891 when he turned 21. There was a hot spring just a mile up the creek from Bertie's home. Ed Wiles had claimed the property in 1883 and built a few cabins and bathhouse there. People would come in the summer and camp there. In the early 1890s Bertie built a croquet ground at Wiles Spring which was kept busy much of the time. In 1895 Bertie's Uncle George, who had moved to the Bitterroot, was impressed with the
springs and thought a hotel should be built. The Lords went into partnership with Wiles to build a hotel at the spring. Visitors to the hotel would drive right by Bertie's homestead presenting him with an opportunity to open a photo gallery.

While Bertie did not mention photography in his diary there are many entries in Ed's diary about his son's photography. Among the people mentioned is Bertie's Uncle George who was a dentist and is called Doc in the diary. Doc was married to Sally and they had two daughters; Minnie and Blanch. Jim is Bertie's other uncle who had a homestead next to him and had been with Sherman's Army during the march to the sea. Frank Dooley appears in the diary with a notation in pencil, "Partner of Bertie Lords in trapping & picture taking 1896". The September 18, 1898 entry mentions making

Lynx in trap. Bertie photographed many of the animals that he trapped.

Looking west at Trapper Peak from Shook Mountain.
Glass plate view of Lord family. From left to right Jim Lord (uncle), Sally Lord (aunt) holding Minne with doll, Ed Lord in background (father) and cousin Blanche Lord. The wagon in the picture was used to cross the plains on the trip to Montana.

(Photo courtesy Ravalli County Museum)

stereoscope views, the same year as the copyright on the cards.

From the Diary

(Ed Lord's Diary starts Oct. 1, 1894 and the final entry is on July 2, 1899.)

1895:
July 26 - Bertie went down and took a picture of the school.
Sept. 4 - Worked road af by Jim Hell rock C F Cameron helped me. Bertie came up and took a picture of the rock.
Sept. 7 - Bertie took Jones baby picture in afternoon.

1896:
Jan 28 - Bertie and I help Doc all day hauled the beg tree all but one log and a couple of loads of other logs. Bertie and Doc sawed some and helped load. Bertie took a picture of the logs. 32 degrees above zero. Pleasant day.
Dec. 4 - Rained considerable throughout the day, Bertie and Frank came down from their camp up East Fork, went up and looked at traps, had a mink.
Dec. 5 - ... Bert and Frank went back this morning, Bertie brought down six martin, a mink skin. He has killed a moose. He came down to get his camera so he can take some pictures.

1897:
Feb. 11 - Unload the load of lumber and went down to foot of hill after what I left there of my load. Bertie cut some timber for Photo gallery.
Feb. 19 - Bertie went up and look at traps. Had a lynx in one, so we went up and took some pictures of it. 12 degrees above zero.
Feb. 22 - Frank Dooley help us saw some shingle blocks and hew out some of the sleepers for gallery.
Feb. 23 - Frank and Bertie worked at trying to enamel some pictures but made a failure.
Feb. 24 - Bertie went up and looked at traps, then took a picture of the ranch, then done some printing.
Feb. 26 - Bertie printed some pictures, I cut wood part of the day. 8 above zero.
Feb. 27 - Bertie went up to Ross Hole to see about taking some pictures.
March 1 - Bertie went up to take some pictures for Vogt.
March 2 - Bertie printed pictures today.
March 5 - Bertie went down to Beams to deliver some pictures to Beam and Custer Laird.

Bertie Lord with his stereo camera and dog. The picture was taken by Frank Dooley who was a partner with Bertie in 1896. The moose head was mounted and prominently displayed in his studio. Bertie's ranch was named the Moose Head Ranch.

(Photo courtesy Ravalli County Museum)
March 8 - Bertie went up to Ross Hole, took another picture of Vogts place.
March 27 - Bertie went up the creek to look at traps, had a lynx in one so he took a picture of it.
June 16 - Commenced framing timbers for gallery this afternoon.
June 25 - Finished framing sill for gallery this afternoon.
Aug. 16 - Worked on gallery, put in door frame. Jim worked at chinking cracks.
Aug. 28 - Worked on gallery today, getting ready to put in windows. Bertie puttied in some of the windows in afternoon.

Sept. 4 - ... put windows in gallery afternoon.
Sept. 7 - ... Bertie finished priming gallery.
Sept. 8 - Cut a door from gallery into house and put in a frame and castings on outside.
Sept. 27 - finished building chimney on gallery in forenoon.
Sept. 30 - Finished sealing the gallery.
Oct. 23 - ... Bertie painted one side of the roof on gallery red yesterday.
Nov. 26 - ... Worked a little in gallery in afternoon.

Nov. 27 - Worked at dark room an gallery, Bertie painted.
Nov. 29 - Bertie went up to look at traps, finished batting the dark room and made a door and hung it. Painted a little. Rained nearly all afternoon.
Nov. 30 - Made a base for the gallery, put shelves in dark room. Bertie painted.
Dec 1 - Worked at gallery, finished cloth-ing it. Minnie helped in afternoon.
Dec 2 - Put doors on window on roof. Minnie and Blanch came down in afternoon. Minnie done a little cloth-ing.
Dec 3 - Worked at gallery, finished cloth-ing it. Minnie helped in afternoon.
entertain visitors in their gallery for the rest of their years including Bessie Kerlee Monroe who first stopped by when she was a little girl around 1901.

B. K. Monroe became a reporter for the Ravalli Republican, a Hamilton newspaper, and wrote many articles about Bertie Lord and his photographs. She is likely the source of a March 5, 1953 story that mentions Bertie's 3-D work.

"In his trophy room, he has many pictures taken of Bitter Root scenery as well as of Indians and some of his oldtimer friends. He also has a stereoscopic [sic] camera for taking pictures for use in the old fashioned stereopticon [sic], once an essential amusement instrument in home before radio and movies and more recently coming back into favor. He has a small collection of many scenic and game pictures taken in the Bitter Root with this camera, which because of the three-dimensional aspect, are equal to many of the color slides we see today."

Phinetta died in 1954. Bertie lived on for nine more years helped by his son Gilbert and his wife Juanita. After Bertie died in 1963 Gilbert and Juanita maintained the studio as a museum. After Gilbert died the Lord family donated Bertie's glass plates and cameras to the Ravalli County Museum.

The discovery of the Lord stereographs highlighted Bertie's place in local history, and a new exhibit of his work was created focusing on his photography. A local artist, Suzette Del Rae, volunteered to recreate the backdrop shown in his gallery. Bertie's 8x10° view camera and a woman mannequin in period dress in front of the backdrop are the focal point of the exhibit. Copies of stereo views and cabinet cards placed with a stereoscope provide a hands on experience. Prints from the original glass plates are hung on the wall.

I would like to thank the museum director, Tamar Stanley for her encouragement, and Bob Mendenhall who shared his personal recollections of Bertie and his museum.

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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
A Transforming Visual Art
Two Directors Evaluate 3-D
by Ray Zone

May 18 at Paramount Studios
Michael Bay and James Cameron discussed the use of 3-D on their motion pictures and assessed some of the challenges involved with filming and finishing big action movies in the third dimension. Both directors are known for their large scale “tent-pole” action pictures, Cameron with Avatar 3D, the highest-grossing motion picture of all time, and Bay most recently with The Transformers. Introduced by Paramount Chief Rob Moore as the two directors responsible for the two highest grossing Paramount releases in history, Bay and Cameron held an informal and convivial conversation moderated by Jay Fernandez from The Hollywood Reporter.

Bay has not been a particular friend to the stereoscopic medium and the session opened humorously with a clip from his talk at ShoWest 2009 where he dismissed 3-D as a toy. Currently 7 different apps for My3D are available for download. Bay typically works such efforts “forced the 3-D aesthetics for three-dimensional filmmaking with his typical use of wide establishing shots that ran “long” and continued “going, going, going.” Bay typically stages big action set pieces within a widescreen frame, a natural fit for the third dimension.

Cameron’s first 3-D effort T2-3D, the Universal theme park attraction, used dual 70mm camera rigs so he could sympathize with Bay’s predicament in shooting the new Transformers film using big camera rigs and large cranes and shutting down areas of Chicago for filming. Bay also likes to work fast so he needed to get the 3-D techs on location to get “up to speed” with his fast-paced shooting style, wherein 50 to 60 shots a day are typical. Bay stated he found that shooting 3-D was a “huge challenge pulling on rigs” and noted that his camera crew repeatedly “tried to save you.” He humorously related the fact that Amir Mokri, director of photography on the new Transformers, frequently expressed frustration on the set of the film with the complexities of stereoscopic filmmaking.

After his experience shooting T2-3D, Cameron noted that “It’s a challenge” with 3-D “developing rigs that are light.” Working with Vince Pace, Cameron subsequently developed the “Fusion” rig, weighing only 28 pounds, with two 10:1 zooms on a pair of Sony F950 cameras. He stated such efforts “forced the 3-D industry down a path.” When Cameron commented on the new aesthetics for three dimensional filmmaking Bay chimed in “It’s wonderful. I’ve tried to use the foreground, middle ground and background all my life,” and he found that 3-D “was just great with space.” Digital capture, however, itself remains a challenge and Bay noted that “We lost the first day” of shooting as his crew informed him “the hard drive is gone. I ended up losing it,” he confessed.

A major problem with the front surface mirror on a dual camera “beam splitter” rig is dust, and this proved to be an ongoing problem during shooting of Transformers. Bay found shooting with them “very tough.” He also noted it was necessary to “watch the light” because the mirror could “wreck one of the eyes.” The new 3-D camera rigs have sophisticated new capabilities for
dynamically changing the “interocular,” or distance between the lenses, while cameras are rolling. This produces a very fluid 3-D look which Cameron stated was “like music, dialing up or down.” Bay became aware of the necessity with 3-D to shoot “more wide.” “When you pan,” he added, “go to 2-D and then back to 3-D.”

When Fernandez inquired of Bay “was there anything you did that you hadn’t done before” the director replied that the use of 3-D rigs on cablecams was a personal innovation. The director then set up the screening of the Transformers trailer and five minutes of the film. He noted that there were shots that proceeded from “flat to 3-D” in a montage and that there were “broken shots” with 3-D. These were visual effects shots that were initially built in 2-D and were still being finished in 3-D.

After seeing Bay’s work Cameron commented that he appreciated Bay “using the 3-D aggressively.” Bay responded that some shots were “a little conservative but we can fix it.” One particularly exciting sequence, highly effective in 3-D, depicted “birdmen” flying in the air through Chicago. Actual aerial logistics and parachuting were necessary to get these shots. Bay noted that it takes a “year to get approval when they have base jumping” in Chicago and, preparing for the jump, you better “make sure the chute is right or you’ll hit the ground.” For these sequences a “3-D helmet” was used with cameras separated by an interocular distance “just like the human eyes,” and Bay noted that “if you get too close it gets a little uncomfortable.”

“With 3-D,” inquired Fernandez, “what aspects most change when shooting in the real world?” Bay replied that of major importance to him, in any case, was the necessity to “entertain the viewer.” Cameron added that “when I write an action scene I crank up music so loud I can hardly bear it.” How does 3-D affect the budget and the schedule? “Camera equipment comes with a lot more tech people,” said Bay. He estimated that each shot is about 1/3 more work and that some stereo conversion will be necessary in post. “I slowed down big time” during shooting Bay observed. To produce decent 3-D work he asked for “the best crane operators” in the world. About 60 percent of Transformers 3-D was shot in native stereoscopic filmmaking, 15 percent is all digital CG and 25 percent of the film is stereo conversion.

Overall, Bay estimated that 3-D added about $30 million to the (approximately) 200 million dollar budget of Transformers 3D. He observed that recently “so many 3-D movies have been done badly” and that “audiences will get turned off” because of it. “We’ve found a way to get people back into the cinemas with 3-D,” added Cameron, “but we’re using it less than right.” Nevertheless, despite some individual setbacks, the future remains bright for 3-D. “There’s nothing you can imagine,” said Cameron, “that can’t be done in 3-D.” Production tools for 3-D will get simpler and easier to use. “We’re working hard to make the cameras more robust,” added Cameron, “and take some of the techs out of the loop.” Despite the rigors of stereoscopic filming, Bay said “I had fun on set. 3-D was like a new toy.” He is hopeful for digital post-production of 3-D. “There’s a lot of imaging going on” he said. “It’s kind of the wild, wild west.”

“Brightness is the biggest technical issue in the field” commented Cameron. 3-D movies are usually projected in theaters with 3 to 5 foot lamberts of light, as opposed to the SMPTE recommendation of 15. “Exhibitors turn down the brightness to save the lamp,” noted Cameron. The new RealD XL projection technology increases onscreen brightness. In the Paramount theater on the lot, the onscreen brightness was excellent and stereoscopic effects quite dramatic. I sat in the back row with stereoscopic expert Lenny Lipton, inventor of the “Z-screen,” the core technology behind the digital 3-D cinema renaissance. Lipton estimated that the onscreen brightness on the Paramount screen was “about 10” foot lamberts of light.

The Transformers: Dark Side of the Moon in 3-D with a June 29, 2011 release, is the very definition of what we mean when we say “summer movie” with eye-boggling action set pieces, a huge sense of scale, and frenetic battle scenes between giant robots and tiny humans. It is indicative of how normative 3-D has become to the cinematic landscape that it isn’t even touted very large on the one sheet posters or the picture ads. There is usually just a tasteful banner at the bottom of the advertisement indicating that the film is being released in digital 3-D, RealD 3-D, and, in the case of Transformers 3D, IMAX 3D, as well as “flat,” in several thousand theaters. This is also what we mean when we say “wide release.” You can expect most summer movies and wide releases of this type to be available in 3-D henceforth as a normal fact of life.

LA 3-D Movie Festival Winners (Continued from page 19)

University of Southern California’s School of Cinematic Arts.

Award winners were presented with the traditional “Ro-Man” trophy of the LA 3D Club in an evening ceremony that culminated with the screening of the award winning films. Filmmakers also won prizes from festival sponsors Sony Creative Software; author Bernard Mendiburu; 3D Film Factory; and Fujifilm.

The LA 3-D Club (Stereo Club of Southern California) was established in 1955 by dedicated stereo photographers and 3-D filmmakers who have continued their work today with the Annual LA 3-D Film Festival at the Downtown Independent Theatre, Los Angeles’ premiere venue for screening independent film and video.
An Historic Find

With the help of David Starkman and Susan Pinsky, an historic publication for the SSA recently surfaced in the archives of Reel 3D Enterprises. The find in question is a top-bound carbon manuscript on onionskin paper of 188 pages. It is titled STEREOSCOPIC PHOTOGRAPHY, A Simple, Practical Exposition of Elementary Principles Necessary for the Production of Stereograms by W.S. Cotton and Richmond W. Strong, and is undated.

Walter S. Cotton (SSA Member #45) was the founder of the American Branch of the Stereoscopic Society (SSAB) of Great Britain who formed the group in 1919. Richmond Strong (SSA Member #327) was the Stereoscopic Society American Branch Secretary from 1938 to 1954. In the late 1940s when stereo Kodachrome transparencies became popular with the innovation of the Stereo-Realist camera, Strong founded the SSAB transparency section and organized SSAB participation in the overseas (OX) transparency folios of the Stereoscopic Society in 1951.

The manuscript is broken down into eight well-organized chapters. The chapter topics and discussion reflect the manner in which the stereophotography hobbyist produced work in the early years of the 20th century. That work involved hand processing of camera negatives and printing and mounting black and white stereoviews from the processed negatives. The chapter organization, after an introductory first chapter titled “Why a Stereoscopic Camera?,” a second chapter dealing with “The Stereo Camera,” covering basics of operation, and third chapter about “What to Photograph and How to do it” addressing subject matter and techniques for stereophotography, including “Hyperstereoscopy,” devotes considerable space in three subsequent chapters to plates and films, processing, chemicals, and materials used for construction of a stereoview card.

A curious Appendix closes the book and includes short sections on “Developer Poisoning,” “Removing Developer Stains from the Hands” and a grimly humorous “Caution!” which advises “Never use a graduate from the darkroom for drinking purposes, or there is danger of getting a few pats in the face with a shovel.” A short discussion about “Newton Rings” is followed by a brief history of “The Stereoscopic Society.”

In their opening chapter discussing the benefits of stereoscopy the authors exhibit considerable wit and literary flair. “Normal man comes equipped with two eyes, not because one of them is intended as a spare, but so that he may see physical objects in three dimensions, or ‘in the round,’ as the sculptors say.” They are emphatic in illustrating the benefits of the stereo camera. “The stereoscopic camera comes equipped with two eyes, or lenses, for the same reason as does Homo Sapiens—to see things as they actually are, in three dimensions.”

By giving a close reading to the eighth chapter titled “Miscellaneous Methods” and including sections on “Kodachrome,” “Stereo Projection,” “Anaglyph,” “Vectograph,” “Animated” and “The Future of Stereo” one can begin to make a fairly accurate guess as to when the manuscript was written.

In the section on Kodachrome, the authors note that “A well-known
middle western manufacturer of fine scientific instruments, however, not heretofore interested in photographic apparatus has employed a trained engineer who is also an orthodox stereo hobbyist of long standing experience, to design a miniature stereo camera and companion viewer, as well as other accessories, in order to supply increasing demands for such equipment. They note that "the resulting camera (The 'Realist') accepts either 18 exposure Kodachrome or 20 exposure Anso [sic] color 35mm roll films."

About the famous "Red Button" viewer in development they note that "the companion stereoscope, with its focusing and interocular adjustment of lenses which match the taking lenses in focal length, and with all light excluded except that from the enclosed battery light transmitted through the slide, makes this outfit an ideal combination for the stereo color enthusiast."

Later, in the section devoted to "Stereo of the Future," they write about the Jules Richard company in France and express the "hope that this old establishment, always the champion of the stereoscopic fraternity in providing fine equipment, has survived the present world upheaval." This is an obvious reference to World War II.

From these notes, we can surmise that the book was written sometime between 1943, when Seton Rochwite began working on the Stereo-Realist camera for the David White Company and 1947 when it was released to the market in the United States. By 1947, Seton Rochwite would be an active member of the Stereoscopic Society of America. Richmond Strong would set about launching stereo transparency folios in the SSA which, in time, all but replaced the older practice of processing and making stereo view cards.

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

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.
Personalities in Perspective

Jefferson Davis
America's Other Civil War President

by Richard C. Ryder

The face staring out at him from the firelight was like that of a gargoyle on a medieval cathedral or perhaps something out of Dante's Inferno. Not that he would have understood what either of those were, either. The aged prospector had sought for gold throughout the Southwest for many years and had heard rumors of such things. Maybe it was the smell of his burro that had brought it to the campfire, this thing with the hideous face, ridiculously long legs and neck, and curiously deformed back. Just as suddenly as it came, it turned and ambled off into the darkness. The old man swore silently. Maybe it was simply the desire to hang up his shovel. It certainly wouldn't hurt to lay off the sauce for a bit.

Clearly the old man had never seen a camel before. The creature was one of several that had roamed the deserts of the Southwest for many years, the bizarre legacy of a man who had been Franklin Pierce’s Secretary of War and had gone on to be President in his own right, president of the Confederacy that is, Mississippi’s Jefferson Davis.

Davis had been born in Christian (Todd) Co., Kentucky, in June of 1808, less than a hundred miles and only a few months from the birthplace of that other American President, Abraham Lincoln. But Lincoln’s parents had moved north to Indiana, while Davis’ folks had gone south, settling on a small plantation near Woodville, Mississippi. In 1824, Davis secured an appointment to West Point, where his classmates included future Confederate Generals Joe Johnston and Robert E. Lee.

By 1828, Jefferson Davis was a 2nd Lieutenant in the U.S. Army. The next several years were spent on garrison duty in the Old Northwest, including serving (as did Abraham Lincoln) in the Black Hawk War in 1832. Three years later, Davis resigned from the Army to marry the daughter of his commanding officer, Col. (and future President) Zachary Taylor. Three months after that, Davis was a widower, slowly recovering from the same malaria that had claimed his young bride.

The next several years were spent improving his “Brierfield” plantation, often working in the fields by side with his slaves by day, then devouring books on politics and history at night. In 1845 came his election to the U.S. House of Representatives and second marriage, to Varina Howell, a flower of the local aristocracy.

Yet, upon the outbreak of the Mexican War, Davis resigned his seat in Congress to take command of the volunteer “Mississippi Rifles,” serving with distinction in the army of his former father-in-law during the attack on Monterey and subsequent Battle of Buena Vista. Then, with Taylor’s force sidelined in favor of Winfield Scott’s advance on Mexico City, Davis left the army and returned home, where the legislature soon chose him for the U.S. Senate. Here, Davis became an ardent defender of the South’s position on both slavery and states’ rights, supporting Polk’s claim to a great swath of northern Mexico and even proposing that the U.S. take the Yucatan as well. He decried the government’s decision to exclude slavery from the newly organized Oregon Territory and steadfastly opposed California’s admission as a free state, which even his co-Senator from Mississippi, Henry Foote, supported.

Anger over California led to widespread talk of secession throughout the South, and the two Senators faced off in a race for Governor the following year, with Foote narrowly edging out Davis. Yet, despite his political views, Davis had made many friends throughout the North, including New Hampshire’s Franklin Pierce, who, upon election to the Presidency in 1852, named Davis as Secretary of War.

Dignified and humorless, yet gracious of manner, Davis was tall, spare, and militarily precise in his appearance. Nevertheless, his health was precarious and he often suffered prolonged bouts of illness. Yet his four-year tenure in the Cabinet was exceptionally productive. To expand the South’s market connections with Asia, he backed a proposed Southern route for a transcontinental railroad, securing an extensive government study of the concept and playing a major role in the Gadsden Purchase, which acquired part of the proposed route from Mexico. He had also bought those damned camels, in an innovative experiment to deal with the Apaches in the arid Southwestern deserts by mounting cavalry troopers on the legendary “ships of the desert.” The effort was abandoned at the outset of the Civil War, and the camels left to fend for themselves, which they did just fine for many years.

Upon expiration of his term in the War Department, Davis was immediately sent back to the Senate. Here he became a vehement opponent of Stephen Douglas’ concept of “popular sovereignty,” Davis arguing strongly that neither the national government nor the people had the legal right to prohibit slave-owners from bringing their “property” into a territory. Yet he also cautioned against those Southern fire-eaters who saw secession as a miraculous cure for all their problems.

In 1860, Jefferson Davis was among those who, in their efforts to deny Douglas the Presidential nomination, brought about the breakup of the Democratic Party and the rival candidacies of Douglas and Breckinridge, thereby helping to secure the election of their nemesis, the Republican (and presumably abolitionist) Abraham Lincoln. South Carolina promptly led a parade of Deep South states, including Davis’ own Mississippi, in seceding from the Union.

Davis, who had an exaggerated view of his own military prowess, hoped for an active command in the conflict that now seemed inevitable. Accordingly, it was with profound disappointment that he learned of his selection by the seven seceded and now “Confederate” states as the...
new government's provisional President. He was inaugurated at Montgomery, Alabama, in mid-February of 1861.

Four more states joined the Confederacy after Fort Sumter, and the capital was moved to Richmond, yet Davis' tasks became even more daunting than ever. In addition to the monumental task of setting up a new government in the midst of a major war, the South faced critical shortages of every description, being badly outpaced by the North in terms of population, industrial strength, transportation and financial infrastructure, food supply, and weaponry. There were few railroads of any considerable length in the South, and almost no facilities for the manufacture of locomotives or cannon.

What the South did have in abundance was cotton and it was hoped that shortages in the cloth-manufacturing centers of Europe might cause England and France to intervene in the conflict. Yet as the Northern blockade became more and more effective, the Europeans found other sources for the fiber. What's more, they would never intervene in defense of slavery, and the mirage of "King Cotton" Diplomacy proved to be just that—an illusion.

Davis often interfered in military matters. Sometimes, as when he replaced the wounded Joe Johnston with Lee in 1862, such things went well, sometimes, like when he supplanted that selfsame Johnston with the more combative John Bell Hood in defense of Atlanta two years later, not so well. The capture of Atlanta assured Lincoln's reelection and the outcome of the war.

One of Davis' most difficult problems was balancing the South's desperate needs with its iconic philosophy of "states' rights." Yet Southern governors repeatedly refused to send the requested troops, supplies, and tax money needed to fight the war. One state sent thousands of shoes to Lee's often barefoot Army, yet specified they were only to be issued to that state's troops.

Yet despite it all, Davis' government remained functioning to the very end. With the fall of Richmond, Davis fled west to Danville, then south, exhorting his people to fight on. But, after Lee's surrender at Appomattox, he knew it was over. The former President hoped to escape to Europe, but was captured by Union cavalry east of Macon, Georgia, on May 10th, 1865.

The federal government did not know quite what to do with their erstwhile enemy. For two years, as a high-profile prisoner, he was confined in Fortress Monroe, initially in chains. In time, conditions improved, to a kind of "house arrest," then in May of 1867, he was simply released. Davis was never formally charged, let alone tried for his part in the war. For the most part he was simply ignored. He lingered on for twenty-two more years, often sickly and impoverished, his plantation and fortune gone, living in a home provided by charity. Yet he spent three of those years writing his version of the war, *The Rise and Fall of the Confederate Government*, defending his role in the "lost cause." It was here at "Beauvoir" on the Gulf that Edward Wilson's Centennial Photographic Co. found and stereographed him, some four years before his death in December of 1889.
Defective Cinema: Notes on Repair

In 1933, shortly after the invention and proliferation of sound motion pictures, philosopher and critic Rudolph Arnheim, in Film as Art, wrote that "The temptation to increase the size of the screen goes with the desire for colored, stereoscopic, and sound film. It is the wish of the people who do not know that artistic effect is bound up with the limitations of the medium and who want quantity rather than quality. They want to keep on getting nearer to nature and do not realize that they thereby make it increasingly difficult for film to be art."

As an early theorist of cinematic art, Arnheim has isolated the fundamental artistic problem of the stereoscopic cinema. Very simply it is this: technological advance leading to greater realism can create a corresponding loss of artistry. Raymond Spottiswoode, in A Grammar of Film, shared similar concerns when writing in 1933 about the "unreality of the film image" that he was "exceedingly wary about the advantages of color" (except in animated films) because he feared that it would prove "yet another step on the road backward to a mere imitation of life" but noted that a few exceptional color films had "been able to move in the border world between abstraction and reality, and so share in the advantages of both."

Foreshadowing his later work with 3-D movies, Spottiswoode also wrote: "If the stereoscopic film were ever realized, it would seem that it too could enjoy these advantages. There is a world of solid shapes far removed from the luscious figures and glamorous interiors with which Hollywood will fill its stereoscopic movies. And beyond the third dimension looms the fourth. Even within the limits of present space, stereoptics can become a powerful instrument for transcending reality, not merely imitating it."

Both Arnheim and Spottiswoode had written these aesthetic commentaries about visual grammar in 1933 as sound film technology was driving a necessary reinvention of cinema narrative. A new narrative was then in a gradual process of replacing the universal pictorial language.
of the silent motion picture. The chief artistic glory of silent cinema, of primary usage, was montage. Spottiswoode defined montage as a “juxtaposition of shots, series and sequences in such a way as to produce” a “concept or sensation through the mutual impact of other concepts or sensations.” The bravura use of montage in silent cinema, in the hands of filmmakers such as D.W. Griffith, Sergei Eisenstein and others, raised silent cinema to a level of filmic art.

Arnheim, however, was very clear about the advantage that the defect of flatness provided to the motion picture storyteller for the use of montage. “By the absence of colors, of three-dimensional depth, by being sharply limited by the margins on the screen, and so forth, film is most satisfactorily denuded of its realism,” he wrote. “It is always at one and the same time a flat picture post card and the scene of a living action. From this arises the artistic justification for what is called montage.” It may have actually been the flatness of the motion picture screen, in fact, that made the use of montage necessary. “If film photographs gave a very strong spatial impression,” observed Arnheim, “montage probably would be impossible. It is the partial unreality of the film picture that makes it possible.”

A great struggle is now evident in the motion picture community, particularly with respect to professionals in the fields who write, direct, photograph and edit the movies. These professionals have learned to speak a planar visual language. They have built their professional careers on, and become facile at working with, a fundamental defect of cinema. That deficiency is the flatness of the motion picture screen.

Now that digital technology has facilitated repair of defective cinema, narrative artistry is at a loss. It no longer can readily resort to a familiar tool. A new language and new linguistics for Z-axis storytelling are necessary. And, ironically, it is Sergei Eisenstein, one of the chief architects of the use of montage in cinema, who has perhaps most articulately suggested, even in vague outline, the importance of this new language. The “entire course of theatrical history,” Eisenstein wrote, “through the centuries, at practically every step, unfailingly and consistently reveals the selfsame tendency—distinct in its forms, yet single in purpose—to ‘cover’ the breach, to ‘throw a bridge’ across the gulf separating the spectator and the actor.” In the last essay Eisenstein ever wrote, the master of montage characterized stereoscopic cinema as “a dream of unity between spectator and actor.”

The stereoscopic realism now available to the motion picture storyteller can reinforce this dream of unity in the cinema. And it can drive equally well a narrative in the service of the abstract or the real. What is essential is the growth of a republic of dreamers equally adept at using the Z-axis parameter for abstraction or realism in telling new stories on the stereoscopic screens.


Giants in the Sky: Zeppelins

(Continued from page 13)

The African garrison had been cut off from all supplies and reinforcements since August 1914. As a morale booster for the home front, a mission to supply East Africa by zeppelin was planned. This was an ambitious plan, as no aircraft had ever flown such a distance before. This was intended to be a one-way trip, with no return for the airship crew. As it was a very speculative one-way trip, the best airship captain and crew were not chosen for the Africa mission. A number of delays and problems prevented the flight from happening on schedule.

The LZ-104, the largest zeppelin ever built to date, finally set off for Africa from Jamboli, Bulgaria. While the flight was being planned and the delays mounted, the German Schutztruppe was pushed out of German territory, and was no longer able to reach the rendezvous point with the zeppelin. They moved into Portuguese East Africa, where they attacked a Portuguese arsenal, and captured enough medical supplies, food, rifles, ammunition, boots, and uniforms to last them for several more years of guerilla warfare. When news reached Germany that supplies were no longer needed, LZ-104 was only a few hundred miles away. The zeppelin was contacted by wireless, and ordered back to Bulgaria. While the Africa flight was a fiasco, it flew the equivalent distance from Berlin to Chicago, a fact not lost on the German high command. Plans were made for a super long-range zeppelin, LZ-114, which was to bomb New York City, but the war ended before the airship was completed.

Graf von Zeppelin died in 1917, having seen his invention show promise of being a wonder weapon capable of taking the war to the heart of Germany’s enemies, and then fail to deliver the decisive blow as envisioned. After the death of von Zeppelin, Dr. Eckener became head of the Zeppelin works. He did his patriotic duty and worked closely with the Naval Airship Division, often piloting zeppelins on scouting missions. His vision for the airship was as strong as von Zeppelin’s, but it was not for war. He envisioned a worldwide network of passenger airships, rivaling the great ocean liners, delivering passengers in style, luxury and safety from one continent to another at a speed no ocean liner could match. He would spend the rest of his life pursuing this goal.

While the military use of the zeppelin had mixed results, the Zeppelin works greatly accelerated its knowledge of how to build and fly airships due to the extreme conditions the war forced upon them. In 1918, the Germans were the masters of building and flying airships, and the victorious Allies intended to put that to an end. As 1918 drew to a close, the future of the Zeppelin works looked very bleak. The Allies were intent on disarming Germany, and dismantling all of Germany’s military industry, including the Zeppelin works. At the end of World War One, lighter than air travel was still considered an important avenue in conquering the sky. The British were finishing up two airships of their own, both copied from a downed zeppelin.

(Continued on page 43)
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Giants in the Sky: Zeppelins

(Continued from page 39)

The Americans were also hard at work building an airship base in Lakehurst, New Jersey, and had plans to build airships, also copied from a downed zeppelin. Italy and the new Russian government were at work developing airships as well. The post-war future of airships looked strong, but not in Germany.

I have received an amazing amount of help with this article, from an international group of collaborators: Larry Moor, Steve Hughes, and Mike Griffith of Georgia, Robert Boyd of Virginia, John Waldsmith of Ohio, Bill Wissel of California, Didier Reboul of France, and Martin Kohler of Germany. All of them have been very generous with photographs from their collections and their knowledge of the history of airships and stereo photography. I also wish to thank Hank Caruso for his very thorough proofreading.

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Puget Sound Airship Society: www.pugetairship.org/
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9/11 3-D on View at 3D Center (Continued from page 14)

World Trade Center South Tower collapse from the sidewalk a few blocks away, I held my camera over my head and snapped pictures by reflex. The moment was like a slow-motion dream, all of this unfolding so close to me, while I was safe on the ground.” By chance, his camera was already loaded with Fuji Scala black and white transparency film, providing his documentation of the event an ironic connection to the stereoviews of other disasters from the previous two centuries. His stereos are not only the first taken of the 9/11 attack, but almost certainly the only black and white images made of the event and aftermath.

Other New York stereographers quickly started covering various aspects of the story from wreckage to people to memorials, making possible the 16 page article “Documenting 9/11 in Depth” by Sheldon Aronowitz in SW Vol. 28 No. 4. That article includes more of Brian Laube’s personal account and two of his other Scala stereos. Ground Zero was of course an area of concentration for other stereo shooters, but Brian was able to get especially close. “In the days after 9-11, I became a manager in a volunteer project to make meals for the Ground Zero rescue workers, an initiative led by Tribeca’s 4-star Bouley restaurant. As part of my work on that project, I found myself at the Ground Zero site with a moment to shoot a couple more quick snapshots of what workers called ‘the pile.’ Two days later, it would become illegal to shoot photographs at Ground Zero. In those first shell-shocked weeks, these pictures helped me share this experience with friends, and with people I met via my volunteer work. After a time, I realized that the photographs were an historic document I needed to preserve. The work that I did to preserve and share these images has certainly helped me process the emotions that came from witnessing this tragedy, and hopefully helped others to memorialize the loss from this senseless act of violence against humanity.”

Some of Loube’s more recent work was exhibited at the 3D Center in 2006, when his “At You Not With You” installation of 24 animated, life-sized 3-D lenticular portraits seemed to turn and follow visitors, laughing at them as they walked around the gallery. The professional photographer, web developer, and interactive character creator now offers custom, 3-D animated lenticulars at his Tribeca studio. More information and 3-D images are at www.brianloube.com/3d.

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That's no short order! After manufacturing over 1,000,000,000 paper 3D glasses, we know we can satisfy your taste for 3D. American paper Optics, the world's leading manufacturer and marketer of 3D glasses and 3D products, is your one stop source for anything 3D. A variety of frame styles, specialty optics, full color printing, and intricate diecutting capability make it easy for you to "Have it your way."

Our menu of 3D glasses include:
- Anaglyphic (red/cyan - red/blue - red/green)
- Polarized (linear - circular)
- Publiphish - Dark/leaf (television & video)
- Diffraction - rainbow effect (3D fireworks)
- Decoders (red or blue for hidden messages)
- ColorCode 3-D™ (Amazing New Dutch 3D system)

Satisfied customers have included National Geographic for 20,000,000 anaglyphic glasses and Discovery Channel for 6,000,000 publiphish glasses for Shark Week in 3D. Talk about fresh "seafood!" Over 5,000,000 Radio City Music Hall patrons have lined up to wear our polarized glasses to view the Christmas Spectacular in 3D. We produced 3D delicious delights for the March 2005 - 2008 Issues Of Nickelodeon Magazine in 3D. We turned the NBC show Medium into eye candy with more than 10,000,000 3D inserts distributed via TV Guide. Nearly 7,000,000 readers went "swimming" in 3D with our glasses in the 2007 Sports Illustrated Swimsuit edition in 3D. We spaced up the 3D DVD market, cooking up 20,000,000 3D glasses for Shrek 3D, 16,000,000 for Barbie: Peace, 46,000,000 for Hannah Montana 3D. Recently, we have served up the best 3D effects on DVD for such titles as Mission to the Center of the Earth 3D, Polar Express 3D, and Fly Me to the Moon 3D, as well as over 125,000,000 glasses for 3D commercials during Super Bowl XLII. Our drink menu has included 3D projects for Van Gogh Vodka, Zipz, Budweiser, Coca-Cola, and Coors Light. Thirty for more? Call us and we will serve you up a shot of 3D!

www.3dglassesonline.com

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