3-D Imaging Past & Present

Stereo World

September/October 2012
Volume 38, Number 2

3D-Con
Part 1

William England
Gin & Gardens
Portraits by the Car

These View-Master Personal views make an interesting grouping of stereo portraits taken next to cars. At the time, the included vehicles probably seemed like nothing special, but it is fun to see them now that they are classics!

The Personal reels containing these views are not labeled, so the dates and locations of the photos are unknown. I believe that the top and bottom views may contain the same woman, but the car is not the same. Perhaps one car was traded for another during the time between portraits.

I would like to apologize to Bruce Hodgson and everyone for the poor reproduction of last issue’s views in this column. The original slides were a bit dark and contrasty, but somehow the conversion to print seems to have emphasized the problem.

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

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

If you’ve found a classic ’50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to stworld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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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.

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3D-Con in Two Parts

Our feature “3D-Con part 1” in this issue covers the Workshops, the awards, the Art Gallery, the Stere-O-Den and the excursions. Part 2 will include details and stereo from the 3-D Theater shows, the panel discussions, the keynote and guest speakers, the dive-in Theater, the 3-D Glasses Fashion Show and (we hope) anything else left out of part 1.

Deep Burning

The annual Burning Man event in the Nevada desert attracts more 3-D cameras every year, with one exciting shot by NSA member and experienced Burning Man stereographer Franklin Flocks winning Grand Prize in this year’s Nvidia 3D Digital Image Showcase at 3D-Con. But if you just can’t get enough Burning Man 3-D, NSA member Harold Baize (another long time “Burning” stereographer), presents lavish coverage in galleries featuring the 1996 through 2012 events at www.3dculture.com/bm3d/.

The Growing iPhone

As if we needed more proof of how hard it is to keep up with digital technology, the new iPhone with its larger screen comes along, challenging the existing phone viewers covered in this issue’s NewViews. It’s too soon to know if any of the makers of these devices will produce models taking advantage of the slightly larger screen. There are already at least two viewing devices available for paired stereos on iPads, and we hope to provide more details on these soon.

A Viewer by Any Other Name

Note that I said “viewing devices” rather than “viewers” above. Lately, “viewer” is being applied to software for presenting stereoscopic images in various formats on a variety of screens. Just how this confusion of software with hardware started I don’t know, but regardless of how well downloads like Masuji Suto’s new “HTML5 stereo viewer” function to display image pairs or anaglyphs, they in no way fuse those images for you. That requires freeviewing or a physical viewing aid, and a convenient term for almost any of those devices used to be “viewer.” If the irresistible force of digital imaging jargon succeeds here (the way it nearly did with “3-D” until Hollywood rescued it), we will be left with “stereoscope” to describe everything from Kaiser Panorama-mas to hand-held lorgnettes. Some outstanding examples of the flexibility of the HTML5 software can be seen in galleries by David Kesner at www.dddphotography.com/Macro/ and www.dddphotography.com/Mandelbulb3D/. It seems unfortunate that a development so valuable for sharing and displaying stereoscopic imagery should potentially contribute, through no intrinsic fault of its own, to confusion about a terminology so basic to stereography. And just after Richard Kroon did so much to clarify the language of 3-D in his book 3D A-to-Z, reviewed in this issue.

Correction

Alert readers may have noticed that two captions were mistakenly exchanged in last issue’s article “An Olio of Oddities, W.S. Woodin’s Polygraphic Performances” by Paula Fleming. The caption over the image on page 24 belongs under the image on page 27, and the caption appearing under that image belongs on page 24.

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**Letters**

**Readers' Comments and Questions**

Many amazing articles are lined up for future issues of *Stereo World* that it’s hard to pick examples, but among them are these three.

**“The Colored Orphan Asylum, NYC”** by Jeffrey Kraus illustrates through some rare 1860 views the story of this abolitionist funded New York institution destroyed by mob violence in 1863.

Jim Payne’s “3-D portraits” were part of the 3D-Con Art Gallery. Several of these views of individuals or families (the poses and settings chosen by the subjects), will accompany his personal story and his explanation of this 40-year project.

**“Lt. Joris, Belgium, and the East African Sideshow”** by Ralph Reiley describes the German East Africa Campaign through the work of an amateur Belgian army stereographer during World War One. Anyone who has read the author’s previous articles on various aspects of the “Great War” nearing its 100th anniversary knows to expect rare images and fascinating historical details.

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**Anaglyphs at 3D-Con**

The NSA ’12 conference in Costa Mesa was delightful, entertaining and informative. The workshops were well done and the art show, in particular, was fascinating.

Since I am interested in methods to compute anaglyphs I was disappointed to see that some NSA members and readers still do not understand the seriousness of severe retinal rivalry caused by certain colors in their images. The blocking caused by the filters in anaglyph glasses, which we realize is the property that creates the stereo effect in the first place, also causes disturbing retinal rivalry for certain hues.

As expected, the worst offenders are saturated colors that are close to the hues of the filters. For example, for the popular red/cyan filters, setting the hue to 185 with maximum saturation and brightness creates severe retinal rivalry with black in the left eye, and cyan in the right eye. There have been techniques suggested for eliminating unnecessary rivalry including hue changes and desaturation. Decreasing saturation can reduce the rivalry while maintaining the hue. However, there are drawbacks to any color modification scheme since one may change the color to the point that it no longer represents the object of interest.

I hope these observations can help readers to create more visually pleasing anaglyphs. I encourage members to use my free online software to compute their anaglyphs.

The conversion software can be found at [http://research.csc.ncsu.edu/stereographics/](http://research.csc.ncsu.edu/stereographics/).

The software has been designed to optimize colors for red/cyan filters and LCD displays. The user clicks on the left and right eye views of the stereo pair. The software will upload the images, compute the anaglyph using pixel based approximation in the CIELab color space, and return the anaglyph to the user. The left and right eye images must have the same dimensions and only certain color formats are recognized. The method does not attempt to solve the retinal rivalry problem caused by certain hues.

One can use color management techniques to prepare the anaglyph for display on other devices. I would like to warn readers that overhead projectors are notorious for creating problems with anaglyphs. Most projector manufacturers do not provide color management information that allows the user to transform LCD RGB values to projector RGB values. I seek a simple way to solve this problem that does not require the use of special hardware to produce CIE XYZ or CIEL*a*b* values. Any suggestions would be appreciated.

David McAllister, Ph.D.
Professor Emeritus
Computer Science
N.C. State U.
Raleigh, NC.

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**Coming Soon**

**GONE MADDD**

"I love the FUJI-W3 3D Camera because it’s so compact, and check out all these attachments I got for it!"

by Aaron Warner
3D by Ray Zone

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**Stereo World** September/October 2012 3
It was the day before the start of the 1976 Democratic National Convention and Georgia Governor Jimmy Carter had the Presidential nomination locked up. On this day, he would give one of his last pre-convention speeches at the Cherry Hill Mall, not five miles from my Haddonfield, NJ, home. Having bought a new (but alas, non-stereo) camera with a 400mm telephoto lens, I was determined to attend and called my best friend to see if he wanted to accompany me. The venue was a spectacular palm-and-fountain-studded interior court and we were among the small crowd gathered for the event. Carter had just stepped to the podium and was comfortably filling my lens when Tom, who was about five feet away from me and did not have the benefit of telephoto called over, “You’re going to have to get closer if you want a clear shot.”

Ever have one of those moments when you wished you were somewhere else? Given that this was only eight years after the assassinations of Bobby Kennedy and Martin Luther King and that two attempts had been made on the life of President Ford, things could have gotten ugly in a hurry! Fortunately, the Secret Service had not heard the comment. Nevertheless, when I refocused on Carter, he was no longer glancing over the crowd but staring right at me, his smile frozen in a “Bambi in the headlights” look. Evidently he had heard!

James Earl Carter Jr., affectionately and universally known as “Jimmy,” was born in Plains, GA, in 1924 and married his hometown sweetheart, Rosalynn Smith, upon his graduation from the U.S. Naval Academy in 1946. Seven years of service (much of it in submarines) followed. Upon his father’s death Carter left the Navy to take over the family peanut business in Plains, which he did with great success. Entering politics, he was elected to the Georgia state senate in 1963. Having run a mildly segregationist campaign for Governor in 1971, he promptly became a strong supporter of civil rights in that office. Now well-positioned between traditional Democratic liberals and the “good old boy” racism of George Wallace, Carter was seen as a moderate whose soft drawl and reputation as a Washington outsider turned “Jimmy Who?” into a powerful force in the 1976 Presidential primaries.

After gaining the Democratic nomination, Carter faced off against “accidental” President Gerald Ford, whose pardon of predecessor Richard Nixon in the Watergate scandal, coupled with his tendency to fall down (literally and figuratively!) at inopportune moments and a stalled economy exacerbated by crippling inflation (“stagflation”) aided the Georgian’s path to the White House, although he won by only a narrow margin.

The Carters were a likeable and unassuming First Couple, who walked (rather than rode) in the inaugural parade with daughter Amy. Carter himself projected an air of spirituality that irritated some, while many found it a pleasant change from the Mafiosi mentality of the Nixon years. Then there was the down-home wisdom of feisty “Miss Lillian,” the President’s mother, rustic “faith-healing” of sister Ruth, and bad boy antics of Carter’s brother, whose “Billy Beer” became a minor cultural phenomenon.

In many ways, Carter, the Washington outsider, was handicapped by his failure to develop a good working relationship with Congress. Furthermore, his presidential agenda, what there was of it, lacked focus. And when he went on national TV to speak to the American people about a “crisis of confidence” in government, he was not exactly inspiring. Then too, Carter tended to get bogged down in minutia. When asked whether the President was one of those persons who failed to see the forest for the trees, one frustrated government official replied not so, that he was in fact a “leaf man.”

Carter did achieve some (questionable) successes in his domestic agenda. A committed environmentalist, Carter nearly doubled the size of the National Park system. Yet many of the new parks and wildlife refuges were in Alaska, not likely to become hotbeds of tourism. Carter also began a long healing process by pardoning Vietnam-era draft evaders (a move bitterly opposed by many) and created new Cabinet positions in Education and Energy, yet he failed in his efforts to trim the budget and was unable to get his welfare and tax reform plans through Congress.

Worst of all was the economy. Cutbacks in oil production by the largely Arab-controlled OPEC led in 1979 to an “energy crisis” of epic proportions—with hour-long lines at gas stations and skyrocketing prices, all of which played havoc with the President’s efforts to fight inflation. It was hoped that increased reliance on nuclear power might help to pick up the slack. But then, human error led to a frightening near-meltdown at the Three Mile Island nuclear plant just south of
In foreign policy, Carter’s Panamanian Treaty, which restored control of the Canal Zone to Panama, though relatively unpopular in the United States, did address a long-festering problem in Latin America. Nevertheless, his greatest achievement came when he convinced Egypt’s Anwar Sadat and Israel’s Menachem Begin to sit down with him at Camp David and hammer out a tentative peace between those traditional enemies in the troubled Middle East. The Camp David Accords earned the two Mid-east leaders a shared Nobel Peace Prize, an honor that largely ignored the President’s very real contribution to the end result.

Yet Carter could also be hopelessly naive and made some serious foreign policy blunders. When a fundamentalist Islamic Revolution under the Ayatollah Khominei toppled the regime of the pro-U.S. Shah of Iran, relations between the two countries rapidly soured. (Carter had earlier praised the Shah’s government as a “pillar of stability” in the troubled Middle East.)

Then, when the exiled Shah required emergency medical treatment, Carter admitted him to the U.S. as a humanitarian gesture. Bad move. An angry mob, supported by the Ayatollah’s government, stormed the U.S. Embassy in Teheran and took the diplomatic staff hostage. When negotiations failed to resolve the crisis, Carter authorized a military rescue attempt. The result was a fiasco: equipment broke down in the desert conditions of southern Iran, and the whole mission had to be called off with some loss of life. The hostages remained in captivity.

Then too, when the Soviets invaded Afghanistan, Carter responded by suspending U.S. grain sales to Russia and cancelling U.S. participation in the 1980 Olympic Games in Moscow, a move that had little effect on the Soviets and hurt only American farmers and athletes.

By the start of the 1980 Presidential Campaign, Carter’s real accomplishments in foreign policy had degenerated into apparent humiliation and chaos, while his efforts to jump-start the lackluster economy seemed no more successful than Gerald Ford’s much-lamponed “WIN” (“Whip Inflation Now”) buttons had been. Worst of all, Carter was running against a campaigner of truly “star” quality, California Governor and former movie actor Ronald Reagan, whose conservative policies, tough talk, and smooth style earned him a reputation as a “great communicator.” Under such conditions, Carter stood little chance and he was badly beaten in the November election. Within minutes of Reagan’s inauguration in January 1981, the hostages were freed and Reagan sent his predecessor to meet their returning flight.

If Carter’s one term as President gets mixed and largely negative reviews, his post-Presidential career has been much more successful. He has continued to champion humanitarian causes, worked to combat poverty through the “Habitat for Humanity” home-building program, and served as an international diplomat in Korea, the Middle East, and Latin America—his activities in the latter role finally earning him a long-overdue honor, becoming only the third U.S. President ever to win the Nobel Peace Prize. It is a fitting tribute for a President whose humanity often outshone his political acumen.

House Speaker Tip O’Neill once called Carter “the smartest public official I’ve ever known.” Yet neither his intellect nor his idealism, honesty, compassion, and strong religious faith translated into great leadership.

Thinking back to 1976, I emerged from my own encounter with candidate Carter shaken but unscathed. But I vowed I would never let Tom live down the day we “shot” Jimmy Carter!
Mystery writers build anticipation into their narratives to keep readers engaged in their stories, but I will not cause any undue angst in mine by making them anticipate how gin plays into this history. Instead I will start with how gin had a significant impact on Frank Mason Good's life, and we can deal with the garden part later.

It begins in Asia in places like Penang, Malaysia. By the 1850s the United Kingdom was doing fabulously well. With colonies all over the world, they were taking full advantage of the local resources and making lots of profit. Why Asia? Well that's where coveted spices such as cinnamon, nutmeg and ginger grew. To provide easy access for cultivating, harvesting and processing these valuable commodities, the British built huge plantations in the jungles, hacking down large swaths of vegetation. The good side for them was the fabulous wealth that rolled in, but as in so many things in life there was a downside. Rains formed huge puddles in the now clear jungle areas, which was a boon to the anopheles mosquito which prospered not only from new habitats, but also the ready supply of humans to feed on thereby transmitting disease. The resulting outbreaks of malaria were of epidemic proportions. By 1852 about one-half of the humans in those regions were killed either directly or indirectly by the disease. For the British, aside from the impact of mortality on individuals, especially the governing administrators who handled the red-tape needed to export spices, the crops couldn't be harvested or processed, the trains didn't run, etc. With so many basic civic functions disrupted, spices couldn't be brought to the U.K. to sell, and with nothing to sell, there's no profit. Clearly something had to done immediately.

The answer was cinchona. The bark of the cinchona bush contains quinine which was used to treat malaria. The taste, however, is pretty wretched, but can be made palatable by mixing it with gin. The quintessential British gin & tonic was thus invented to the great appreciation of many even to this day. In history's continuing game of, “Good News / Bad News,” however, cinchona grew naturally only in South America, specifically Peru. The bad news for the British was they didn't have any colonies there. The good news for Peru was knowing a money-maker when they saw one. They could charge exorbitant prices for their monopoly on cinchona, which they did. For the British, once again, clearly something had to be done immediately.

“No. 152. The Cinnamon Floor, London Docks,” by F.M. Good, probably 1860s. London dock warehouse number six had two floors devoted to spices. The lower floor was for cinnamon, the top housed valuable cinchona, used for treating malaria. This view shows how cinnamon looked when it was received in canvas covered bales. The thin quills of spice were placed one inside the other to make a long reeds about four feet tall, which were then gathered into bales and wrapped for shipping. Once received in London, it was sorted, classified and graded.
I suspect you are wondering why the British didn’t just take cinchona seeds home and grow them in London’s Kew Garden? Well the same general idea also occurred to the Dutch who successfully transplanted seedlings to their colony in Java, not only helping to solve their own local malaria problems, but also nicely lining their pockets by selling it to the British. Tired of giving both Peru and Holland huge profits, it also occurred to the British government. If the Dutch could do it, why couldn’t they? One can but try. In 1859 botanist Charles Markham was sent to Lima, Peru to bring some of the coveted seeds back to Kew. More bad news. The first expedition got lost. The second expedition made it home, but the seeds produced plants with only very weak quinine. Another botanist, Dr. Forbes Royle of the India Office in Madras, knew the effectiveness of the plant, and suggested that it be introduced to India, which was under British control. Eventually little cinchona plants arrived in Madras where they promptly failed miserably. Back to square one.

But this is a paper about Frank Mason Good—he hasn’t been forgotten. In the dance of interconnected historical events, malaria, or specifically quinine, also had a significant impact on his life, which was “good news” in many ways then one. According to the 1841 *Census Returns of England and Wales*, Frank Mason Good was born on June 10, 1839 in the Parish of St. Botolph Aldersgate, Middlesex [London] England to Thomas and Sarah Good. In 1902 Frank had a long interview with Alice Corkran, a popular journalist, about his early life and photography. Fortunately for us, she wrote up her interview as, “A Chat with Mr. F. Mason Good, The Famous Garden Photographer.” “Garden Photographer?,” I hear you cry—as promised we will get to that in a bit. Instead of interpreting what Frank said, I prefer to use his own words, so hopefully the reader will forgive me for rather a lot of direct quotes. Frank told her,
I was a mere boy when I first took up photography. My father was a well-known City [of London] chemist, and he wished me to go on with his profession. I did not care for it. I wanted to do something with my hands. Something that I could see, as it were, growing under them. Photography was far from being in the advanced stage that it is now. I got a small machine and I began to use it. Holidays were my days of enchantment. I would go up into a loft with my future brother-in-law and practice the great art. He was rather a “don” at it.

...What hours of absorption these were, how much the two lads spoilt, how much they learnt by their failure, how well they succeeded! They got up before dawn, they were all day at work, they forgot their meals, they were covered with acids, and all the traces of the process. Athletic sports were nothing to them, the world outside of photography meant nothing.

Alice then recounts how Frank’s story and gin and tonic’s cinchona are connected:

3

“Group at Nazareth,” Good’s view #41A. The people in this view are probably wearing their own clothes. Although Good was under contract from publishers, there has not been any suggestion that he used props to enhance his photographs. This timeless scene would certainly have satisfied publishers of biblical books.

At last the day came [1859] when recognition awaited Mr. Good. He was then twenty-one, and apprenticed to his father to be a chemist. A celebrated doctor had heard of him and of his craze for photography. He saw some of his work. “He came over to ask me,” said Mr. Good, “to go with him on a long voyage over the Atlantic, over to South America, to the other side of the cordilleras, to photograph the quinine trees in the forest of Huanuco [Peru].”

The doctor who approached Good is not named. It could have been a medical doctor interested in tropical

“No. 296 Jerusalem—Turkish Delight.” In this view, what first may appear to be rocks, turns out to be huge plants, including at least one variety of cactus. Good seems to have appreciated the plants even more than the subject as otherwise he would have cropped them out, making his subject the focus of the composition.
diseases, or possibly Charles Markham before his second expedition to Peru. Alice continued her recollections of the interview:

This was a tempting offer. It meant freedom from drudgery, it meant the open air, the happy untrammled life of Nature, and the joy of watching her and of arresting her moods. But was the offer one likely to be of permanent benefit to the lad? There was hesitation and discussion. The fact that it was the quinine trees that were to be photographed weighed much with Mr. Good’s father.

At long last the young man got permission to set off, and then came the fuss of preparation, of getting the best machines of laying in stores of all that was necessary for the great experiment. “We got off at last,” said Mr. Good, “and the night we got to Lima there was a terrible earthquake. [March 22, 1859, per the Times] There had not been such a one for many years. Later when I came home I heard how the reports in the papers had frightened all my people. But nothing interfered with my happiness.”

“Mr. Good dwelt upon the enchantment of that forest experience—the stillness of the dense woods, the strange trees and their marvelous shapes. It was the first time he had had the chance of spending days and even nights in the heart of Nature. He resolved, never to be parted from her again, never to choose for his profession an occupation that would be servitude.

When he came home he showed the photographs he had taken in the silent forest and the quaint towns to various publish-

“No. 194 The Common Wild Foxglove.” Good is in his element when photographing the plants of England. Given the mount style and collection dates on related images, he appears to have taken his botanical stereoviews in the 1860s. Since he traveled to the Middle East during the winters, he had the summer to photograph England.

“No. 86 A Study of Ferns.” Good’s beautiful composition captures the delicacy of the ferns in Sutton Court, Surrey, about twenty-miles from Good’s home. This may have been a difficult image for him to capture as any little breeze, as he notes, would make the fronds flutter. This card has a collection date of August 1871; the negative was probably made in the 1860s.
ers. [No photographs from this trip have yet been identified.] He soon got the offer to go on another journey. The Holy Land and Syria were his first destinations.

Actually Good’s first Middle Eastern trip isn’t until seven years later in the winter of 1866-1867. Perhaps to him, thirty-six years later in 1902 when he gave this interview, it seemed “soon.” In the intervening time to his first expedition, he joined the Photographic Society of London, and exhibited photos and stereos of English scenery in the 1864 and 1865 exhibitions of the Edinburgh Photographic Society, the London Photographic Society, and the Dublin International Exhibition. In 1864 the press noted it was his first exhibition. The Photographic News felt he had, “some of the very best photographic landscapes in the exhibition.”

While Good’s photographic trips to the Middle East are important to his career and to photographic history in general, they are not the focus of this paper, but as they provide evidence of the beginnings of his garden work, a brief summary of his expeditions will not be amiss. During his first trip in the winter of 1866-1867, he probably started at Alexandria, did not stop in Cairo, but went directly to Suez where he took his first photo. He then toured Sinai, went from Akaba to Petra, and entered the Holy Land, passing through Beersheba, Hebron, Bethlehem, Jericho and then Jerusalem. He then traveled through Northern Palestine to Damascus, crossed Lebanon to Baalbek and from there, likely by boat, to Beirut, Lebanon. Then on to Smyrna, Corinth and Athens, finally crossing the Mediterranean and ending his trip in Cairo. He appears to have taken three cameras on his trips—one for 8” x 6” negatives, one for 6” x 4”s, and a stereo camera. The resulting photos were reviewed in “The Lands of the Bible—A Series of Photographic Pictures by Frank Good 47 Minories,” Photographic News, Jan. 3, 1868. Some of these photographs were published by Frith, others by Leon & levy, and eventually even by Kilburn, but he also published his own stereoviews, eventually combining views from his first three expeditions into one series which makes it difficult to date individual images.

His second Middle Eastern trip followed almost immediately in the winter of 1868-1869. He visited Egypt and Nubia, photographing Alexandria and then up the Nile to Abu Simbel, a 1,000 mile journey from Cairo. These images, as well as those from his later trips, were published by William Axon Mansell, and also the Autotype Company.

According to Alice Corkran, no matter where Good traveled be it Europe or the Holy Land, he was always sent by a firm to illustrate one book or another. If Frank’s photographs of the cinchona trees didn’t persuade his father, the chemist and probably devout Christian, that his son should be a professional photographer and not a chemist, then the
views of biblical lands supported by contracts, must have done so.

Before continuing with Frank M. Good's photography, it is useful to cover other events in his life. From his birth in 1839 thru the 1860s, he lived with his family at 47, Minories in London, near St Botolph, Aldgate, which was also the location of his father's chemist shop, and, ultimately, his own photographic studio. Living only 2/10th of a mile away at 36, Trinity Square, was the Teape family, friends of the Goods. Margaretta Teape, several years older then Frank, lived there with her parents and siblings including two brothers, Richard (born 1836), and younger brother, Theodore (born 1839), Frank never mentions by name which brother-in-law he made photographic experiments with in his early days, but it was probably Theodore. Richard, the eldest Teape son, was three years older then Frank, and followed in his father's footsteps taking over his stationery business. Theodore however, was the same age as Frank, and although he, too, did not become a professional photographer, he seems more likely to have been his photographic friend.

On Oct. 25, 1870 after two trips to the Middle East, Frank married Margaretta Teape, and they moved to Phoenix Green in Hartley Wintney. That year, Frank was listed in Kelly's Directory of Hampshire as a photographer in Hartley, while still retaining

"No. 212 Spanish Chestnuts." In this view, Good shows his technical ability by capturing the texture of the tree bark while dealing with the shade of the trees and producing a nice composition. As for the gentleman sitting at the base of the tree, it could be Frank Mason Good, but until we find a portrait of Good, he will have to remain anonymous.

"No. 224A. Bramshall [sic; 'Bramshill'] Park, Hants. The Seat of Sir W. H. Cope, Bart, 'A Weird Old Fir.' " Good enjoyed photographing weeds as much as flowers. Here a gnarled old tree instead of a perfect specimen is brought to our attention.
his address in the Minories as a “Photographic Chemicals Manufacturer.” They had one child, John Percival Good, who was born Nov. 10, 1871. Twelve days later, on Nov. 22nd, his childhood friend, Theodore, then 32 years old and a woolen merchant/farmer, died in Trenholmville, Canada.

During the winter of 1871-1872, Mason made his third photographic trip to the Middle East. The itinerary of this trip was largely the same as his one in 1868. His fourth and final trip East dates from around March thru July of 1875, with roughly the same itinerary as his 1867 trip. In a communication with the Philadelphia Photographer which followed his travels, he says, “My work is part and parcel of myself. I may not be always successful, but this does not prevent me striving to get each subject perfect, even to the sacrifice of self. I mean by self, that even my life goes too much into the composition of each negative. Nor does it end there. I still go on till they are printed, and much I regret that every print cannot be done by my own hands in all its parts.” While he was discussing the negatives he took in the Middle East, he applied himself in the same way to all of his photographs.

In 1899 Frank’s son, John Percival Good, single, age 28, was a steward on a ship. He emigrated to the U.S. on the Verajean and arrived in Oregon in November of that year. Relocating to San Pedro, California he submitted his declaration of intention to become a U.S. citizen on Feb. 23, 1926. In 1930 he is still listed as a “cabin man” and merchant seaman and having no next of kin. Very little is known about him, especially what caused him to leave his family and his country. We can only assume there was some kind of falling out as his father disinherits him. Perhaps Frank, a perfectionist, paid more attention to his photography then to his son.

On December 29, 1904, his wife, Margaretta died at the age of 72. Two years later he married Jessie Emily Waghorn, of Hartley Wintney. She died on Aug. 6, 1919. Frank Mason Good himself died on June 28, 1928 at the age of 89 leaving his estate to Arthur Waghorn, Jessie’s brother. No photographic equipment or negatives are mentioned in his or Arthur’s wills.

But this is a paper about Frank Mason Good’s garden photography, and we are finally there. Returning to Alice Corkran’s interview, Good shared his thoughts with her on garden photography. He recounted, “It is a difficult profession. The early morning is the time for it, with its clear shadows and sharp lights. You must get up before dawn and be at work till sunset. Sometimes I rise before four in the morning to get to my garden.” He describes the, “dew on the grass, the sky whitening with the dawn, light although the sun had not yet risen.

The day cool and fresh as if with a new creation. Then came the witchery of colour and sound—the rose-red clouds in the east, the twitter of the birds, and a flutter of wings, then a ray of sunshine like a magic wand falling athwart the landscape.” Clearly he could paint as beautiful a picture with words as he could with photography.

Frank also had to contend with the weather: “Sometimes my work is simply to wait for the moment of perfect stillness. The slightest breeze that comes and agitates the petals of the flowers, rustles the leaves of the trees, spoils my effect. That moment of perfect quietude, how I have lain in wait for it! Sometimes it comes when you have just started, sometimes it takes a long time, and you are in despair ever to get the necessary quiet. The strain of waiting for that privileged moment is very great—but when it does come what amends it makes, how it recompenses the artist.” As for technical specifics, he advised that snapshots were no good in the garden, and recommended a long focus lens.

It was his joy to photograph famous gardens such as those at Belvoir Castle, Hursley Park, Wisley Ripley, Dr. Playfair’s at Winchfield, and Rev. Kingsley’s garden at Eversley (close to Hartley Wintney). Alice’s article is illustrated with many of his photographs of these places. Frank also stressed the importance of photographing individual flowers: “To do this teaches the artist to see the loveliness of nature, the finish of her work, its daintiness. It is by taking up these delicate studies...
that you get to understand them, that you acquire the trained eye of the photographer for beauty.” Wildflowers or weeds, he photographed them all.

His love of botany likely started with his trip to Peru to photograph the cinchona plant—the trip that proved he could make a living as a photographer. As Alice also includes an image he took in the Garden of Gethsemane, he was most certainly paying attention to plants by the time of his expeditions to the Middle East. In addition to those regions of the world, he photographed much of England, and other countries, such as Spain, but more and more he focused on his garden work. In 1888 he won a prize for his photograph of a Winchfield garden (probable Dr. Playfair’s). By 1902 he was no longer as famous for the photographs he made in the Holy Land over a third of a century before, as he was for his gardens. We would never have known this if not for his interview, long after the photographs he is famous for, appears in Girl’s Realm.

Frank Mason Good’s last quote in Alice’s paper, which are also his last literary sentiments I have found, were, “The photographer sees beauty where others do not perceive it. He is accustomed to look for it and it reveals itself to those who seek for it.” Fortunately for us, he photographed gardens and plants in stereo for most of his photographic life. Instead of passing over these views as “just plants,” we can now appreciate them in a different light through his eyes and words. Perhaps while drinking a gin and tonic.

Notes
2. Alice either miscalculated his age or he misremembered as he had to have been 20 at the time.
4. Details about Good’s travels and his cameras can be found in Bertrant Lazard’s, “Frank Mason Good and His Middle East Photographs,” The Photo Historian, #93, Summer 1991, p. 46-52, and supplements: Catalogue of Frith’s ‘Photograph-Pictures,’ 1876, and W.A. Mansell’s 1875 catalogue, Views of the Holy Land. Photographed by Frank Mason Good.

Credit
To James Burke for his wonderful book and television program, Connections (Little Brown & co., 1978) which examined the interconnections of disparate events in history, in particular his discourse on malaria, cinchona and gin.  

Ernest Borgnine 1917 – 2012

Oscar winning actor Ernest Borgnine passed away in Los Angeles, California on Sunday, July 8, 2012 at age 95.

Being born in the 1950s, I knew his work best from the comedy television show McHale’s Navy, which ran from 1962 to 1966. It was only later that I saw and appreciated his earlier dramatic work in From Here to Eternity (1953) and Marty (1955) for which he won the Academy Award for Best Actor.

Of 3-D interest, he appeared as the character “Bull Slager” in the 1953 3-D movie, The Stranger Wore a Gun, a Western starring Ran Randolph Scott and Claire Trevor.

His filmography on the Internet Movie Database (www.imdb.com) spans from 1951 to a film recently completed in 2012. His roles are not defined by any one category—they range from comedy to drama, westerns to fantasy, and even voice work for animated films.

On November 11, 2002 Susan Pinisky and I were fortunate enough to attend a screening of Marty at the Academy of Motion Picture Arts and Sciences theater in Beverly Hills, California. I was allowed to take this shot of him with my RBT S1 camera. This shows the genuine smile that he was famous for, as he holds the Marty program in his hands and stands next to the giant Oscar® statue.

–David Starkman

Ernest Borgnine in 2002. (Stereo by David Starkman)
As with other recent NSA conventions, coverage of this one will be split into a two-part article in order to include as much as possible.

The 38th NSA convention introduced the name 3D-Con to the world and attracted 497 people to Costa Mesa, CA between July 24 and 30. Facilities at the Costa Mesa Hilton were excellent, with the 3-D Theater, exhibits, Art Gallery, and workshops within sight of each other along the hotel’s cavernous lower level banquet section, with the popular Stere-O-Deon 3-D den just one escalator ride up from there. The main exception was the Trade Fair, located behind the hotel restaurant up on the ground floor level. This seemed to have little effect on Trade Fair attendance, where the aisles were filled with customers through the entire day on Saturday.

Like the massive annual Comic-Con event that inspired the 3D-Con name, this convention involved more things than ever going on simultaneously out of necessity, leading to what may have looked like momentarily lower attendance at any one location. Some 3-D Theater sessions had fewer in the audience during various workshops or Special Interest Group meetings, while others found the room nearly full.

The number of events packed into the week was a challenge just to describe in the program, not to mention actually present. There were 76 presentations in the 3-D Theater, 18 workshops, 14 Special Interest Group meetings and four panel or live interview discussions, all among people deeply involved in some way with the production, promotion or history of Hollywood 3-D movies. In addition to the keynote speaker, there were at least seven guest speakers covering various topics (one of whom would be seen by a somewhat larger audience two weeks later, performing at the closing ceremonies of the London Olympics). All of this is in addition to a den filled with pre-digital stereo images and equipment, four major excursions, room hopping, the Trade Fair, a Dive-in Theater (apparently required of any convention in places named “Mesa”), a 3-D glasses fashion show and two very packed banquets at a Persian restaurant!
Stere-O-Deon

Per cubic inch, no part of 3D-Con was as tightly packed with 3-D images and equipment as the Stere-O-Deon. Organized by LA3D Club member Oliver Dean, this den of small rooms was devoted to stereography from the suddenly “ancient” days of film, with the main room devoted to viewers, posters and cameras from the 19th and 20th centuries. Visitors could browse through an international selection of some of the best 3-D transparencies ever produced, loaded in 11 multiple slide viewers positioned around the room. A second room offered the projection of classic View-Master reels while in a third, award winning 3-D slides and amateur 3-D movies could be seen in continuous projection.

Workshops

Eighteen workshops were scheduled over three days of 3D-Con, offering information, hands-on experience, and the opportunity to talk directly with recognized experts working with a variety of 3-D techniques and hardware.

PERSPECTIVES ON 3-D COMPOSITION by Felix Russo provided a better understanding of the properties of three-dimensional forms and demonstrated the elements of stereo composition.

A BEGINNER’S GUIDE TO STEREO PHOTO MAKER (SPM) by David Starkman was an overview for beginners on how to use the powerful and free program for manipulating stereo images.

SIMPLE IMPROVEMENTS TO YOUR STEREO IMAGES FOR COMPETITION by Oliver Dean gave tips on using the tools of Photoshop and SPM to take your images to the next level from the LA3D Club’s Competition Chairman.

MAKING HIGH QUALITY STEREO IMAGES WHILE HIKING AND BACKPACKING by David Lee included tips on what to wear, what to eat, and his equipment choices.

MAKING STEREOCARDS THE EASY WAY by David Kuntz covered the entire production process from photography to artwork creation in SPM through printing and mounting.

MAKING PHANTOGRAMS by Barry Rothstein gave an opportunity to shoot a phantogram for later processing with instructions from a master of the art.

BIG IDEAS, SMALL BUDGETS THE FUJI W3 by Frank Elmore detailed 3-D video production with a W3 through a 3-D music video and a “making of” video.

3D EDITING WITH MAGIX AND THE FUJI W3 by Frank Elmore was a tutorial on the basics of Magix 3D editing capabilities with W3 video files.

ADOBE LIGHTROOM AND PHOTOSHOP CS6 FOR STEREO SCOPIIC 3D by Doug Betzold demonstrated the functions and features in these programs for 3-D image editing.

ALIOSCOPY TRIGGER IN ADOBE PHOTOSHOP CS6 FOR AUTO-STEREOSCOPIC 3D DISPLAY by Pia Maffei and Doug Betzold showed off the Alioscopy process for generating 8-view images for viewing and play-back on autostereoscopic 3D HD LCD displays with the help of Photoshop CS6.

LENTICULARS - HOW TO MAKE THEM by David Burder provided hands-on lenticular instructions with anecdotes from a stereographer who has created 135 million lenticulars for clients.
COMIC WORLDS IN 3D: THE MAKING OF SAFETY GEEKS SVI by Tom Konkle, Brittny Powell & David Beeler was an overview of the making of a 3-D live action TV comedy pilot.

NEW PROFESSIONAL DUAL LENS ENG STYLE CAMERAS: PANASONIC 3DP1, SONY TD300, AND PANASONIC Z10000 by Bruce Austin covered the use of these cameras in a production environment while working with a fixed I/A of 44mm to 65mm. All three cameras were available for hands-on experience, and post production using Edius 6.5 was demonstrated.

RESTORE AND COLOR YOUR B&W STEREO IMAGES ON YOUR PC by David Richardson demonstrated methods to repair vintage stereos and hand tint them using Photoshop to produce a realistic color stereo from a B&W original.

HOLOGRAPHY & STEREOSCOPY - RELATIONS AND DIFFERENCES by Al Razuts compared the imaging display techniques of 3-D stills and both transmission and reflection holograms.

3D AND COMEDY - A PANEL DISCUSSION EXPLORING NEW DIMENSIONS IN FUNNY by Tom Konkle, Brittny Powell & David Beeler explored the best use of the z-axis to impact comedy by heightening danger, character and physical comedy.

2D/3D CONVERSIONS: A 10 YEAR PERSPECTIVE by Jim Long presented the art of conversion from a master who was inspired at an NSA workshop by Dan Shelley in 2002.

KLUTHO’S ZOO 3D WITH OMEGA3D SYSTEM by Ron Labbe projected (on a white screen) images from David Klutho’s upcoming book Zoo 3D using the new Omega3D system. Similar to the Dolby/Infitec 3D system but less expensive, it uses 10 bands for chromatic filtering rather than three for more balanced color perception over the visible spectrum.

Special Interest Groups
Meetings of 14 Special Interest Groups (SIGS) were held during 3D-Con. Open to all convention attendees, these range from informal gatherings of like-minded individuals to formal club meetings.

FIRST TIMERS with Lawrence Kaufman introduced newcomers to the complexities of an NSA convention.

3-D MOVIE MAKERS with John Hart (CA) invited anyone interested in making 3-D movies to meet with people who have made several.

APEC/DSEC with Larry Ferguson gathered members of the Amateur Photographic Exchange Club and DSEC who exchange stereo cards in both modern and traditional formats.

FUJIFILM CAMERA with Jim Caverley shared information about the W1 and W3 cameras.

3D CENTER MEETING provided an update on the search for a new site for the Center while it maintains a web presence.

LA3D CLUB invited anyone interested to learn more about the group, founded in 1955, with its very active movie division, http://la3dclub.com.

LENTICULAR PRINTS with David Burder and Peter Sinclair was an opportunity to meet other 3-D lenticular enthusiasts in a round table discussion of current tools and techniques.

MEDIUM FORMAT with John Thurston and Boris Starosta provided three meetings, one for talking about techniques, tips and hints, one for sharing images from MF3D Folios and one for one-on-one image sharing and talk with other participants.
STEREO SISTERS (NOT FOR WOMEN ONLY) with Shannon Brenna & Sara Mora Ivicevich was a point of convergence for women who work, live and love in 3-D, promoting mentorship, education, networking and community.

MY 3D VIEWING TOOLS FOR IPHONES/ IPODS with Oliver Dean and Glenn Stokes explained storing and viewing stereos on an iPhone using a My3D viewer.

PHANTOGRAM FANS & ARTISTS with Barry Rothstein gathered those interested in the the format to discuss ideas and problems.

STEREOSCOPIC SOCIETY OF AMERICA (SSA) MEETING with Ray Zone & Les Gehman was the annual meeting of the original American postal folio exchange group. (See The Society Column in this issue.)

VIEW-MASTER COLLECTORS with Wolfgang & Mary Ann Sell was a chance to meet other collectors and get the latest news in the View-Master world.

VINTAGE STEREO SLIDE GROUP with Ron Labbe invited collectors to bring a viewer and share, buy or sell vintage stereo slides.

Art Gallery

Located next door to the 3-D Theater, the sixth edition of the Art Gallery featured nearly every 3-D format, this year including everything from holographic sculpture to an immersive blacklight Chromadepth experience along with large print pairs, huge anaglyphs, 3-D video projection, slide viewing in various formats, and tables filled with phantograms. As usual, it was a great place to meet and talk with friends as well as the artists, and to see how far the “envelope” of 3-D can be stretched, and how imaginatively it can be presented.

NSA Awards

This year’s award ceremony took place in the 3-D Theater following the annual banquet, held across the street from the hotel at the Orchid Persian restaurant.

THE WILLIAM C. DARBAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to NSA President Lawrence Kaufman.

THE ROBERT M. WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to 3D-Con Registrar Barbara Gauche.


3-D Theater Awards

THE PAUL WING AWARD (Best of Show) went to Fabienne Tsai for “Of Mice (A Cat) and Men”

THE BEST STILL-PHOTO BASED SHOW AWARDS went to:

1st: Gary Schacker for “Machine Age Muscles”
2nd: Terry Wilson for “Eastern State Penitentiary”
3rd: Chris Schneberger for “The Mirror Ghost”

THE BEST VIDEO AWARDS went to:

1st: John Hart (CO) for “The Skyline and Screes”
2nd: Robert Bloomberg for “How to Draw a Cat”

Marilyn Freund emerges from the immersive Altervision 3D exhibit in the Art Gallery. Shot through Chromadepth filters, flames and letters pop into the various 3-D planes seen by visitors who picked up glasses at the table. Within the tent, blacklights enhanced the chromatic shift of colors painted on the walls, placing visitors in a universe of bright, floating images.

Kevin Steinman works on his technique for viewing a table of phantograms in the Art Gallery, the image in front of him perhaps a bit confusing seen pseudoscopically. His father Philip was in charge of 3D-Con workshops.
Many of the Trade Fair’s 69 tables are visible in this panorama, with Steve Berezin’s tables at bottom center here. All day Saturday, the aisles remained crowded with shoppers browsing through views not already sold during room-hopping the four previous days, as well as books, back issues of Stereo World, cameras, attachments, viewers, software, video systems, phantograms, Chromadepth art and even 3-D jewelry.

**THE BEST 3-D COMPUTER GENERATED IMAGERY AWARD** went to John Hart (CO) for “Neomorphes”

**THE BEST USE OF HISTORICAL MATERIAL AWARD** went to Gesela Will for “Keystone Recreation Project”

**THE BEST SCREENPLAY/STORY/NARRATION AWARD** went to Hideyuke Asakura for “The Time to Start Moving Again”

**THE BEST FIRST-TIME PRESENTER AWARD** went to David Richardson for “The Civil War in Color”

**THE AUDIENCE AWARDS** went to:

- 1st: Robert Bloomberg for “How to Draw a Cat”
- 2nd: Fabienne Tsai for “Of Mice (A Cat) and Men”
- 3rd: Gesela Will for “Keystone Recreation Project”

**Special Award:** Ron Labbe for “2012 3-D-Con Theater Opening”

**Competitive Exhibits - Vintage Views**

**FIRST PLACE** went to Jim Crain for “Historic California Towns”

Always in search of more Diablerie views (SW Vol. 37 No. 4), 3-D-Con guest speaker Dr. Brian May took a break from book signing at the London Stereoscopic Company Trade Fair table to examine some tissues at Charles Doherty’s table. Standing next to him is Denis Pellerin, one of the co-authors (with Paula Fleming) of his upcoming major book on the Diableries and all known examples.

“Burning Of The Trojan Horse” by Franklin Flocks won Grand Prize in this year’s Nvidia 3D Digital Image Showcase. The other winners can be seen at www.3dvisionlive.com/content/280-new-3d-images-are-live.
An NSA crew hoists the sails aboard the Spirit of Dana Point during the Tuesday excursion cruise off the California coast.

With stereo cameras waiting, a Spirit of Dana Point crew member fires the ship’s gun at some unseen target in the Pacific. To accommodate more stereographers, the captain then ordered it fired again.

First Place winner in the On-site 3-D photo competition sponsored by FujiFilm, “Tranquility” by Ron Fross was taken on the convention excursion to Aquarium of the Pacific in Long Beach. He adds, “A Fuji W3 with Cyclopital 3D ALA/.5 WA lenses was pressed against the aquarium glass. This camera-steadying and reflections-preventing shooting method also avoids less-than-tranquil children on the air breathing side of the glass.”

SECOND PLACE went to Jim Crain for “Philip Brigandi, Stereo Photographer”
THIRD PLACE went to Michael McEachern for “Amateur Photographic Exchange Club - 150 Year Anniversary”

Competitive exhibits - Modern Views
THE TEX TREADWELL AWARD went to Carl Wilson for “California Plein Air”
FIRST PLACE went to Peter Jacobsohn for “Art Appreciation”
SECOND PLACE went to Carl Wilson for “Life with Gavin”
THIRD PLACE went to David Kuntz for “3D Neon”
HM to Dave August for “Above California”
HM to Donna Matthews for “Fundus Photographs”

Competitive Exhibits - Other Formats
FIRST PLACE went to Oleg Vorobyoff for “Old Poster”
SECOND PLACE went to Barry Rothstein for “Dodgers”
THIRD PLACE went to Jim McManus for “Grand Staircase”

FujiFilm On-Site 3-D Photo Competition
GRAND PRIZE went to Ron Fross for “Tranquility”
FIRST PLACE went to Alex Klein for “Taking the Sails”
SECOND PLACE was shared by:
John Ballou for “Evolution Traces”
Linda Nygren for “Lorikeets”
Oleg Vorobyoff for “Boogie Boarder”

FujiFilm On-site 90 Second or Less 3-D Video Competition
GRAND PRIZE went to Peter Weiler
FIRST PLACE went to Cassie Kaufman
SECOND PLACE was shared by:
John Hart (CA)
Gene Mitofsky
Mat Bergman
Nvidia 3D Digital Image Showcase

**GRAND PRIZE** went to Franklin Flocks for “Burning Of The Trojan Horse”

**FIRST PLACE** went to Bob Venezia for “Her Inner Voice”

**SECOND PLACE** went to Doug Betzold for “Infinite Underbelly”

**THIRD PLACE** went to Oleg Vorobyoff for “Paintbrush From Shrine Pass”

**Excursions**

Four excursions took enthusiastic stereographers to several interesting locations around the Orange County/Los Angeles area. The first, on Tuesday July 24, was an afternoon cruise on the tall ship Spirit of Dana Point. Sailing out of Dana Point harbor and into the Pacific after careful instructions regarding safety rules, a full busload of NSA members quickly busied themselves documenting in 3-D every visible inch of the 118 foot replica of a traditionally built 1770s Revolutionary War privateer. For most, this would be their first and probably last voyage on such a vessel. Once at sea, most of the passengers were recruited to help hoist the sails and keep lines from fouling, interrupting the stereography for a few minutes but providing more photographic opportunities when the ship’s 5000 feet of sail was overhead.

The weather was ideal, with just enough wind to fill the sails, clear skies and calm seas. Nearby were whale watching boats (not having a lot of luck that day), some small pleasure craft and some dolphins barely visible in the glare of the sunlit water. The captain and crew offered fascinating stories about local marine wildlife and history and about the ship, built in California by a sailing enthusiast in 1983 and originally named the Pilgrim of Newport. The original 1770s ships of this design were known for their speed and were used for smuggling and the slave trade (a detail from the ship’s website not emphasized on board). When the British captured one they measured every part to make exact drawings in order to build similar fast ships, and a museum copy of those plans made possible the authentic replica on which we stood. Being now 29 years old, the Spirit of Dana Point is just weathered enough to look and feel time machine accurate, even though the day’s gentle breeze offered no chance to experience her potential speed.

On Wednesday, the Second excursion also involved boarding a ship, in this case the permanently moored Queen Mary in Long Beach. The Art Deco interiors and details of what is now a hotel/museum/conference center contrasted sharply with those of the Spirit of Dana Point but made tempting targets for stereo cameras. After lunch on board, the next stop was the Aquarium of the Pacific where 19 major Pacific habitats are represented through over 500 species of ocean animals—ready to be stereographed by those able to overcome reflections in the glass of the tanks.

The third excursion was Sunday, and took participants to the famous Mission San Juan Capistrano which proved to offer more stereographic opportunities than most had expected. Established in 1776, the mission’s gardens (both flowers and cacti), fountains, bells and carefully restored adobe buildings are spread
over a large area that extends beyond the central plaza. Docents guided small groups through the mission, explaining as much history as possible before releasing us to stereograph everything in sight. Quite a bit of this centered on the large 1920s-era koi pond and fountain at the center of the plaza, filled with foot-long fish apparently eager to be photographed among the lilly pads and blossoms. Under the eaves of one building were four nests of the once iconic Capistrano swallows, most of which now nest in other orange County locations, perhaps closer to remaining populations of insects. (Not only is the species not threatened, it’s listed in the “least concern” category.)

Back on the bus, the tour traveled north, inching slowly through the interminable tourist strip of Laguna Beach to the Sawdust Art & Craft Festival, a maze of art and craft booths open every summer. NSA member Irene Suess (who is also a Sawdust Festival artist), provided an introduction to the site and tips on finding one’s way around, as well as explaining the need to ask individual artist’s permission before taking photos of their booth and art. Over 200 artists are represented, with several food booths and an entertainment deck next to a waterfall offering places to rest between explorations of the sawdust paved “streets” lined with booths offering a wild variety of paintings, sculpture, jewelry, fabrics, blown glass, ceramics and metal work. The booths themselves are pieces of quixotic art, built around trees and rocks, perched on hillside, and generally adding to the impression (especially after sunset) of visiting some enchanted village of endless tiny shops around every deceptive corner. Even if not all the art for sale appeals to everyone, the place itself has a magic quality that makes traditional galleries seem tedious.

The busy, full day Monday excursion started with a guided walking tour of downtown Los Angeles, aided by radio headsets that made it possible to hear the guides over traffic while conspicuously identifying the group as tourists, just in case the cameras didn’t. A brief walk through the famous Bradbury Building (SW Vol. 36 No. 6, page 30-31) was followed by a walk-through of the Grand Market, leading to the restored Angeles Flight cable railway up what’s left of Bunker Hill. After fully stereographing the restored Angeles Flight upper terminal, the tour walked to Walt Disney Concert Hall where Frank Gehry’s curving, stainless steel exterior had cameras going almost constantly. Climbing stairs to the plaza behind the building revealed gardens and walkways between the massive planes of steel that provided stereo targets as tempting as the main structure from the front.

With the day heating up, a visit to LA’s new Grand Park near City Hall brought at least a visual cooling effect from the huge fountain and wide splash pool. Here the headsets were turned in, freeing the 3-D

As the Angeles Flight car nears the upper station, Takashi Sekitani aims his W3 down at the other car arriving at the lower station while Rich Dubnow listens to the guide’s narration on one of the radio headsets provided to the group. The restored 1901 railway was just one “high point” of the Monday Los Angeles tour.

Los Angeles walking tour guide Brianna poses for stereo cameras in a canyon-like walkway between reflective sections of the Disney Concert Hall. The gardens and paths up behind the main building offered both shade and closer photographic access to elements of the stainless steel exterior.
tourists to stereograph (and envy) some kids running through the fountain. Back on the bus, the next stop was the Downtown Independent Theater, home of the LA3D Club’s LA 3D Movie Festival and 3-D DIY events, where a series of recent and current 3-D movie trailers was shown following a brief description of the theater’s unique value as a 3-D venue.

The much anticipated final destination of the day was next—the almost theme park campus of the DreamWorks Animation Studio in Glendale. Before the tour, DreamWorks Global Stereoscopic Supervisor “Captain 3D” Phil McNally spoke to the group in one of the 3-D screening rooms—one equipped for Dolby chromatic filtering glasses. After relating his personal story of his interests in animation and 3-D (SW Vol. 34 No. 3 page 24), he showed several clips from DreamWorks Animation 3-D films to illustrate various techniques like the
floating window or the multicamera effect to give different parts of an image different interaxial values—making close-ups with infinity backgrounds possible and easily viewable. Constant animation of this virtual stereo base to fit a changing story situation or mood was also demonstrated through clips from How to Train Your Dragon.

He also showed some screens from DreamWorks’ own 3-D animation software, as would be used at workstations involved in actual film production, and demonstrated the effects of various commands and automated controls on images. The degree of control possible was impressive, and most in the audience would probably have spent days happily playing with a single frame pair if seated in front of such a screen. Left to the imagination was how sophisticated must be the software they don’t show visitors!

A guided tour, mostly outside where stereography was welcome, took the group through arched halls, past fountains, down a winding path by a stream and waterfall leading to koi ponds and ending up at a lagoon surrounded by plazas and more studio buildings like a reimagined Venice. At the top of stairs leading past a wall with triple jets of water feeding the lagoon was a larger square resembling a tree lined city park with yet another fountain at its center. Looming over all of this at the far end was a fanciful, four story tower bearing the DreamWorks logo as if guarding some mythical principality—or a workshop of exactly the size and deftness required to bring dreams to stereoscopic reality.

**3D-Con Committe**

Chair: Steve Berezin  
Coordinators: Mary Ann & Wolfgang Sell  
Registration: Barb Gauche  
Treasurer: David Kuntz  
Tour Director: Anna Berezin  
Trade Fair: Wolfgang Sell  
3-D Theater: Eric Kurland  
3-D Theater Sound: Dave Washburn  
Digital Image Showcase: David Kuntz  
On-Site Competition: John Bueche  
Slide Competition: Gary Schacker  
Cards Exhibits: Barry Rothstein

**Get Ready For**

**THE 39TH NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION**

June 4-10, 2013  
Acme/Traverse City, Michigan USA

We are very excited to have the NSA Convention back in the Great Lakes Region! The 2013 Convention will be held at the luxurious Grand Traverse Resort in Acme, Michigan, only minutes from beautiful Traverse City, cherry capital of the world. Less than an hour west of the resort on the shores of Lake Michigan is the Sleeping Bear Sand Dunes, voted the number one vacation spot in the country. Traverse City is home to an international airport, great restaurants, yummy fudge and ice cream shops, sugar-sand beaches and boating fun. Not far from the city are vineyards, picturesque lighthouses and hiking trails for family fun and photographic opportunities. Of course, the convention will feature Stereo Theater, Workshops, Trade Fair, Exhibits, Meetings, Banquets and Excursions. Come to Michigan in 2013 where life is always a bowl of cherries!!

[Convention and hotel information will be added to our web site as it is developed. Be sure to keep watching http://StereoWorld.org/2013](http://StereoWorld.org/2013) for details, and plan to spend some quality time with us next summer.]
The Society

A New General Secretary for the SSA

The Stereoscopic Society of America has a new General Secretary. David Kuntz has volunteered to step up and take the position of General Secretary to move the Society forward in the 21st century.

David Kuntz started in 3-D photography with a Stereo Realist camera in 1978. He joined the LA 3D Club (Stereo Club of Southern California) shortly thereafter, and has been on that organization’s Board of Directors since 1980. He is also currently the Managing Editor for Stereoscopy, the journal of the International Stereoscopic Union. Kuntz is still an active photographer and stereo view card maker, shooting digital 3-D with a variety of twin camera rigs. His work, which has won numerous awards in international competitions, often involves digitally manipulated and computer generated imagery. Kuntz presented a workshop on digital stereo view card-making at the recent 2012 3D-Con of the NSA and is a member of several SSA Print Folios including speedy Alpha and Keystone. He is also the 2012 recipient of the NSA Lou Smaus Award for “Best SSA Article on Modern Stereoscopy” for his article “An Easy Way to Make Stereo View Cards” (Vol 37, No. 1).

“Digital technology has made it easier than ever to make 3-D images,” said Kuntz. “Yet, paradoxically, the specialized hardware requirements for viewing digital 3-D, together with a lack of standardization in digital 3-D image formats, have also made it more difficult to display and share these images. Because of these factors, I believe that the venerable stereo view card is now more relevant than ever as a way to show and disseminate digital 3-D images.”

“My goal as General Secretary of the SSA is to facilitate the creation and sharing of 3-D images in print, transparency and digital formats. With members that are expert in all these media, I think that the SSA can have new relevance as a source for content, and as a clearinghouse for information on 3-D image creation. Expanding our efforts in these areas will allow us to honor our traditions, while simultaneously securing our future.”

Kuntz succeeds Ray Zone as General Secretary of the SSA who held that position for twelve years. Zone will assume the position of Corresponding Secretary of SSA which has remained vacant since the passing of SSA Life Member Jack Cavender in 2011. Cavender held the position of Corresponding Secretary of the SSA for over twenty years. Zone will continue to be responsible for production of The Society column running in Stereo World magazine and will work closely with Kuntz and the SSA Folio Secretaries in moving the society forward and growing its membership.

Dan Shelley Returns as SSA Treasurer/Membership Secretary

Dan Shelley, once again, assumes the reins of the SSA as Treasurer and Membership Secretary, taking over from Les Gehman who has provided a decade of service in that capacity. Welcome back Dan! And thank you, Les, for your very fine years of service to the SSA. See you in the folios!

16th SSA International Card Exhibition

The judging of the entries for the 16th SSA Stereocard Exhibition was held at the NSAConvention in Costa Mesa on July 25, 2012. Serving as judges were John Bueche, Barb Gauche and John Dennis. They were assisted in the judging by Lee Pratt, Teresa Gonzalez and Sylvia Dennis. The Award Winners and Accepted Entries were exhibited at the convention and shown subsequently at the Detroit Stereographic Society and Ohio Stereo Photo Society meetings.

SSA 16 Exhibition Co-Chairs David Goings and Dennis Green tabulated the winning and accepted entries among an overall body of very fine stereographic work. The Best of Show Award went to Michael Pecosky of Mt. Horeb, Illinois for his work titled “Robin’s First Day 5-5-12.” Michael also took the Best Humor Award with his work “Dead Frank October 2011.” SSA General Secretary David Kuntz garnered a raft of awards with his “Paint Splatter” taking Best SSA Member Award, “Gecko” walking away with a Judge’s Choice.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs of each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, lesgehman.org

David Kuntz, shown in a stereoview self-portrait, is the new General Secretary of the SSA.
Award and his stereoview card “USS Missouri – The Mighty Mo” winning the Best Presentation Award.

Chris Reynolds won two awards with “Samedi’s Girl” taking Best Portrait Award and “Charleston Manse” getting the Best Architecture Award. Harold Jacobsohn also won two awards with “Row Boat” garnering the Best Scenic Award and his “Too Late” winning the Best Photo Journalism Award. Michael Cosentino also won a Judge’s Choice Award with his stereoview titled “Steam Power.”

Ray Zone is the Corresponding Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, by assisting the General Secretary of the SSA, 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 are encouraged to contact Ray via email at r3dzone@earthlink.net

How to Join the SSA
To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must notify Membership Secretary Dan Shelley at dshelley@ddesign.com.

Michael Pecosky’s “Robin’s First Day 5/5/12” took the SSA Best of Show Award.

Chris Reynolds’ “Samedi’s Girl” took the SSA Best Portrait Award.
**SEMPTE on 3-D**

Since 1919, the Society of Motion Picture and Television Engineers has been publishing a bi-monthly technical journal. Many of the issues have featured landmark articles and papers about stereoscopic cinema and television technology. Recently SMPTe collected 55 papers about 3-D that had been published in the Journal for a compendium volume called *3D Cinema and Television Technology: The First 100 Years* (reviewed in SW Nov/Dec 2011 Vol. 37 No. 3).

Occasional issues of the SMPTe Journal publish landmark articles about stereography that are important and significantly advance our knowledge about the art, craft and science of this visual modality which is changing our world today. The May/June 2012 issue of the Journal marks just such a watershed with three separate articles dedicated to “Perception” and the manner in which we experience stereoscopic images. “Stereoscopy and the Human Visual System” by M. Banks, J. Read, R. Allison and S. Watt reviews current research on stereo human vision and “how it informs us about how best to create and present stereo 3D imagery.”

The explosion of digital 3D cinema has created a “teachable moment” in visual culture and this paper very well defines parameters and limits for the human visual system and binocular stereopsis. Divided into four parts, the paper sets forth in the first section the limits for optimum geometry in the stereo image. With great lucidity it explains hyperstereo and the importance of eliminating vertical disparities. Very clear graphics and drawings illustrate the fundamental concepts discussed.

A second section explores depth cue interactions in stereoscopic 3-D media by examining the variety and ambiguity of spatial percepts and various cues for depth which may or may not conflict with other secondary cues in three-dimensional perception. This is a rigorously technical paper that includes formulae and mathematical variables of stereo cues. A third section deals with “Focusing and Fixating on Stereoscopic Images: What We Know and Need to Know” with one of the best analyses of vergence/accommodation conflicts ever published.

The final fourth section of the paper deals with temporal presentation protocols in auditing flicker, motion artifacts and depth distortions. A series of highly detailed graphs set forth the limits and parameters for distortions of perceived depth and temporal frequencies. Since the paper is published in a magazine for technical engineers in motion pictures and television, it is indicative that imaging professionals are now highly aware of some of the classic errors and distortions that have afflicted stereoscopic moving images.

The second paper written by Daniele Siragusano is titled “Stereoscopic Volume Perception” and tackles “an analytical question living in the art domain of stereoscopic cinema”—the correct perception of a sphere or ball by varying the parameters of focal length and interaxial in stereo capture. New “measurement parameters are presented which simplify the usage of depth volume in stereoscopic photography” by use of a cube model sweeping through space.

The third paper, “Perceptual Effects when Scaling Screen Size of Stereo 3-D Presentation” by Jonathan R. Thorpe and Mark J. Russell, quantifies one of the great challenges of 3-D movie presentation as such content is repurposed for stereoscopic display in the home on 3-D televisions. This is a rigorous attempt to quantify a highly subjective aspect of stereoscopic image perception and the all important issue of 3-D image magnification or reduction in scale.

To receive the Journal, one must be a member of SMPTe. A complete list of membership types and benefits is at www.smpte.org.

**SMPTE Motion Imaging Journal – “Perception” Issue, (Vol. 121, No. 4, May/June 2012)**

Published by the Society of Motion Picture and Television Engineers, Bi-Monthly Magazine - 82 pages.
but this one is alive. It can be said that this is the first ever truly digital comic book.”

Unlike most 3-D comics (including the NSA’s own “3D Con” comic) that are printed with offset lithography and ink on paper, the Zen Intergalactic Ninja 3-D comic was produced with digital inkjet printing. Cote notes that “The 3D art within was mastered using Code D, a discovery made through experimentation. Code D enables you to become fully immersed into the lush pen and ink artwork like never before.”

The art is well suited to anaglyphic 3-D with each page featuring one large image as a “splash” panel. Code D, despite its mysteriously technical sounding name, is undoubtedly still the classic cut and shift parallax adjustment method using horizontal offset in the Adobe Photoshop environment. The credits also note that there was “Finishing by pinsharp 3D” in the UK. And, for the most part, the 3-D effects are well produced giving five to six levels of depth, frequently continuous and volumetric on the page. The digital inks, however, are a little “hard” with print gain so that there is some ghosting evident, particularly in areas of the image where there is a high degree of parallax.

On the back of the book is also a QR (Quick Response) code. “Use any smart phone or tablet to scan that code,” writes Cote, “and the Real Portal opens. The book you hold in your hands now becomes hyper digital. From this portal, you can add the entire story to your device. Code D enable.”

The book is an interesting attempt at making a “transmedia” digital 3-D comic. A few copies may still be available. For info write to: First Comics, PO box 609, 2460 Dundee Road, Northbrook, IL 60065.

**Sinahzen Cain**

While distributing the NSA 3D Con comic book at San Diego, I came upon the Zeppo Comics booth at the trade show. A number of comics on display all featured lenticular covers that had a striking effect of depth, particularly with projection of visual elements in negative parallax off the surface of the book. The **Sinahzen Cain** comic book is a pretty dramatic example. I shot a stereophoto of the cover so that **Stereo World** readers can view the parallax of the lenticular cover with the conventional side-by-side technique used in the magazine.

All of the Zeppo Comics reveal a very bizarre artistic sensibility on the part of the writer and artist, whoever they are. The **Sinahzen Cain** comic, subtitled “Evil in Biblical Proportions,” for example seems to be a kind of heavy metal version of the Old Testament and the title character is actually the original character of Cain but tricked out with a “Super Chrome” motor cycle and rock n roll gear. I’m not really sure what the message is here, but it seems to be lobbying for some kind of political accord between the forces of Lucifer and Heaven, a demonic plea for tolerance, if you will.

The lenticular sheet material for the cover was provided by Spartech, a high quality producer of lenticular and other print grade materials. The richly chromatic cover itself was printed by virtual-images.com. More info: zeppo@zeppocomics.com.

**William England**

(Continued from page 33)

(“William England’s 1867 Rhine Journey”, **Stereo World** Vol. 29 No. 1, 2002, pp. 4-9; 13; back page; see also: www.wettmann.de).


My PhD thesis has to be handed in during summer, 2014. It is written in German but I plan to have an English version published afterwards. My thanks to Brian May, Paula Fleming, Bart Conchar, the England family, and all the collectors and experts from around the world who are such a great help with my project!
The Language of 3-D in Depth

review by John Dennis

Glossaries of words related to stereo photography have been produced in the past, generally ranging from a single typewritten page to assemblages of 40 or so pages. Most have seen fairly limited distribution as club publications or in photography magazines, and of course often raised as many questions as they answered. A field which so long combined art and technology without formal recognition from either is bound to end up using a less than precise terminology. From sloppy usages to outright contradictions, terms sometimes mean different things to people in the same room—to say nothing of people in different countries or those reading the words of writers from a previous century.

An almost too easy example here is the word “lenticular” which Sir David Brewster applied to his 1844 stereoscope (which introduced lenses to fuse the images) to differentiate it from Wheatstone’s earlier mirror stereoscope. In later years, the term came to refer almost universally to a vertical array of lenses used in various types of autostereoscopic displays. While lenses are involved in both uses, they are employed in such different ways that the terminology could be seen as imprecise.

With the recent publication of 3D A-to-Z: An Encyclopedic Dictionary, Richard W. Kroon has provided the closest thing yet to a comprehensive reference book for those bewildered by the unique and growing language of 3-D as used in both still and moving image applications. On 180 pages that include nearly 300 illustrations, this dictionary covers terms from the most technical in optics and photography (“double-stimulus continuous-quality scale”) to the most general (“stereo”).

Digital technology and the explosion of stereoscopic video hardware and software for both commercial and consumer applications are responsible for a significant number of entries in the book. With so many firms and studios of all sizes around the world perfecting their own techniques and/or equipment, it’s not surprising that many have come up with their own terms for certain aspects of image manipulation as they race ahead of the standardization efforts of industry groups. This adds to the terms and combinations of terms to be included and cross-referenced.

The more technical terms are defined in generally nonprofessional language, or are referred to in other entries in an effort to make the book useful to students and hobbyists as well as industry professionals. Editorial notes are included when needed to warn of common usage mistakes and potentially confusing concepts. Terms whose definitions are in dispute are given multiple definitions, with “convergence” apparently holding the record with five listed definitions.

An entry on page 76 describing the difference between interocular and interaxial.

**interocular distance**

meet when they are turned inward from parallel. Compare interaxial convergence.

**interocular distance; IOID; IO:** interocular separation. The physical space between the optical centers of the eyes in binocular vision or between the optical axes of a binocular viewing device, such as a stereoscope. An important factor in stereoscopic calculations.

Generally measured with the optical axes set parallel, such as when the eyes are focused on infinity. The average adult interocular distance ranges between 50–70mm, while children old enough to wear eyeglasses tend to range between 40–55mm. The average IOD is about 65mm (or about 2 1/2”).

**NOTE:** Interocular distance is often used synonymously with interaxial distance, but the two are technically different. Interocular refers to the distance between the eyes or between optical viewing elements, while interaxial refers to the distance between the camera lenses or resulting images in a stereoscopic imaging system.

Interocular distance may also be used synonymously with interpupillary distance, the distance between the centers of the pupils, but only when the eyes are set parallel. When they eyes converge in, the distance between the pupils differs from the distance between the optical centers of the eyes.

Also interocular separation; pupillary distance. Compare interaxial distance.
The illustrations and extended entries make this both an encyclopedia and a sort of alphabetical textbook of current and historic 3-D. Looking up any particular term easily leads to browsing through other fascinating entries on the same page, then more on the next page, etc. It's one of those books that has the humbling effect of letting you know with a merciless certainty how much you don't know, and how inadequate would be your efforts to clearly explain even what you do know.

As Ray Zone put it in his informative foreword, Richard Kroon undertook a “Herculean task... in compiling this freestanding volume that, in any case, will be remembered as a true and necessary ‘first’ in the history of stereography.”

As was often the case with even the shortest of earlier stereo glossaries, some readers will quickly find definitions they question or find incomplete, or will fail to find terms they consider vital to any full understanding of 3-D imaging. Anticipating this, Kroon requests in his introduction to be informed of any errors or omissions for the next edition.

This reviewer hardly being immune to the above nit-picking impulse, I did wish the entry for “lenticular” (page 82) had differentiated more clearly between Brewster’s stereoscope and the auto-stereoscopic displays discussed immediately before and after its mention. The entry for “Vectograph” (page 155) deals only with the Vectograph movie concept, leaving out the thousands of Vectograph stills that were actually produced in the 1940s (SW Vol. 8 No. 5).

Such relatively minor points aside, the work of Mr. Kroon and his 27 knowledgeable contributors (eight of whom are NSA members) should be included in the library of anyone with a serious interest in any aspect and any era of stereoscopic imaging. It may be some time before others with this level of expertise and dedication compile such a valuable publication.

Dominique Benicheti

I was saddened to hear of the passing of Dominique Benicheti last year. I received the news very late, when a friend of a friend passed it along. Dominique had worked on Dance Machine – Nothing Personal with Bruce Austin. I recently saw this music video, planned to be turned into a feature film, at 3D-Con. Director Dan Harris said Dom was a pleasure to work with. He storyboarded the entire video for 3-D. Director Harris also said that on the shoot, he had at least three stereographers, which he was likely not to do again. Dominique was always trying to get more depth and one of the other stereographers was always trying to decrease the depth.

I did find out from French Film director and producer Pascal Vuong, through Olivier Cahen, that Dominique died of a violent and sudden cancer. He was buried at Pere Lachaise Cemetery in Paris in July, 2011. “During the ceremony, many testimonies and tributes from all over the world have been gathered and told, all telling how great was Dominique, not only professionally but humanly.”

I met Dominique Benicheti in 1999 when he visited the U.S. trying to find releasing for his 3-D short La Revole. Dominique was very lively, interesting, fun and excited about 3-D, so we became fast friends. I was able to see this film at a private screening at the Sunset Screening room following the Large Format Cinema Assn. (LFCA) annual conference, which Dominique was attending. He visited again in 2000 with a 5/70 mm print of La Revole, which was shown at the Academy of Television Arts and Sciences during the LFCA annual conference. La Revole is the popular term for the feast of the last day of wine harvest in the Beaujolais region. La Revole, called the first French 3-D musical, has a running 18 minutes and was shot with the Stereovision lens.

Dominique was a producer, writer, director and technician. He directed and/or produced more than 40 films; documentaries, scientific and animation. He may best be remembered for his very first film, a 1972 feature film Le Cousin Jules (Cousin Jules,) which won the Special Jury Prize and The Ecumenical Jury – Special Mention Prize at the Locarno International Film Festival and the Interfilm Award at the Mannheim-Heidelberg International Film Festival.

He had taught documentary film making at Harvard University for two years and was there for three more years as research associate in engineering at the Jefferson Laboratories for experimental physics, developing a human-appearing robot for television. Dominique had written and directed at the Harvard Smithsonian Center for Astrophysics, producing a 30 minute video Light Games: 5 Experiments About the Inverse Square Law to initiate the teaching of astronomy in U.S. high schools and colleges. He also wrote screenplays for Little Lady Chip, which had been planned for a 3-D feature, and a treatment for a planned large format 3-D fairy tale musical, A Double.

He went into special format films with Futuroscope (or Parc du Futuroscope,) the French theme park based on multimedia, as director, writer or consultant on 3-D movies and large format films. He wrote and directed The Price of Freedom, a 20 minute, 360° film about the Normandy Allied Landing of June 1944 for the 50th anniversary, shown at the International Space Theatre Consortium in September ’94, held in Poitiers, France. It is currently at the Museum of Arromanches in Normandy. He worked on the production of Pathe-Baby, a 3-D feature mixing fiction and reality, filming at least half of it with the Stereovision lens.

– Lawrence Kaufman
Faraway lands in 3-D. The stereoscopic travel photography of William England (ca. 1830–1896):

This is the working title of my PhD thesis in Art History which I am currently writing at the University of Hamburg, Germany. Therein, I aim to analyse the interactions between the travel behaviour of the Britons and the phenomenon of the “stereo craze”, using the example of William England’s stereoscopic travel photographs.

Biographical data is essential to understand William England’s oeuvre and the context of origin. And this is where the problems begin: In his time a renowned and innovative stereo photographer and publisher, William England’s life and work are almost entirely forgotten today. What we know about him—or believe to know—is to be treated with caution and needs proper verification. One example: Publications such as Darrah’s The World of Stereographs state that William England was the chief photographer of the London Stereoscopic Company. This assertion is a recurrent theme cited in recent literature (e.g. Frizot, Jeffrey, Tongue), none of which quote a source or provide an explanation to substantiate their claims (except for the large number and the remarkable artistic quality of William England’s LSC views). It also remains unclear when he joined the LSC. Was it really upon their founding in 1854 as we are told by present day sources?

William England’s origins and early life are equally obscure. He was born near Trowbridge, Wiltshire, circa 1830 and died in London on the 13 of August 1896. In-depth genealogical research has not revealed the exact date of birth and birthplace. While baptism records for some of his siblings do exist, William’s couldn’t be tracked down. One new finding however, is his grave at Kensal Green Cemetery in the west of London. Famous Victorian photographers such as Frederick Scott Archer, the inventor of the wet-collodion process, and pictorialist photographer Oscar Rejlander are also buried here. The initial joy of having located his grave and the prospect of getting new biographical data from his tombstone didn’t last long. Unfortunately, his monument was heavily damaged during World War II. Nothing is left of his tombstone but the plinth. Mr England remains silent…

View in Killarney, Ireland, LSC blindstamp, ca. 1858, tinted, tan mount (Baron Conchar Collection)
William England's photographic journeys – a short overview

From around 1852, William England lived in London, making this period of his life a little easier to trace than his origins. Between ca. 1858 and 1861 he undertook several photographic journeys on behalf of the LSC, among them are trips to Ireland, the USA, Canada and Paris. His images of North America are considered the first to be commercially distributed in large numbers in Europe. His “The Great Blondin crossing Niagara Falls” even ranks among the all-time best-selling stereo photographs. Looking at William England’s series of North America, two special features attract attention: By capturing everyday situations as if merely chanced upon, some views of this series display strong traits of a documentary photography—a modern approach for 1859. Another unique feature is the pronounced hyper stereo effect in numerous images, which is hard to find in his later series (e.g. “Icebergs at Niagara”).

Around 1863 William England left the LSC and established his own studio at Notting Hill (7 St. James’s Square) where he resided until his death. In the following years he travelled extensively to Switzerland, Savoy, Italy, Tyrol and the Rhine area and brought back home hundreds of views which achieved large sales.

One might ask: So is there any difference between the views William England made on behalf of the LSC and the ones he produced independently? This question is being investigated thoroughly in my thesis. Individual analyses of the different series might help find an answer. The most striking difference is of course the simple observation that William England’s name is given on the series he published as a freelancer but not on the LSC views. This has to do with the company’s policy of not publishing the photographer’s name, and may have contributed to William’s decision to go his own way. The lack of a photographer’s name makes attribution difficult. What seems to be very helpful is to painstakingly work through the photographic journals from this period. They give us clues about William England’s journeys and series. He was not only an active innovator in terms of new equipment and printing techniques but also published his experiences and even passed on his knowledge to photographic tourists. Another valuable resource is the Hulton Archive in London, which holds the surviving LSC negatives and daybooks. For example, the daybooks helped to correlate the Irish views I have come across so far.

No. 54 - Horse Shoe Fall, Niagara (front), LSC imprint, ca. 1859, deep blue mount.

“The Horseshoe Fall affords a good idea of the awful power of the mass of descending water; we can almost hear the deafening roar. The effect of viewing this little photograph in the stereoscope is to make one giddy.” (American Scenery. Published by the London Stereoscopic Company, in: The Photographic Journal, Vol. 7, No. 108, 15 April 1861, p. 167). (Brian May Collection)
Since the late 1850s or early 1860s, travelling was made possible for less wealthy Britons due to the rise of package tourism ("invented" by Thomas Cook). The ongoing expansion of the transport network—particularly in Continental Europe—made travelling more comfortable too. William's interest in the Alps and the Rhine area conforms to the travelling trends of the time: The Alpine Club was founded in 1857 in London and gives evidence of the growing importance of alpinism and mountaineering. Traditional enthusiasm for Italy and Rhine romanticism led to increasing travel in these regions as well. Virtual "arm-chair travelling" offered by the stereoscope, however, was still in high demand.

In my thesis I shall try to examine how far William England's trips followed in the tradition of the Grand Tour and to what extent he followed the routes made popular through contemporary travel literature or guide books. Do his images correspond to the sightseeing highlights depicted in Baedeker's or Murray's books? The interactions with emerging package tourism is another key aspect as well as target groups and distribution channels.

**Help needed**

"Zwar weiß ich viel, doch möcht' ich alles wissen." ["Much do I know — but to know all is my ambition."] Of course it is almost impossible to live up to this claim expressed in Goethe’s Faust. But with your help I hope to add some missing pieces to the William England puzzle.
I am looking for:
• more biographical data
• rare William England travel photographs (especially LSC Ireland, "New Series Welch Views")
• labels on the back sides of his stereos to find out about the distribution channels and points of sale
• William England advertisements, trade catalogues etc.
• information on the LSC’s subsidiary in New York City

Any suggestions, ideas and further information are most welcome.
I am contactable at: william.england@web.de or via snail mail: Gerlind-Anicia Lorch, Ernst-Thaelmann-Weg 3, 22880 Wedel, Germany.

Notes
1. E.g. “A Way-Side Scene, Canada”, Organ-grinders, in: Jeffrey, p. 27.

Literature mentioned and further reading
Stereo World has in the past published a substantial article by Hartmut Wittmann on the Rhine series

(Continued on page 27)
The Sanwa 3D Director Viewer

It still puts a smile on my face to see announcements of new 3-D products of all sorts, geared toward the new digital world of stereoscopic imaging.

So, when I saw a link on the Photo-3D Yahoo group about the new Sanwa 3-D viewer for the iPhone 4 and iPhone 4S, I both had to smile again, and find a way to get my hands on one. This viewer has already been mentioned on Page 2 of the July/August 2012 issue of Stereo World.

At the time I bought the viewer the only source to buy a single viewer was a Japanese web site. Since then I have found that you can apparently order it on the Chinese manufacturer’s web site at www.3d-director.com. Click on any of the photos of the viewer, and a purchase window will pop up, allowing PayPal payment of US $33, including shipping, for a single viewer. I have not used this web site myself, so this is not a personal endorsement. Please use a web search to find other sources if you wish.

At a glance the 3D Director Viewer looks to be as good, or better, than the design of the Hasbro my3D viewer. Instead of a flip-out/snap-down changeable cradle for the iPhone or iPod Touch, the 3-D Director Viewer has a top loading slot, designed for the iPhone 4 and iPhone 4S. I found that I could drop my iPod Touch 4 into the slot and it would work, but would be loose in the slot. I also found that if I left on the silicone rubber back that I normally keep on my iPod Touch, then it would fit into the slot snugly, but still be removable.

The slot design is very simple. Just push the iPhone down into the slot and plastic pressure fingers press against the back to keep it in place. A single large slot on the bottom allows easy access to the touch screen. There is no septum at all, as in the Hasbro my3D viewer. A single smaller square hole just below the iPhone serves as a means to push it back up for removal. This could not be simpler.

Now for the technical specifications and user report. The Sanwa version of this viewer comes in a white body, with black lens panel trim. Using a ruler I measure an approximate focal length of the lenses to be 45mm (1.77 inches). According to the Chinese manufacturer’s web site the lenses are aspherical biconvex lenses. Sounds good on paper.

In use I found the short focal length, and the quality of the lenses both to be a problem. The image was difficult for me to focus. I had to use the very bottom edge of my progressive eyeglasses to get it to focus. I found that it worked best for me with the addition of +2 diopter lenses in front of the original ones. A person who does not require reading glasses might accommodate the focus better. Then, the short focal length really magnified the Retina Display too much. It’s nice to have the larger image, but one has to
account for the display, and, as good as the Retina Display is, the pixel pattern is much more noticeable with this much magnification. There are also noticeable aberrations to the lenses if one moves around to view from the edges of the lenses.

In comparison, the Hasbro my3D Viewer was introduced at a price of $35.00 which has since dropped to $25. At the time of this writing, they are selling at www.amazon.com for under $10 plus shipping.

The my3D Viewer uses a flip-open cradle to hold the iPhone 4. It comes with four interchangeable cradles, to accommodate not only the iPhone 4, but the iPod Touch 4, and earlier iPhone/iPod models. Earlier models are not recommended, as they do not have the Retina Display, and appear very coarse.

The my3D Viewer has approximately 103mm (4") lenses—more than double the focal length of the 3D Director Viewer. While this may sound not as good, the images appear much sharper and slide-like, as they are not over-magnified for the Retina Display.

Yes, the images are smaller. I compared a digitized Realist format image in the my3D with a Realist format slide in a Red Button Stereo Realist viewer, and found that the images in the my3D viewer do appear smaller. However, not so small as to reduce the impact of seeing the 3-D image. It still appears to be more than double the apparent size of a traditional View-Master reel image.

Focus with the my3D viewer was both easy and immediate. While Hasbro does not give any specifications for their lenses, they pass my visual aberration test with almost no visual aberrations. For the viewer I’ve been using for over a year, the left lens has no visual aberrations, and the right has only a small one at the extreme right edge of the right lens. In the normal viewing mode, the lenses appear perfect.

The my3D viewer also has internal black side walls (which the 3D Director does not) and a septum. The septum is the only large criticism that I, and others, have of the viewer. For reasons nobody has been able to figure out, the septum is 2mm off center! This requires putting a 4mm black divider between stereo pairs formatted in view in my3D viewer. StereoPhoto Maker takes this into account in it’s automatic conversion feature.

My final recommendation is that the 3D Director Viewer is an inferior alternative to the Hasbro my3D Viewer. If you want a viewer that you can hand to other people and know that the majority of them will easily be able to see your 3-D images, then the Hasbro my3D Viewer is a better choice.

If you want a much larger image, in spite of the difficulties in focusing and the enlargement of the pixels in the display, or you simply want another viewer for your collection, then you might enjoy having the 3D Director Viewer.

Two other phone viewers

Two cardboard phone viewers have also been introduced, with lenses that fall between the focal lengths of the Sanwa and the Hasbro. The 3DVue3G0 viewer has a focal length of about 90mm. (3.54 inches). Personally, I find this ideal. Images look bigger than the my3D, plus they’re easy to view while not so enlarged as to make the pixels really noticeable. Although the viewer itself isn’t great, the lens panel is excellent. See www.tetracam.com/3DVu3G0Website/Index.htm.

Another cardboard viewer is the Toy in 3D viewer, with a focal length of about three inches and a wild variety of graphics printed on the body. See http://shop.toyin3d.com.

Where to Try for Mars 3-D

Stereo images from the Mars rover Curiosity have slowly started appearing on NASA websites. So far they have lacked the close-up impact of images from earlier rovers, largely because Curiosity is still on a fairly flat area with few large rocks or other dramatic nearby features. That should change when the rover climbs Mount Sharp and encounters bigger ridges and rocks. A recent stereo showing the mountain and a large section of the rover was available as an anaglyph and as separate left and right images at www.nasa.gov/mисsion_pages/msl/ multimedia/pia16140.html.


Unlike other missions, the “raw images” site lacks stereo pairs so far: http://mars.jpl.nasa.gov/msl/multimedia/raw/3D-

The main Curiosity website is slick and cluttered, but the images section here may eventually offer more at www.nasa.gov/mисsion_pages/msl/index.html.

Civil War 3-D at Smithsonian

A new 3-D show produced by the Center for Civil War Photography opened in August at the Smithsonian Institution. The digital 3-D video is part of “Experience Civil War Photography: From the Home Front to the Battlefield.” CCWP vice president Garry Adelman co-curated the exhibition in his role at the Civil War Trust. The CCWP also provided artifacts for the exhibit, created prop stereoviews for handheld viewing, and prop glass plates for the exhibit’s drying rack. CCWP co-founder Rob Gibson is featured in a video showing a wet plate photography demonstration. The exhibit will be on display at the Smithsonian Castle for the next year. See www.civilwarphtography.org.
Make Your Own 3-D Movies
or Read About People Who Actually Do!

The 23 chapters are devoted to the work of 25 individuals who have made significant contributions to the art. It's also unlike the usual textbook (including previous historical texts by Ray Zone) in its generous use of color frame pairs from the movies being discussed, bringing them to life as much as possible on the printed page. In many cases, these are accompanied by larger anaglyphs of the same image, while some movies are illustrated through anaglyphs alone.

The work covered ranges from the “purely” amateur created by one or two people to efforts involving dozens for the stereography, lighting, sound, acting, sets, editing, postproduction etc. with even professional crews and actors sometimes involved.

Just some of the topics covered by the filmmakers are options for on-set and off-set software choices and working with computer graphics in 3-D.

Anaglyphic glasses are included with the print version, and there’s a companion YouTube channel featuring the work of the filmmakers featured in the book plus the opportunity to upload your own videos for critique and feedback from the author and others.

Many NSA members will have seen several of these movies in the Stereo Theater in recent years, at local 3-D clubs, or at the Downtown Independent Theater in Los Angeles where the LA 3D Club holds monthly screenings of short and indie films as well as an annual International Competition of Independent Stereoscopic Cinema. Every three months, the LA 3D Club holds an “open 3D screen” event as a 3-DIY invitation to anyone wishing to see their completed project in progress work projected on the big screen at the Downtown Independent Theater. See www.la3dclub.com.

Among the movies examined are Eric Kurland’s Elevation and White Knuckles, Celine Tricot’s Reminiscence and Inner Fire, Eric Deren’s Stereoscopic Skydiving, Sean Issoeit and Jeff Amaral’s The Caretaker 3D, John Hart’s Fast Life, Santiago Caiedo’s Moving Still and Come Coco, Takashi Sekitani’s Dogycam Vista, Tom Koester’s The Ennis House, Ray Zone’s Slow Glass, John E. Hart’s Ghost Car, Ron Labbe’s A Better Mousetrap, and Phil McNally’s Pump Action 3D.

In his introduction, the author dons his historian hat again with a detailed and illustrated history of amateur 3-D moviemaking from 1936 through the cameras and attachments that appeared in the early 1950s to the dawn of consumer 3-D video with the Toshiba camera and the NuView attachment. In addition, he provides a history of published material related to do-it-yourself 3-D films as well as a history of the Stereo Division (1982) of the Stereo Club of Southern California. Several of the people covered in 3-DIY have already become deeply involved at various levels with the explosion of 3-D film making in Hollywood thanks to some of the movies discussed and the people involved with them. Some of what’s best about recent 3-D movies can be traced to folks like these dedicated DIY filmmakers. With any luck, 3-DIY will inspire more to make the leap and provide a continuing flow of new life and imagination to the art.
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<td>Postcard (3-3/4 x 5-3/4)</td>
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