3-D Imaging Past & Present

March/April 2013
Volume 38, Number 5

Stereo World

Hunchback Turns 90

General Slocum Disaster
Point-Counterpoint
by Mark Wilke

Streetcars and Trains

Bruce Hodgson of Ontario, Canada provided two views for this issue. The first, shot in September 1961 at a city transit system’s 100th anniversary celebration, shows two rail vehicles from different eras. On the left is the W-27, built in 1915, and on the right, the 327, built in 1893.

The middle view, from June of 1956, shows children inside a Peter Witt streetcar in Toronto, heading to a Sunday school picnic. It’s fun to see an interior shot from this era!

Our final slide was provided by Susan Pinsky and David Starkman of Culver City, California. They became acquainted with a man whose father had documented the family over the years in stereo (see this column in SW Vol. 36, no. 6), and this slide shows his mother and brother traveling somewhere on a comfy-looking Santa Fe Railroad in the 1950s.

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

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

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

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.

Front Cover:
“The Torturer selects his whip.”
No. 9 in a set of stereoviews distributed by Universal Studios to promote their 1923 film The Hunchback of Notre Dame. Here Lon Chaney as Quasimodo is chained to the pillory wheel. More views from the set are found in our feature commemorating the 90th anniversary of the film’s release, “Hunchback Turns 90 in 3-D.”

Back Cover:
H.C. White No. 8405, “Port view of the General Slocum - The windward side which was burned least.” Our feature “The General Slocum Disaster, NY Harbor, 1904” illustrates the aftermath of the burning of this side-wheel excursion ferry with the loss of 1,021 lives through H.C. White views in the collection of Jeffrey Kraus.
After several years of start-and-stop efforts to learn more about the stereoview sets published by Universal Studios promoting The Hunchback of Notre Dame (1923) and The Phantom of the Opera (1925), we've come to the conclusion that (a) we've learned about as much as there is to be known, or (b) that publishing what we do know will bring a response from the one person still alive who does know more. Studios, film historians, and the Academy of Motion Picture Arts and Sciences are all good (to varying degrees) at preserving material and researching even the most obscure questions related to films, Hollywood, and the personalities involved.

But promotional efforts employed by the studios, especially anything outside the usual trade paper or other print media advertising or publicity releases, don't seem to be subjects of special study. Even the late Ray Zone was unable to unearth any background about the stereos. A few people know they exist, and some have complete sets, but actual records documenting what inspired their creation, who shot them, or their target audience are apparently long lost.

For our feature “Hunchback Turns 90 in 3-D” we located a wealth of material about the film, its production history, personalities, and technical achievements. Books and articles abound, but even when halves of the Hunchback stereos are used, as in Philip J. Riley’s comprehensive 2012 The Hunchback of Notre Dame, no mention is made of their source and in the above all but one are reproduced with no captions at all. Even that exception, shown here, is problematic, as the book’s brief caption contradicts the paragraph on the back of the view itself. That alone doesn’t mean Riley’s caption is wrong. He may have corrected an error by the studio publicist, but it does reveal the general lack of certainty about these amazing images.

Museum exhibit or movie miniature? On page 24 of his Hunchback book, Philip J. Riley asserts that this image shows “A miniature model of Notre Dame constructed for long shots.” But on the back of the view card it is identified as “…the model in the Metropolitan Museum of Art in New York City and shows the cathedral approximately as it is today.” It goes on to boast of the research needed to reproduce the cathedral on the movie set “…as it must have stood in 1482.” For long shots showing the upper part of the building, Riley explains later in his text that a large scale miniature of everything above the arched doors was mounted between the camera and the full size set, lined up perfectly to blend into a complete structure in the film. Michael F. Blake mentions the same technique for long shots of the cathedral in his audio commentary on the Ultimate Edition DVD of Hunchback.

For our feature “Hunchback Turns 90 in 3-D” we located a wealth of material about the film, its production history, personalities, and technical achievements. Books and articles abound, but even when halves of the Hunchback stereos are used, as in Philip J. Riley’s comprehensive 2012 The Hunchback of Notre Dame, no mention is made of their source and in the above all but one are reproduced with no captions at all. Even that exception, shown here, is problematic, as the book’s brief caption contradicts the paragraph on the back of the view itself. That alone doesn’t mean Riley’s caption is wrong. He may have corrected an error by the studio publicist, but it does reveal the general lack of certainty about these amazing images.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Dear 3D Enthusiast,

Are you interested or do you know a philanthropist or an institution interested in the opportunity to continue the mission of the 3D Center of Art and Photography? Stereography (3-D imagery) is entering an age of acceptance in the contemporary art world, whether it is through still images or the current explosion of 3-D Videography!

The 3D Center is now in the final phase of disbursing our eclectic collections of 3-D contemporary imagery and vintage collectible 3-D paraphernalia. A catalog of thousands of items is being prepared. Please inquire for a copy. For more general details please use the contact information below.

At the end of 2011 our museum, gallery and theater space closed due to the economic crisis’ affect on nonprofit organizations. We maintain our nonprofit status and website hoping to find a new home.

Our public space occupied about 1,300 square feet including a gift shop, gallery space (60 feet), museum space and theater space. Our collection (now in storage) covered 3D artwork (prints, video and slide shows) from around the world and museum exhibits of 3-D paraphernalia circa pre-1900 through 2011.

To avoid disbursing our collection in bits and pieces or sell it off, our desire is that another entity would be interested in incorporating what we began into a larger body of interest such as an existing museum or gallery.

For an introspective look at our mission please visit the tabs at this link: www.3dcenterusa.com/About.html. Follow the ABOUT tab for video tours and history.

Thank you very kindly,
Ron Kriesel, Board Chair
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Remember,
3D-Con 2013 Starts on JUNE 4!
see www.stereoworld.org/2013

GONE MADD
by AARON WARNER
3-D by Charles Barnard

“HEY, GRANDMA, THIS CAN’T BE SUCH A RARE PHOTO OF ABRAHAM LINCOLN IF THERE ARE TWO JUST LIKE.”

“HEY, GRANDMA, THIS CAN’T BE SUCH A RARE PHOTO OF ABRAHAM LINCOLN IF THERE ARE TWO JUST LIKE.”
Point Counterpoint

Agreeing to Disagree with Ray Zone
The aesthetics of stereo imagery was a frequent topic of conversation between Ray Zone and me, and was an area in which we held highly divergent viewpoints. Ray fully embraced Modernism, and was always eager to “push the envelope,” even if that meant disregarding some of the traditional rules of stereo imaging. In fact, the only types of 3-D images that Ray disdained were those that he considered too traditional or unimaginative. In contrast, I am a proponent of classic pictorialism, and was often labeled by Ray as being “rabbinically orthodox” with respect to parallax control and window placement.

These philosophical talks were enjoyable and stimulating, and caused each of us to expand our artistic visions and to venture into new areas with our own photography. On a few occasions we distilled these discussions into “point-counterpoint” style columns, in which each of us argued an opposing point of view on a given topic. These articles originally appeared in The 3D News, the newsletter of our local group, the LA 3D Club. The column reproduced here is the last of these, and addresses the topic of still images versus movies. Ray was particularly pleased with the way that it came out, and had sent it to John Dennis for publication in Stereo World before his passing.

I’m proud that my name is associated with Ray’s in what now turns out to be one of the very last pieces he was to have published. I’ll miss those long talks we often had, as well as just about everything else about him.

– David Kuntz

Still Amazing
by David W. Kuntz

To see a world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour.  
–William Blake

In the era of film photography, distinctly different equipment was required in order to capture and display still pictures and movies. Digital technology has changed all of that, and most of us are now shooting with digital cameras or twin rigs that can switch between still photography and movies with the press of a button or turn of a mode dial. Likewise, most of the devices used for viewing digital 3-D content can display both stills and movies.

This level of convenience has made it much easier for the individual amateur to produce their own movies, and the consequences of this fact were readily apparent at the recently held 3D-Con. The majority of shows presented at the stereo theater were movies, and even most of the still photography based shows incorporated various motion elements. Of the many workshops given during the convention, two of the best attended were devoted to movie making and editing (and were lead by our own Frank Elmore).

Despite this technological convergence, still photography remains my medium of choice. Furthermore, I believe that it offers a means of artistic expression, and possesses a power to communicate, that is unique and extraordinarily valuable. That’s because, for me personally, art is about nothing less than spiritual transformation. It’s a means to reveal to me the underlying unity of all creation, and to connect me with the source of that creation.

For centuries, spiritual teachers and masters have taught that “enlightenment,” that is, the personal experience of oneness with God and the universe of creation, occurs when we let go of our individual ego and come into full awareness of the present moment as all that is truly real. By ego, these teachers mean our own personal storyline, which has a past and a probable future, and which conceptually separates our individual identity from other people and things. In particular, it is the ego’s obsessive preoccupation with past and future that diverts our attention from the present moment, which is, of course, where all of life really occurs.

Still photography captures a single moment in time, and presents it to us. It moves us towards present moment awareness, because it provides us with nothing else. This gives it tremendous power as a means for promoting spiritual awakening. For me, the very best still photographs deliver a moment of clarity where I am brought into the present moment and my awareness is expanded. This is often accompanied by a feeling of joy. I crave this experience, and it’s the reason I drive for over an hour each month to sit in the dark at our Club meetings.

In contrast, movies are, by their very nature, anchored in time. Typically, they have a temporal storyline which, as we view them, allows our minds to create a probable or desired future. As the movie’s story develops, it either matches or conflicts with this mentally projected future. The correspondence between what we want and expect, and what actually happens in the unfolding story, is the essence of drama.

Clearly, movies have a tremendous power to entertain and inform. And, the very best of them can even provide the same kind of spiritual connection that I described for still photographs. But, for the most part, I don’t experience movies as having the same immediacy and transformational power as stills. Furthermore, I can’t personally make movies that achieve this goal, whereas I can, on occasion, accomplish this with my still photography. I think there’s ample room in our club for both stills and movies, and I hope that our members will remain enthusiastic about producing both kinds of content. But, for me, that sacred instant in the dark when I experience the infinite and eternal most often occurs when I view a still.
photograph that captures the present moment in all its three dimensional glory.

**Space Is Time**

_by Ray Zone_

*Of the countless movements of switching, inserting, pressing, and the like, the ‘snapping’ of the photographer has had the greatest consequences. A touch of the finger now sufficed to fix an event for an unlimited period of time. The camera gave the moment a posthumous shock, as it were.**

–Walter Benjamin

Now that the same digital toolsets for photographing and projecting stereographic imagery can produce and display both stills and motion pictures with equal facility, a new consideration of aesthetics applicable to each is in order. We find ourselves in a hybrid age of stereography in which the still image now blends via motion graphics into moving pictures. David Kuntz has eloquently espoused the stillness of a 3-D picture as the psychic equivalent of an elevated, serene state of mind and spiritual well-being. At the same time it is possible, as well, to find this psychological equipoise within the moving picture, however kinetic its configuration might be.

What remains elusive in the stereoscopic experience of the still picture is the implicit presence of time itself, or temporality, as a part of the viewer’s “immersion” in the stereographic image even though motion is absent. The critic Walter Benjamin characterizes the frozen temporality of the photograph as a “posthumous shock” that outlives the instant of its creation. But with the stereoscopic photograph, there is an additional complexity of visual experience yet to be quantified or adequately described. There is, perhaps, something dynamically complex about the way both eyes saccade in and through the still stereoscopic image that lends it a feeling in which temporality seems present and motion is immanent. This complexity, ironically, can render the spectator into a state of stillness as they are “transported” into the spatial precincts of the image.

Film theorists, in attempting to champion the art of the motion picture, have explored such questions for decades. “The single fact of their motion definitely removes cinema from competition with the various graphic arts,” writes Kirk Bond. “Few people realize the vast difference caused by the simple incident of motion. The photograph is still to be judged by the canons of painting, composition, light, tonality, and because so much is determined by external conditions, photography can scarcely hope to do better than a romantic impression.”

Motion alone can convey a sense of space, even in 2-D cinema. And to a great extent stereoscopic cinema, over the course of a century and a half, has struggled with this fundamental artistic challenge. How can the introduction of motion to the 3-D image, or 3-D to the moving picture, make aesthetic sense? The explorations of this question, the stereographic forays into what is still a new artistic terrain, will continue in our 3-D club. I foresee a new category for stereographic competitions in which motion may be minimally or fully incorporated into our spatial images. James Shelley Hamilton, with a 1936 article titled “What Is a Motion Picture?” has posed the fundamental question. “Those little frames of pictures are what the movie-maker uses to create with, as the musician uses tones, the writer words, the painter paint,” Hamilton observes. “The important question is what does the movie-maker do with them?”

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*Images: Photograph by Ray Zone*
Major Joseph Mills Hanson and Keystone War Views

by Ralph Reiley

In early 1915, Underwood and Underwood published the first set of war views in the United States. They happened to have a photographer in Eastern Europe when the war broke out. He was in Serbia and took a number of photos of the Serbian army, then and France as he made his way back across Europe so he could return to the United States. The war was not expected to last long, and they wanted to publish views before the war ended and interest was high.

Not be outdone, or outsold, Keystone soon followed with their first set of war views. Keystone did not have a photographer in Europe, nor did they purchase the rights to any everybody's dad that I knew at the time. I had not really dad was a veteran of World War Two, as was just about somethings called World War I. They were the beginning of my militaria collection, and to me they are priceless family heirlooms. I went to the library and got a picture book of World War 1. It was full of photos of these weird airplanes, tanks, and soldiers with hats with spikes on them. I have been fascinated by that era ever since.

In 1916, Keystone expanded their set of views to 48 views, and a smaller set of 30 views. They purchased up to 100 negatives from French and German sources, and there may have been a special order set of 100 views, but a complete set is unknown at this time. Many of the recycled 1915 views were still used, as well as some actual views of the war in France purchased from French and German sources. While Keystone and the other publishers were not opposed to recycling views, they did have a real problem in obtaining current photographs. All nations involved in the war kept strict censorship on photographs. All nations involved in the war kept strict censorship on photographs, and only allowed official photographers access to the front lines. They also staged carefully prepared photo shoots for civilian journalists. These photos show that the soldiers were well fed, well clothed, and the enemy was destructive to buildings and property. Dead soldiers were not to be photographed. So current and interesting photos were not readily available, and the publishers had to make do with what they could get, or had on hand.

In April 1917 the United States entered the war. Many views were added showing thousands of American soldiers at training camps, and many photos of the navy were added, some dating back to 1898, during the Spanish American War. The deluxe set of views was expanded to 100, with a less costly version of 30 views. In 1918, the set was modified slightly.

With the end of the war in 1919 censorship was relaxed, more interesting views became available, and the set was expanded to 200 views with 100, 48 and 30 view versions. This set was modified in 1920 by the replacement of a few of the stock photos with those actually from the war, although a few stock photos stayed in place, especially the ones with a very good stereoscopic effect. In France, various veteran groups demanded that all the official war photos be published, including the stereo views. These were very candid shots that revealed the true nature of the war. Keystone did not use many of these candid and graphic views until 1932, in their last revision to the war views.

Confessions of a 3-D Cult Member

by Ralph Reiley

In 1964, when I was 8 years old, I had a revelation. My dad was a veteran of World War Two, as was just about everybody's dad that I knew at the time. I had not really thought much about what those three words actually meant, other than Big-important-thing. I had just come to terms with the concept that the world had existed long before I was born. My sense of time had just shifted from always being now, to a sense of the past, the present and the future. We were visiting my grandparents, and my grandpa mentioned that he was a veteran of WW2, and something called WW1.

I was amazed, I had never heard of it before. Now it made sense, World War Two, World War One. Wars had numbers! Who Knew? What else was there that I did not know? As I soon discovered, there was a whole universe chock full of things I did not know about. It is now forty eight years later, and while I have been very busy, I still have not made much of a dent in the things I don't know about.

As my grandpa went on to tell me, he had enlisted in the U.S. Cavalry in 1916, and was part of General Pershing's army that invaded Mexico in search of Pancho Villa. My grandpa gave me his Stetson hat, his spurs, and his victory medal from World War 1. They were the beginning of my militaria collection, and to me they are priceless family heirlooms. I went to the library and got a picture book of World War 1. It was full of photos of these weird airplanes, tanks, and soldiers with hats with spikes on them. I have been fascinated by that era ever since.
In 1921, Keystone acquired the rights to the Underwood & Underwood negatives, adding nearly a million views to their already massive library. In 1922, a new set of 300 war views was introduced, also with 200, 100, 48 and 30 view versions. The addition of the higher quality Underwood views greatly enhanced the look of the Keystone set.

All the various publishers of war view sets had a common fault; they were just a collection of photographs. There was nothing to put them into chronological order or into the historic context of the war. It was left to the viewer to provide their own context to the views. Keystone made inquires to the War Department for someone who could help them modify their set of views into a comprehensive illustrated history of the war, as well as help them prepare a guide book to be sold with the views. Both the War department and the American Legion recommended Major Joseph Mills Hanson as the best man for the job.

Hanson was a fairly well known historian at the time, and he was well known in military circles as well. He had written some books on the history of North Dakota and Missouri before the war. He was called up for duty in the North Dakota National Guard in 1916 for Mexican Boarder Service. His unit was deactivated in 1917, and he was transferred into the American Expeditionary Force and sent to France. He served with the 147th Field Artillery, Captain-Adjutant of the 2nd Battalion. Soon after his arrival in France, he was placed on the writing staff of the War Department.

A Keystone view of Major Joseph Mills Hanson. It is assumed that this photo was taken in 1922, just after Major Hanson became associated with Keystone and after his discharge from active duty with the army. The view was not a part of any known set of Keystone views, and is believed to be a door to door salesman’s give-away as a bonus for buying a set of views.

After college I got a job, and started earning money. I then began to collect things from World War 1. Helmets, gas masks, bayonets, medals, soldier’s field equipment, rifles, pistols, post cards, recruiting posters, war bond posters, etc. It started to get really expensive, and I needed to find a low cost alternative. In 1985, at a flea market south of Atlanta, I discovered some weird photos of World War 1. They were on grey cards, they were curved, and there were two seemingly identical photos pasted on it. The dealer had this old viewer, so I put the card in, and looked at the photo. It was amazing! Here was a photo of some French soldiers, and it was like looking out of a window, but in black and white! The effect was mesmerizing. I had never seen anything like this before. The photo was amazing, it was of World War 1, and it cost less than a $1.00! It was perfect.

I started collecting World War 1 stereo views, as they were very interesting, and very cheap. Nobody seemed to want them, and the dealers were just about giving them away. That was over 30 years ago, and, sadly, things have changed. They are no longer very cheap, but still much less than stereo views of the Civil War era. That is what lured me into the cult of the 3-D image. After a while, the photos were not enough, so I started experimenting with cameras, and after some trial and many errors, I acquired a Stereo Realist, which I am still happily using, along with the Fuji W3, which I got last year.

In 2006, I joined the Atlanta Stereographic Association, and I was drawn further into the cult of 3-D. In 2009, I found that if I sent John Dennis a well written article about some aspect of 3-D photography, he would print it in Stereo World, the best magazine in print today. I have been able to combine my interest in WW1 with the cult of the 3-D image. Now I have become so firmly entrenched into the 3-D cult, I will probably never be able to escape. I did take up the fiddle six years ago. I am being drawn into another cult. The cult of old time fiddle and contra dance music. The two cults will probably co-exist just fine, and I will not be able to escape either one. Things could be worse; I may not have joined either cult.

– RLR
Stars and Stripes, the official newspaper for the army and navy, as first officer in charge of the Historical Sub-Section. After the war, Hanson remained in Europe as special writer for Stars and Stripes to write the “History of the American Combat Divisions”. He also spent time researching the history of the countryside along the Marne River, which resulted later in publication of a book, The Marne, Historic and Picturesque. During his time in Europe after WWI, Hanson represented GHQ at the organization convention of the American Legion in Paris, in March 1919. With the AEF Press Special, he visited many of the battlefields of France and Belgium. He witnessed the Inter-allied Games in June 1919 and published a history of the games entitled History of the Inter-Allied Games Pershing Stadium, 1919. This was a basketball tournament organized by General Pershing with the United States, France and Italy represented with teams. Hanson returned to the U.S. late in 1919, and spent almost one year writing for General Pershing’s staff for The Home Sector and The Independence. He was officially discharged from active duty in 1920, and was promoted to Major of the Field Artillery Reserve.

In 1922, Hanson set to work on the project with Keystone. In 1923, Keystone began selling their revised set of views and the guide book. This set went into six printings and sold very well for nine years, when it was revised again in 1932. It is hard to tell how much of the change was due to Major Hanson’s work or other Keystone staff, but the 1923 set of views was a remarkable improvement over the 1921 set. It had the deluxe version of 300 views, as well as 200, 100, 75 and 50 view versions. The guide book has testimonials from many illustrious American military men of the time, including General Pershing. There is no doubt that this was as a result of Major Hanson’s connections.

The guide book, The World War Through the Stereoscope, has a wealth of detail in it. It has a biographical sketch of Major Hanson, stock essays on stereo photography by Oliver Wendell Holmes and others, a chronological outline of the war’s events, a set of war statistics compiled by Hanson, a condensed version of the official Statistical Summary of the War with Germany, a detailed catalog of the photos, two long essays by Hanson, one on stereo photography in war and his personal photography on the war, as well as a poem by Hanson on the U.S. flag flying over castle Ehrenbreisten in Germany.

The organization of the views of the 1923 set is more or less chronological, although there are some errors. Some of the more misleading captions were corrected, and some of the text on the rear of the views was modified. It is a remarkable set of views, with some action photos, and most of the nations involved are represented, as are the Italian, Eastern, African and Middle Eastern fronts. Keystone attempted to present a comprehensive photo record of the War, although the American forces are very well represented. The last photos of the set cover the Versailles treaty and the establishment of the League of Nations.

Major Hanson later went on to work for the National Park service, and became an advocate for preserving Civil War battlefields. In later years he also wrote and co-authored several books on Civil War history. He passed away in 1960 at the age of 94.

In 1932, Keystone modified the war view set again. It was expanded to 400 views, with less expensive versions of 200 and 100 views. The section on U.S. soldiers at training camps was greatly reduced. Some views of devastated French cities are included along with the post war restorations, as well as the 1927 American Legion parade in Paris. The 1932 sets are very scarce due to the effects of the Depression, the high cost of the views, and a general reduction in interest in the war. By 1930, Keystone was the largest publisher in the world, as well as being one of the few remaining stereo view publishers. They had bought up the negatives of most of their competitors, giving them a truly massive negative library. The 1932 set retained much of the structure of the 1923 set, with the addition of British, Australian, German and French views. It is a remarkable set of views, mainly because of the very candid French views, and probably the single best set of war views ever published. The guidebook was reprinted for the 1932 set, the only change being the catalog of views. Major Hanson is named as editor in the guide book, but it is not known if he was involved in the 1932 revisions.

Sources:
Robert S. Boyd’s web site on World War 1 stereo views: www.greatwar-photos.org
The World War Through the Stereoscope, Edited by Major Joseph Mills Hanson, Keystone View Company, 1923
University of South Dakota Archives
South Dakota State Archives

Digital Pairing Speeds Portrait Camera 3-D Search

While searching for Civil War photos on the Library of Congress website, Wayne Karberg recently found several scans of images from four-lens portrait cameras. Combining some of the scattered images using StereoPhoto Maker, he discovered anew the potential for 3-D in the output of these cameras that stereo collectors have appreciated for many years—the top or bottom pairs of lenses produce reasonably good stereo in close portraits. (Chapter four of Bob Zeller’s The Civil War in Depth explains and illustrates eight examples!) The Library website removes the need to pour through collections of Carte de Visite prints by presenting scans from the original negatives, and Mr. Karberg has invested the time and effort to find an impressive selection of Civil War era, unintentionally stereoscopic portraits at www.flickr.com/photos/turbguy/8506460387/in/photostream or the Library site, www.loc.gov/pictures.
I3DS Awards for 2013

by Lawrence Kaufman

After the start of this year’s International CES (Consumer Electronics Show) a blogger erroneously announced “It’s Official, 3-D is Dead.” The International 3D Society (I3DS) 4th Annual 3D Creative Arts Awards dinner held February 6, 2013 at the Beverly Hills Hotel was proof-positive that 3-D is not dead. The black-tie event was first-class, with hundreds of individuals working in 3-D in attendance. It was held at the glamorous Beverly Hills Hotel, almost one year after the death of Whitney Houston in the same hotel.

The festivities included a red carpet cocktail reception full of press photographers and video interviews, many in 3-D. I was proud to see many good friends and 3-D acquaintances in attendance, including Jeff Amaral, Jason Goodman, Brian Gardner, Shannon Benna, Sean Phillips, Jim Dorey and Ethan Schur to name just a few. Dinner followed in the packed Crystal Ballroom and an announcement was made at the beginning of the awards presentation that the awards were being dedicated to the late I3DS Historian Ray Zone. The program book included a short memorial piece on Ray Zone and an article Ray had written for the program about 3-D’s heritage and the name “The Lumiere” given to the I3DS award statue.

Lisa Truitt, National Geographic Cinema Ventures President started the ball rolling by explaining the theme for the night was “Our story begins” and explaining that we would be celebrating extraordinary story-tellers and introduced the opening musical number from the nominated film, Dreamworks Animation’s Madagascar 3: Europe’s Most Wanted (2012). Lisa also thanked Dolby, the technology sponsor for the evening, which had provided two large 3-D screens and projection equipment, so the entire room could see the 3-D presentations and film clips. Lisa introduced the host for the evening, film historian and writer Leonard Maltin.

Leonard pleaded with the awardees, to please be brief so the evening would move along; the award event still lasted over two hours and fifteen minutes. Of course, the awardees who found it necessary to thank everyone in the personal phone book also had to apologize to Leonard for ignoring his plea.

Leonard chastised film-makers who have said they like a “subtle use of 3-D,” because subtle use of 3-D is called 2-D!

Leonard introduced his two assistants for the evening; assisting presenters on-stage were Harold Lloyd’s great granddaughter, actress Jackie Lloyd and singer/actress Meagan Chase, both of whom sat next to me at dinner. Presenters included U2 3D (2007) Director Catherine Owens, I3DS Awards Chairman Buzz Hayes, Xpand CEO Maria Costeira, I3DS Co-Chair & Samsung Electronics America Senior Marketing Manager Dan Schianasi, Pixar Stereoscopic Supervisor Bob Whithill, I3DS Co-Chair & 3net President and CEO Tom Cosgrove, I3DS President Jim Chabin, Sony Pictures 3D Technology Center Executive Director and Stereoscopic Supervisor Grant Anderson, StereoD President William Sherak and Frankenweenie Executive Producer Don Hahn.

I3DS had announced that director Ang Lee had been named the International 3D Society’s 2013 recipient of the Harold Lloyd Award and the Life of Pi director would be presented the International 3D Society’s highest filmmaker recognition at the society’s annual Creative Arts Awards dinner. Lee would join the previous honorees James Cameron and Martin Scorsese. Life of Pi is Lee’s first 3-D feature, and is based on the novel by Yann Martel. Lee broke into Hollywood filmmaking with his Best Foreign Language nominated film The Wedding Banquet (1993.) Lee’s other films include Brokeback Mountain (2005) for which he won an Oscar; Crouching Tiger, Hidden Dragon (2000,) Lust, Caution (2007,) Sense and Sensibility (1995,) and The Ice Storm (1997.)

Ang and Life of Pi were big winners that evening, which you might expect, since Life of Pi was also nominated for these eleven 2013 Oscars: Best Picture, Cinematography, Directing, Film Editing, Music (Original Score,) Music (Original Song,) Production Design, Sound Editing, Sound Mixing, Visual Effects, and Writing (Adapted Screenplay) and over eighty other awards.

Creative Arts Awards

The International 3D Society bestowed these honors for “distinguished achievement” at the 3-D Creative Arts Awards:
1. Live Action 3D Feature – Life of Pi 20th Century Fox
2. Animated 3D Feature – Brave Pixar Animation Studios
3. Short 3D Motion Picture/Narrative – La Luna Pixar Animation Studios
4. 3D Documentary – Storm Surfers

(Continued on page 13)
One of the things I like about subscribing to the photo-3d@yahoogroups.com chat group is that I will frequently read about new 3-D items that I have not heard of anywhere else.

A recent item of this category is the Vtech® Kidizoom® 3D Camera. I’m familiar with Vtech as a maker of electronic educational products for children, so I was intrigued to see what they had come up with in a digital 3-D camera aimed at 6 year olds and up.

After quite a bit of web searching to find a USA seller, I was surprised and disappointed to find that I could not just buy one at the local toy store, even the really big national chain one that I won’t bother to advertise. It is not even listed on the Vtech USA web site, but is on the Vtech UK web site list at UK £99.99 (about US $161.00). (www.vtechuk.com)

Even an Ebay search only turned up sellers in the UK. I was not too interested at £99.00, but after a bit of searching found a price for a new camera at £36.99 (which came to US $60.86 with PayPal conversion fees.). I had it shipped to a friend in the UK, who forwarded it for another $12.73 in postage costs. Not cheap for a children’s camera, but not out of line with the cost of electronic toys today. The 2-D version of this camera, which is available in the USA, has a suggested retail price of $39.99.

The camera itself is certainly not a match for the FujiFilm W3, but as a starter camera for a 6+ year old (it says 6+ on the box, and 5+ years on the web site) child this might be worth considering, if you have a child of your own, or in the family, in whom you’d like to spark some 3-D photo interest.

First, the whole unit is designed to be kid friendly. It’s larger than a W3, with large blue rubberized hand grips on either side. No chance of getting your fingers in the photo with this 3-D camera! The controls are mostly large with big symbols and icons that are easy to read.

There is a stereoscopic viewfinder that is not great. The plastic optics have aberrations, and the image area seen is much smaller than the area shown on the 3 inch 3-D LCD screen (similar to the FujiFilm W1). It can be switched to 2-D at the press of a button. It has a very small sweet spot for good 3-D viewing, but, if you view from the optimum sweet spot the 3-D looks pretty good. Outdoor exposures in California sun have looked surprisingly good. Indoor shots are much poorer. It must use long exposures, as it is difficult to get indoor shots that are not blurry, unless you are close enough for the small flash to do all of the work.

There is no tripod hole, but the bottom surfaces of the hand grips are flat, allowing any flat surface to make a pretty good “tripod”. The lens base is 35mm, so close-ups are better than distant shots for 3-D.

The higher quality image setting is 2.0 Megapixels. (I did not even consider trying the smaller size.) Obviously a lot lower than the FujiFilm W3, but viewing the results on my 22” Zalman 3-D monitor seem to compare favorably with images from better 3-D cameras. The focus and exposure matching seem very good.

The stereo pairs are saved as unsqueezed side-by-side JPEG images, not MPOs. Overall alignment seems very good, but horizontal adjustment is needed. StereoPhoto Maker (SPM) seems to have no trouble handling these images, and is much better than the Vtech Kidizoom 3D Software that is available as a free download and converts the side-by-side pairs to anaglyph or 2-D images for viewing on a computer monitor. SPM allows you to choose any viewing format that you like.

As one might expect, viewing the non-aligned 3-D images, whether in SPM or the Kidizoom software, is problematic, as the horizontal separation of the images will vary depending upon the distance to the subject. Using auto alignment in SPM makes the separation of the main subject fairly constant, and easier to view (and without window edge violations).
The camera takes pictures and movies in 3-D, 4x digital zoom, 256 MB of internal storage, SD card slot for memory expansion and built-in flash. The top 3-D Photo Resolution (side-by-side) is 3200 x 1200. The 3-D Movie Resolution (side-by-side) is 640x420 with a length limit per file of 5 minutes. It uses USB Cable to connect to a computer, and four “AA” batteries (alkaline recommended). Focus Range is 1.5 feet to infinity and flash Range is 3 to 9 feet.

To wrap this up, I have mixed feelings. I’d say that if you have a 5 to 8 year old this might be a good starter camera to spark interest in 3-D photography. Indoor results may possibly have a lot of blurry photos in the hands of a child. Outdoor results should be pretty good if the child composes reasonably well. The physical design of the camera with large, easy to hold rubberized hand grips, makes it easy to hold for a child (and even an adult), and less likely to be dropped. I did not do a drop test, but I would guess that if it were dropped it would be less likely to be damaged, as the rubberized grips protrude enough to be the first surface to hit the ground if the camera were dropped. The lens panel and the viewscreen panel are well protected in this case.

However, depending upon the child (and they are pretty sophisticated these days), the Fujifilm W3 might well be the better choice, if the child is mature enough to take care of the camera. While not having children myself, the thought of having a camera to get a 5 year old (or younger — I’ve seen 3 year olds taking decent photos with their parents iPhones) interested in 3-D photography seems incredibly tempting. And I’d rather trust a very young child to a camera like this than to a Fujifilm W3! It could be a fun way to share your 3-D hobby with your child, or a relative’s child.

If you are simply a 3-D camera collector, I think this is a very colorful addition to the camera shelf, and a testament to the sophistication of technology that is currently crammed into a toy meant for 5 year olds!

### A New Master for View-Master

After largely abandoning the line, Fisher-Price has licensed the View-Master name to Basic Fun International. The product line was to be presented at the February Toy Fair in New York, but has yet to appear on the Basic Fun website.

Basic Fun had been offering novelty View-Master keychain viewers for some time, and have a good toy distribution network. Several new packets and viewers are in the works, with all new molds for the viewer, production moved from Mexico to China, and strict standards for quality control. The new viewers are claimed to enlarge the image more and be 50% brighter, as well as having smoother operation.

Current plans include a special viewer, reel pack, and gift sets for Despicable Me 2, Hello Kitty, Spider-Man, Star Wars, and Discovery Kids, with plans to acquire additional licenses, including Disney. There are also four geometrically patterned brightly colored viewers planned. Basic Fun will also be bringing back the View-Master keychain line.

### MJT View-Master Reels

The Museum of Jurassic Technology (MJT) has a new View-Master reel, “The Lives of Perfect Creatures: Dogs of the Soviet Space Program.” Like the other reels (and the museum itself) it’s exquisite and elegantly strange. The booklet (with a metallic copper ink duotone cover) in Russian and English is reportedly gorgeous. The seven views contain superimposed montages of both 3-D and flat photography, dense with information but not busy or cluttered.
Every two years, the International Stereoscopic Union organizes a Congress for 3-D enthusiasts and professionals. This year it's in Ljubljana, Slovenia.

The ISU congress is typically a one week event with from about 250 to 550 participants. During the congress there are numerous 3-D projections (mostly digital image- and multimedia shows), trade tables, exhibitions, workshops and excursions. It’s the ultimate way to meet friends and other 3-D enthusiasts from as many as twenty-six countries all over the world. Visit http://dsc.ijis.si/ISU2013/ for details on hotels, excursions, registration, travel to Ljubljana and presentations.

SSA 17th International Stereo Card Exhibition

The Stereoscopic Society of America (SSA) will hold its yearly Card Exhibition in conjunction with the SSA Annual Convention at Traverse City, Michigan. Dennis Green and David Goings have once again graciously agreed to act as Exhibition Co-Chairs. Entry is open to anyone, and each participant can submit up to four stereoviews in the Holmes style format.

As in the past, this will be a Photographic Society of America (PSA) sanctioned competition, conducted in accordance with that organization’s standards required and practices. Acceptances received by PSA members in this exhibition are eligible for PSA Star Ratings, listing in the worldwide PSA Who’s Who of Photography, and credited toward the PSA Distinctions PSA and FPSA.

Dennis and David are still in the process of lining up judges for the competition, and finalizing all the details. However, the following slate of awards is already agreed upon. Best of Show: (no sponsor) Best SSA Member: The Yellowfoot Award sponsored by Walter Dubronner Best Novice: Sponsored by the LA 3D Club (for entrants who have received less than 18 acceptances in PSA recognized Exhibitions) Three Judge’s Choice Awards: (no sponsor) Best Portrait: The Keystone Award Sponsored by N. Bill Patterson Best Scenic: The Eileen & Ray Bohman Award sponsored by Ernie Rairdin Best Photojournalism: The Muscogee 3-D Award (depicting a person, place, thing or event of historical importance, past or present) sponsored by Bill Walton Best Hyper: The Infinity Award sponsored by Team Thompson Best Architecture: The Frank Lloyd Wright Award sponsored by Jack E. Cavender

Best Presentation: The Ray Zone Award (based on overall presentation, front and back) sponsored by David Kuntz

Honorable Mentions: (about 10% of the accepted images)

Plus, approximately 35-40% of all entries will be accepted into the Exhibition, for showing during the Convention, and at two subsequent events.

Closing date for entries is June 1, 2013. Check www.Detroit3D.org for the latest information.

More Ray Zone Tributes

In addition to Stereo World magazine and Stereoscopy magazine, there are many Ray 3-D Zone tributes on the internet.

You can now view Slow Glass on YouTube: www.youtube.com/watch?v=UoCo8ZW0P04&feature=player_embedded

Also The Making of Slow Glass:

www.youtube.com/watch?feature=player_embedded&v=rSnuPPZWlaw

Plus a tribute to Ray Zone’s 3-D Comics by Lee Mansis:

www.youtube.com/watch?v=1D2m2u4x5IQ&feature=player_embedded

 Probably Ray’s final article was his coverage of last year’s Cinerama Festival for the Motion Picture Editor’s Guild in two parts: www.editorsguild.com/FromTheGuild.cfm?FromTheGuildId=358 and www.editorsguild.com/FromTheGuild.cfm?FromTheGuildId=362

Check out and ‘Like’ the Ray 3D Zone Memorial Facebook page, where you’ll find images, writings and reminiscences of Ray: www.facebook.com/?ref=logo#!/pages/Ray-3D-Zone-Memorial/212870778847728.
Upcoming 3-D Film Releases

A chronological listing of upcoming 3-D movies to be released theatrically.

Mar 8 - Oz: The Great and Powerful
Mar 22 - The Croods
Mar 29 - G.I. Joe: Retaliation
Apr 5 - Jurassic Park 3D
May 3 - Iron Man 3
May 10 - The Great Gatsby (2013)
May 17 - Star Trek Into Darkness
May 24 - Epic
Jun 14 - Man of Steel
Jun 21 - Monsters University
Jul 3 - Despicable Me 2
Jul 12 - Pacific Rim
Jul 19 - Turbo
Jul 31 - The Smurfs 2
Aug 2 - 300: Rise of An Empire
Aug 30 - One Direction Concert Movie
Sep 13 - Battle of the Year

Sep 13 - The Little Mermaid 3D
Sep 20 - Star Wars: Episode II - Attack of the Clones 3D
Sep 27 - Cloudy 2: Revenge of the Leftovers
Oct 4 - Frank Miller's Sin City: A Dame To Kill For
Oct 4 - Star Wars: Episode III - Revenge of the Sith 3D
Oct 18 - The Seventh Son
Nov 1 - Mr. Peabody & Sherman
Nov 8 - Thor: The Dark World
Nov 27 - Frozen (2013)
Nov 27 - Postman Pat: The Movie - You Know You're the One
Dec 13 - The Hobbit: The Desolation of Smaug
Dec 20 - Walking With Dinosaurs
Dec 25 - 47 Ronin
2015 - 2016 - Avatar 2 and 3 (planned for 60 fps release)

3-D Who?

In celebration of the character's 50th anniversary, the BBC has announced that a feature length episode of Doctor Who will be broadcast on BBC1 in the UK and given a theatrical release this November. According to the show's executive producer and lead writer Steven Moffat, it is: "About time. Technology has finally caught up with Doctor Who and your television is now bigger on the inside. A whole new dimension of adventure for the Doctor to explore... It's a nationwide celebration of both Doctor Who and the BBC because I think they are so synonymous. We will be doing a big Doctor Who special in 3-D which is very exciting and feels very innovative.”

I3DS Awards for 2013 (Continued from page 9)

5. Theatrical Motion Picture - Outstanding Use of 2D to 3D Conversion – The Avengers Marvel Studios & The Walt Disney Studios Motion Pictures
6. 3D Live Event – Katy Perry: Part of Me Paramount Pictures
7. 3D Moment of the Year – 'Fish Flying Over Boat' from Life of Pi 20th Century Fox
8. Stereography, Live Action – Life of Pi 20th Century Fox
9. Stereography - Animation – Brave Pixar Animation Studios
10. 3D Electronic Broadcast Media, Live Sports – 2012 BCS Championship ESPN
11. 3D Electronic Broadcast Media, Entertainment – Sky Soldier: The Vietnam War in 3D 3net
12. 3D Electronic Broadcast Media, Live Event – Britney Spears: Femme Fatale Tour 3ality Technica
13. 3D Electronic Broadcast Media, Commercial – Volkswagen, Flower Power, Stereotec
15. Sir Charles Wheatstone Award – DreamWorks Animation
16. Harold Lloyd Award – Ang Lee
17. Century Award – Panasonic Corporation
18. Autodesk 3D Independent Short Film Competition – Ora The National Film Board of Canada
20. International Jury Prize (China) – 3D Taiwan Gene Young 3D Image Co., Ltd
21. International Jury Prize (Korea) – The Fetus KBS (Korean Broadcasting System)
22. International Jury Prize (Europe) – Vicky and the Treasure of the Gods Stereotec (Rat Pack Filmproduktion)

Technology Award Recipients had previously been announced and trophies were also distributed at this dinner. The Technology is listed prior to the honoree:

IntelleSuite – 3ality Technica
1/4 Wave Retarder – 21st Century 3D
Optical Horizontal Image Translation (OHIT) – 21st Century 3D
TDVision Systems 2D+Delta – TDVision
SGG-4100GB Active 3D Glasses – Samsung
zSpace – InfiniteZ
FrameForge Previz Studio 3, Stereo Edition – Innovative Software
The RealD Professional Stereo Calculator for iPhone and iPad (Version 2) – Innovative Software
The RealD Professional Stereo Calculator for iPhone and iPad (Version 2) – RealD

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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Russell Norton, PO Box 1070, New Haven, CT 06504-1070
One of the biggest problems facing traditional polarized projection of stereo imagery has been the silver screen, especially when it comes to larger venues. When needed silver screen size is more than the largest tripod formats (DaLite 84x84" Picture King) one has to deal with a very long rolled screen as well as an appropriate frame. Normally screens are grommeted or snapped on, and neither is a picnic. How much easier it would be to show up at a venue and use the (white) screen that’s already there? Or, if needed, bring your own white screen, which is much easier to transport (can be folded) and is a lot less fragile or expensive than silver and without the usual hot spotting? Omega 3D to the rescue!

Omega 3D is the brainchild of Ben Price, senior optical coating engineer at Omega Optical in Brattleboro, VT. His filters, similar to Dolby’s, are dichroic—they split light into narrow color bands which are different for each eye’s view. We visited Ben at his church space where he’s got his working Omega 3D dual projection setup.

RL: Who thought to produce a filter system to compete with Dolby/Infitec?
BP: I did, but it was not to compete with Dolby—it was simply an idea of how to make a better 3-D system. I had experience with several other spectral 3-D systems before coming up with this 3-D system, not just seeing Dolby. It began in 2007 when I was working in the Lab division of Omega.

RL: How long to produce a satisfactory filter system?
BP: The first prototype I made in a chamber I put together for the company worked very well but refining coating on curved surfaces of eye wear took about two years and there were seven generations of the system. About two years spent in LA at Panavision in a special test theater using film and digital projectors and custom made measuring equipment to refine the final product.

RL: So you were originally partnered with Panavision?
BP: Yes, they were the original partner and a group was formed called DPVO to market the product, but all testing and refinement was done with Panavision staff and myself.

RL: How did the glasses design come about?
BP: We originally hired two industrial design teams and there was a first generation design that a lot of us liked better, then another group from a marketing team changed the design to what it is now.

RL: How are your filters different from Dolby/Infitec?
BP: The system has been compared a lot to the Dolby 3D system but in concept it is quite different. Dolby 3D takes a single band from the Red, Blue and Green color for each eye view (three bands per eye/six bands total); ours demultiplexes the entire visible spectrum into ten bands (five bands per eye/ten bands total) covering more spectral range.

The Omega 3D also has far better native color balance that does not need a digital color processor to make the colors...
You're very welcome, it's nice to have the interest in the system and be able to talk about it. Having worked with these filters for several months, I'm quite impressed! The ghosting is just about non-existent (there's always some ghosting with my own polarized projection) and the image looks clear and sharp—colors bright and saturated. Never again will I have to ship a silver screen to a venue for 3-D projection! On the down side, there is some minor rivalry of certain colors (especially very saturated reds). Also, the mirror-like surfaces of the lenses tend to reflect anything behind them: eyeglasses, eyeballs, your white shirt… There's no such thing as perfect 3-D, but Omega3D is really good! More information at www.omega3d.net.

BP: You're very welcome, it's nice to have the interest in the system and be able to talk about it.

RL: Who are your target customers?

BP: At first it was large cinema chains, but now we are focusing on the AV enthusiast, pro-AV, people involved in simulators and small cinema. Now that France has banned silver screens in theaters (due to “hot spot” compromising 2-D movies), perhaps we can make inroads there.

RL: Thanks for your time, and for this 3-D game changer!

look normal. With a xenon lamp our balance is near perfect and with UHP lamps it's still very good. Our extinction is 1000:1 and holds to the edge of viewing in the correct setup. Dolby does neither of these things. There are other chromatic 3-D systems out there that pre-date Dolby that I came across when doing patent research. Two of them use six bands per eye like Dolby. One may ask how that all works with patents and IP—that is a mystery to me which I've been trying to unravel.
While digital technology has made it almost effortless to capture and share photographic images with others, it also represents something of a compromise in terms of image quality and impact. Especially for 3D, digital displays don’t always deliver the spatial resolution, dynamic range and sense of immersion that we stereo fanatics crave. While I personally love my LG 55 inch 3D television and my Nvidia 3DVision computer display, neither really delivers the kick I get from viewing a backlit transparency, or a stereoview in a high quality viewer. Plus, the stereo card format, in particular, allows the maker to add informative or entertaining background material that further enhances the viewer’s enjoyment. And, a well-crafted card can be a work of art.

If you are someone who still likes to produce and view stereographic prints and transparencies, then the SSA folios are a great way to get your images seen by likeminded people. Each SSA folio has around a dozen members. The folio is passed from participant to participant, and, at each turn, a person adds a new view and comments on the work of others. Currently, there are 12 active folios, with about 75 contributors (many people participate in multiple folios).

SSA folios cover several different stereo formats, including classic, Holmes style stereoviews, anaglyphs, transparencies, and other print formats. Over the next few issues, I’ll try to have each folio secretary describe their folio(s) to our readers. I hope that all the photographers reading this will see something of interest to them and decide to get involved. SSA membership is free to all NSA members, so there’s nothing to stop you from joining.

David and Linda Thompson wrote:

We are “Team Thompson,” secretaries for the “Speedy” Card Folios. In total we manage five folios, Speedy Alpha I and II, Speedy Bravo, and our black and white folios, Speedy Keystone and Mike.

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Speedy Folios were started in 1979 by Bill Walton; the idea was that there would only be a maximum of 12 members and they would make a quick circuit around the U.S. and Canada. While Speedys are not as speedy as they used to be, we still have a membership of about 12 to a folio. Bill’s motto was “keep ’em moving” and we like to work towards this ideal.

All our folios are for Holmes style stereo cards. Speedy Alpha I & II are the oldest in this family. A few years later Bill added Speedy Bravo—a one box folio. We also have Speedy Keystone & Mike for B&W cards. These have the same membership, but are routed in different directions so that participants can see more member comments.

Many of the members run a series of views through these folios; models, places, “then & now”, types of cameras, etc. This is a great place to see other’s work and get constructive comments to make your stereo work better.

A side note, the B&W folios were one of Ray Zone’s favorites, which he mentioned any number of times, as they make you stop and look at

“Simple Elegance” by Charles Barnard shows one of the many decorative fountains bordering the pathway between cabins at the Calistoga Ranch Resort in Calistoga, California. The full size view circulated in the Feline White folio and was taken with a Fuji W3 in “Auto” mode and aligned using StereoPhotoMaker with final retouching and window adjustment in Photoshop.
the details. We are always looking for new members. If anyone is interested in joining our folios please, contact David Kuntz or Team Thompson directly at dltdwd3d@msn.com.

Craig Daniels wrote:

“Feline” was the first new circuit to follow on after Dr. Dale Hammer-schmidt’s Solomon-esque division of SSAB-Prints (the original Stereoscopic Society, American Branch print pair circuit) into “Ovine” and “Caprine”—and no: we are not dedicated to making stereographs of our house cats!

What we do circulate are left and right image pairs featuring any sort of family appropriate subject matter. Traditionally, these pairs were printed in our photographic darkrooms, then trimmed and mounted onto 3 x 7 inch matboard cards, usually with a nicely composed backside (“verso” or “extended legend”) to go with it—and our newest Feliner member plans to be doing just that. Now-a-days, however, the same-looking result is accomplished digitally, from start to finish: a Fuji W3 stereo camera, computer graphics programs (Stereo Photo Maker, PokeScope, IrfanView, Paint.Net, etc), and either a desktop photo quality printer or a trip to the local over-the-counter/kiosk photo processing center. We end up with a one-piece (“monolithic”) print pair—and perhaps the entire front and back viewcard that way.

We don’t vote on each other’s work in Feline Circuit. We all have our own reasons for participating, but I like to think we’re largely about correspondence among our “extended community.” Of course we share and comment on each other’s techniques. We like to see data about the camera, paper, and any special processing. But often a viewcard is more about the subject matter: an event, an interesting place, a personal milestone, a revelation from nature, an interesting detail about one’s occupation or hobbies, “meet my family”—the sorts of things people normally “show and tell” each other about.

To accommodate short vacations and the vicissitudes of life, it’s no problem if you have to keep a folio for as long as two weeks—but: we’re very keen on reporting (to me, the secretary) when a folio arrives or departs your mailing address. We normally ship our folios via USPS Priority, flat rate, which is less than $6. With full membership, you might see five folios per year. If that sounds like too much trouble or expense, then have a look at our “Letterbox” circuit.

“Letterbox” is a recently created circuit. It’s intended to be affordable, light in weight, and easy to participate in. At well under 13 ounces, you don’t (technically) have to stand in line to mail it—although you might do so anyway, since rules about weight, thickness, machine cancelability, lumpiness, stiffness, “no-bend” and envelope aspect ratio—make it hard to guess the correct first class postage.

Yes: “envelope”. The whole folio and its single page “folder” view entries fit inside a 6x9 envelope. Most of those page entries are of heavy substance—perhaps “110 pound” stock (some mat, others gloss—perhaps with score marks to help you fold up the page). Likewise,

(Continued on page 23)
The burning of the General Slocum resulted in banner headlines across the New York Times edition of June 16, 1904:

1,000 LIVES MAY BE LOST IN BURNING OF THE EXCURSION BOAT GEN. SLOCUM

St. Mark’s Church Excursion Ends in Disaster in East River Close to Land and Safety.

693 BODIES FOUND — HUNDREDS MISSING OR INJURED

Flames Following Explosion Drive Scores to Death in the Water.

FIERCE STRUGGLES FOR ROTTEN LIFE PRESERVERS

The Captain, Instead of Making for the Nearest Landing, Runs the Doomed Vessel Ashore on North Brother Island in Deep Water — Many Thrilling Rescues — Few Men on Board to Stem the Panic of Women and Children.

A series of stereoviews was issued by H.C. White Co. of the aftermath of the disaster. No. 8298, “General Slocum the morning after the disaster, bodies on the beach showing in the background.” A similar view of the barge at left shows a “Diver going down for bodies in upper saloon, out of which over 175 were taken.” (All views from the Jeffrey Kraus Collection)
The captain was William van Schaick, sixty-eight years old and commander of a crew of twenty-three men. He had earlier been cited for having ferried millions of passengers with an unblemished safety record.

Just as the General Slocum was passing Sunken Meadow, adjacent to Randalls Island in the Hell Gate, almost under where the Triborough Bridge spans the river today, cries of “Fire!” broke out below. “It was only a matter of seconds until the entire forward part of the boat was a mass of flames,” the Times reporters continued, and passengers began rushing madly over the three decks to avoid the flames, “All this time full speed ahead was maintained, and the flames, fanned fiercely by the wind, ate their way swiftly toward the hapless women and babies that were crowded on all the decks astern.” The skipper looked out from his pilothouse and saw “a fierce blaze—the wildest I have ever seen.”

“I started to head for One Hundred and Thirty-fourth Street, but was warned off by the captain of a tugboat, who shouted to me that the boat would set fire to the lumber yards and oil tanks there. Besides I knew that the shore was lined with rocks and the boat would founder if I put in there. I then fixed upon North Brother Island.”

With fire raging completely out of control and decks already collapsing on terror-struck women and children, Captain Van Schaick, his own clothes on fire, stayed at the wheel...
and ran the Slocum up on the shore of the hospital island beyond the Hell Gate, but in a part of the river where the current remained extremely swift. As the captain remembered it, “I stuck to my post in the pilot-house until my cap caught fire. We were then about twenty-five feet off North Brother Island. She went on the beach, bow on, in about twenty-five feet of water... Most of the people aft, where the fire raged fiercest, jumped in when we were in deep water, and were carried away. We had no chance to lower the lifeboats.

They were burned before the crew could get at them.”

North Brother Island became a scene of courage and panic. City Health Commissioner Darlington happened to be on the island that day, visiting the hospital. “I will never be able to forget the scene, the utter horror of it,” he said. “The patients in the contagious wards, especially in the scarlet fever ward, went wild at things they saw from their windows and went screaming and beating at the doors until it took fifty nurses and doctors to quiet them. They were all locked up. Along the beach the boats were carrying in the living and dying and towing in the dead.”

All told, 1,021 perished out of the original 1,358 who boarded the ship that morning. But there were miracles. One little boy was thrown into the river in midstream clutching his stuffed toy dog. He was fished from the river unharmed, still clutching the prized dog. Tales of heroism and cruelty filled the newspaper accounts.
for days and weeks after the event. A heroic captain ran his tug alongside the General Slocum in full exposure to the fire and saved over a hundred lives. A measles patient from the island hospital ran into the water despite her fever and saved a few children. A nurse who always wished she could swim ran into the river to grab some children, which she did again and again until she was swept into deeper water, where she discovered that she could swim and continued saving lives. Others were anti-heroes. Crowds of souvenir hunters made collecting bodies difficult in the ensuing days. There were some ghoulish stories of onlookers who stripped bodies of their jewelry. And over and again bystanders described the unconscionable behavior of a private captain who was said to have watched the horror from the safety of a great white motor yacht without ever lifting a finger or launching a boat to assist in the rescues.

"Kept His Yacht Back While Scores Perished: White Vessel's Captain Watched Slocum Horror Through Glasses," the Times headline stated.

Still burning at its waterline, the General Slocum was carried off in the current for another thousand yards or so until it struck land at Hunts Point in the Bronx. It remained there, a burnt and partially sunken hull, for the next few weeks. Divers searched for bodies in its sunken remains. Police and rescue parties combed the riverbanks for miles in search of 

(Continued on page 23)

One of two cards by Universe Views, both numbered 606 and titled "Slocum Disaster" copied flat photos of bodies washed ashore and presented them as rather grisly views.
Diableries Glow Again

by John Dennis

The London Stereoscopic Company came up with the prefect name for a box large enough to hold an OWL stereoscope and up to six packages of the company's stereoview sets. The “OWL's Nest” is made of archivally neutral material with partitions to keep the sets in order and a sturdy, hinged lid. Four sets are currently available: two of Queen in performance, the “Astro” series set (SW Vol. 37 No. 3, page 16), and Diableries Series 'A' 13-24.

The latter will be of special interest to Stereo World readers, as these full-size cards go beyond simply reproducing some of the classic tissue views from the cover feature in Stereo World Vol. 37 No. 4 (where thumbnails of Nos. 13-24 can be seen at the center of page 18). The images combine the effects of front and back lighting to provide both the photographic detail and the color effects shrouded within these 150 year old French tissues. Printed on medium-heavy card stock, the images are high resolution, screenless reproductions that easily survive the sharp magnification of the OWL viewer.

But a special surprise awaits anyone inserting one of these views in a stereoscope under good light. The eyes of the skeletons suddenly acquire a sinister red glow, as if the card had become a tissue view being held up to transmitted light. The effect is recreated through tiny, foillike, reflective red dots embedded in the image in a very precise sort of stereoscopic inlay.

This clearly beats various other techniques proposed to emulate the “tissue effect”—as in the rather crude

Diableries No. A 22, “LA BOURSE AUX ENFERS” (The Stock Exchange in Hell). Reproduction card from the set Diableries Series ‘A’ 13-24 by the London Stereoscopic Company, restored and restyled by Brian May and James Symonds. (Only hinted at here is the shining red glow of the eyes.)
method used on page 15-16 of the above Stereo World article. (In actual tissues, pierced holes in the image were backed with tiny bits of colored gels to provide glowing points of more intensity than the colors painted over larger areas on the backs.)

The positioning of these dots is even better than in the original tissues, where hand piercing sometimes could be off by a couple of millimeters or more, moving a glowing eye to the wrong stereo plane. In the London Stereoscopic views, the red eyes loom perfectly behind the eye sockets of the skulls thanks to the overall digital restoration and “restyling” by Brian May and James Symonds.

The views will also be found in the book Diableries – Stereoscopic Adventures in Hell by Denis Pellerin, Brian May and Paula Fleming, to be introduced at 3D-Con 2013 this June. The set Diableries Series ‘A’ 13-24 can be ordered separately or as part of a selection of stereoscope plus view sets in an OWL’s Nest box from www.londonstereo.com/shop

Society
(Continued from page 17)

our folio “notebook” consists of a few folded pages.

Obviously, printing out your view entry and comments/legend with an average (or deluxe, if you prefer) desktop printer—is a breeze. If your printer is less than modern photo quality, no problem. (My average HP office printer is black & white (grayscale) only, since I refill my own cartridges—putting the same black ink into all 4 little CMYK holes.)

The “rules” for Letterbox are similar to Feline Circuit’s: no voting, you can hold a folio up to two weeks, but be sure to let me know when a folio arrives or departs. At this point, we have only one folio in the circuit and you might see it three or four times per year. Postage runs about two dollars. I use HP Premium mat paper, so my entries set me back about 11 cents (with the black ink).

Both Feline and Letterbox circuits could use a few more members.

Slocum Disaster
(Continued from page 21)

bodies. The Times reported that on the night of June 14, 1904, “grief-crazed crowds” lined the shore where the bodies were being brought in by the boatload: “Scores were prevented from throwing themselves into the river.” Terrible weeks of recrimination, accusation, investigation, and trials followed the disaster. There were reports of rotten life jackets and fire hoses that burst under pressure. Some jackets were found to have been stuffed with metal to give them the regulation weight. The captain and crew were pilloried in the press, as were the ship’s owners. Captain Van Schaick was sentenced to ten years in prison for his part in the disaster but was pardoned four years later by President Taft. Kleindeutschland never recovered. The German settlement moved uptown to what was known as Yorkville, on the East Side overlooking the site of the disaster, and to Astoria in Queens. The burning of the General Slocum was the worst disaster in New York City history until September 11, 2001.

(Continued on page 21)

You've Been Served!

REGISTER NOW!!!

And it will be our pleasure to serve you one of the greatest 3D Conventions of all time.

(Is this the last piece of Cherry Pie? Check the next issue of Stereo World for the fourth ad in this series.)
This year marks the 90th anniversary of the September, 1923 release of Universal’s *The Hunchback of Notre Dame*, starring Lon Chaney, Patsy Ruth Miller and Norman Kerry. While the classic film now exists only through restorations of remaining 16mm prints, a rare set of remarkable promotional stereoviews reveals fascinating details of the sets, actors and costumes in combination with extensive texts on the backs which are included in the captions here.

The German made folding metal viewer supplied with the Hunchback views is the same “Cameroscope” model distributed with other promotional stereoviews in the 1920s, including the Berkshire Knitting Mills sets (SW Vol. 21 No. 3, page 17) and British stereoscopic cigarette cards as the Camerascopes (SW Vol. 17 No. 2, page 8).

“Facade of Notre Dame Cathedral in Construction” (No. 1). “Without a doubt ‘The Hunchback of Notre Dame’ is the most pretentious photoplay ever attempted by a motion picture company. The research work took almost an entire year. Perley Poore Sheehan, the well-known novelist, who, with E.T. Lowe, Jr., made the continuity from Victor Hugo’s famous novel, had the advantage of being a Victor Hugo enthusiast. While studying in Paris, he made an exhaustive investigation of the period of 1482, in which the story of ‘Notre Dame’ is laid. All of the commentaries on the French life of this period were carefully studied so that there would be no anachronisms or mistakes in buildings, costumes or customs of the time.”

(Wolfgang Sell collection)
“Plaza in front of the Cathedral in the making” (No. 2). “Although Carl Laemmle set a figure of a million dollars on the making of this production, the million has already been spent and the picture isn’t finished, although Wallace Worsley and his staff have been working night and day. Two hundred carpenters worked for three months on the architectural features of the production, from designs especially made by architects from plans obtained in innumerable searchings of historical works. Cement and stucco sufficient to build a modern town were used. Ten California sculptors were engaged to reproduce one hundred and fifty-five authentic pieces of statuary.”

(Wolfgang Sell collection)

“Place De Greve completed” (No. 4). “In the center of this set is the pillory wheel which was the feature of this sinister square. With the surrounding buildings, it is the greatest of the individual sets in the production, with the exceptions of the Cathedral set. Much of the action of the picture centers about this Place de Greve set and the human curiosity in seeing punishment administered to a fellow human being. One of these pillory scenes with Lon Chaney in the character of Quasimodo is reproduced in another of these stereoscopic photographs.”

(Wolfgang Sell collection)

“Quasimodo fascinated by Esmeralda’s dancing” (No. 6). “This is a dramatic scene from the Festival of Fools, wherein Quasimodo, the hunchback, who has just been crowned King of the Fools, is so fascinated by Esmeralda’s dancing that he terrifies the gypsy girl. Note Esmeralda’s goat in the background and Marie beside the tent. Twenty-six hundred extras appeared in this night scene, in which every sun-light-arc in California was used. In electricity alone this scene, which represents the Court of Miracles, cost $31,000.” In the film, the goat remains out of frame on the left in this scene but is seen dancing with Esmeralda in a later scene, minus Quasimodo.”

(Wolfgang Sell collection)
They were produced and distributed prior to the film’s release—sent, we can only assume, to newspaper columnists, reviewers and perhaps some exhibitors or industry insiders. The cards can be roughly classified as being in the 6 x 13 cm format, although these are in fact 9 x 13 cm, making the images within the blank borders quite vertical. The sharp prints in this format provide more complete images of the sets and backgrounds than can be briefly seen in the surviving, often cropped 16mm movie frames. These are obviously carefully arranged publicity stills, their unique feature being not only their stereographic nature but their coverage of the construction of the massive sets before shooting even started. Today we sometimes find videos documenting details like this as extra features on movie DVDs, but most publicity stills prior to the video age concentrated on a few action scenes and close-ups of the stars. In fact, the well restored 2007 “Ultimate Edition” DVD of the film from Image Entertainment includes not only stills and newsreel footage shot on the Universal sets, but the full group of stereoviews seen here—unfortunately in the form of anaglyphs that reveal almost no depth and few details on TV screens. Further complicating viewing, the anaglyphic conversions for the DVD are by the late Dan Symmes. (SW Vol. 37 No. 3 page 39) and are presented in his preferred red-right orientation. This would be no problem, except that the glasses supplied with the DVD instruct users to position the red lens over the left eye! So even the anaglyphic stereos that work to some degree on ordinary TV screens will be pseudoscopic for the general public following instructions on the glasses.

Instructions for the Cameroscope viewer, which came folded in its compact sleeve, were included in the set of 20 Hunchback of Notre Dame views. The promise of more views at the bottom may mean that some recipients got the full set in installments as the production progressed. The only known later follow-up is a set of (probably 10) similar views from the 1925 Universal production of The Phantom of the Opera. (Jeff Kilian collection)

**HOW TO OPERATE THE CAMEROSCOPE**

**To Open**—
Press thumb of left hand in the top of opening between the lenses and with a gentle pressure applied to the back at the catch the Cameroscope will spring open. Be careful to support the Cameroscope in the right hand or the action of the springs may cause you to drop the instrument.

**To Use**—
Place the picture right side up in the back holder and hold Cameroscope close to the eyes. Use the two eyes. A slight adjustment can be obtained by pressing the front or lenses closer to the picture.

**Persons Wearing Glasses**—
Some can see the picture better with their glasses and others find it better to remove their glasses. Be sure that the light falls on the picture—the stronger the light the better. Please keep the Cameroscope close at hand as we will send additional pictures from time to time for your examination.

Compliments of

CARL LAEMMLE, Pres.
THE UNIVERSAL PICTURES CORP.
1600 Broadway - NEW YORK CITY

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“*The unfinished Cathedral facade*” (No. 5).
“Nothing so tremendous as this replica of the Cathedral of Notre Dame has ever been attempted in moving pictures before. The cathedral of Notre Dame has been pronounced the most beautiful architectural edifice ever constructed. The photoplay reproduces it as it stood in 1482, at which time it differed somewhat in minor details from the present magnificent Cathedral. Note the marvelous detail in the three door-ways. The Festival of Fools is in progress in the Place de Parvis, in front of the Cathedral.” In fact, this was about as much of the facade as Universal finished. For the movie camera, a hanging miniature was precisely positioned to provide the cathedral’s upper levels and towers. The structure on top is a tall camera platform. (Wolfgang Selz collection)
“In the wine cellar” (No. 8). “This scene shows Phoebus and Esmeralda in a rendezvous wherein their tête-à-tête is overlooked by Jehan, the evil brother of Don Claude, arch-deacon of Notre Dame. Phoebus is about to declare his love for Esmeralda. In making this adaptation of the Victor Hugo masterpiece several radical changes had to be made in the story. They do not affect the story value but they make the picture possible from the religious and politic standpoint. Note the worn appearance of all the furniture in this room, although it is made especially for this production. Tables, gloves, floor, costumes, – all have been painstakingly and artificially aged.”

(Wolfgang Sell collection)

“The Torturer selects his whip” (No. 9). “Torture by whipping was an every-day occurrence in the Place de Grève. This scene shows Quasimodo, the deformed, one-eyed, deaf, slow-witted bell ringer of the Cathedral being punished for his attempted abduction of Esmeralda. The torturer stands at the right deciding which of his three whips he will use on the hunchback. The wheel was turned by a functionary at the post below the platform. Note the remarkable make-up of Lon Chaney. “Quasimodo’ is the apex of his career of character acting.” In the film, the tops of the buildings in the background and the area below the pillory wheel are not visible in this shot.

(Wolfgang Sell collection)

“His Majesty desires your presence” (No. 10). “Mons. Neufchatel summons Phoebus to attend King Louis XI, thus breaking up his love-making with Fleur-de-Lys, daughter of Madame Gaundelaurier. This scene is taken from the balcony of Madame Gaundelaurier’s home overlooking the Place de Paris, with the Cathedral in the background. Fleur-de-Lys is played by Winifred Bryson. Many months were expended on the six costumes she uses throughout the play. Neufchatel is played by Harry Van Meter.” In the film, this scene is shot from a slightly lower angle in front of the balcony. Note the mark on the floor showing Van Meter where to stand for the shot after entering the balcony.

(Wolfgang Sell collection)
Among the unanswered questions are how many sets were printed and who got them. But equally interesting is the question of who suggested the project to the studio—the Easthill Service Corporation who produced them, someone inside Universal Studios or Carl Laemmle himself? And, if the idea came from within the studio, did it reflect some serious interest in 3-D that went beyond promotional efforts to some interest in the future potential of actual 3-D films?

This was long before the term “blockbuster” came into use, but The Hunchback of Notre Dame was described as Universal’s “Super-Jewel” of 1923 and it turned out to be their most successful silent film, grossing over $3 million. Perhaps at least Carl Laemmle credited some of that success to the promotional stereos, because another, probably smaller, set of views was produced to promote Universal’s The Phantom of the Opera in 1925.

With only a couple of exceptions, the Hunchback stereos are extremely sharp and those including actors evidently took advantage of the lighting used for actual filming. These images are generally shot from similar angles to those of the movie cameras, but with enough difference to clearly be the work of a studio still photographer for whom the director may have called for action to freeze long enough for a good publicity still.

It’s tempting to speculate about the stereo camera used, as a fair number of models made since the turn of the century were available. On the professional level, the Stereo Heidoscop would have been more than up to the job. But the extremely vertical format of the images also reminds one of the pairs produced by the Stereo Graflex, a favorite of Keystone stereographers. Reduced to the smaller format, very sharp vertical image pairs would have resulted. Whatever the process, some alignment errors can be found on a few cards.

Filmed at least ten times over the years, this 1923 version of Victor Hugo's famous story can be seen free at http://archive.org/details/TheHunchbackofNotreDame. A number of film history books include the production, as well as biographies of Lon Chaney. Two books covering the film in detail are The Hunchback of Notre Dame (Ackerman Archives Series Vol. 3, 1989) by its director Wallace Worsley with Philip J. Riley (now out of print) and a 2012 title of the same name by Philip J. Riley and Patsy Ruth Miller which includes the director's full shooting script.

(We hope to publish some of the promotional stereos of The Phantom of the Opera if high quality scans of that set become available.)
“The Festival of Fools” (No. 14). “In medieval Paris Epiphany was celebrated by a jocular Festival called the Festival of Fools, in which the most grotesque person in Paris was selected and crowned King of the Fools. Parades, fireworks, and the grand-daddy of the present day college ‘snake-dance’ followed. [For Hunchback] Universal used 2514 screen players, each costumed in clothes of 15th Century Paris. This scene shows the famous Place de Greve, a popular market place during the Festival of Fools. So vast was this set and so varied the action necessary, the director, Wallace Worsley, had to install a series of ‘loud speakers,’ so that he could direct the festival scenes… Thus he was able to direct, almost in a whisper, the greatest ‘mob’ scene ever enacted for the motion picture camera.

“La Esmeralda, the Gypsy dancing girl entertains” (No. 15). “This is a charming scene in which Esmeralda, played by Patsy Ruth Miller, dances her way into the hearts of the Parisian populace following the Festival of Fools. This scene was taken in front of the market house, along one side of the famous Place de Greve. Parisian activities in the Place de Greve required the services of more than 2,000 screen actors and actresses. They were garbed in 15th Century costumes and represented every walk of life from the courtier to the beggar. Note the group of beggars, cripples and street musicians behind Esmeralda. Being a gypsy, she belonged to the underworld, although her sweetness and innocence charmed many a silken-covered heart. Marie, played by Eulalie Jensen, stands back of her.” (Wolfgang Sell collection)

“The vast corridors of Notre Dame” (No. 17). “An idea of the immensity of the Cathedral of Notre Dame can be gained from this view, which shows one of the interior corridors of the great edifice, as it has been reproduced at Universal City for ‘The Hunchback of Notre Dame.’ The wonderful carvings, the statuary, the hangings, the huge pillars and the royal sarcophagi are all exactly duplicated. This dramatic scene shows the dwarfed bell ringer of Notre Dame being restrained by his guardian and master, the Archdeacon Dom Claude…” As a flat promotional still, this image provided the cover for one VHS tape version of the film. (Wolfgang Sell collection)
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(248) 398-3591.

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STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaq — 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or mosheen@islands.vi.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

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

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. E-mail pages to Jan Schimmelman, schmeil@oakland.edu.

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email wmbold@yahoo.com.

WILLIAM ENGLAND /LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.

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