3D-Con
Part 1
Jack the Ripper & Muybridge
Part 1
Diableries Resurrected
Summer Fun with Water

Splashing in a pool is always a good summer activity, and the first two views this issue show that even a small backyard inflatable pool works fine. Someone appears to have just jumped into the pool in the first view, and the girls watching from the background may be the same ones doing their own splashing in a different pool in the next view. (These View-Master Personal images were in the same group of (unlabeled) reels, so it would make sense for the same people to be shown.)

I apologize for the partial fading of the second view, and for the problem with the third view’s left image that I’m guessing was caused by a severely smudged lens, but these views seemed too fun not to share. This Realist-format slide, dated August 1953, is titled “John & his friend resting after digging his castle, Laguna.”

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.

Annual membership dues (six issues): $32 third class US, $44 first class US, $44 all international memberships.

Front Cover:
Tom Schulman performs a dance of the Ottawa and Chippewa cultures from the Grand Traverse area of the Upper Michigan Peninsula during the Native American Dinner and Experience at 3D-Con 2013.

Brock Cover:
“The Costa Rica on the Rocks in the Golden Gate, looking South-East,” No. 1659, “Bay of San Francisco” Series by Eadw eard Muybridge, from our unusual feature observing the 125th anniversary of the 1888 Jack the Ripper killings in London. For more about a connection with stereographer Eadw eard Muybridge, read part 1 of Richard C. Ryder’s article “Murder, Madness, Muybridge, and Gull: Stereo’s Strange Link to Jack the Ripper.”
3D-Con 2013

As has become delightfully if a bit intimidatingly common with NSA conventions, 3D-Con 2013 requires a two-part article to do justice to the entire, very complex event. In this issue, we managed to cover the Awards Banquet, the special silent auction of Ray Zone's work, the Native American dinner and the Keynote presentation by the three co-authors of Diableries: Stereoscopic Adventures in Hell Denis Pellerin, Brian May & Paula Fleming. Images and descriptions from the Stereo Theater, the workshops and special interest groups, the exhibits, and the excursions will be found in our next issue.

In the months leading to the convention, there was considerable worry about the effect of moving the date to June 4, over a full month earlier than most NSA conventions, and we did hear from some members who couldn’t attend for precisely that reason. While the final attendance figures were down from other recent conventions, the 274 total was much better than some had feared, and considering the earlier date plus the fact that Michigan’s Northern Peninsula isn’t near the major population centers of either coast accessible by a nonstop flight, the response was actually rather encouraging. Next year’s 3D-Con will be July 9–14, so it won’t interfere with July 4th plans, and the location near Nashville (Murfreesboro) should seem reasonably “central” to about half the U.S. population.

3-D in the Media

Thanks to Martin Simon, we learned that the cover of the April Physics Today has two stereo views, the moon 1897 and one of some historic scientific equipment from about 1876. The article is “Three-dimensional displays, past and present” by Byoungho Lee, professor of Electrical Engineering at Seoul National University and goes from the Kaiser Panorama to holography and autostereoscopic screens. See www.physicstoday.org/resource/1/ phtoad/v66/i4 and click on “page 36.”

More recently, a Tuesday May 27th item in the NY Times science section dealt with the recent violent weather in the U.S. and specifically a book about large tornados. Although the book isn’t 3-D related, the photo used to illustrate the review of Storm Kings is a stereo card showing the devastation caused by a Louisville, KY tornado in 1913. See http://tinyurl.com/pppyreb.

Apple isn’t usually associated with matters stereoscopic, but the September issue of MacUser (Vol. 29 No. 10) announces boldly on its cover (which would make a fun poster) that “3D is not dead!” and promises “everything you need to know to get into producing stereoscopic 3D in print, animation, effects, and video” after assuring readers “…there’s still plenty to be optimistic about. Sales of 3D Blu-rays doubled last year, Sky [TV] has re-affirmed its commitment to the format, and there are more than two dozen 3-D movies scheduled for release next year.” See www.macuser.co.uk where back issues are available digitally.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
It saddens us to report the passing of our friend, Mike Kessler on July 10th. Although he attended many NSA conventions, he only came to have a table at the trade shows. We suspect he was more interested in buying than selling. His table usually had only a small number of items, and they were almost always very rare pre-1900 items.

We are not sure when we first met Mike, but we suspect it was around 1977, when we first started attending club meetings of the Western Photographic Collector’s Association (WPCA). In those days before eBay and email, groups like the WPCA held camera shows four times per year, as well as monthly meetings where club members would share their enthusiasm for whatever photographic items were their passion.

At the time, Mike was not only a seller and collector of pre-1900 cameras, he also was a master restorer of these vintage items. We remember him saying he pretty much was only interested in wood and brass cameras. If they were leather covered they were too new for Mike. And stereo was just a small part of his interest. That all changed over time.

Mike was just a little bit older than us, and very enthusiastic about cameras and collecting, so we hit it off right away. Within a couple of years, Mike became the Editor of the Journal of the WPCA, called The Photographist. I was happy to work with Mike when I wrote articles about 3-D cameras and viewers for the magazine. One of my most memorable collaborations with Mike was for the Spring/Summer 1990 issue. The idea for this issue began 10 years earlier, when Susan Pinsky and I had obtained a copy of a hard-cover French magazine called Prestige de la Photographie. Their April 1980 issue had an extensively illustrated article “Le Verascope de Jules Richard - La Magie du Relief”. I knew enough French to see that this was a very extensive history of the Jules Richard company, and their stereoscopic products. I immediately wanted to see it translated into English. I discussed this with Mike. It ended up taking 10 years to find someone to do a good translation, and to simply get around to re-creating the entire article in an English version. Mike added 10 more pages from the 1915 Jules Richard catalog, to make the entire 47 page issue about Jules Richard and the Verascope cameras—including the front and back covers. I still treasure our copy of this issue of The Photographist. (See SW Vol. 33, No. 2, page 4.)

Mike remained the Executive Editor of The Photographist until the demise of the WPCA, and the last issue of publication. The last issue we seem to have is from 1994. Although Mike told us stories about being a professional ice skater (Continued on page 27)
This article examines the unlikely connection between stereographer Eadweard Muybridge and the infamous serial killer Jack the Ripper and provides a detailed review of the Ripper case illustrated in stereo. It appears as a two-part feature in the September/October and November/December 2013 issues of Stereo World to coincide with the 125th Anniversary of the Ripper killings (Aug. 31 - Nov. 9, 1888).

**Part I: From the Wilderness to Whitechapel**

The acrid smell of coal smoke hangs heavy in the damp autumn fog, a nightly shroud that has drifted in off the river to veil the darkened streets. A light vehicle of some sort, perhaps a hansom cab with a late night reveler or two, passes by at the end of the block, wheels and hoofs clattering off the unseen cobblestones. No, definitely not a hansom, … four-wheeler by the sound of it. Single horse. Most likely a “growler.” Occasionally, the raucous echo of distant laughter and tinny music carries faintly from one of the many pubs that dot the East End. Maybe the noisy undercurrent is coming from “The Ten Bells.” Hard to tell. Could be from “The Britannia” or “Queen’s Head”—they’re all only a stone’s throw apart.

There are few folk abroad at this late hour, perhaps only those “unfortunates” that have failed to secure the price of a bed in one of the many doss houses that crowd the narrow lanes of Whitechapel. The fog envelops and chokes off whatever feeble efforts the occasional gas lamps make to pierce the gloom. The shuttered windows show no light, turning the many hidden alleyways into so many blackened maws, bottomless recesses in which almost anything might lurk. For this is 1888, and the great fear that grips the impoverished streets of London’s notorious East End has a new name—Jack the Ripper!
Muybridge, and Gull: to “Jack the Ripper”

Several thousand miles to the west, and some eight hours earlier by the sun, a man sits by a campfire, watching the vibrant colors of a wilderness sunset tinge the skies over an earthly paradise, a glacier-carved valley of sheer granite cliffs, spectacular precipices, and towering waterfalls. The glittering cascades catch the last rays of the westering sun as they plunge hundreds of feet to a valley floor where broad meadows and sparkling streams alternate with groves of giant trees, now shrouded in the evening gloom, trees that soar upward, seemingly to pierce the very heavens. The place is California’s Yosemite Valley and the man is an itinerant photographer who has come to the mountains for his health—Eadweard Muybridge.

The man stirs, turning in his sleep, and the dream vanishes. For it is just a dream. Muybridge is living on the East Coast now, based in Philadelphia but traveling quite a bit—lecturing, drumming up subscriptions for his great photographic volume of motion studies, and planning a triumphant tour of England in the spring. California was long ago, another world, and the Yosemite is just a distant recurring memory of another place, another time.

Back in London, the faintest hint of a half-seen shadow taunts the eye from the darkness. Momentary panic gives way to relief as the unmistakable form of a large rat scurries by in the feeble glow of a street lamp. Another light. The bouncing light of a bull’s-eye lantern heralds the approach of a local Police Constable making his rounds.

As the “Bobby” moves on into the darkness, the glow of his bull’s-eye settles briefly on what seems an oddly rumpled pile of old cloth and assorted rubbish on the pavement. Strange. It wasn’t here when last he passed this way. Then the Constable notices the dark stain spreading across the pavement and trickling silently into the gutter. Instinctively recoiling from the horrifying sight, he reaches for his whistle, clutching at its cold reassuring presence as he raises it to his lips. Again and again, the shrill, piercing summons shatters the night air. The Ripper has struck again!

Two men, contemporaries, yet worlds—or at the very least, continents—apart. Both were names well-known in the late 1800s and equally
recognizable—at least in certain circles—today.

One was among the foremost photographers of his day, a San Francisco legend and one of the preeminent stereographers of the Yosemite Valley, a man whose experiments in sequential stop-motion photography, begun at the behest of former governor Leland Stanford, would gain him the sobriquet “father of the motion picture.” Yet Eadweard Muybridge was a man who was often the center of controversy, even of scandal. That he was an eccentric was a given, having changed the spelling and pronunciation of his first name to match that of the early Saxon kings of England. By 1888, he was a popular lecturer both in America and in Europe, where his photographic studies of human and animal motion, allegedly begun to settle a bet as to the gait of race horses, had gained him international renown.

The other individual was one of the most notorious and appalling figures in the history of crime, a terrifying monster who stalked the shadows of London’s impoverished East End almost at will, slaughtering and mutilating the prostitutes of Whitechapel and neighboring Spitalfields in an unprecedented reign of terror. In the autumn of 1888, the Ripper is believed to have been responsible for the mutilation-murders of at least five women in a series of increasingly gruesome attacks that culminated in the horrific—one searches in vain for the right word, perhaps “disembodiment” comes closest—of Mary Jane Kelly in her Miller’s Court flat in the pre-dawn hours of Friday, November 9th. Furthermore, the killer (or someone purporting to be him) repeatedly taunted the police in a series of letters addressed to the media. Yet, despite a massive manhunt, the Ripper was never caught and his identity remains a mystery to this day.

At first glance, it would seem there could be little connection between two such disparate individuals—Muybridge was after all in America at the time of the Ripper murders. And yet there is more here than meets the eye. For Muybridge too deliberately plotted and carried out a cold-blooded and premeditated murder. The victim was his wife’s lover, and in the subsequent highly sensational trial Muybridge got off, most likely due to a skillful lawyer, a dubious insanity plea, and the fact that the victim was a loathsome bully widely despised even in rough, frontier San Francisco.

The Ripper on the other hand probably was genuinely insane, although that is unlikely to have saved him had his identity become known. And yet there may be another, more intimate connection between the two men. It is at least remotely possible that, decades earlier, the man who was to become the Ripper helped influence Muybridge in his choice of a photographic career—and thereby set in motion the chain of events that led ultimately to the development of motion pictures.

Muybridge was an expatriate Englishman, having been born Edward J. Muggeridge in the little riverside town of Kingston, just west of London, in April of 1830. Twenty-two years later he emigrated to America and soon gravitated to the wild and unrestrained boom town of San Francisco, a city then in the feverish grip of the California Gold Rush. San Francisco was swimming with new money, with those lucky few who had made large fortunes in the gold fields of the Sierras or, more likely, by staying in town and supplying goods and services to the miners who worked the distant
What these newly rich now wanted was social respectability and the trappings of culture that went with it. One such symbol was books. Perhaps nothing lent more dignity to a new upscale home than a small library, or even a few well-chosen volumes prominently displayed. It hardly mattered if you read them; their very presence was a powerful indication you had arrived.

Supplying this need was one E. J. Muybridge. Muybridge (to use his more well-known later name) had arrived in San Francisco in late 1855 or early 1856 as the agent of the London Printing and Publishing Co., a firm of international book dealers who sold by subscription. He soon formed a partnership with W. H. Oakes, an engraver and lithographer based in Montgomery Street. Essentially Muybridge operated by canvassing door-to-door, taking orders for books which were then imported. Among his wares were Shakespeare, a three-volume history of the United States, Appleton’s Encyclopedia, and Audubon’s Birds of America.

He also gained much exposure to the mechanics and trade of early photography, with Daguerréan studios being located both above the Muybridge-Oakes offices and next door. Yet at the start of 1860, Muybridge sold his business as he prepared for an extended trip to the East Coast and Europe. He would leave by ship in early June.

In the late spring of 1860, Muybridge supposedly traveled up to the Yosemite Valley for the first time and was so enchanted by the place that he overstayed his departure, and as a consequence, missed his planned sailing. Accordingly, he made alternate plans, leaving San Francisco on July 2nd on the Butterfield Overland Stage for the physically wearing, six-week cross-country trip to St. Louis, where he could obtain rail connections to the East Coast and thence by ship to Europe. Travel by stagecoach across the Southwest was a grueling ordeal in those days: between the heat, constant jarring of the coach, hit-or-miss meals at the station stops, threat of Indians, and interminable dust, it was not for the faint of heart. Yet the trip went well at first, across mostly level terrain, south to Los Angeles, then east to Tucson and El Paso. From here the route turned north, climbing through the rugged Cross-Timbers region of north-eastern Texas to Fort Smith, and then on to St. Louis.

It was after cresting a ridge in the Cross-Timbers that things fell apart. The coach’s brakes failed on the downgrade, the driver couldn’t control the horses, and the runaway stage careened off the road at high speed and slammed into a tree, demolishing the coach and killing one passenger, while injuring all the others. The impact threw Muybridge clear, although he sustained a severe head injury.

When he regained consciousness, he found himself suffering from double vision and had completely lost the senses of taste, smell, and hearing. In addition, he had no recollection of the events from the accident until his arrival in Fort Smith, 150 miles away and nine days later. These symptoms of severe head trauma persisted largely unabated for some months and Muybridge would remain under medical care for over a year.

As the symptoms slowly dissipated, Muybridge sailed for England late in the year. Here, he sought out treatment from a prominent physician, William Withey Gull. Gull, whose most renowned patient would be Queen Victoria herself, was in his early forties at the time, not yet “Sir
William," a rising star in his profession, but far from the distinguished bridge to remove meat from his diet, was to become. At least for the near-term, and give up the book trade for a more active outdoor occupation. It has also been alleged that Gull specifically suggested that Muybridge take over the book trade for a more robust outdoor occupation. Whether he actually suggested the Californian take up photography is unclear.

(Carte-de-visite by Maull & Co. of London.)

Professionally, Dr. Gull was somewhat unorthodox. Molly Hughes, in her delightful reminiscence, A London Child of the 1870's, noted that while many doctors commonly prescribed all manner of vile potions for various ailments, Gull, an old acquaintance of her mother, had a profoundly different approach, always giving a patient "what he asked for, even sherry in a high fever if he wanted it, because a man's stomach and appetite were the best guides."

Despite Gull's efforts, Muybridge's recovery was a lengthy one and he did not actually return to California until after the Civil War. Much of the intervening time was spent honing the skills needed for his new profession of outdoor stereo-photography. This was largely accomplished in England, where he still had relatives, and such noted British landscape stereographers as Frith, G. W. Wilson, and Bedford are alleged to have influenced his work. Yet he may already have had some background in the art through his friendship with photographer Silas Selleck, whom he had known in New York, before he had headed west in the mid-1850s.

In the late spring and summer of 1867, Muybridge spent five months photographing in the Yosemite under the pseudonym "Helios." The results, which included 160 stereographs plus various 6 by 8-inch and smaller "album views" (essentially stereo-halves) were published by Muybridge and Selleck, now partners, from their offices at 415 Montgomery Street to unanimous praise from the city's newspapers, even being favorably compared to the earlier efforts of the renowned Carlton Watkins. Observers were particularly struck by the magnificent effects of light and shadow, the clouds and rainbows, and the superb and often novel composition found in many of the views.

Fame allowed Muybridge quickly to expand his photographic efforts: as the official government photographer on a quick survey of the newly-acquired territory of Alaska in August of 1868, the ruins of San Francisco's worst (to date) earthquake in October of that year, homes of the prominent (including Leland Stanford's Sacramento mansion), mining scenes and wineries, the Geyers near the Sonoma-Napa County border, Woodward's Gardens, and another commission, this one for the U.S. Light House Board, to photograph all the lights then in use on the Pacific coast, in 1871. Muybridge's famous photographic van, his "flying studio" as he called it, could often be seen out and about the city and bay area on its various missions.

By now, he was one of San Francisco's most respected leading citizens. Yet, during these years, Muybridge shuffled business partners and locations frequently. Old acquaintances noted how the head injury had changed him. He was no longer so affable and easy-going, more inclined to be argumentative, less sure-footed in business.

Muybridge traveled again to the Yosemite in 1872, the trip resulting in additional stereos and a series of exquisite large prints, a response to Watkins' recent efforts in that venue. He was off to northern California in May of 1873, again at the behest of the federal government, to photograph the Modoc Indian War, followed in late September by several views of the Costa Rica, a steamer that plied the California-Hawaii trade, and that had run aground in heavy fog near the Golden Gate. That year he also undertook an extended photographic excursion along Leland Stanford's Central Pacific Railroad. All of these new views were published by the firm of Bradley and Rulofson, with whom Muybridge had now partnered.

By now too, Muybridge had married, perhaps unwisely, early in 1871, his new bride being his vivacious nineteen year old shop assistant, Flora Shallcross Stone. The bride was more than twenty years Muybridge's junior and, at the time of her marriage to the photographer, just months off the divorce from her first husband. Born Flora Downs, she had endured a painful, troubled past; twice abandoned as a child, she had been passed around between relatives who didn't want her and likely viewed both her marriages as a convenient way to escape conditions of near poverty. Whatever the case, Flora Muybridge was definitely not the type of girl you wanted to leave behind while you went off into the mountains for months on end.
The inevitable happened. Before too long, Flora had taken up with Harry Larkyns, a deceptively charming con artist who had ingratiated himself with the Muybridges, yet a man who could at times be one of the most vicious bullies in San Francisco. Perhaps his most despicable act had been to seize upon one particular man he hated, force his mouth open, and spit into it, behavior so shocking the poor fellow acquired the nickname of “Cuspidor.”

Alerted to his wife’s affair, Muybridge tracked Larkyns to a ranch in Napa Valley in October of 1874 and, when Larkyns answered the door, shot him point blank in the chest. Muybridge did not attempt to flee the scene and meekly surrendered to authorities. Against his wishes, his lawyer entered the novel plea of “temporary insanity,” which was certainly stretching the point, given the amount of time it had taken Muybridge to track down his victim.

One key witness at the trial was the Canadian-born publisher Rulofson, who testified that Muybridge had appeared at his office in a wild, disheveled state on the afternoon preceding the murder and had asked Rulofson to handle his affairs if he should die, then, despite the publisher’s efforts to calm him, had rushed off. Muybridge was ultimately acquitted, the general feeling probably being one of overall relief at Larkyns’ demise. Flora Muybridge promptly filed divorce proceedings but became ill and died soon thereafter.

In the wake of his acquittal, Muybridge had deemed it expedient to “leave town” on an extended trip to photograph the emerging coffee industry in Central America for the Pacific Mail Steamship Co. Hence, he was away at the time of Flora’s death and did not personally drop his young son at the local orphanage, but he never attempted to retrieve the lad either. Clearly, a man with unresolved issues!

Yet Muybridge’s career continued to prosper, with his landscape photographs garnering a gold medal at an exhibition in Vienna. Ultimately, ex-Governor Stanford tapped him for those race horse experiments and the rest, as they say, is history. Only things weren’t quite that simple.

Muybridge had first successfully photographed Stanford’s celebrated trotter, “Occident,” as early as 1872, or so he claimed, after a series of experiments that allowed the photographer to achieve unprecedented exposure times. Muybridge had become a pioneer in what may best be termed “sequential stop-motion photography”—an area of experimentation that would ultimately lead to motion pictures. Yet Muybridge’s claims were often exaggerated—or even physically impossible given the technology employed.

Then too, he was an egotistical man who tended to downplay the contributions of others. With the terms of his employment by Stanford open to interpretation, the issue of who deserved primary credit for those discoveries would in time become a contentious one.

Muybridge’s photographic work had taken him far afield; by now too, he was lecturing throughout the United States on his discoveries in motion photography. These had expanded with his success in photographing the gait of several of Stanford’s horses at the latter’s Palo Alto ranch in the summer of 1878, with drawings based on his work gracing the cover of Scientific American in October of that year, about the time he began projecting his images on a screen using a device he called his “zoopraxiscope.”

A triumphant speaking tour followed, in England and France. Plans were already well underway for additional motion experiments in Europe when it all came crashing to the ground.

The problem was a book that appeared early in 1882 entitled The Horse in Motion, written by a Dr. J. D. B. Stillman with the assistance of Gov. Stanford. The book was based on the Muybridge images but reduced the photographer to little...
more than an employee. Stanford, it
and photographic motion-study in the
reluctant Muybridge to carry it out,
first place, convinced an initially
technical support for the venture.
irked by all the attention the pho-
tographer was getting and had decid-
land’s Royal Society promptly with-
its “Proceedings,” the speaking tour
that was scheduled for publication in

drew a monograph by Muybridge
experiments collapsed, and the har-
ried photographer soon sailed for
America, almost destitute and under
a cloud. Upon his arrival, Muybridge
promptly sued both Stanford and
the publisher. The lawsuit was event-
tually dismissed.

With his career in tatters, Muy-
bridge would have to look elsewhere
for support. Then renowned artist
and fellow photographer Thomas
Eakins came to his rescue. Eakins
had long been an admirer of Muy-
bridge’s work and he had managed
to interest others in the photographer’s
experiments. Hence Muybridge’s
arrival in Philadelphia, where, in the
wake of earlier appearances in New-
port, Boston, and New York, he
would deliver a series of lectures in
February of 1883. The Philadelphia
lectures stimulated further interest
and soon, under the auspices of the
University of Pennsylvania, he
would be invited to continue his
efforts to unlock the secrets of
human and animal “locomotion.”

Much of Muybridge’s earlier work
had been with horses, but now,
thanks to the city’s new Zoological
Garden, he would also get to try his
luck with more exotic creatures.
Then there were the human studies,
hundreds of sequences of men,
women, and children engaged in all
sorts of everyday activities. The
results of his Philadelphia studies
were perhaps 30,000 sequence pho-
tographs in all, which would provide
the basis for his groundbreaking
1887 book on Animal Locomotion, a
title that is somewhat misleading in
that it included his work with
humans as well.

Yet subscribers for the expensive
work were hard to come by, and
financially the project was not a
great success. Muybridge spent his
remaining years largely traveling
throughout Europe and America,
hawking various editions of his
works. He briefly toyed with the idea
of collaborating with Edison, dis-
cussing the project with the famed
inventor at his New Jersey studio in
the spring of 1888. But nothing ever
came of this and, after a lackluster
appearance with his Zoopraxigraphi-
ical Hall at the Chicago World’s
Columbian Exposition in 1893, he
retired to England, where he died in
1904. Curiously, the stonemason mis-
pelled his name as “Maybridge” on
the headstone—which somehow
seems rather appropriate for a man
who had changed his own name,
admittedly in minor ways, perhaps
half a dozen times during his life-
time.

By the time of his death, much of
Muybridge’s work had already been
superseded by history. Yet the wide-
spread impact of his motion studies
on the art world was considerable.
His influence is clearly seen in such
disparate works as Frederick Reming-
ton’s “Stampeded by Lightning” and
Marcel Duchamp’s futuristic “Nude
Descending a Staircase.” His impact
on film should be self-evident.

In the wake of his encounter with
Muybridge, Gull’s career had initially
prospered, particularly after he had
cured the Prince of Wales of typhus
in 1871. The Queen, who had lost
her beloved Albert to a similar mala-
dy not ten years before, was mightily
impressed, and the physician was
named a baronet the following year.
Gull was now a respected senior sur-
geon at Guy’s Hospital (located just
across the river in Southwark), a Pro-
fessor of Physiology, and a Fellow of
the Royal Society, with honorary
doctorates from Oxford, Cambridge,
and Edinburgh. He had also been
made physician-in-ordinary to the
Queen and was one of the wealthiest
and most prominent doctors in Lon-
don. A staunch supporter of “vivisec-
tion,” the dissection of living ani-
ma ls for medical study, Gull now
resided in one of the most elegant
districts in London, in Brook Street,
just off Grosvenor Square, not far
from where the American Embassy is
now located.

Yet in 1887, he suffered a minor
stroke which left him with slight
paralysis on the right side. Although
Gull seriously cut back on his active
practice, further minor strokes fol-
lowed, along with epilepsy-like
seizures, and periods of amnesia,
when he was unable to account for
his whereabouts, including one occa-
sion when he returned home with a
bloodied shirt and no idea how it
had got that way. He was now large-
ly confined to his home, under close
supervision. When he died in Janu-
ary of 1890, his death certificate was
prepared and signed by his son-in-
law, Dr. Theodore Dyke Acland, a
circumstance which, although highly
unusual, was understandable given
that Acland had attended Gull
throughout his lengthy illness.

In the late summer of 1888, short-
ly after the onset of Gull’s illness, a
series of horrific events began to
unfold amid the slums of London’s
East End. Poverty begets crime, and

Unidentified “Bobby” of the London Metropolitan Police, wearing what appears to be the Golden Jubilee Police Medal (1887) with the subsequent Diamond Jubilee (1897) clasp; if so, our officer evidently was an active member of the force during the hunt for the Ripper in 1888. Was he assigned to the Bishopsgate Station at the time, as the photographer’s venue suggests? The killings of Annie Chapman and Mary Kelly occurred nearby, while Catharine Eddowes was actually confined at that very station as “drunk and disorderly” just hours before her murder in Mitre Square. Alas, the Ripper case most directly involved the “H” and “J” Divisions of the force while our w as evidently assigned to “G” Division.

(Cabinet by W. Wright, 83 Bishopsgate, London.)
the dark, twisting alleyways of the East End were no strangers to the latter. Here, thousands of prostitutes plied their trade, along with a myriad of cutpurses, pickpockets, matchers who rolled drunks, pimps, extortionists, and the like. Drunken disputes often turned violent and murders were commonplace. During daylight, the larger streets and the nearby Spitalfields Market were crammed with sundry costermongers, bootblacks, chimney sweeps, dustmen, shop assistants and scullery maids, warehousemen and dockworkers, sailors (often foreign) from the nearby ships, immigrants, newsboys whose hawking cries announced the latest outrage, beggars, ragmen, rat-catchers, and every kind of street urchin imaginable, not to mention the inevitable swarm of brewery wagons, drays, omnibuses, and other wheeled vehicles. Even in daylight, the back streets and alleys were not good places to be; at night, it was worse—more somber, more isolated. But what began on the night of August 31st, 1888, was something else entirely.

In the pre-dawn hours of that Friday, the body of Mary Ann (aka: “Polly”) Nichols, a 43-year-old prostitute, was discovered lying on the pavement in Buck’s Row, in Whitechapel. Her throat had been cut with such force that she had nearly been decapitated; it was only later at the morgue that it was discovered that her abdomen had been repeatedly slashed.

The fact that ensuing events leapedfrogged across the border between the city and outlying districts caused portions of the case to be investigated by the City of London Police (which operated within the old city limits) and alternatively by the London Metropolitan Police (founded in the 1820s by Sir Robert Peel and hence called “Peelers” or more recently “Bobbies”); the latter were widely known from the location of their main headquarters as “Scotland Yard.” It was a situation ripe for confusion.

Inspector Frederick Abberline, one of the Yard’s top detectives, was assigned to head the investigation. By the time Abberline arrived on the scene, the body had been removed and the blood washed away to avoid attracting a mob. Yet, although the adjacent houses were occupied, no one had seen or heard anything. For a week, police questioned the locals with little result. Then, in the pre-dawn hours of September 8th, the killer struck again. This one was even worse.

It was just about sun-up when the body of Annie Chapman was discovered in the fenced-in rear yard at 29 Hanbury Street, in the Spitalfields district. As in the previous case, her throat had been cut nearly through and her abdomen sliced open. But that was just the beginning. Chapman had been disemboweled, with her intestines draped over one shoulder, and several internal organs were missing, apparently taken by the killer as “trophies.” Even more disquieting was the fact that the organs had been cut away, in the dark, with relative precision, suggesting a killer with some rudimentary medical or at least anatomical knowledge.

When a water-soaked leather apron was found hanging over a nearby tap, angry crowds harassed and threatened Jews, butchers, and anyone else who wore such apparel in their work. The police questioned a local boot-maker, John Pizer, known as “Leather Apron,” who had a history of abusing prostitutes, but he was quickly cleared. Nevertheless, the killer was now tagged with the name “Leather Apron.”

The gruesome nature of the crime caused it to be played up in the popular press, most notably in the radical, sensation-seeking Star. For the press, the events in Whitechapel would prove a circulation boom. Yet while some papers sought to reassure affluent Londoners that such horrors could only occur amid the evils of the East End, other journals railed that those same upper classes were largely responsible for the poverty and degradation that festered there.
As time went on with no resolution to the case despite a massively increased police presence on the streets, public criticism of the government’s response escalated, fueled by the newspapers, with the ever-present threat of mob violence complicated by the formation of the Whitechapel Vigilance Committee under East End businessman George Lusk. The police and press were bombarded by letters from the public demanding the posting of a reward (an idea nixed by the government), providing suggestions, or simply offering to help.

Among those questioned by the police in the wake of the Chapman killing were Robert James Lees, a famed clairvoyant who conducted seances for the Queen and who claimed to have witnessed the killings in a psychic trance, and Richard Mansfield, an American actor whose portrayal of Jekyll and Hyde, currently running at the Lyceum, was suspected of inspiring the killer. Yet no clear-cut suspect emerged from among the hundreds questioned by the police over the next three weeks.

Then, on the night of September 30th, things really turned ugly. Shortly before 1:00 A.M., the body of Elizabeth Stride was found just inside the gate of Dutfield’s Yard on Berner Street by Louis Diemshutz, a local cartman. Although her throat had been cut, she had not been otherwise mutilated, presumably because Diemshutz had nearly stumbled across the killer in the act. (However, some contend, based on the lack of mutilation, that Stride was merely an isolated incident and that the so-called “double event” was merely coincidental.)

An hour later and some ten minutes or so away from Berner St. at a brisk walk (slightly over a thousand yards as the crow flies), a second body was discovered in Mitre Square, a boxed-in area in Aldgate, bordered by tea warehouses and located not far from the Tower. The victim was Catharine Eddowes and she had been killed precisely between 1:30 and 1:45 A.M., the time of death being established because a constable passed the spot every fifteen minutes while walking his beat. Here the killer had seemingly taken his time, boldly toying with discovery as he went about his grim business. Presumably foiled in his attentions to Stride, the killer had apparently coolly moved on, seeking out a second, substitute victim. Eddowes had evidently been lured into the near cul-de-sac, her throat cut, and then sadistically and methodically butchered. Eddowes’ face had been slashed, the bridge of her nose completely cut through, and one ear partially severed. Her abdomen had been sliced open, intestines piled on her right shoulder, and, as in the Chapman case, several of her internal organs were missing. As in the previous cases, bruising on her neck suggested she may have been partially strangled before her throat was cut. The killing and mutilations must have taken several minutes, yet once again no one had seen or heard anything.

When a bloodstained piece of Eddowes’ apron was found in an alley off nearby Goulston Street, Metropolitan Police Commissioner Sir Charles Warren himself visited the site with “H” Division’s Superintendent Tom Arnold, ordering associated graffiti which blamed “the Juwes” expunged, ostensibly to prevent a recurrence of the recent anti-Semitic violence but perhaps, it has been suggested by some, because he saw a possible Masonic implication in the message. This would not be the last suggestion of Masonic involvement in the killings.

And then there was the letter that arrived just before the twin killings. Written in red ink and addressed to the Central News Agency, it began: “Dear Boss.” Taunting the police, the writer continued, “I am down on whores and I shant stop ripping them till I do get buckled… The next job I do I shall clip the ladys ears off… Smithfield Meat Market. Located about three-quarters of a mile west of the Ripper’s killing ground, this large complex employed hundreds of potential “leather aprons,” butchers and slaughtermen whose work gave them access to the appropriate cutlery and a high degree of competence in the rapid butchery of animal carcasses. The open-air Spitalfields Market was even closer, just blocks from at least two of the killings.

[No. 407 in Frederick York’s “London and Neighbourhood” series.] (Green mount.)
and send to the police officers just for jolly wouldn’t you…” The letter was signed with a new name.

This was followed by a postcard, again in red and smeared with blood this time, a card that began: “I was not coddling dear old Boss when I gave you the tip, you’ll hear about saucy Jacky’s work tomorrow double event this time…” Again the tell-tale signature.

The first letter may have been a hoax, possibly written by a reporter to drum up attention for the press, the latter probably a copycat, posted after details of both the first letter and the twin killings had appeared in the newspapers. Not very helpful. There had been scores, perhaps hundreds, of other crank letters since the first killing. Nevertheless, the catchy new name stuck. “Leather Apron” was now “Jack the Ripper.”

In our next issue, the Whitechapel killings reach their bloody climax, and the author examines both the ongoing search for the infamous serial killer’s identity and the peculiar relationship between stereo and Jack the Ripper.

Notes
1. Recent scholarship has questioned whether this early trip to Yosemite took place at all. Philip Brookman (Helios Edward Muybridge in a Time of Change) suggests that there is “no evidence” for such a trip and that the photographer’s first visit actually occurred in 1867.
2. Both the name “Helios” and the sunburst logo that went with it were seemingly borrowed from a Paris photo salon where Muybridge had worked for a time around 1862.
3. Photo historian Weston Naef has questioned the traditional view of Muybridge’s early career, contending that he had not yet developed his photographic skills when he returned to California, that he was at this time more of a financial risk-taker than an image-maker, and that, while he published the early Helios stereos of Yosemite, he did not actually take them, instead purchasing the exclusive rights to the images from none other than Carlton Watkins himself. Muybridge’s admitted photographic expertise, Naef believes, came later.
4. One of the Star reporters working the Whitechapel murders was an aspiring young playwright named George Bernard Shaw.

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As of this writing I've only had this tablet for about a month, but, so far I have been pretty happy with it, and am prompted to write this review from a beginner's point of view. I own an iPod Touch 4, but have never owned an iPad or other tablet, so this is my first tablet experience. My partner Susan Pinsky has a Nook Color, so I have a small amount of experience with an Android tablet, but it has been very limited.

The Gadmei E8 tablet has an 8.1" 1280 x 800 pixel screen. In 2D mode the screen seems very bright and sharp. Side-by-Side stereo images viewed with a Loreo Lite viewer from 7 or 8 inches away look very good, with a very fine and barely detectable pixel pattern. (Disclaimer. Other people seem to be more sensitive than me to the slightest amount of visible pixels in screens, so I will only say it looks good to me. You may feel differently.)

In 3-D viewing mode, from an optimum distance (for me) of about 13 inches, the vertical line lenticular pattern is visible, but it is very fine. At the suggested viewing distance of 17" it is still there, but even less obvious. This is much better than...
is the external SD card. While connected to the PC, one can create folders and copy images or videos from the PC to the folders on the SD card. Very handy! So far I have taken a number of 3-D image folders that I already had on my PC, and batch resized them to 1280 pixels wide using a PC program (in this case "ACDsee") and put the smaller sized images into folders on the SD card for tablet viewing. Scott Ressler tells me that the USB connection is just as simple on Mac computers!

I am mainly a 3-D stills shooter. I have images that were taken with an Ekeren twinned Sony rig, the Fuji film W3, the Panasonic Lumix 3D1, and scanned 3-D images from Stereo Realist, Verascope F4, and twinned 35mm slide rigs. All have been processed with StereoPhoto Maker, and saved as side-by-side JPEG images (not squeezed).

The saved images are opened up on the Gadmei 3D tablet by using the FileBrowser. The first screen of the FileBrowser offers the choice of using the “Local Disk” (internal to the tablet) or the “External Storage Card” (pretty self explanatory). I choose the External Storage Card, and there are the folders I have created, with the 3-D stills in each folder. (I have a folder for 3D videos, but just have a few that others have given to me. They are all side-by-side squeezed, and open up and play using Viren 3D Player). Choosing one opens up a list (or thumbnail—the menu choice) of the images in that folder. Choosing (tapping on) an image brings up a dialogue box that offers the choice of completing the action by using 3DPlayer or Gallery. Since these are 3-D, I choose 3DPlayer. This brings up the image as a side-by-side pair. To see it with the autostereoscopic screen one has to touch the middle of the screen, which reveals two but-

The main apps used for 3-D are Viren 3DPlayer and FileBrowser. As an iPod Touch user (like an iPhone without the phone) I found the Android app environment fairly similar, and reasonably easy to use. Uploading photos, using the supplied USB cable is much easier than with Apple devices. No iTunes needed! Before I began any uploading I installed a 32GB Micro SD card (the maximum recommended for this device) to store my 3-D stills and videos.

When the USB cable is first connected to a PC the PC recognizes it as a new device. Also, the screen of the tablet opens a screen that says “USB Connected” with a button that says “Turn On USB Storage”. One has to press that button. This opens the connection. Two “Drives” open up on the PC screen. One is Labeled “Android” followed by a drive letter, and the other says “Removable Disk”, with a drive letter. The Android drive gives you access to folders that are actually on the tablet, such as the Pictures and Screenshot folders of the tablet. The Removable disk drive

the original Fuji V1 display, and in a portable, battery powered device that is also a very useable Android tablet. (More about that later). My biggest complaint would be the very glossy screen, which fingerprints easily. Viewing in a darkened room, or any situation without reflections on the screen, makes for significantly better viewing. Since it is a touch screen device, the fingerprints are unavoidable, unless you want to use a touch screen stylus. I got three for $1.05 each on ebay, which also double as ball point pens. Not essential, but handy.

Optimum viewing is easiest for one person. Two people can view at once, but it is more difficult to find two good viewing points than viewing for one.

3-D viewing is pretty simple and straightforward, at least with the apps supplied with the 3dtvcorp version. (the one coming from Brando in Japan is apparently a little bit different, as far as apps included. All of my observations are for the model I got from 3dtvcorp on ebay).
tons at the bottom center. One says 3D. Touch that button, and another dialogue box opens up which offers a number of choices, including “3D Left Right” and “3D Top Bottom”. Since mine are side-by-side I chose “3D Left Right”. Now the glasses-free 3-D image can be seen, but it is stretched! That is because my originals are not squeezed, which is the default setting for this app. One more touch of the screen reveals another button at the bottom, which is a “size” button. Touching this will change the format to normal, and not stretched, ready to view without 3-D glasses. It’s a lot of steps the first time. However, once this is done you can then “swipe” the screen left or right to get to the next image, and the formatting stays the same, so these steps do not need repeating. At the present time there is no “slide show” mode for this app (at least I have not found it).

I should also add that for squeezed side-by-side stills and videos, if [3D] is added in front of the filename, Viren 3D Player will automatically open the file in correct playback mode, saving a couple of touch screen steps.

Because I don’t save all of my stills in a squeezed format, I decided it well worth spending $2.99 to add the 3D Steroid Pro app, made by Masuji Suto, the maker of StereoPhoto Maker.

Once this app is added, it shows up in the dialogue box that opens in FileBrowser. So if I choose to open a still image in 3D Steroid Pro, it opens up directly in autostereoscopic 3-D, not stretched, ready to view. Also, touching the middle area of the screen brings up a menu at the bottom of the screen that has a “SlideShow” mode. Touching this will start a slideshow of all of the images in the folder being used. One can also change the slide change time in the settings menu. I personally think it’s a “must have” app to go with this tablet.

Another free app worth having is simply called “Gadmei-3d”. All this app does is toggle the 3-D parallax barrier grid on and off. Not sure where one would use it, but I have found a few times that when I went from 3-D viewing back to using 2-D apps, that the screen was still in 3-D mode, even though it was not needed. This provides an easy way to turn off the 3-D screen when not wanted. I’m sure it has other uses, but I don’t know them yet.

Viren 3D Player also has some other cool features. Opening the app with it’s icon brings you to the Viren Home Page (WiFi must be connected for this to work). The Home Page explains what it is. At the bottom of the page are buttons for “Video”, “Images” “Game”, “Local”, and “About”.

The “Video” button (WiFi required!) will take you to a page that has buttons at the top for “YouTube”, “DailyMotion”, “Vimeo” and “GoPro”. Using the YouTube button, this will allow you to search for 3-D content, using the 3D tab, or you can use the Search function to find 3-D videos that you know the name of, or the maker’s name. You will then see a list with a small icon of the video, and a “View HD” button. Touching the Icon will open up the video and play it in 3-D. The “View HD” button will play the same video in a higher resolution 3-D. I don’t know if it’s the Gadmei tablet or my WiFi speed, but I’ve found the HD versions will often pause to buffer the upload, unless I’m close to my WiFi source. I have to say, however, this is a very cool feature. Using the official YouTube app on the Android tablet does not offer any way to open the 3-D versions that are available there.

I was able to do the same with DailyMotion and GoPro to view some of their 3-D content with the Viren 3D Player app.

The “Images” button takes you to some stills images sites. I did not see a direct way to find 3-D images on these sites, but have not spent much time with this option. “Game” is not yet available. “Local” provides an alternative to the FileBrowser to get to the 3-D images. However, this opens them up only in Viren 3D Player. If you want to use 3D Steroid Pro for viewing, you really have to use the FileBrowser to open them up. “About” tells you the version of 3D Player, and has a
“Check for Updates” button. In the time that I have had it there have been no updates.

Another useful and free app is simply called “Stereoscope”. It is available on the Google Play Store. Written by Pierre Meindre in France, it offers a free alternative to 3DSteroid Pro for anyone wanting to play back their 3-D stills in a slideshow mode.

The only other 3-D app that I’ve installed is the free Phereo3D app. Phereo is a 3-D image sharing site. The app works fine, and images open up in correct viewing mode for the Gadmei. I’ll just say that in a quick sampling, while there are many very nice images, not all of the makers seem to adjust their horizontal alignment for easy viewing on the Gadmei. However, there are some pretty spectacular images here that looked just great on this tablet. They must be larger image files, as they also take longer to load.

Another feature that may be very handy is the HDMI output. I have not used this feature myself, as it requires a Micro HDMI-D cable (this is smaller than the mini HDMI socket of the Fujifilm W3). However, Scott Ressler reports success on the Gadmei chat group. The good news is that it works. The bad news is that it sounds a bit tricky to get it to work. For a complete description I’d suggest signing up for Gadmei-3D and looking through the old postings.

Beyond the 3-D, the Gadmei E8 functions as a normal 2-D Android tablet. The capacitive touch screen does not seem quite as sensitive as on my iPod Touch, but works reasonably well. I easily set up the email app to connect to my AOL email account. And I added many of the same apps I have already been using, such as Netflix, IMDB, Skype, Vimeo and Flickr. Installing is just as easy, if not easier, than installing apps from the Apple store. In this case you have to use the Google Play Store. If you have Gmail, then you already have a Google account. If not you have to set one up, or you can set up a new account just for this purpose. You’ll also need to create a Google Wallet, to pay for apps that are not free. Like with Apple, I think you will need to do this, even if you only plan to use free apps.

There may be another way to do this, but if you download even one free app, directly from the Gadmei tablet, after that you can also choose to install apps from any other computer, by simply signing into your Google account and going to the Play Store. The Gadmei E8 shows up as “MID Android”. Good to know, especially if you have more than one Android device. (I had to look it up. MID stands for “Mobile Internet Device”).

I don’t own any other tablet devices, so I cannot compare this to them. However, I’d say that it is probably not as fast or sophisticated as an iPad, or even a Google Nexus 7 or Samsung Galaxy Tab.
The violent storms and tornados that had been roaming the midwest (even up into parts of Michigan) in the preceding weeks seemed to take a break just before and during the 39th annual NSA convention June 4-10, allowing generally uneventful travel to Traverse City's Cherry Capital Airport, one of the friendliest anywhere. Showers forced one early event under a tent (Tuesday’s “Coney Island Hot Dog Extravaganza and Bonfire”) but the weather stayed dry (if sometimes cool and overcast) Thursday through Monday for the 274 people who attended all or part of 3D-Con 2013. Just east of Traverse City around the southern tip of Grand Traverse Bay, is the community of Acme, MI where the Grand Traverse Resort and Spa with its three surrounding golf courses occupies a sizable portion of the landscape and the 17 floor tower of the hotel dominates the local skyline. Connected to this feature by a trendy shopping mall, the lobby and Restaurants, are two six story hotel wings where most NSA members stayed and the traditional room-hopping sales and socialization took place. On the level beneath all of these were the NSA registration desk, exhibit rooms, workshop and meeting rooms, as well as the conveniently adjacent Trade Fair and Stereo Theater rooms.  

The Zone Zone  
One of the unique events at 3D-Con 2013 was a silent auction of books, comics, album covers and other creations converted by Ray...
Zone in his prolific career. Stretching several yards down the hall in front of the Art Gallery were tables lined with comics and other publications, each with a bidding sheet for guests to fill in. Aaron and Angie Warner organized the auction, with all proceeds going to help preserve Ray Zone’s legacy, website and collections. The Friday event coincided with the reception for the Art Gallery just feet away, which seemed fitting as Ray was a vigorous supporter of the Art Gallery concept and had organized the 2008 Art Gallery in Grand Rapids. The special auction raised a total of $1,066.

The Native American Dinner and Experience

A Friday evening filled with food, music, song and dance celebrated the significant Native American influence in Northwestern Michigan. History accounts and traditional stories introduced the performances for the 74 NSA members gathered under the iconic structures of the hotel pavilion. As emphasized on its website, the resort is “proudly owned by the Grand Traverse Band of Ottawa and Chippewa Indians.” The terminology and cultural traditions clearly span the European imposed US/Canada border, and several of the performers work at the resort. All of the above greatly diminished potential concerns that living elements of native culture were being exploited to attract and entertain tourists, as did conversations between several audience members and performers following the festivities.

Annual NSA Awards

Saturday’s 2013 Awards Banquet included special fortune cookies for the 175 members waiting to hear who would be honored by the NSA this year. The fortune slips revealed which person at each table got to take home the centerpiece—an OWL stereoscope with a sample view from the London Stereoscopic Company’s “OWL’s Nest” boxed set of Diableries (see SW Vol. 38 No. 5 page 22).

THE WILLIAM C. DARRAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Denis Pellerin, a dedicated photo-historian and teacher for over 30 years who has written several books and articles on 19th-century stereo-photography for magazines, institutions and museums. These include the Stereo World column “European Gems—Stereoviews From Old Europe and the Stories Behind Them” which won the NSA Award in 1999, as well as his vital contribution to the new book Diableries: Stereoscopic Adventures in Hell which later in the evening would place him on stage with co-authors Paula Fleming and Brian May for the Keynote presentation.

THE ROBERT AND LOIS WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA (previously the Robert Waldsmith Award) was renamed following the death at age 99 of Lois Waldsmith last year. It seemed especially appropriate that the newly named award went to Sylvia Dennis, who took over as NSA Membership/Subscription Manager after Lois retired in 2000, fulfilling that function and running the NSA Trade Fair table ever since.

THE LOU SMAUS AWARD for Best Stereo World Article on Modern Stereoscopy went to Dan Shelley, who documented a fire that affected 32,000 individuals in Colorado with stunning stereos in “Waldo Canyon Fire Stereos for the Pikes Peak Library” in Vol. 38 No. 3.

THE RAY ZONE AWARD for Best Stereo World Article on Historical Stereoscopy (previously the NSA Award) went to Rich Dubnow of Image3D contributed two reels to the 2013 registration packets, this one featuring scenes from attractions in the area (with stereos by Barb Gauche and John Bueche) and the other a special memorial reel with stereos of the late Ray Zone and Lois Waldsmith. (See SW Vol. 38 No. 4.)

9. CONVENTION CENTER
8. STR. HIGHLANDS
7. DOWNTOWN
6. IPSWICH CITY HALL
5. GRAND TURQUOISE ISLAND
4. POINT REYES LIGHTHOUSE
3. GRAND TURQUOISE BEACH
2. COCONINO MILL
1. DOWNTOWN
Collectors examine comics converted to 3-D by Ray Zone at the "Zone Zone" and write down their bids for the silent auction. Proceeds went to help preserve Ray Zone’s legacy, website and collections.

At one end of the long line of tables, Angie Warner managed and enthusiastically promoted the silent auction of Ray Zone’s work to onlookers (like Lawrence Kaufman seen here) enjoying snacks at the nearby reception for the Art Gallery. Behind Angie are the open doors to the Exhibits room, where a special Tribute exhibit to Ray awaited visitors.

Tom Schulman performs a swirling, almost levitated dance of the Ottawa and Chippewa cultures from the Grand Traverse area of the Upper Michigan Peninsula. Talking with stereographers following the Native American Dinner and Experience in the resort’s outdoor pavilion, he revealed that he hadn’t danced for the public in some time, but was filling in for another dancer who couldn’t make it that day.

Rich Dubnow (right) speaks with dancer Tom Schulman following his performance at the Native American Dinner and Experience during 3D-Con 2013.

(Studios by Lawrence Kaufman)
Paula Fleming for “An Olio of Oddities, W.S. Woodin’s Polygraphic Performances” in Vol. 38 No. 1. In addition to researching and writing many other articles, she is of course a co-author of Diableries: Stereoscopic Adventures in Hell and would be one of the three keynote speakers following the Awards Banquet.

LIFETIME MEMBERSHIPS, awarded to only four other NSA members at previous conventions, went to John and Sylvia Dennis.

Stereo Theater Awards

THE PAUL WING AWARD for Best Show Overall went to Ikuo Nakamura for “Atmosphere.”

THE BEST 3-D CINEMATOGRAPHY AWARD went to Andrew Murchie for “ATM.”

THE BEST 3-D STILL PHOTOGRAPHY AWARD went to Mary Paul for “Buildings That Caught My Eye.”

THE BEST CGI OR SPECIAL EFFECTS AWARD went to Gert-Jan Wolkers for “Painting Iceland.”

THE BEST USE OF HISTORICAL MATERIALS AWARD went to Pierre Lavoie for “Quebec 1908.”

THE BEST SCREENPLAY/STORY/ NARRATION AWARD went to Ray McMillan for “Wartime Weekend.”

Competitive Exhibits: Vintage

THE TEX TREADWELL AWARD for Best Overall Exhibit and 1st place went to Jim Crain for “Stage Coach.”

3D-Con 2013 co-chairs John Bueche and Barb Gauche introduce the evening’s program at the annual NSA Awards Banquet. John also served as Banquets co-chair and Barb was both Registration chair and Banquets co-chair.

This elaborate phantogram construction by David Tank, presenting a view from inside a garden shed, was one of the elements in his exhibit that earned him the 2013 Artists’ Choice Award in the NSA Art Gallery.

This delightful phantogram by David Tank may have been missed by some visitors, but the placement on the floor between tables added to its appeal and helped earn him the Artists’ Choice Award from his fellow artists in the 2013 NSA Art Gallery.
SECOND PLACE went to John Waldsmith for “Michigan Automobile Manufacturing c.1915.”

THIRD PLACE went to Joe Cavalier for “The Measure of Humankind.”

HONORABLE MENTION went to Joe Cavalier for “Scientists & Inventors Who Changed the World’s Dimensions.”

Competitive Exhibits: Modern
FIRST PLACE went to Linda Nygren for “One Spring Day.”
SECOND PLACE went to Robert Bloomberg for “3-D Rogues Gallery.”
THIRD PLACE went to Paula Fleming for “Diableries Research Diorama.”
HONORABLE MENTION went to David Smith for “Greanfield Village, Dearborn, Michigan.”

Competitive Exhibits: Other
FIRST PLACE went to David Goings for “A Walk Up Soledad Canyon, Anaglyph.”
SECOND PLACE went to Mike Reed for “Ben Working on My Car.”
THIRD PLACE went to Barb Gauche for “The Organist.”
HONORABLE MENTION went to Barry Rothstein for “12 Pound Napoleon”

Digital Image Showcase
For the third year in a row, NVIDIA worked with the NSA to sponsor a 3-D digital image competition called the Digital Image Showcase, shown at 3D-Con. This year, the competition consisted of 294 images submitted by 50 different makers. The winners can be seen at www.3dvisionlive.com/content/2013-digital-image-showcase.

FIRST PLACE went to Oleg Vorobyoff for “Explosive Fireworks.”
SECOND PLACE went to David Kesner for “Gilded Hall.”
THIRD PLACE went to Oleg Vorobyoff for “Full Moon Over Point San Pedro.”

On-Site Image Competition
FIRST PLACE went to George Themelis for “Owl Close up.”
SECOND PLACE went to Martin Schub for “St. Ignace Light from Hotel.”
THIRD PLACE went to Jim Mornes for “St. Ignace Lighthouse.”

(The above winners can be seen at http://3d-con.com/competitions.php?cross=s=#img1.

HONORABLE MENTIONS went to:
• George Themelis for “Hotel Fountain.”
• Ed Donnen for “While You Were Sleeping 1.”
• Peter Weiler for “Night Shot.”
• Gwen Bueche for “Don’t Let Go.”
• Linda Nygren for “Lighthouse.”
• David Goings for “Irises.”
• Ed Donnen for “While You Were Sleeping 2.”
• Ed Donnen for “While You Were Sleeping 3.”
• Ed Donnen for “While You Were Sleeping 4.”
• Eugene Mitofsky for “Michigan Friends.”

NSA Art Gallery
THE ARTISTS’ CHOICE AWARD voted on by participating Gallery artists went to David Tank for his innovative and elaborate phantogram constructions.

Keynote
Following the Awards Banquet, everyone went back down to the Stereo Theater for the Keynote presentation by the three co-authors of Diableries: Stereoscopic Adventures in Hell Denis Pellerin, Brian May & Paula Fleming. The three took turns discussing the Diableries being projected. To the rhetorical question, “What brings an American, an Englishman and a Frenchman together?” Denis Pellerin offered, “...an absolute marveling at these little things called...”
Diableries—for each of the three of us, as for many of you out there, the first time you ever encounter one of these cards, you go, “what in the Hell is that?” …“something extraordinary.” Describing the images on the screen, he explained the basic nature of a tissue view, showing illumination from the front then the back, and explained the labor intensive process required to assemble and tint these very magic, multi-layer stereoviews. Brian May provided background information on the two key producers of Diablerie views, Hennetier and Habert, followed by Paula Fleming’s comments on what was going in photography in the late 1850s which led up to the Diableries. This included ghost views and other macabre views that even included the use of real skeletons, as well as views (especially from France) featuring the Devil in various poses.

Denis Pellerin introduced the main series of Diableries to be projected and discussed, the A Series, with the view regarded as the first Diablerie stereo, “Enfer” by Hennetier, although it is not numbered in the

At the London Stereoscopic Company’s Trade Fair table, skeletons help promote advance orders of the new book Diableries: Stereoscopic Adventures in Hell. Ed Donnen helped pose these ultimately skinny models (see “Diableries – The Resurrection” in this issue). The two on top hold a sign, “Original 8” while the other two hold Diablerie tissues and very small versions of the company’s OWL stereoscope.

Not all the skeletons at the Trade Fair had escaped from Diablerie tissues. These custom stereoscopes, made of 18k solid gold (left) and a human skull and bone were available at Lance Speer’s table with a set of views titled “Requiem” interpreting the Dance of Death motif. In all, there were 38 vendors at 67 trade fair tables.
series (see SW Vol. 37 No. 4). He compared it with a similar view within the series, “La Chaudiere du Diable” by Habert (A 46) which includes a similar skeleton-filled cauldron but is a more complex and lively scene. The move from purely religious subjects into humor and satire was illustrated with fascinating examples, for which Denis provided the French historical, political and cultural background.

Paula Fleming identified the inspiration for Habert’s 1860 Diablerie “The Temptation of St. Anthony” (A 42) as being from a woodcut by artist Jacques Callot, with a nearly identical figure on the far right of the scene.

More examples of the almost playful attitude toward the Devil and Hell (some including elements of social or political satire, some not) that evolved as Diableries became popular were illustrated through views like “The Lottery in Hell” (A 21), “The Stock Exchange in Hell” (A 22), and “Infernal Railway” (A 37) showing the busy scene as a train arrives at “Purgatory Station.”

Following the sampling of views from the “A” series, Denis Pellerin compared some images by Hennnetier and Habert from the “B” series after the two sculptors had separated and gone into competition with each other producing Diableries. Paula Fleming explained how Hennnetier and Habert weren’t involved with Diableries from the “C” series, which features painted backdrops and generally lower quality images of, in effect, tabloid press type subjects. Brian May introduced the “D” series, explaining that it represents something of a renaissance, with, it is assumed, Hennnetier back in control although his name does not appear anywhere in it. One particular scene shown was “Lucifer’s Market Place” (D 17), a fairly accurate representation of the famous Les Halles market in Paris except with skeletons as the workers. Hennnetier’s grandparents and parents had worked at the market, as did his son.

Series E and Series E.F. both contain just 12 views, but Paula Fleming pointed out a rare stereo of an activity more expected in a church, “The Diabolical Bell Ringing” (E.F. 7), literally, Hell’s Bells! Brian May described the “F” series, the last published, as more interesting than the previous one, with 36 views including “The Moon One Meter Away” (F 20) with skeletons crowded around a large telescope. The image is based on a popular Paris attraction of 1900 (revealing how late this series was created), a 60 meter long telescope that got mixed reviews at the time, but inspired a Diablerie which caught the attention of our astronomer/stereo historian speaker.

The Question and Answer period revealed how the Diableries were dated and categorized (official photo registrations and copyrights), whether tissue mounts help identify views (no) how the figures were made (exact material unknown, but the clothing on some figures was exquisite), how they were marketed (never advertised, only one informal review in the press), how consistent was the coloring (not very), and what was the lighting (outdoor, with trees visible in just discovered uncropped negatives).

Coming Conventions
2014 - July 9–14 will see the 40th annual 3D-Con at the Embassy Suites Hotel in Murfreesboro, TN (near Nashville) chaired by Bill Moll. Don’t miss the cutting-edge Stereo Theater, informational workshops & meetings, stereoscopic art exhibitions, image competitions, room hopping, 3-D equipment & view auction, a large trade fair, a technical exhibit of new equipment, photo excursions and much more. For more information go to http://3d-con.com.

2015 - July 20–27 are the dates for Salt Lake City at Snowbird Lodge. Tanya Alsip of Cyclopital 3D will chair. It’s at 6000 feet so it might take a day to get used to the altitude. See www.snowbirdmeetings.com for hotel info.

In Part 2 of our coverage: Images and descriptions from the 2013 Stereo Theater, the workshops and special interest groups, the exhibits, and the excursions.
Fond Memories of the Annual SSA Banquet

In a previous column, I indicated that I hoped to transform the annual SSA Banquet, held in conjunction with 3D-Con, into more of an event than it has been in recent years. I’m happy to report now that those efforts were a success.

This year, 3D-Con organizers Barb Gauche and John Bueche arranged an excellent buffet dinner for our event, which drew nearly 70 attendees. The venue they selected was the 17th floor of the tower at the Grand Traverse Resort and Spa. This location offered a commanding view of Lake Michigan and the beautiful surrounding countryside, made even more dramatic by late afternoon lighting. Of course, several of our photographers took advantage of the opportunities that this view presented.

After mingling and socializing for a while, our group settled into their places for the banquet. But, before we commenced the feast, I took the opportunity to introduce a new element into the program. This was our door prize giveaway, for which each attendee received one free raffle ticket. David Richardson of CivilWar3D.com had graciously donated ten of his stereo views as giveaways for this purpose. David reproduces actual U.S. Civil War images, originally obtained in digital format from the archives of the Library of Congress, which he then painstakingly restores and appropriately colorizes. These views retail from between $15 to $30 each. Needless to say, the prizes were well received by the group.

Next, we moved into our dinner, which was run with great efficiency by the hotel staff. As desert was being consumed, I once again took the floor. The SSA exists due to the efforts of various officers and folio secretaries whose work has not been publicly acknowledged for some time, so I used this opportunity to recognize and thank these individuals in front of the entire crowd. Each received a printed “Certificate of Deep Appreciation” as their name was announced. A full listing of each honoree, and their role in the SSA, is included here.

Finally, we went around the room, and each SSA member was invited to stand, introduce themselves, and talk about the folios in which they participate. This provided a nice opportunity for SSA members to connect faces to the names they have become familiar with through their postal folios.

I received quite a bit of positive feedback on this year’s SSA Banquet, and I’m already thinking about how we should structure the affair next year in Murfreesboro, Tennessee.

(Continued on page 26)
View-Master Returns

by Mary Ann Sell

Look out! Happy days are here again! Finally, View-Master is back on store shelves after a very long absence and it has arrived with a burst of excitement and pleasure! Since the beginning of the year collectors everywhere have been waiting for the first release of new View-Master items by Basic Fun, well known for making the mini key chains with tiny versions of collectible toys attached—including a mini View-Master viewer.

In June we saw the first new title—Despicable Me 2 hit many stores across the country. They have debuted with a gift set, a newly developed viewer and a set of three reels. More titles are due to be released later this year. Needless to say I don’t think any 3-D collector could pass by without picking up this long overdue comeback.

The packaging is phenomenal! All covered with those adorable Minions from the Despicable movies. The little yellow “men” smile at you from the store display tempting one and all to pick up a packet or viewer. Unfortunately it is somewhat misleading as the packaging says Despicable Me 2 and the reels depict images from the first movie. Since the movies were released in 3-D I am hoping there is enough success for Basic Fun to make a second packet for the DM2 movie. The gift set contains four reels and a viewer. The packet has three reels and the viewer has just one reel inserted (standard packaging for all View-Master plastic viewers). At the present time there is not a traditional “demo” reel included. I expect that, once a few titles are released, demo reels of the available titles will be available.

The reels tell a story and have wonderful color and 3-D. The packaging for the reels is somewhat hard to open and is not meant to be “preserved” to shelter the reels. Unfortunately this may result in many sets destroyed once they are thrown into toy boxes around the world. Hopefully they will come up with an easy open packet that can be resealed.

The viewer looks terrific and the packaging is really awesome but the lenses don’t allow for a clear view of the images—at least not for these adult eyes. Many adults buy View-Master as a nostalgia item, longing for their own younger days. If they can’t see the image properly, sales will not be as brisk. The features of the new viewer are being discussed within the View-Master community but it is somewhat doubtful that a big toy company will take the time to revamp their manufacturing to meet the needs of a few adult collectors.

In spite of these minor problems it is definitely a “must have” item. Basic Fun seems to be on the right track and, once a few bugs are worked out, I think the return of View-Master will be a smashing success.

Scenic and Custom Reel Production Ends

After four years, Alpha Cine will be ending their production of scenic and custom reel production according to a statement from the company. “Alpha Cine will stop manufacturing and selling View-Master® custom and scenic reels as of August 16, 2013. The rising cost of raw materials has made this line of business cost prohibitive. Future plans for this side of the View-Master business are undetermined. We are very appreciative of everyone who continued to support this unique and fun line. Best, from the Alpha Cine View-Master team.”

NSA member Sheldon Aronowitz adds: “Of course the ‘children’s’ packets will continue to be produced by Basic Fun. On behalf of all View-Master fans I would like to thank Debra Borer and David Bavas, and all the View-Master staff at Alpha-Cine for keeping the Scenic and Custom Division alive for the past four years. During that time many new custom projects were completed and many scenic titles were re-issued in new packaging formats.”

The Society

(Continued from page 25)

Please feel free to give me your suggestions on that subject.

SSA Honors

Craig Daniels, Feline & Letterbox Sec.
Betty Drinkut, Anaglyph Folio Sec.
Les Ghman, (past) SSA Treasurer & Membership Sec.
David Goings, SSA Exhibition Co-Chair & Avian Folio Sec.
Denis Green, SSA Exhibition Co-Chair
Peter Jacobsohn, Omega Folio Sec.
Lawrence Kaufman, Gamma Folio Sec.
Shab Levy, Online Folio Sec.
Ken Luker, Alpha Folio Sec.
Ernie Rairdin, SSA Supplies Sec. & Ovine Folio Sec.
Dan Shelley, SSA Treasurer & Membership Sec.
Dave & Linda Thompson, Speedy Mike, Speedy Keystone, Speedy Alpha & Speedy Bravo Folios Sec.
Michael Kessler

(Continued from page 3)

with Shipstad Ice Follies in his younger days, he later made a profession of graphic design. This not only made him a great Editor for The Photographist, it made his home photographic collection something quite unique.

In the first home of Mike’s (and his fascinating wife Gladys) that we visited, they had given up the master bedroom, and Mike had converted it into a display room that rivaled the best of any museum we have visited. Not that the rest of the house was left out. On every wall, in every room, on every table, antiques of every category (but mainly photographic) were on display.

Later Mike and Gladys moved into a brand new house, that Mike described as their dream house. They waited a year to move into it. This delay was so that items such as antique electric wall sconces could be built in to the design, and custom cabinetry and shelving could be built to both hold, and display, the thousands of rare items in their collection.

What about Stereo? Until 20 or 25 years ago, stereoscopic items were just a small part of Mike’s collection. However, on one of their trips to Argentina (Mike’s wife Gladys is from Argentina, so they took yearly trips there for many years) Mike acquired the major portion of a collection from a person who had been collecting stereo items since the 1920s. Mike returned with a dozen or so Taxiphotos (all filled with 45x107 or 6x13 glass stereos), and other stereo viewers. I don’t know if it was on the same trip, but the item that really seemed to solidify Mike’s collecting stereo items with a vengeance, was a one-of-a-kind art nouveau cabinet, languishing in a storeroom of the “Photo Club Uruguayo” in Montevideo. Custom designed to hold a 6x13 Gaumont Stereodrome viewer, when the doors were opened and the shelf pulled out, a light would come on to illuminate the viewer. Drawers of the cabinet held 60 hard rubber cassettes, each filled with 20 6cm x 13cm glass stereo views. This viewer is beautifully photographed and described in a chapter Mike wrote entitled “Unique Stereoscopes”, which appears in the just-published 2013 book by Page and Bryan Ginns Antique Photographica – The Collector’s Vision.

Once Mike started collecting stereoscopes he amassed what we can only describe as an extensive, museum quality collection of the rarest stereoscopes we have ever seen. This included many cabinet viewers including one that was both a viewer and a music box. He had one luxury model Taxiphot with rare wood inlay, and gold plated metal fittings. That viewer appears on the back cover of Paul Wing's book Stereoscopes – The First One Hundred Years. All of the viewers on the front cover are from Mike’s collection as well!

Susan and I were lucky to visit Mike’s collection more than once. One time we spent eight hours straight just looking at viewers and views, with Mike explaining the details of each item. Photos speak better than words about the beauty, rarity, extensiveness, and importance of Mike’s collection.

If there is a photo museum in Heaven, we are sure Mike is there, hanging out with Paul Wing, Daguerre, Holmes, Brewster, Dubosc, Stull, Mascher, and all of the greats who have contributed to the history of stereoscopy and stereoscopic viewers. We will miss Mike very much, and will never forget his warmth and enthusiasm for all things photographic.

– David Starkman (with Susan Pinsky)

The first 3-D iPod? Among the amazing items in the collection is this coin operated music box viewer. The chain drive that operates the music box also changes the views. (Stereo by David Starkman)

A close shot of several rare viewers in the Kessler collection. (Stereo by David Starkman)
Those who made it to the Traverse City NSA convention got a rare treat with the wonderful presentation by Dr. Brian May, Denis Pellerin and Paula Fleming as a prelude to the October release of their new book DIABLERIES: Stereoscopic Adventures in Hell. It is by far the best and most comprehensive work on these tissues. However, this is not about the book.

Brian has also released a set of beautifully reprinted stereo cards of the Diablerie images, complete with the red glowing eyes. Detail and quality seldom seen in the originals have been restored with loving care.

The purpose of this article is to celebrate the first Diablerie that has been created in over 130 years. Ed Donnen and Paula Fleming have done the impossible and created a new Diablerie view that seamlessly matches the originals.

The project began as a way to figure out the size of the sets used in the original Diablerie views. Since there is a view of artist Habert with one of his models, the skeletons are known to be about eight inches tall.

No one knew the size of the full diorama. A second task was to see if a real tissue stereoview could be made from an image of this newly created set. They did produce one tissue view of the scene to help figure out the process; it involved lots of experimentation but they were successful. Perhaps Ed and Paula can cover this in a future Stereo World article.

A Diablerie view has distinguishing characteristics such as portraying a scene in Hell, featuring those little skeletons with their red glowing eyes and creating a satire that mirrors life and art. The images include many hidden details that one has to look very hard to find. Ed and Paula have incorporated all these details into their version of the new Diablerie entitled “Queen en Enfer” Queen in Hell.

Most of the original scenes were a parody of a famous person or people. The rock band “Queen” in a Diablerie complete with all four members, instruments, and the name “Queen” on the bass drum head leave no doubt that Ed and Paula have completed their mission. Brian May, Freddie Mercury, Roger Taylor and John Deacon are portrayed in their skeletal glory. Adoring fans, also portrayed by skeletons, are enjoying the concert in Satan’s theater. A few even seem to smile. A similar theater was seen in view number 30 of the original “A” series: “Theatre de Satan”.

Looking closely one sees the almost hidden skeletons under the stage; some are seen only as eyes. The hidden skeletons were almost always a part of these views. The tradition is nicely continued in this homage to Queen.

This view also incorporates a historical first; it is the first view that is admittedly pirated. The back includes the statement that it is bootlegged by Brian May and James Symonds.

As a long time collector, I was impressed by the detail and the amount of work that went into this
Creating each figure and making armatures to place each one in a position appropriate to the scene was quite a task. It took Ed many hours to get each skeleton “just right” so that they had not only the look of the original figures but also mirrored Queen when performing on stage. Artist Dianne Walker helped with the painting details. Freddie’s shirt required a very small one inch quilting needle and gave insight into the work of the seamstresses on the original views.

Ed and Paula then went one better and produced a view called “Wrap Party – Cast Members Only”. The skeletons in this view are having a hell of a lot of fun (yes pun intended). We have a happy skeleton wearing anaglyph glasses swinging from the chandelier, and another with anaglyph glasses in the VIP box. Booze bottles have come out and skeletons are laughing so hard that they are falling down. Mussel shells form the stage lights. Maybe you can figure out the significance of the clothespin.

(Continued on page 31)
The most eagerly anticipated book ever on any aspect of stereoscopic history is now a reality. No matter how much you may have heard or read about Diableries: Stereoscopic Adventures in Hell, the book itself is more than expected, more than promised. Diableries is quite simply astounding in its lavish illustrations and intense research into historical details of the tissue views themselves, their various producers, their subjects, and the political and social milieu in which they were created and marketed.

Co-authors Dr. Brian May, Denis Pellerin and Paula Fleming are already well known to Stereo World readers for their various research contributions individually, but the nearly six year, almost constant collaboration on this effort multiplied their knowledge and skills by far more than three, resulting in one of the most thoroughly researched works of photo history (2-D or 3-D) ever produced. In Denis Pellerin’s case, searching French archives for stories behind the Diableries has extended over the past 20 years.

The layout of the book’s main section, covering Series A of the Diableries, could hardly be more ideal for reproduction of these views. Every one of the 72 views in that series occupies a double-page spread with an enlarged half-stereo on the left page and a full size frontlit view (including the mount) above a backlit reproduction of the view. Revealingly detailed text concerning the image occupies the bottom fourth of each page. In the several cases for which this didn’t allow space to fully tell the story behind the view, the following chapter provides 28 pages of “Further Notes for Series A” complete with full views, stereo detail enlargements, and related drawings and photos.

Diableries reveals nearly as much history and classic literature as stereoscopic detail. Text beneath view A11, “Review of the Infernal Guard” points out that while the Devil rides past his personal Guard one of them is buying a liquorice drink from a street vendor instead of standing at attention, while another is climbing a pole behind the ranks to reach a hanging prize of the sort prepared on a popular festival day. Apparently the inherent reference to Napoleon III and his Imperial Guard wasn’t subtle enough, and publisher Francois Lamiche was arrested after police seized three of the prints at his premises, but later released him on that particular offense.

Background detail in the description of the view used on the slipcase (A 61, “War, Departure from Hell”) is typical of many in the book, and identifies the figure holding the banner “destruction and arson” as...
Stheno, the sister of Medusa from Greek mythology with snakes for hair, concluding, “Her presence in the underworld as leader of an army bent on killing earthly men seems very appropriate.” The view is explained as an allusion to early public enthusiasm for the Franco-Prussian war, with Satan laughing at the whole scene. The flying demon at the top is identified as inspired by a woodcut from the book Le Diable à Paris, and the original illustration is included in the “Further Notes” pages. (This “fabulous winged trumpeting demon herald” was iconic enough to be chosen as the only art on the cover of the book itself.)

The other Series, B, C, D, E.H, and F are illustrated (with some exceptions) as frontlit full size views only. All 15 views in Series B are reproduced full size with a block of text for each, as are all the known views in Series C and D. For Series E and E.H., most of the views are reproduced as half-size thumbnails without the mounts, but arranged for stereo viewing two at a time with the included OWL viewer. All of the Series F views appear as pairs in this smaller size. Following the F Series (and a very helpful Timeline to keep track of who produced what when), several fascinating views are reproduced full size as “Peripheral Diableries” which are sometimes regarded as Diableries because they include skeletons or subjects similar to those in Diablerie views.

In addition to the rich historical details in the texts under the views, an eight page chapter delves into the historical background of the Diableries in yet deeper political and social detail. The final chapter provides biographies of the principal sculptors, photographers and publishers involved.

For Series A especially, exquisite digital restoration has been done, involving hundreds of hours of Photoshop work by Brian May and Jamie Symonds. Not just the usual dirt, scratches and tears have been fixed, but the often less than precisely pierced holes for the eyes and light sources have been perfectly positioned in regard to the faces of the figures and better stereoscopic alignment. The color tints on the backs of the prints have likewise been corrected for color and register in the backlight reproductions of each view. The eerie glow of the color gels used behind the eyes has been digitally restored as well (or “enhanced” as described in the introduction to Series A), with the red eyes looking even larger and clearer than the originals to simulate the effect of viewing a paper transparency on a printed page.

The careful balance of front and back lighting for the backlight versions of the views preserves the photographic detail of the prints while revealing the colors one would see if the view were held up to a light. Balance like this would be tricky to achieve using just a stereoscope without precisely adjustable lighting of the sort unavailable to most original buyers of the views. All of the above work presents the Diableries from Series A as, in effect, the most perfectly pierced and colored examples that could have been found in the 19th Century—perhaps in the private collections of the sculptors or publishers?

The impressive quality of the screenless photo reproduction makes using the supplied OWL stereoscope quite rewarding, whether used on the frontlit or backlight images or the thumbnails of later series. In fact, an even stronger magnifier can be used to check out tiny details in the views or the half-stereos without anything being lost among halftone dots. It’s easily possible to spend several minutes studying a view, then reading the text to learn its hidden secrets or political intent, then going back to study it again with enlightened eyes. Considering over 180 stereos are included, the hours this book promises the dedicated reader/viewer just keep adding up.

The typical double-page spread covering Diablerie A51, “Satan's Laboratory” with the enlarged, frontlit, and backlight versions of the view. The text explains that the Devil is probably standing by a box of potassium picrate, a powerful explosive when mixed with charcoal. The view may have been inspired by an 1869 incident when the mixture exploded in a chemist's shop, killing many. Addresses of actual Paris chemists can be found on books and jars in the scene.

Diableries: The Resurrection
(Continued from page 29)

Ed and Paula created these views with generous amounts of talent and imagination both for fun and their tremendous curiosity about the original processes. Brian May was so impressed he is including the first view with the Diablerie reprint set (SW Vol. 38 No. 5 page 22), and I was so impressed that I felt that they had to be included in Stereo World. Let's hope you enjoy them as much as Mary Ann and I do.

The book and the restored Diablerie card set with the “Queen en Enfer” bonus card can be ordered from www.londonstereo.com, the “Wrap Party” at this point is a Stereo World exclusive.
The 25-minute documentary *To Space & Back*, which first opened in March, 2013 at the Franklin Institute in Philadelphia, will be re-released in September 2013 in a new version featuring 8K resolution, stereoscopic 3-D and 60 frames per second, pushing the technical boundaries of digital cinema. *To Space & Back* is a joint production of Sky-Skan and The Franklin Institute, created specifically for digital dome (planetarium) cinema and narrated by “Top Gear” host James May. The new release will deliver hyper-real, scientific visualizations in acute detail, clarity and depth without picture stutter or motion blur. It will premiere to the industry in 4K/60 fps/stereo 3-D this September at the Fulldome Film Festival of ‘Imiloa Astronomy Center in Hawaii, and to the public in 8K/60 fps/3D at Macao Science Center in China.

Sky-Skan President Steve Savage commented, “This new, ultra-immersive version of *To Space & Back* represents digital cinema at its absolute visual peak. There are a couple of 8K planetarium shows, but none at 60 fps. There have been high frame rate 3-D movies, but not at 8K 60 fps.”

Annette Sotheran-Barnett, producer/director/co-writer, comments, “*To Space & Back* uses the dome cinema space as an immersive environment rather than just a curved movie screen, and breaks new technological ground in terms of image capture and rendering. The night sky in 8K closely matches the detail and clarity of skies produced by optical-mechanical projection, providing a backdrop that feels close to the real thing—and setting a new benchmark for fulldome shows.” For more, see www.skyskan.com and www.fi.edu.

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**WMB 3D - Anaglyptic Glamour**

The magazine comes from a Photography studio in downtown Los Angeles, owned by 3-D Photographer Nick Saglimbeni. They have been NSA, ISU and LA 3-D Club members. Nick won the Sony World Photography Award for the 3D category (the first year for the category) last year and he was recently in the top 3 for this year’s Sony World Photography Awards for his “Warehouse Wonderland” image from the second issue of WMB 3D.

You can see image samples online at http://saglimbeni3d.com and more info about the magazine at its website or get the WMB 3D app for your phone or tablet at www.WMB3D.com. WMB 3D’s third issue, along with the two previous issues are currently available for $14.95, reduced from $19.95. Specials on the trio include a free pair of VIP Ray-Ban type glasses for $39.99.
Wearable Mirror Viewer

A new stereoscope with adjustable front surface mirrors has been introduced by the Russian company Real 3D Basis. The lightweight plastic viewer for parallel video or still pairs of any size on any screen is claimed to be comfortable for wearing over extended periods. The mirrors are said to be the highest grade, with an anti-scratch, cleanable coating. Mirror adjustment is done using tabs that extend through the backs of the outer mirror housing. A simple adjustable strap holds the viewer in place. With no magnification involved, the resolution of nearly any notebook or computer will provide impressive stereos. Large print pairs in galleries could also be viewed this way. While there’s a paper version for $12, the more stable plastic version is just $15 from www.real3dbasis.com/index/stereoscope_viewer_with_adjustable_mirrors/0-11.

Front view of the Real 3D Basis plastic stereoscope with adjustable mirrors.

Upcoming 3-D releases

Should the current crop of Hollywood Blockbusters be considered 3-D films or 2-D films that are also available in 3-D? Is 3-D selling more tickets? For The Great Gatsby opening weekend, the 3-D take of the gross for Gatsby was 33%. Iron Man 3 had 45% of opening gross from 3-D, Star Trek 2 had 45% (Including IMAX 3D) and Man of Steel had 41% (Including IMAX 3D.)

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<td>09/20/13</td>
<td>Wizard Of Oz (1939) (Imax 3D exclusive)</td>
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Digital HD3D View-Vaster™ Launched

Cyclopital3D has introduced a portable method for viewing 3-D images and video that uses your HD cell phone. The images seen through the new HD3D View-Vaster™ are more than three times wider than the old View-Master™ scenes, with the HD displays providing a sharp and bright stereo image 75 years after the introduction of the original film based View-Master.

The HD3D View-Vaster works with several of the new HD cell phones and the iPhones 4 & 5. When these phones are inserted into the View-Vaster the resulting 3-D images are comparable to looking at a 65" HD TV from just six feet away, inspiring the “Vaster” part of the name.

The cell phone mount can be changed to accommodate a wide range of phone models. Incorporating high-quality anti-reflective glass lenses, the high-end device goes beyond other 3-D cell phone viewers to an actual digital stereoscope with a fully enclosed viewing area, a full septum, wide-range focus and collapsible eye cups. Finger holes in the bottom of the case allow touch screen manipulation of the images.

From stereographers wanting to show off the latest shots of their grandchildren to 3-D filmmakers meeting potential investors in an elevator, this viewer displays stills or videos in a way that combines immersive 3-D with portability and ease of use. While its high magnification revealed the HD screen image as clearly digital, the sharp and immersive stereo in the prototype Ken Brugess and Tanya Alsip of Cyclopital3D shared at the 2013 NSA convention definitely validated the View-Vaster’s TARDIS inspired slogan, “It really is bigger on the inside!”

For specifications and a list of compatible HD cell phones, see www.cyclopital3d.com/View-Vaster.html.

Fear and Terror in Martian 3-D

A recent video from NASA’s Mars rover Curiosity shows the planet’s two tiny moons eclipsing each other. Curiosity snapped 41 images of the Mars moons in the night sky on August 1st (using its mast camera), which were stitched together for a 30-second video. This is the first time a view of the two moons named for characters in Greek mythology, Phobos (fear) and Deimos (terror) eclipsing each other has been captured from the vantage point of the planet’s surface.

Phobos, the nearer one, is just 14 miles wide on average, while Deimos is even smaller. But Curiosity was able to spot both of them because they orbit quite close to the Red Planet’s surface—3,700 miles for Phobos and 12,470 miles for Deimos. The video can be seen at www.space.com/22392-curiosity-sees-martian-moon-s-phobos-and-deimos-time-lapse-video.html. For the Stereo World 3-D pair, two of the video frames were selected and rotated for a sequential hyperstereo from the surface.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
Digital 3-D Technology Detailed

Digital Stereoscopy is a new book by Benoit Michel, StereoscopyNews editor. This is a 350-page bible of modern 3-D technologies in which students, amateur moviemakers, and professional stereographers will find a clear description of all facets of the stereoscopic business as well as detailed information on 3-D image production, distribution, and presentation workflow.

The book is for anyone who wants to get involved in stereoscopic imagery or those who already work in 3-D but want to hone their skills. Broadcasting students are not forgotten. The first chapters give the basic principles needed to discover 3-D imagery, while the subsequent chapters contain the practical information required to put them into practice. Format is 6”x9”, 354 pages, paperback with color cover. Digital Stereoscopy is available now on www.stereoscopyshop.com, www.create-space, www.amazon.com, www.amazon.uk, and many other online shops.

Mystery Projector

A new digital 3-D projector for home use at under $1600 is featured on the dayjoybuy website, although nowhere on the projector or in the promotional text or specifications is there a name even a model number to be found. It seems to simply be the “1500 lumens Dual lens RealD circular Polarized 3D Projector.” A linear polarized version also seems to be available. Under “Product Details” and following a video and several photos of the projector, extensive technical specifications are available for any individual or club interested in going digital. Select “projector” at www.dayjoybuy.com/index.php.

House of Wax 3-D Blu-Ray

The House of Wax (1953) 3-D blu-ray is being released on October 1st with a suggested retail price of $35.99. It can be pre-ordered on Amazon.com for $29.99. Earlier this year, Warners released Dial M for Murder (1954) on 3-D blu-ray, retailing at $35.99 and currently available from Amazon.com for $30.61. Dial M didn’t sell all that well, with some complaints about it being overpriced for a “catalog” title and others about the quality of the transfer. Warners currently has no plans to release any other 3-D titles from its vault. But if House of Wax sells very well that could all change, so please consider buying your copy early, so we can have other 1950s 3-D titles, such as Kiss Me Kate available also.

Digital Cinemas

According to the June 5th meeting of the Inter-Society Digital Cinema Forum, the global digital cinema rollout figures are as follows: 99,000 screens worldwide have been converted to digital.

45,000 are 3-D capable. In the United States and Canada, 38,300 screens have been converted to digital while 15,500 are 3-D capable. There are roughly 42,000 screens in the United States and Canada. That would leave about four to five thousand screens not converted. At least two Hollywood studios have indicated they are regularly releasing 90% digital and 10% film on all titles in the U.S. and Canada.

An Android Tablet Goes 3-D!

(Continued from page 17)

no vibration, and only 2 megapixel main camera. However, with a WiFi connection you can surf the Internet with the Web Browser, check email, and use any of the many Android apps that are available. Below are the overall specifications (taken mostly from the Brando web page):

Features:

- High quality digital 8.1” LCD: 1280x800 high resolution “no-glasses” 3-D touch screen (5 point touch)
- Support AVI, TS, MOV, MP4, MKV and other video 3-D formats, live 3DM (3-D video format) and 3DV (network popular format)
- 2-D/3-D Video and Photo support
- Support USB flash/pen drives, micro SD/HC memory card (max 32GB)
- HDMI output
- Dimensions: 214 x 139 x 12 mm (approx.) or 8.5” x 5.5” x 0.47”
- Weight: 518g (1.14 Pounds)

Specifications:

- Screen Size: 8.1” (16:9)
- Screen Resolution: 1280x800 Pixels
- CPU: Dual Core Cortex A9
- GPU: Mali400
- Memory RAM: 1GB
- Operating System: Google Android 4.0.4 (Ice Cream Sandwich)
- Storage Capacity: 8GB Nand Flash
- Touch Screen Type: 5 point capacitance touch screen
- 3-D Display: Uncorrected 3-D vertical grating (I’d call it an electronic parallax barrier grid)
- The best Viewing Distance: 45-65 cm (17” to 25”—but I personally like about 13”)
- MPO 3D view decoding image format, (have not tried MPO’s myself). Side-By-Side Squeezed, Not Squeezed, or Above/Below JPEGs are also supported.
- The 2-D View Decoding: MPEG 1/2/4, H.264, MJPEG, VC1, WMV, Real Video format video, up to a maximum of 1080P; JPG, GIF, BMP PNG image
- External Memory: micro SD/HC Card (up to max 32GB)
- External Memory: USB OTG - a. PC connection for data transmission
- External Memory: USB OTG - b. Through USB Host switching line access disk U
- External Memory: USB OTG - c. Connect to the USB power adapter charging

(Continued on page 37)
Collecting Invited

review by John Dennis

Given a passing glance, the cover of *Antique Photographica – The Collector’s Vision* somewhat resembles one of those collectibles price guides, full of small print lists and dollar signs, or else an especially elegant auction catalog. But opening this new book edited by Bryan and Page Ginnis quickly reveals it to be in fact a celebration of collecting, with 16 lavishly illustrated chapters contributed by knowledgeable collectors and experts providing a wonderfully wide variety of photographic interests, equipment and images.

Steroscopic equipment and images are featured not only as the specific subjects of three chapters, but appear in seven of the other chapters, including even those on Tintypes and Cyanotypes. NSA Board member Jeremy Rowe contributed the chapter on Graphic Postcards (including a rare stereo card) and (with Hugh Tifft) the chapter on Autochromes, which features several from World War One and four stereo examples. (Another NSA Board member, Leonard Walle, contributed the chapter on Ambrotypes.)

Of special interest to *Stereo World* readers, the three stereo chapters are grouped together near the center of the book. Chapter 8, “The Art of the Stereo Daguerreotype in England & France” by editors Page and Bryan Ginnis is illustrated with 16 fine, mostly tinted examples of portraits, nudes and expositions in France and England. The work and careers of photographers like Claudet, Mayall, T. R. Williams, Paine and Gouin are detailed, and the viewing cases produced for the individual Daguerreotypists are pictured.

Chapter 9, “Early American Stereoviews” by Kenneth Rosen takes up the considerable challenge (even with a cut-off date of 1885) of covering this huge subject in 13 pages incorporating 26 views. A brief history of American stereo production precedes biographies and an inviting overview of collectible views by the likes of the Langenheim, E. & H.T. Anthony, Watkins, Hillers, Soule, Bierstadt etc. The text also describes the various topics covered in views of this era, from the Civil War to science or scenics, and from famous people to hermits.

Chapter 10, “Unique Stereoscopes” by the late Mike Kessler reveals many of the gems in his huge collection of rare or one-of-a-kind viewers. (See our remembrance of him, with some viewers, in this issue.) The 41 large color photos illustrate the historical text with stereoscopes that many have never seen or even heard of. But this former editor of *The Photographicist* leaves us with an additional treat at the conclusion of his chapter. To further illustrate his description of a rare Gaumont “Stereodrome” 6x13 cm viewer discovered in Montevideo, Uruguay, he filled the next two pages with some of the glass stereo slides found with it—interior and exterior views of Barcelona’s Art Nouveau architectural masterpiece the Casa Lleo Morera as it looked in its 1905 ornate glory.

Grant Romer’s introduction offers a thoughtful look at the history of photography from the vantage point of the early 21st Century and the philosophy of collecting photos along with the equipment involved in their production or viewing. It includes some wonderfully quotable lines including:

> “Photography invites the collector. Apart from the obvious appeal of photographs, a great diversity of things photographic provoke a great variety of curiosity, wonder and material lust… Every meaningful human endeavor and value is manifest in photography… Collectors always lead in discerning value where others see nothing. … Most museums are collections of collections once privately built by individuals working ahead of common cultural knowledge and interest. What is culture, anyway, but a collection of collections of collections?”

Thanks to the use of screenless, stochastic photo reproduction, many of the book’s stereos can be viewed at close to original photographic quality using a stereoscope with the sharp enlarging power of an OWL. I say “many” because even within chapters, stereoviews are reproduced at anywhere from under four inches wide to nearly eight inches wide. The irony being that for a book overflowing with pictures of stereoscopes, no one format of scope could be used on all the stereoviews featured in it.
3-D Rolls On

**review by John Dennis**

More great 3-D sports action has been published thanks to the impressive efforts of Stereographer David Klutho, 3-D Graphic Designer Ron Labbe and the *Sports Illustrated Kids* division of Time Inc. The latest production is *Wheels 3D*, and it’s definitely another “In Your Face 3D Book” with about every kind of wheel associated with sports bouncing off the page or kicking dirt, mud or smoke up your nose.

It all opens with a big close-up of NASCAR racing star Danica Patrick wearing anaglyphic glasses under the headline “START YOUR GLASSES!” and continues into dramatic racing stereos from on the track, behind the scenes in the shop, among pit crews, and behind the wheel. Exciting stereos include shots from NASCAR, hot rods, funny cars, demolition derbys, and rally cars. These are followed by stereography of BMX racing, unicycles, monster trucks, drag races, motorcycle racing (cross country and track), skateboarding, scooters, go-karts, ATV’s and even Segways and a Zamboni! About the only wheeled sport vehicle missing seems to be one of those harness racing sulkies.

The 3-D jumping out of these big 11x11 inch pages is some of the best yet from among the series of *Sports Illustrated Kids* books, with careful attention to the placement of captions, quotes from participants, and the often playful headlines so that they don’t interfere with the images or the 3-D effect. (Although one could wish for less intrusive page numbers.) Anaglyphic ghosting is minimal throughout the book and never interferes with the overall effect of a picture. In many cases, there is no ghosting at all, and color images are well controlled for anaglyphic presentation. One fine example is a shot of a guy riding a unicycle through a creek that stands with the best color anaglyphs ever published. Among the monochrome images, there’s a shot of a racing car cockpit and steering wheel that would probably win prizes at any exhibition.

LA3D Club member Scott Ressler has started a Yahoo Chat Group for this device. The Home Page is at http://tech.groups.yahoo.com/group/gadmei-3d/.

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### An Android Tablet Goes 3-D!

*Continued from page 35*

**Mechanical Controls:**
- Power and Volume+ / Volume-
- Built-in Speakers: Double stereo speaker 8 ohm 0.5 watt x 2 (not great, but OK)
- Built-in Camera: Dual Camera (Front: 0.3 Mega, Rear: 2.0 Mega)
- Built-in microphone, via third party software can realize recording and voice call function
- Built-in Wi-Fi: Wireless connectivity via Wi-Fi (802.11b/g/n)
- Built-in Bluetooth: Bluetooth v2.1 ED R (have not tried it, but it’s there)
- Gravity Sensing Sensor: 3 (X/Y/Z Axis) (switches orientation when tablet is rotated)
- HDMI output

**Package Contents:**
- Gadmei E8-3D Tablet
- USB Cable
- AC Adapter (100–240V, 50/60Hz 0.4A, 5V/2.0A)
- Mine also came with an adapter that has a female USB socket. This can be used, for example, to connect a USB card reader or USB thumb drive.

For early adopters this tablet offers a very decent autostereoscopic 3-D display (small sweet spot, for one person at a time viewing only) in a fairly full-featured convenient size Android tablet device. It is also very attractively priced, as low as US$175.00, making it well worth considering.

There are rumors of better (and more expensive) autostereoscopic devices coming our way, but this is available now, and I have found it quite useable.
ALASKA & KLON DIKE  stereos needed, especially 
VISIT w w w .stereoscopy.com /3d-books

STE REOVIE W  AU CTION

ALABAM A STE REOVIE W S. M ichael M cE achern,
JOIN  THE  IN TE RN E T’S fastest grow ing, m ost 
CENTRAL PACIFIC RAILROAD Photographic 
ARCHITE CTU RE  and Design Classics in View -
THE  DE TROIT Stereographic Society invites you 
AN Y IM AG E S of N evada City or G rass Valley,
ues. Only num bered view s over $50 are listed.
realized auction val -
to know  the latest 
collectors w ho w ant 
from  auctions and for 
in CD form at!! G reat 
old V-M  ads and 1,250 V-M  packet covers.

Guides: a total of 1,616 pages of View -M aster
AN D M aster ® 3D including w orks by Antonio G aud i,
Frank G ehry, Bruce G off and others. For full list-
ing, visit viewproductions.com

(406) 363-7507. cave3D@msn.com

THE DETROIT Stereographic Society invites you to 
attend our monthly meetings at the Livonia 
Senior Center, on the second Wednesdays, 
September through June. Visit our website 
www.Detroit3D.org or call Dennis Green at 
(248) 398-9391.

VISIT www.stereoscopy.com/3d-books and have a 
look into the three View-M aster Collector’s 
Guides: a total of 1,616 pages of View-M aster 
information, including 96 color pages showing 
old V-M ads and 1,250 V-M packet covers.

WANTED

CANADIAN VIEWS: Montreal and Quebec City 
estereos, larger formats and photo albums want-
ed! Taken before 1910. Especially Vallee, Ellis-
son, Notman, Parks, or other fine photographers. Email Pierre Laviole at papielaviole@hotmail.com or call (415)440-7636.

COLLECT, TRADE, BUY & SELL: 19th Century 
images (cased, stereo, Cdv, cabinet & large 
paper) Bill Lee, 865Galdiator Way, Sandy, 
UT 84094. billlette@juno.com. Specialties: 
Western, Locomotives, Photographers, Indians, 
Mining, J. Garbutt, Expeditions, Ships, Utah and 
occupational.

COTRE-SCOPE VIEWS or sets, any subject or 
condition. No viewers unless with views. John 
Waldsmith, 302 
Granger Rd., Medina, 
OH 44256. 
(216) 261-9207.

F40 VERASCOPE for 
collection. Also need 
Iloca Rapid with 2.8 
lenses. G. Van Horn, PO Box 207, Llano, CA 
93544, (661) 261-9207.

HECKLE & JECKLE 3-D comics, Foreign language 
3-D comics, rare 3-D comics and original 3-D 
comic artwork. Email Lawrence Kaufman - 
kaufman3d@earthlink.net or call 951-642-0691.

HENSEL VIEWS wanted. He worked in Port Jervis 
NY and Haw ley PA. Send details to D. Wood, PO 
Box 838, Milford PA 18337, cdw ood@ptd.net

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

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

NEUSCHWANSTEIN View-M aster reel (1509 D) in 
excellent to new condition. hornsth@frontier.com 
State price and condition.

O.S. LEE LAND. Writer seeks images and informa-
tion on South Dakota photographer O.S. Lee-
land. He produced stereos mainly in 1904. The 
mounts read “Leeland Art & Mfg. Co. Publish-
ers, Mitchell, South Dakota.” Cynthia Elyce 
Rubin, 8507 Giovana Court, Orlando, FL 32836, 
cynthiaelyce@earthlink.net.

SEEKING ANY TYPE IMAGES by Joseph Weekes/ 
Weekes of NYC, Albany NY, Norwich CT, possibly 
Illinois or Kansas, 1850-1875. Stereoviews, 
CDVs, daguerreotypes, etc. Rocketito, 
PO Box 5540, Victoria TX 77903. 
Rocketito@suddenlink.net.

Classified
Wanted

SINGLE VIEWS, or complete sets of “Longfellow’s Wayside Inn” done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DIW) of Virgin Islands (St. Thomas, St. Croix or St. John/IAN). Also views by “Holt & Gray.” Contact: Michael Sheen, 6249 Frydenaaj - 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. Email jpeg to Jan Schimmelman, schmellman@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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- Stereo Slides
- 3-D Comics
- 3-D Magazines & Rare 3-D Collectibles

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

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

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

3D Shutter Glasses
From $13

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
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3D Books...Many titles

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- Slip-In
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- RBG Mounts
- Heat seal Mounts (RMM and Others)
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- Tabs
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- Mounting Guide

3D Slide Viewers
- Realist
- 2x2x2
- Achromatic
- Lighted
- Halogen Bulbs

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- Screenscope
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19th and Early 20th Century Stereoviews For Sale

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

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Elegant Stereoview Cabinet

This beautiful, antique wooden apothecary cabinet is perfect for storing thousands of views, including cabinet cards. Size 72" x 39" x 15" Thirty-five drawers.

$1500 or best offer.
Buyer pick-up in West Grove, PA.
For details contact Cinda Crane
 cinda.chessie@gmail.com
(302) 475-9442.

ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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<tr>
<td>STEREEO POLYESTER (3-mil)</td>
<td>$24</td>
<td>$230</td>
</tr>
<tr>
<td>CABINET / CONTINENTAL (4 3/8&quot; X 7&quot;)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>#10 COVER / BROCHURE (4 3/8&quot; x 9 5/8&quot;)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>5&quot; x 7&quot;</td>
<td>$10</td>
<td>$35</td>
</tr>
<tr>
<td>BOUDOIR (5 1/2&quot; x 8 1/2&quot;)</td>
<td>$9</td>
<td>$110</td>
</tr>
<tr>
<td>8&quot; x 10&quot;</td>
<td>$10</td>
<td>$65</td>
</tr>
<tr>
<td>10&quot; x 14&quot;</td>
<td>$11</td>
<td>$85</td>
</tr>
<tr>
<td>11&quot; x 14&quot;</td>
<td>$10</td>
<td>$70</td>
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<tr>
<td>16&quot; x 20&quot;</td>
<td>$24</td>
<td>$160</td>
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</tbody>
</table>

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It is the most comprehensive (known) boxed set collection in the world.

Please see my Website for more information.