This group of images seems to have been taken in the same room, although at different times, perhaps separated by months or years. Thanks to David Starkman and Susan Pinsky for supplying these, which were taken by the late Samuel Biren, who lived in the Los Angeles area. His son Jordan became acquainted with David and Susan several years back after a chance meeting, and shared his father’s slides with them. (See SW Vol. 36 #6 for the full story.)

I enjoy those beige/brown walls, and those lamps really catch my eye as well. And I’ve never seen a sofa in quite that pattern before!

After all the years I’ve been doing this column, I’m nearing the end of my supply of images to share, so if you have some classic ‘50s flavored views, please send them this way!

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

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
Volume 39, Number 3 • November/December 2013

2 Editor’s View
Comments and Observations
by John Dennis

3 ’60s Architecture in Final Reels
review by John Dennis

4 Murder, Madness, Muybridge, and Gull
Stereo’s Strange Link to “Jack the Ripper”
Part 2
by Richard C. Ryder

12 3D-Con 2013
Part 2
by John Dennis

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

22 Insects & Spiders in 3-D Video
by Dennis W. Leinbaugh

28 Russian View-Master
Model B Clone and Reels
by Bjarne Lauder

31 Al Sieg’s 50 Years of Winning 3-D

32 The Society
News from the Stereoscopic Society of America
by David Kuntz

34 Blu-ray 3D
3-D Video for your Living Room
by David Delouchery

38 Classified
Buy, Sell, or Trade It Here

Front Cover:
Bicycles ready to rent line an alley near a ferry dock on car-free Mackinac Island, destination of the all day Monday tour during the NSA’s 3D-Con in Traverse City, MI. See part two of the coverage in this issue.

Back Cover:
London Stereoscopic Co. No. 547, “A Hansom Cab.” As seen in countless movies and TV shows, a classic Victorian carriage like this may have transported one or more of the various Londoners eventually named as suspects in the now 125 year old “Jack the Ripper” killings. See Part two of Richard Ryder’s feature “Murder, Madness, Muybridge, and Gull: Stereo’s Strange Link to Jack the Ripper” in this issue.
Editor’s View
Comments and Observations
by John Dennis

Another Jack
Between the publication of parts one and two of our feature “Murder, Madness, Muybridge, and Gull” by Richard C. Ryder, another writer is proposing yet another candidate for the identity of Jack the Ripper, and is touring the UK for the 125th anniversary of the murders with a one-man show to promote his 2007 book on the subject.

Retired homicide detective Trevor Marriott claims that German merchant sailor Carl Feigenbaum committed several of the murders, citing various circumstantial indications including the fact that Feigenbaum was later convicted and executed for a separate murder in New York in 1894. Feigenbaum’s own lawyer is said to have suspected him of being the Ripper, but The Guardian’s reviewer concluded that Marriott’s book “…turns initial speculation into assumed fact and presents a wodge of information that leads nowhere.” So, while Richard Ryder may not have the final word concerning Jack the Ripper, he has certainly presented a uniquely “in depth” look at the case in his “exclusive” Stereo World feature.

Explore the World of Stereo Images
Please start my one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

[ ] U.S. membership mailed third class ($32).
[ ] U.S. membership mailed first class for faster delivery ($44).
[ ] All international memberships ($44).
[ ] Send a sample copy (U.S. $6.00, all other $7.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name ____________________________
Address ____________________________
City _______ State _______ Zip _______

National Stereoscopic Association
PO Box 86708, Portland, OR 97286
The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

Editor’s View
Higher in 2015!

We’ve received a correction regarding the 2015 3D-Con location. The elevation of the Snowbird Lodge in Utah is in fact 8000 feet rather than 6000 as claimed on page 24 of the previous SW issue. That’s near the elevation at which a few people can start to experience some symptoms of altitude sickness, although they are almost always brief. If you’ve had problems at high altitudes, it may be good to plan your arrival a day earlier than usual to accommodate. See www.snowbirdmeetings.com for hotel information. Altitude will be no problem at all for the 2014 3D-Con in Murfreesboro, TN July 9-14, so make your plans now. Watch www.stereoworld.org for details.

3-D Video Stills
The article “Insects and Spiders in 3-D Video” by Dennis Leinbaugh represents a first for Stereo World, with each of the stereos corresponding to a video on the author’s website. Video presentations dominated the 2013 Stereo Theater, so it may become more common for stills seen online or in print to in fact be frames from high resolution videos. In the 2-D world, the resulting digital images are identical to still photos, but as the author acknowledges, fleeting stereo errors (like a synchronization problem) that pass too quickly to easily notice in a video are frozen in a still for all to study.

In “Honey bees at hive entrance,” for instance, the video has captured the bees remarkably well using the author’s toed-in camera rig and zoom lenses. Yet viewed as a still, the shadow (lower right) of a bee in flight appears to fall below the plane of the wood. A nearly magical example of retinal rivalry (which would be the same if stereographed as a still) occurs in “Crab spider and caterpillar” where a strand of spider silk catches the light in the left image but not in the right. The shimmering effect animates the still nicely, but we encourage readers to view the videos as well at http://DWLvideo.wordpress.com/sv/. It’s amazing how fast the bees fly at the hive entrance, while the slow motion footage of the bumblebee provides an interesting contrast as well as being somewhat easier to view. The big difference here is the blank background, which is ideal in extreme close ups like this. Most of the other videos do manage to blur out the backgrounds enough for good, distraction free 3-D.
What may be the last set of actual View-Master reels to be published by Michael Kaplan’s View*Productions, specializing in architectural subjects, was caught in this August’s closing of custom View-Master reel production at Alpha Cine in Seattle, as announced in our previous issue on page 26. (In fact, Alpha Cine’s entire movie print business closed at the end of October.) That left only 100 finished packets of approved reels for the 2-reel set Architecture of the ‘60s, illustrating the work of R. Buckminster Fuller, Arne Jacobsen, Le Corbusier and others.

Reel one includes seven of the most daring buildings of that decade from the U.S., England and Italy. Reel two covers the architectural innovations introduced at Expo 67 in Montreal. To quote from View Productions’ notes:

“World’s Fairs have a history of innovative structures that push the technological and aesthetic limits of their time. The ephemeral nature of a fair emboldens architects to design what would ordinarily be too expensive or functionally impractical in the real world. Expo 67 Montreal was no exception. Operational for six months, many of its pavilions were demolished soon after the fair’s closing, while others remained until 1981. Several structures did survive, however, and are now part of Parc Jean-Drapeau, a city recreational area. These include Buckminster Fuller’s great 250 foot diameter geodesic dome (originally the US pavilion, now the Biosphere Environment Museum), and Moshe Safdie’s Habitat 67, a 158-unit housing project assembled from large prefabricated concrete boxes connected by terraces and walkways.”

Nearly every one of the set’s 14 images takes full advantage of the impact of stereo photography to reveal some aspect of the structure being documented. All of the stereos were taken in the 1960s by Michael Kaplan with a TDC Stereo Colorist camera on Kodachrome 25 film. The thought that this marks the end of traditional custom View-Master reels for efforts like that of View Productions is painful indeed. But the potential of digital publication for such imagery is encouraging also, as it removes the seven scene limit imposed by reels and escapes the problems of resolution, dust, fingerprints and mismounted chips inherent in traditionally mounted reels.

Architecture of the ‘60s
View*Productions 2013, 2-reel set

GONE MADD

WE ONLY LET HIM USE RED AND BLUE CRAYONS BECAUSE, LET'S FACE IT, AUDIENCES EXPECT EVERYTHING IN 3-D "THOSE DAYS."

WE ONLY LET HIM USE RED AND BLUE CRAYONS BECAUSE, LET'S FACE IT, AUDIENCES EXPECT EVERYTHING IN 3-D "THOSE DAYS."

by AARON WARNER
3-D by Charles Bernhard

www.3danimating.com

STEREO WORLD November/December 2013
Murder, Madness, Stereo’s Strange Link

by Richard C. Ryder

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 II: The Search for a Monster

The apprehension wasn’t just confined to the East End. All London seemed choked by fear in the autumn of 1888. Molly Hughes, who provided us with our earlier glimpse of Dr. Gull, later recalled in her second volume of reminiscences:

No one can now believe how terrified and unbalanced we all were by his [the Ripper's] murders... It seemed to be round the corner, although it all happened in the East End, and we were in the West; but even so I was afraid to go out after dark, if only to post a letter. Just as dusk came on we used to hear... the cries of newspaper-boys, in tones made as alarming as they could: "Another 'orrible murder!... Whitechapel!... Murder!... Disgustin' details!... Murder!"

Hughes goes on to describe the futile reassignment of police officers to the troubled area from all over London and recounts how in an effort to make the officers more stealthy, someone came up with the idea of giving them rubberized heels.

So, although Hughes doesn’t specifically say so, Jack the Ripper evidently did provide us with the origin of the term “gumshoe.”

It was all hugely frustrating for the police. Descriptions of men seen talking to one or another of the victims in the hours before the killings were hopelessly muddled and obviously referred to different individuals: he was tall, or he wasn’t; he had hair that was light, or dark, or was it gray? To some he was “genteel,” to others he had a foreign, perhaps Eastern European appearance; sometimes he wore a deer-stalker or peaked cap, sometimes a formal top hat, sometimes neither; he may have worn a dark overcoat or cape, or not; and some swore he carried a wrapped package or a black (perhaps medical) Gladstone bag. He almost always had a mustache—but then again, so did half the adult male population of London! Other than that, he was most often clean-shaven, although some claimed he had a...
scraggly appearance or even a short, dark beard.

The problem wasn't that the police had no suspects; it was that they had too many. It would take time to sort it all out. And time was a luxury the police didn't have.

On October 16th, the horror reached another level when a small package arrived at the office of George Lusk's Whitechapel Vigilance Committee. It contained a human kidney, presumably that of Cathy Eddowes, preserved in alcohol. An accompanying letter was aptly headed "From Hell" and went on: "I send you half the Kidne I took from one woman prasarved it for you tother piece I fried and ate it w as very nise," ending "Catch me when you can Mishter Lusk." It was not otherwise signed and neither the syntax nor the writing remotely matched that of the "Dear Boss" letter. Given the bizarre spelling and lack of punctuation, it suggested a semi-literate author at best, yet it may have been nothing more than a medical student prank, with the organ purloined from a hospital or dissecting room.

Nevertheless, London recoiled in horror. With the police still stymied, public anger focused on Metropolitan Police Commissioner Sir Charles Warren. The Queen herself became involved, expressing her displeasure in telegrams to the Prime Minister and the Home Secretary. Warren was something of a martinet who managed Scotland Yard as a kind of quasi-military force; already under mounting pressure from his overzealous mishandling of a workers' protest in Trafalgar Square the year before, he succumbed to the growing demands for his removal and privately asked to be relieved. His resignation would take effect on November 9th, the day of the Lord Mayor's Parade.

It was late on the morning of the 9th, as the mayoral festivities got underway and Warren began his last day on the job as Commissioner, when Thomas Bowyer, a local rent collector, knocked on the door of Mary Kelly's one-room flat at No. 13, Miller's Court, at the end of a narrow alleyway that opened off Dorset Street. When he got no response, Bowyer reached in through a broken pane in the window and pulled the curtain aside. And promptly fled the scene.

What had been Mary Jane Kelly was scattered, literally here and there, around the room. Operating inside, with no fear of discovery, the killer...
had taken his time with the corpse. The short, dark-haired prostitute had been indescribably mutilated almost from head to foot. What remained of the body was lying on its back on the bed, the face virtually gone, abdomen ripped open and plundered, even legs laid open right down to the bone. Several organs had been deliberately arranged around the body. Again some were missing, apparently carried off by the killer. The intestines had been arranged alongside the body and not strung in decorative fashion (as some newspapers alleged) around the room. There was blood everywhere. Yet it was finally over.

After this, the killings abruptly stopped, no one knows quite why. The five classic Ripper killings had lasted a mere ten weeks, just 70 days, and, although other killings are claimed to be the work of the Ripper, all are more or less unlikely. Martha Tabram, for instance, killed on August 7th, three weeks before the Nichols murder, was repeatedly stabbed, not slashed—although it has also been suggested that the killer simply had not yet established his classic “M.O.” Alice MacKenzie is a bit more convincing: slain in mid-July of 1889, some eight months after Kelly, she had been stabbed in the throat and her abdomen lightly slashed but she had not been cut open or eviscerated, suggesting a copycat killing, mimicking the earlier murders (but without the ghoulish intensity) in an effort to divert attention from the real perpetrator.¹

One final murder, that of Frances Coles (aka: “Carrot Nell”) which occurred in February of 1891, two and a half years after the classic attacks, also lacked many of the earmarks of the earlier killings, namely although her throat was slashed, she was not otherwise mutilated, and Coles was almost certainly not a Ripper victim. Prostitutes were, after all, always being killed in Whitechapel—it was just one of the risks of the trade.² All of which suggests that sometime in late November or December of 1888, the genuine Ripper either died, was incarcerated for another crime, left the country, or was privately institutionalized as insane (with the latter case strongly implying a potential cover-up).

One of the first major suspects dredged up by the police (almost literally) was Montague John Druitt, whose body was pulled from the Thames on 31st December, an apparent suicide. Druitt, a thirty-one year old, Oxford-educated occasional bar-rister and recently discharged assistant schoolmaster, matched the description of a suspicious person some witnesses had seen in the vicinity of the killings. He had recently undergone a personality change and was apparently despondent over his recent sacking. A suicide-note was found in his lodgings, while the body, weighted down with stone-filled pockets, had apparently...
been in the river for about a month, from about the time the Ripper killings stopped. Sir Melville Macnaghten, who joined the force shortly after the Ripper killings and subsequently carried out a detailed review of the evidence, considered Druitt one of the most likely suspects. Druitt, who is sometimes described erroneously as a “medical student,” may however have picked up some anatomical knowledge from his father (a surgeon) or uncle (a doctor). It is alleged that his own family thought him the Ripper and that the discovery of his body was one reason the Ripper investigation was quietly closed down a few months later. Then there was Michael Ostrog, a Polish or Russian-born habitual liar, confidence man, and small-time thief, who operated under more than two dozen aliases over the years. Unable to account for his whereabouts at the time of the killings, with early medical training and prone to bouts of suicidal insanity, he was another one on Macnaghten’s “most likely” list.

Macnaghten’s third and final candidate was Aaron Kosminski, a Polish Jew residing in Whitechapel, where he was employed as a hairdresser. Referred to a workhouse as mentally unstable in 1890, he suffered from aural hallucinations (ie., “heard voices”) and was eventually committed to the Colney Hatch Lunatic Asylum; his mental condition deteriorated and he died, still under restraint, in 1919.

Another key contender for the Ripper is George Chapman (aka: Severin Klosowski). A Polish-born immigrant with advanced surgical training, he came to England in the summer of 1887, where he found employment as a barber in the Whitechapel area. Klosowski moved to America with his wife in 1890, but the pair returned to England separately the following year, and soon parted for good. Klosowski adopted the name of Chapman after moving in with a woman (a different Annie Chapman no less!), who left him in alleged fear for her life soon thereafter. Over the next ten years, he successively poisoned three women with whom he lived, rather clumsily as it turned out, ultimately being tried and hanged for the crimes in 1903. Abberline allegedly believed Chapman was the Whitechapel murderer. But would an admitted serial poisoner of successive “wives” really fit the profile of Jack the Ripper?

A similar case is that of Dr. Thomas Neill Cream, who was in the habit of writing crank letters to the police under false names, and who was executed for poisoning several prostitutes in 1891-92; his last words, overheard by the hangman just as the gallows trap was sprung, were purportedly “I am Jack the...” Yet Cream seemingly was in prison in America at the time of the Ripper killings.

Dozens more suspects, some viable and some not, have emerged over the years. Among the more bizarre was Alexander Pedachenko, allegedly a Russian secret agent, who supposedly committed the murders to embarrass Scotland Yard because of its failure to actively pursue anti-Tsarist dissidents living in London.

There were suggestions that the Ripper was a kosher butcher, or perhaps an Irish Fenian revolutionary, or maybe a social reformer out to embarrass the government by highlighting the problems of the East End, even a policeman. Novelist Arthur Conan Doyle, who had just created the character of Sherlock Holmes mere months before the killings began, speculated the Ripper might not be a man at all but a woman—perhaps a midwife or fellow prostitute.

The use of the colloquialism “Boss” suggested to some that the Ripper was an American, one such candidate being a bogus Irish-American doctor, Francis Tumblety, an allegedly violent misogynist with medical knowledge and a disturbing hobby of collecting preserved female organs, who was in England at the time of the killings, and was arrested in November on seemingly unrelated charges, subsequently jumping bail and fleeing back to America. A fairly compelling Ripper candidate, Tumblety is identified by some as the mysterious “lodger” who hurriedly fled his rooms near the Stride murder site after the “twins killings.” Furthermore, he fits the modern psychological profile of the killer rather well, and his handwriting displays a similarity to that of the Lusk “kidney letter.” Yet Tumblety appears to have been in police custody at the time of the Mary Kelly killing.

In England, the search for the Ripper has become something of a cottage industry, and additional suspects have continued to surface over the years, the most dramatic being the Duke of Clarence around 1970. Prince Albert Victor, Duke of Clarence and Avondale, was the eldest son of the Prince of Wales and grandson of Queen Victoria, and (after his father) second in line to inherit the British throne. He was also a wild and dissolute young man, much given to chasing women and other vices, and his death from pneumonia in 1892 was regarded by some as a blessing, his place in the succession being taken by his more stable younger brother George, Duke of York (later King George V).
Sir Charles Warren (1840-1927) enjoyed a highly successful military career and dabbled in Palestinian archaeology before being appointed head of the Metropolitan Police in 1886. A target of much criticism, he resigned after a highly contentious two years, his resignation becoming effective, appropriately enough, on the day of the Kelly murder. More controversial was his expunging of graffiti associated with the Edowes killing, ostensibly to prevent anti-Jewish hysteria but possibly because of a Masonic implication. Like Gull and many other principals in the case, Sir Charles was a member of the fraternal order, Ogdens' Cigarettes; from an original photo by Elliott & Fry.

Thomas Stephen. Outwardly respectable, Cambridge-educated, and the son of a highly-placed judge, Stephen was also an apparent homosexual and a violently misogynistic poet who supposedly blamed the royal family for terminating his connection with the Prince. He suffered a severe blow to the head in 1886 that may have triggered his sexual aggressions, and that ultimately led to his early death in 1892, at the age of only thirty-three.

That was bad enough. However, the most disturbing possibility was not that the murders were committed by Clarence or one of his associates but rather as part of a larger conspiracy by key individuals in the government in an effort to cover up the Prince's illicit marriage and end the subsequent attempts at blackmail by excising the source. All in all, a pretty grotesque plot—and above all why draw attention to yourself by the sensational mutilations? Nevertheless, under this supposition, Gull carried out the murders as part of an intricate high-level conspiracy with Masonic overtones.

An alternative theory, for those who aren't into such bizarre conspiracies, is that there was no royal scandal, and that Gull simply carried out the murders on his own, perhaps impelled by his illness. It is said that the psychic Lees linked Gull to the killings, even leading police to the physician's home. It is also alleged that Gull's death was faked by the family, with his son-in-law signing the odd death certificate, and that he was privately institutionalized instead.

One of the most perplexing questions in the entire Ripper case is how, if the killer was a “gentleman” member of the upper classes, as some of the witnesses suggested, or a member of the medical profession, as some of the forensic evidence seemed to indicate at least as a possibility, any such figure could have repeatedly made his way through the streets of Whitechapel, presumably drenched in the blood of his latest victim, without being instantly accosted by either the locals or the police. One possible solution was that the Ripper was actually a pair of individuals, working in tandem, and that they were able to make their way around, virtually unseen, by using a coach.

This brings us to John Netley, an itinerant free-lance cabman who was supposedly hired by such prominent...
individuals as the Duke of Clarence and doctors like Sir William Gull. Allegedly, Netley was employed by the conspirators to drive Gull around in search of his victims, some of whom were murdered in the coach, and the bodies dumped. Alternatively, if there was no mass conspiracy and cover-up, Gull and Netley simply formed an individual bond, with the coachman driving Gull around during his insane rages. Eventually, some suggest that, after Gull's death, Netley was bought off with a royal pardon, with silence being the price of his life. But then, if you're killing the prostitute witnesses, why leave Netley lying around as a loose end? While the scenario does circumvent some of the more awkward problems in the case, it also seems far too contrived. And wouldn't the coach have been noticed, conspicuous by its presence on those largely deserted streets in the wee hours of the night? In any event, Netley died in a carriage accident in 1903.

Gull was first associated with the murders in an article by Dr. Thomas Stowell in 1970, which alleged Clarence as the killer, with Gull subsequently treating and confining the royal patient, this allegation being pursued in Frank Spiering's book Prince Jack, before the focus turned to Stephen (allegedly another of Gull's patients) in Michael Harrison's Clarence: Was He Jack the Ripper? in 1972. The idea that Gull himself was the Freemason-animated Ripper was first made by Joseph Sickert in a BBC documentary the following year, with the concept being further explored in Stephen Knight's Jack the Ripper: The Final Solution in 1976.

Annie Crook herself, who Sickert claimed was his grandmother, was supposedly kidnapped, lobotomized (by Gull of course), and ended her days in the Lunacy Ward of a workhouse. The last part at least was fact. But that didn't happen until 1920, and many of the details of her story do not ring true. The marriage itself would have been invalid in any case, since according to British law any such union involving a member of the royal family required the consent of the sovereign. So why institutionalize Annie Crook yet kill the witnesses? And why eliminate them in such a lurid, attention-grabbing manner when a series of seemingly unrelated and varied killings and convenient "accidents" could have been arranged just as easily and would have achieved the same objective far more effectively and with much less risk of exposure?

Then too, there were Jubela, Jubelum, and Jubelo, the three "Juwes" of Masonic lore, who supposedly had killed and mutilated the master builder of Solomon's Temple - and as punishment were themselves executed in the same brutal way.

And yet the term and the names themselves had largely been dropped from English Masonic rites long before Sir Charles Warren erased that troublesome bit of graffiti in the Ripper case.

The search for the Ripper has moved on, most notably in 1992 with the publication of the Maybrick Journal, now generally regarded as a cleverly-managed forgery, a diary in the back of an old scrapbook, purportedly written by James Maybrick, a Liverpool cotton merchant who died of arsenic poisoning administered by his wife in May of 1889. In the Journal, which contains lurid but not entirely accurate details of the murders, Maybrick claimed to be the Ripper, in fact signing it with the name of his sinister alter-ego.4 As for the presumed Masonic connection, everybody loves a good conspiracy and an international secret society of the super-powerful seems tailor-made for just such an eventuality. The Freemasons have been suggested in many unsolved mysteries with conspiratorial overtones over the years. Most such scenarios hold about as much water as the suggestion that Abraham Lincoln simply shot himself at Ford's Theater because he was bored with the play. Nevertheless, in the Ripper case, the
suggestion, unlikely as it is, persists in the minds of conspiracy buffs. After all, it makes a perfectly wonderful story.

It is also remotely possible that the Ripper didn’t really exist at all, at least not in the way we imagine him, that he, like his famous name, was largely a creation of the newspapers and that some of the killings were unrelated, yet inevitably linked because the police were convinced that the Nichols and Chapman murders were committed by the same individual. Perhaps the Whitechapel killer was just what he so often seemed to be, a true phantom of the night, and the real reason the police couldn’t catch “the Ripper” was that he was never there to begin with!

If the initial Nichols killing merely inspired the true Ripper slayings but was not part of them (a supposition supported by the fact that Nichols was killed more than half a mile to the east of all the other victims), and if the Stride case was unrelated, then the real Ripper may only have killed three women, Chapman, Eddowes, and Kelly. And these three (together with possible victims Tabram and Mackenzie) all fall within a radius of no more than seven blocks (less than a quarter mile) from a central point that is located almost exactly where Eddowes’ apron was found! This was, it should be remembered, the only occasion when the Ripper’s post-event movements were traceable. He fled, initially at least, to the very heart of our presumptive circle. Had bloodhounds promptly been brought to the scene (a contingency widely discussed at the time), it is possible the Ripper’s rampage might have been ended then and there.

Back at the time of the Nichols killing, the police at first suspected a gang extorting money from prostitutes. Furthermore, in the Chapman and Kelly cases, the bodies were not discovered until well after the event, giving the killer plenty of time to exit the area. And Liz Stride was only assumed to be a Ripper victim because of the “double event” postcard, which, as we have seen, may well have been a hoax. So it is possible the Eddowes murder represented the only real chance the police had to catch the killer literally red-handed at or near the scene.

For someone who lived or worked in the area, with fairly intimate knowledge of the layout of darkened streets and alleys, not to mention the predictable pattern of police patrols, eluding discovery may not have been all that difficult. Almost certainly he was questioned by the police, perhaps on several occasions. With hundreds of butchers and slaughtermen employed in the area, habitually dressed in blood-stained garments, the original quest for a “leather apron” may not have been too far off the mark. But that search was obscured by the “Ripper letters.”

And even if our killer was among those the Yard suspected, other than by a sudden dramatic confession, how could you prove it? The police took a lot of abuse over the Ripper case, yet many officers later asserted the identity of the Ripper had been known at the time. It is unclear whether this was so or even if all were referring to the same person. Some, clearly meaning Druiit, claimed he was a suicide. But if your suspect was dead or institutionalized as insane, how could you reveal his identity without any real proof, risking embarrassment and possible retribution for the perpetrator’s family, especially if that family were influential? And if your suspect was that local Jewish butcher, since deceased, that too would have had to be kept under wraps lest an anti-Semitic backlash result in more deaths than the Ripper himself had caused.

My own personal favorite for “most likely Ripper” falls into the latter category, a man who until now has largely slipped by under the radar. Identified in 2006 by Paul Roland in The Crimes of Jack the Ripper, Jacob Levy lived in Middlesex Street, just one block west and within 100 yards of the Goulston St. spot.
where Eddowes’ bloody apron fragment was found. Levy also matched the appearance of a man seen talking with Eddowes less than half an hour before her murder in Mitre Square (quite possibly the only genuine eyewitness description of the Ripper) — a man in his early thirties, slightly taller than his five-foot victim, of medium build, mustached, and of a rough and shabby appearance. More significant perhaps, Levy was subject to periods of extreme mental instability, with bouts of paranoia and crying fits, possibly due to advanced syphilis, and was reported by his wife often to have trouble sleeping, at which times he would “wander about” the dark streets, sometimes for hours at a time. Eventually, in August of 1890, Levy was confined in an insane asylum where he was classified as “violent and a serious threat to others,” dying there the following year.

A local resident whose presence was a normal part of the background scene, a troubled soul with access to the appropriate instruments and who might well have blamed local prostitutes for his worsening physical malady, a man to whom the rapid butchery of animal carcasses was so commonplace he could probably do it blindfolded, and with an intimate knowledge of the darkened streets, Jacob Levy or someone very much like him makes a far more likely yet far less appealing Ripper candidate than the glamorous top-hatted gentleman killer from the West End.

Today, relatively little remains of the Ripper’s London. Much of the old East End was gutted by German bombing and the subsequent fires during the London Blitz in World War II. New construction has also taken its toll. Even the street names in many cases are no longer the same. Perhaps the two most notable buildings that remain are the imposing Christ Church, Spitalfields (designed by the noted architect Nicholas Hawksmoor in the early 1700s), and “The Ten Bells,” still an operating pub, both on Commercial Street and literally adjacent to each other. The old Board School, near where Polly Nichols was found, still retains much of its 1888 appearance, and the building that was once the heart of the investigation, the old Commercial Street Police Station, is still there, although now converted into a block of flats.

Jack the Ripper is now an icon of popular culture; his name has adorned everything from a brand of ale to a board game to the aforementioned “Ten Bells” pub, for a time renamed the “Jack the Ripper.” There is even an official journal, the Ripperologist, dedicated to serious ongoing analysis of the case.

The endless fascination with the Whitechapel serial killer has spawned dozens of motion pictures over the years, from the classic 1926 Alfred Hitchcock silent, The Lodger, to the rather anemic Sherlock Holmes thriller Murder by Decree in 1979 to Johnny Depp’s more recent From Hell, which, despite a high-profile cast and some intriguing if highly improbable plot twists, mutilated the facts of the case with a wanton savagery reminiscent of its celebrated killer. Only slightly less believable, in Time After Time sci-fi author H. G. Welles even pursued the Ripper by “time machine” to late 20th Century San Francisco. At least, Welles’ time-traveling Ripper was human. Even that has not always been the case.

Those who have sought the Whitechapel killer’s identity on film have ranged from Conan Doyle’s quintessential detective to the Enterprise’s Captain Kirk. In the Star Trek original series episode “Wolf in the Fold,” Kirk discovers that the Ripper is a centuries-old space alien who prowls the galaxy feeding literally on the emotion of fear.

Perhaps the most intelligent exploitation of the Gull-Netley theme was in a two-part TV movie entitled simply Jack the Ripper, a film that featured Michael Caine as
The Stereo Theater

Following the Wednesday evening screening of the wild 3-D action film *The Flying Swords of Dragon Gate*, the 2013 Stereo Theater opened Thursday afternoon. Despite a tight screen that seemed ready to pop off its fame snaps at any minute, plus the challenges of shows submitted in multiple formats, orientations and file types as well as different equipment from other recent conventions, John Ribarich and Jay Horowitz of the Ohio Stereo Photographic Society put on three and a half days of smooth stereo projection featuring over 60 of the best 3-D shows from around the world.

*COLUMBIA COLLEGE'S 3D PHOTO CLASS* by Christopher Schneberger featured work by students in the first term of a new course inspired and taught by this prolific stereographer. Using cameras from SLRs to Realists and Fuji W3s, the students employed cha-cha and slider bar techniques, as well as non-photographic stereographic methods. Three minute works from students Sasha Shepherd, Kyle DeRam, Ryan Geiger and Sasha Andruz were shown. The 11 minute *History of the Haunted: Manteno Asylum* by Brian Peloquin received an especially enthusiastic response, and can be seen at www.youtube.com/watch?v=sBvndRyOQCY.

*GLIMMER: THE HAUNTING OF THE GRAHAM HOUSE* by Christopher

*From “Buildings That Caught My Eye” by Mary Paul, winner of the Stereo Theater award for Best 3-D Still Photography, is this grain storage structure with its toadstool-like rat guard foundation.*

*Inside one of the “Buildings That Caught My Eye,” Mary Paul found these stone arches. Her show won the Stereo Theater award for Best 3-D Still Photography.*
Schneberger. The ghost this time inhabits mirrors in the home of a modern family. See http://christopherschneberger.com/glimmer/.

FIRST FIVE YEARS by the 3D Center is a collection of outstanding work by stereographers associated with this ambitious project in Portland. See www.3dcenterusa.com/index.html.

DWARFS BUILD A CASTLE by Kurt Bauer follows tiny Lego workers on green felt in an animated struggle to construct an impressive castle from gray Lego blocks, complete with lunch breaks and documentation with a Lego 3-D camera!

THE BUILDING OF ALLESLEY PARK NEIGHBORHOOD CENTER by Ian Hastie documents in stereo almost every step of the building’s construction.

BLICKLING HALL by Mike Hillyard takes the audience on a guided 3-D tour of this Jacobian style stately home in Norfolk, England with narration describing it as “a sumptuous confection of local red brick.”

BUILDINGS THAT CAUGHT MY EYE by Mary Paul won the award for Best 3-D Still Photography and presents an unscripted series of interesting buildings and structural details from the unusual to the beautiful.

LONDON BUILDINGS by Gordon Still uses a musical soundtrack to enhance a tour of both well and lesser known London buildings in often very dramatic stereo.

THEME PARK 3D by Ron Labbe is a colorful stereoscopic “VIP” visit to major theme parks without the VIP ticket price.

ONE CRUEL JOKE by John Zelenka is a music video in which New York’s indie performance group Renaldo The romps through a classic New York City Brownstone with a priest, a mad scientist, a French maid, a nice young fellow and Renaldo, all captured in 3-D by Zelenka’s production company Stereo Realist. See it at www.youtube.com/watch?v=R2c5_UlyTao.

WARTIME WEEKEND by Ray McMillan follows the annual World War Two reenactment at the preserved North Yorkshire Moors railway in England. With period vehicles, costumes and music, this 3-D version of so many videos of the popular event adds a dimension of reality as well as a special plot twist.
**DOGgy CAM 1.01** by Takashi Sekitani remains an audience favorite years after he placed a pair of video cameras between dog shaped cut-outs and attached a handle to the wheeled contraption. The low angle 3-D video and amusing texts on the screen of the digital synchronizer never fail to entertain as the images bounce along the streets of Tokyo.

**LIFE UNDER THE SEA** by Takashi Sekitani features fish swimming around and through a sunken ship, all stereo-graphed in natural lighting.

**A TRIBUTE TO RAY ZONE** filled the Thursday evening session of the Stereo Theater, featuring several examples of shows that involve him or his work, including his interview in the Digital Darkroom documentary from the Annenberg Space for Photography, short sequences from a test of the Bolex 3-D adapter, his Great 3D Comics Show, The Charlatan and Ghost Car. Some of the examples shown can be found in 3-D on YouTube and include:

- Flash Fried Brussel Sprouts
  - www.youtube.com/watch?v=qTSl8cKgBfnY
- Whatever Happened to Ro-Man?
  - www.youtube.com/watch?v=gdgcflTEExo
- Slow Glass
  - www.youtube.com/watch?v=UoCo8ZV0P04
- Making of Slow Glass
  - www.youtube.com/watch?v=sSnUPZzwLzw

**RAY ZONE AND FRIENDS** presented a collection of slides of Ray, his friends, and major 3-D events. Audience members were invited to provide live commentary and share memories.

“**Spring Beauty**” by Linda Nygren is from her First Place winning display “One Spring Day” in the Modern category of the 2013 Competitive Exhibits.

“**Ferns**” by Linda Nygren helped her Competitive Exhibits display “One Spring Day” win First Place in the Modern category.
FIREWORKS 3D-DANCING FOENIX by Takashi Sekitani includes daytime set-up video and manufacturing shots of the giant 35 inch round shells ahead of the amazing hyperstereo video of the fireworks show. See www.youtube.com/user/takashi3d.

ABANDONED AND DECAYED by David Kesner explores building interiors filled with massive gears, pipes and cables as well as rural structures, all shot in high dynamic range exposures, moving on to studies of abandoned tractors.

LAST THREAD by Mat Bergman watches a projectionist carefully splice film from old style reels and feed it onto platters, then thread the film on a projector at the Albany Twin theater in Albany, California. The video, shot with a Fuji W3, captures a process about to become a museum exhibit in coming months as movie distributors switch completely to digital, possibly starving marginal theaters unable to afford new projection equipment. See it at www.youtube.com/watch?v=NoYo_IhjA.

SAGRADA FAMILIA by Gert-Jan Walkers explores the famous church designed by Antoni Gaudi in dramatic 3-D. Many of the interior shots are so sharp and evenly illuminated that they almost look like CGI.

LAPSE OF TIME by Celine Tricart. Playing hide and seek, a boy hides in a huge astronomically-tuned clock in a cathedral. Sneaking past the gears, he gets his jacket stuck in the mechanism, stopping not just the clock but time itself. The combination of animated stills, eerie sound effects and enthralling narration is especially effective as the boy explores the frozen reality he has created. Shot with RED Epic and Canon 7D cameras, it can be seen at www.youtube.com/watch?v=BQQbg4Uw6Zk&feature=youtu.be.

HIGH COUNTRY SNOW by David Kesner is accompanied by the tune of the same name by Dan Fogelberg, and reveals the sights to be seen while snow shoeing in the Beaver Creek Summit area north of Idaho City, Idaho. A 2-D version can be seen at www.youtube.com/watch?v=6sp-b8CUl4.

THE SIMPLE CARNIVAL - TORNADO by Jeff Boller presents scenes from the life of a couple and their children in paper silhouette animation to the tune of Tornado from Simple Carnival’s music video movie Smitten 3D. See the video at www.youtube.com/watch?v=nva44mjmjrC.

PUMP-ACTION by Phil McNally uses professional quality animation to terrorize balloon animals in a four-minute short based on Reservoir Dogs. It led “Captain 3D” to a career in Hollywood and received a special award at the 2007 NSA/ISU Stereo Theater for “Best CGI Parody of a Sadistic Hollywood Production.”

THE HEART’S EYE VIEW by Gerald Emerick is a bored commuter’s romantic fantasy in which the real world is seen in black and white while the fantasy is in full color 3-D. See a 2-D trailer at www.youtube.com/watch?v=6W9lcm0_TuE.

USS ALABAMA by Bob Shotsburger combines View-Master images of the famous battleship from 1968 with stereos from 2013, all taken in Mobile where the ship is now a museum.

MAGIC KINGDOM by Wolfgang Sell opens with a ride on the Walt Disney World Railroad around the Magic Kingdom and includes a mix of stills and videos from around the park with shots of Disney characters doing their thing.

DOWNTOWN DISNEY AND ANIMAL KINGDOM by Wolfgang Sell concentrates on the streets, people and animals of Disney World.

ISU 2013 LJUBLJANA, SLOVENIA promoted the 19th ISU World Congress, August
20-26 with inviting stereo coverage of historic Ljubljana and the congress facilities.

**TARANG** by Johnny Greenwald and Shyam Kannapurakkaran. Presented in memory of Ray Zone, **TARANG** is not only one dance, but several edited together to create a singular coherent experience.

Because it was shot in 3-D, the dance was filmed six times and each shot corresponded to how depth cues were created. Two shots for close ups for theater space, two for medium shots for flat, and two for wide shots for screen space.

**Lawrence & Houseworth No. 712, “California Comp.’s Stages, leaving International Hotel, Virginia City, for California, via Donner Lake.” This Concord stage is about to leave for Reno, then over Donner Summit to Sacramento. The view is from Jim Crain’s exhibit “Stage Coach” in the Vintage category of the Competitive Exhibits, which won First Place and the Tex Treadwell Award.**

---

NSA members Steve Berezin (left) and George Philosophos (center) help a crew member raise the sails during the Sunday evening cruise aboard the schooner Manitou.

This crew member’s climb up the rigging had the attention of nearly everyone during the Sunday evening cruise. At the top of the mainmast the red banner of the Manitou flies in the breeze.
A pair of stereographers, with George Themelis in front, record the ferry ride to Mackinac Island during the Monday excursion. Minutes later the boat reached top speed, with the motion, wind and spray making standing like this nearly impossible on the upper deck.

When watching Tarang, you’re watching several different dances, shot at different times with different movements in each. See the full 4 minute version in 2-D at http://vimeo.com/71557019 or a shorter 3-D version at www.youtube.com/watch?v=sg_D8tleb6o.

**FRACTAL JOURNEY** by David Kesner is a series of very architectural feeling fractal images, many of which give the impression that one could explore them as cities or even live in some of these ornate creations, which become more organic looking near end of the presentation.

**QUEBEC ETERNELLE** by Pierre Lavoie is a visit to Quebec City through the work of stereographers Louis-Prudent Vallee and Georges William Ellisson, 1860 to 1880. The views reveal what a uniquely European city it is, with its fortifications and its French heritage, and how the fortifications separated the social classes of the city.

**QUEBEC 1908, TERCENTENARY CELEBRATIONS** by Pierre Lavoie uses stereos by Keystone and Underwood & Underwood to tell the story of the city’s grand 300th anniversary that July, attended by the Prince of Wales and complete with historical pageants, parades, naval displays, band concerts etc. Several of the views can be seen in SW Vol. 34 No. 2 page 4.

**ATM** by Andrew Murchie won the award for Best 3-D Cinematography. It’s a very short and bright romantic comedy about a girl, a boy, a cake and a high speed, with the motion, wind and spray making minutes later the boat reached top speed, with the motion, wind and spray making standing like this nearly impossible on the upper deck.

**PIECES OF THE FAIR** by Bob Venezia presents more of his lighted fair ride stereos, but this time adding a stop-motion effect to the light streaks created by the moving rides which animates the people as well in sequences that often start at dusk and move into night. See a 2-D version at http://vimeo.com/45369745.

**STOPTIME** by John Hart uses ultra-high speed flash photography of ballistics and liquid drop collisions for some amazing 3-D versions of classic subjects frozen by Harold Edgerton. Some 3-D still samples can be seen at www.hart3d.com/highspeed/HighSpeed.htm.

**PAINTING ICELAND** by Gert-Jan Wolkers won the award for Best CGI or Special Effects, and includes stunning morphing, enhanced imagery of ice formations, rocks, rivers, snow fields, waterfalls and night city scenes. Several samples can be seen at www.world-of-3d.com/the-world-in-3d/europe/painting-iceland-in-3d/index.html.

**ADIDAS ORIGINALS** by Ben Schwartz sells the brand with lively hip-hop moves and music. See www.youtube.com/watch?v=qWt1acCovkA.

**ATMOSPHERE** by Ikuo Nakamura won the Paul Wing Award for Best Show overall with its timescapes of mountains, clouds and stars-lit skies, and subjects from Easter Island to people in Grand Central Terminal and traffic on the streets of Manhattan. Stereo video of the Aurora Borealis follows, with trees in the foreground providing the stereo content. But suddenly the aurora lights themselves emerge in astounding hyperstereo video of a quality that many NSA members had only dreamed of someday seeing. The accomplishment required spending weeks in the arctic and synchronizing cameras kilometers apart. If the secret of success is “always leave the audience wanting more,” this relatively short but unforgettable sequence easily explains the show’s award.

**THE COW WHO wanted to be a HAMBURGER** by Taylor Armstrong and Bill Plympton is a 3-D version of Plympton’s 2010 animated short. See the 2-D version at www.youtube.com/watch?v=TJ66vmdelpk.

**WHITE COURTY** by John Peck tours the grounds and remains of a ruined stately home, destroyed by fire in 1937, in Worcestershire, England.

**HIDDEN** by Andrew Murchie promotes a feature film about police Captain Ramona Lewis, desperately trying to locate her kidnapped daughter in a remote farmhouse complex. See www.youtube.com/watch?v=O30K9_3qac.

**CAPTURED MELODY** by Melissa Garza is a classic coming of age story about a young girl experiencing her first heartbreak, woven into the plight of a fairy princess in this children’s drama. See www.youtube.com/watch?v=27HlnxX8K-Y.

**NVIDIA 3D SHOWCASE (Parts 1 & 2)** presented by David Kuntz. Up to six images each from NSA members are projected in these sessions of the 3D Digital Image Showcase sponsored by...
nVIDIA Corporation. See http://photos.3dvisionlive.com/NVIDIAb Album/51a660f45ec346164d00012b.

OCC - BEST OF 2012 by Mat Bergman is a slideshow of award-winning stereography by members of the Oakland Camera Club.

SOME OF OUR FAVORITES 2012-2013 by DSS & OSPS presents outstanding stereo work by members of the Detroit Stereographic Society and the Ohio Stereo Photographic Society.

Workshops
MACRO 3D WITH THE PANASONIC 3D LENS by George Themelis explained the use of this 10mm separation lens unit with needed modifications and showed imaged taken with the unit.

NSA, SSA, PSA, AND ISU: WHAT ARE THEY AND DO I NEED THEM? by Lee Pratt reviewed the differences, similarities, advantages, strengths and weaknesses of the groups for differing interests.

HOW THE HECK DID I GET HERE? by John Waldsmith told the story of view collecting, the creation of the NSA and the first conventions with a Q & A session.

GIMP: FREE PHOTO SHOP-LIKE SOFTWARE by Eugene and Elizabeth Mitofsky explained this free software for PC, Mac and Linux including its 3-D and HDR capabilities.

IMPROVING YOUR DIGITAL 3D IMAGES WITH POST PROCESSING by George Themelis covered cropping, window adjustments, color saturation, contrast etc. with several before and after samples.

IPAD 3D SYSTEMS by Ron Labbe, Steve Berezin & Ken Burgess showed methods to set up stereo viewing on an iPad.

HURRAH FOR HYPER STEREOS! by George Themelis went over several methods of shooting hypers and correcting problems with digital alignment. Examples were projected.

3D DEPTH by William Moll discussed the practical effects of interocular spacing, focal length and cropping on real and perceived 3-D depth.

SHOOTING AND PROCESSING PHANTOGRAMS by Barry Rothstein

Between the many preserved and restored buildings of Fort Mackinac is a parade ground where band concerts are given several times a day. Guides in 18th century costumes explain the history of the fort and illustrate daily life there. This soldier practices on a period instrument.

Bicycles ready to rent line an alley near a ferry dock on Mackinac Island. With no cars, horse drawn carriages provide guided tours but bikes allow more flexibility and, with the large baskets seen here, more souvenir shopping.

There seem to be fudge shops every few feet along Mackinac’s main street, but they are easily outnumbered by horses and carriages (which spent a lot of time posing for stereo cameras) and those are outnumbered by bicycles.
explained the concepts involved and demonstrated practical shooting and processing issues. This year's workshop demonstrated the use of a Cyclopital macro attachment on a Fuji W3 and processing a phantogram with StereoPhoto Maker.

**COMPOSING WITH PHOTOSHOP** by Christopher Schneberger revealed the technique of combining images to create a new image, going beyond the photography of existing things to more imaginative creation.

**ADVENTURES IN DIGITAL VIEW-MASTER** by Lindel Salow explained how to make View-Master reels from digital pairs and a film recorder.

**SO, YOU WANNA MAKE SOMETHING IN 3D?** by Jeff Boller explained the magic tricks behind 3-D art from cameras to projection and the use of paper and paint in creating 3-D cartoons.

**Special Interest Groups**

Gathered this year at 3D-Con were a 3-D Movie Making group led by John Hart of California, the Amateur Photographic Exchange Club with the Digital Stereo Exchange Club, a Lenticular Print group led by Peter Sinclair, the Medium Format group led by Matt Neima, the View-Master Collectors group led by Mary Ann and Wolfgang Sell, and the Vintage Stereo Slide group led by Ron Labbe.

**Special Exhibits**

Whenever possible, vintage stereoviews taken in or near the location of the annual convention are displayed in the room with the other card exhibits. At 3D-Con 2013, some exceptional 19th century views showing Traverse City and other scenes in northern Michigan from the collection of David Tinder were carefully reproduced and displayed, providing a link to the past of this now very tourist oriented area. Two other displays, “19th Century European Stereo as A Fine Art” and “Chasing the Light” were being shown, as explained in a dedication by Leonard Walle, “…to honor and welcome Paula Fleming, Brian May and Denis Pellerin and in memory of Lois Walskwth, NSA’s loving ‘fairy godmother,’ and Ray Zone who championed stereo photography as a unique process for both artistic expression and historical record.”

**Excursions**

Three excursions provided lavish stereographic opportunities during 3D-Con 2013. The first, on a cool Wednesday morning took 39 NSA (Continued on page 37)
Bigshot’s 3-D Afterthought

The assemble-it-yourself Bigshot digital camera intended both as an educational experience for kids and a functioning camera recently got wide exposure on NPR’s Science Friday, where most of its features were discussed. Besides many of the components being visible even after assembly, the camera has other interesting features like an optical viewfinder in addition to a display screen plus a hand-crank generator that allows one to keep shooting even after the battery dies. (Things that ought to be required on all digital cameras!)

A lens wheel on the front of the camera allows shooting in normal, panoramic or stereo modes but the latter simply positions prisms in front of the single lens which provide what appears to be at the most a half inch of effective separation to the left and right images, which are projected on the sensor as a side-by-side vertical pair. (To compensate for this miniscule separation, the instructions suggest a shooting distance of only one to four feet in stereo mode.) The camera’s image processor provides the stereo image as an anaglyph, and nowhere in the considerable information provided on the website www.bighotcamera.com is there any mention of downloading the stereos in pair format.

As daunting as the above limitations may seem, the camera specs reveal that the camera has just a 3mp sensor, which the stereo pairs share, offering a field of view of only 16 degrees horizontal compared to 40 degrees in regular mode and 80 degrees in panoramic. With the stereo images already possibly degraded somewhat by the plastic prisms, it’s no wonder that the extremely vertical sample anaglyphs at www.bighotcamera.com/use/photography/stereo are unimpressive and just plain fuzzy!

As an educational experience for kids, assembling the camera and learning about its components may well accomplish much of what its designers intended. But their stereo experience with the Bigshot is likely to be one of frustration and disappointment, an afterthought mode that they probably won’t try again.

Just Add Water for Instant 3-D

Transposing stereoscopes for viewing crossed stereo pairs are rare enough, but this one is unique in a way all its own. Its lenses are made of water and depend on the refractive properties of water to provide the prismatic effect needed to fuse the images. To activate the H2O 3D Glasses, you unplug the cap and add water (distilled water is recommended to avoid bubbles), then view image pairs as prints or on computer, laptop, tablet or TV screens. Separation of the lenses can be adjusted for best results.

Some impressively good stereo pair samples are included in the package and featured in a slide show on the H2O 3D website http://h2o3d.com/index.html. Tips for shooting your own 3-D images are included, and the viewer is promoted as a good way to teach kids about 3-D as well as to help them understand refraction. Besides the above site, the glasses are available at www.berezin.com/3d/h2o3d.htm.

Anaglyphic Fossils

The British Geological Survey, along with several academic institutions, has established a website where students and researchers can view precisely identified fossils from collections held in different parts of the UK. Titled “GB3D Type Fossils Online” the project aims to develop a single database of specimens, held in British collections, of macrofossil species and subspecies found in the UK, including links to high resolution photographs (as well as anaglyphic stereos) and a selection of 3-D digital model scans.

For this ongoing effort, most of the specimens are small, few larger than 6cm and many in the 1 to 2cm range. The stereos are photographed using a tilt platform that provides a consistent angular difference for sequential exposures, giving a somewhat hyper look to many of the smaller specimens. In most cases, the whole piece of rock containing the fossil has been photographed, together with magnified images of the individual fossils. Any labels have also been photographed to show original recorded details and handwriting. Where red ID stickers appear on the side of the specimen stereographed, they introduce a noticeable element of retinal rivalry. To view fossils on the site so far, visit http://goo.gl/hnVmoF.
The International 3D & Advanced Imaging Society made its “Best 3D Products” of 2013 awards at Paramount Studios in Hollywood on September 18th. “From consumer cameras to home theaters to 3-D apps to automobiles...there are superb new 3-D technologies in the market right now,” said Society Awards Chairman, Buzz Hays. “3-D technology is advancing at warp speed, and our judges had a wide variety of new products to pick from. In the end, we selected just thirteen.”

The 3D Products of the Year include:

- “3D High Definition Head Mounted Display” – Sony
- “M801D80 Razor LED Smart TV with Theatre 3D” – Vizio
- “Portable 3D Laser Projector” – Optical Microvision Lab
- “Amblyz™” (Medical Solution) – XPAND 3D
- “HD3D View-Vaster™” – Cyclopital3D
- “Wide Angle Lens Adapter for Sony PMW-TD300™” – Cyclopital3D
- “Stereo Base Extender for Panasonic HDC-Z10000” – Cyclopital3D
- “Hero 3” Portable Cameras – GoPro
- “DeepSee-X” (Under Water Mirror Rig) – DeepSee-X
- “Tridef 3D Mobile App” – DDD
- “Yabazam!” (3-D App) – DDD
- 3doo 3-D Player App – 3doo, Inc.
- “3DG0!” (3-D App) – Sensio

Regal Cinemas at LA Live in Los Angeles will be honored with the Society’s “3D Theater of the Year” Award, and Mercedes-Benz will be honored with the Society’s first-ever “Car of the Year” award for its 2014 Mercedes-Benz S-Class, featuring a stereoscopic camera safety system. Additionally, Sony Electronics will be honored in the “Advanced Imaging” category for its 84” XBR 4K Ultra-HD TV, and its 4K Home Theater ES Projector.

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.

Stereographers Needed

At the 40th annual 3D-Con

July 9-14, 2014 at the Embassy Suites Hotel, Murfreesboro, TN

Watch www.stereoworld.org for details

Three miles from Murfreesboro is the Stones River National Battlefield where this M1857 Napoleon 12-pounder smoothbore cannon appears to have been artfully positioned for visitors and their cameras. Perhaps it still awaits a swarm of stereographers!

2005 photo by Hal Jespersen
Insects & Spiders in 3-D Video

by Dennis W. Leinbaugh

I grew up on an Iowa farm spending a lot of time outdoors and became interested in insects very young, first collecting, then photographing, then videoing and now videoing them in 3-D. Along the way I have raised a few insects and have also become interested in spiders. My current interest is primarily in capturing their behavior.

In the following sections I would like to share the concepts that have become important to me in capturing insect and spider behavior in stereoscopic 3-D video. Several image pairs illustrate the concepts I am employing in trying to produce interesting videos. Since this is about video, you can follow the link http://DWLvideo.wordpress.com/sv/ to an entry on my blog that contains a short video corresponding to each image pair here and labeled the same (average length is less than two minutes). Some of the points discussed here are only illustrated in the videos. The image pairs were created from those video frames and most have been cropped somewhat on the left and right to make the images larger. None were cropped vertically.

**Stereo Window, Floating Window & Audio**

The stereo window may be the single most important concept in 3-D. The Stereo Window is the frame of your monitor, TV, tablet or whatever viewing device you are using. That part of your image with left and right components overlapping is “At the Window”. Parts of the image closer to the camera appear in front of the screen appearing to be in the viewer’s space (negative Z space). Parts of the image further from the camera appear behind the screen (in positive Z space) as if you are seeing them through a window.

An object in viewer space has its left image to the right of its right image to some extent, depending upon how far it is into negative Z space, causing the viewer to look somewhat cross eyed when focused on it. An object behind the stereo window has its left image to the left of its right image to some extent, depending upon how far it is into positive Z space. You don’t want the two images (on the viewing screen) to be further apart than eye spacing because it is hard or impossible to make your eyes diverge, making it impossible to fuse the two images into a 3-D object.

In the first image pair, “Paper Wasps”, the wasp is placed about at the stereo window which places parts of its nest in front of the window. For this reason the Left image

---

**Paper Wasp adding chewed wood pulp to its nest.**

---

**Honey Bees at hive entrance.**
showing more of the nest to the left than the right image does and is a window violation because since it is front of the window, both eyes should see it. Whether a particular window violation is disturbing depends somewhat upon you and the subject matter. I often ignore violations involving foliage. This one is disturbing because the nest structure is consistent enough for your brain to recognize one eye is seeing more than the other.

I have recently gained enough appreciation for floating windows to start using them to deal with window violations. In its simplest form, the floating window is just cropping or masking off the extra image in the left or right image that is not in the other image. In this video, the left hand side of the left image includes part of the nest not seen in the right image. In this pair, the extra part is just darkened to illustrate what is being masked, but in the video it is blacked out.

Paper wasps build an open nest hanging down and suspended from a pedicel. In the accompanying video the pedicel was placed at the stereo window with the result that half of the nest appears in the viewer's space. This tends to move the viewer into the wasp's world instead of having the feeling you are viewing from the safety of a closed window.

“Honey Bees” is an extreme example of using negative Z space. The stereo window is placed about at the hive entrance which puts almost all the action in the viewer's space. This is the stereotypical usage of 3-D to throw objects at the audience except in this case it is flying bees! Nonetheless, it can be effective.

The audio in this video was recorded with the video to capture the bees' buzzing. However, in addition to some wind sound, I could not fully edit the sound of an airplane. It is extremely hard to find a location where there are not at least occasional people, road traffic or airplane noise. To avoid these sounds and any sounds from the camcorder or the videographer, I use a separate audio recorder and record field sounds while I am elsewhere videoing. These field sounds (including only those portions without distracting human sounds) become the sound track for the finished videos. There are usually a number of bird sounds, maybe a passing bee or fly and in the right season crickets, katydids and cicadas.

**How Close? Follow the Action?**

I like to capture subject images really close-up to see in detail what they are doing and see their body parts in detail. It is also important to show the insect or spider in the context of their environment. “Blister Beetles” shows a large portion of the plant to provide context of where they are and is the kind of view we might have when we first noticed them.

The corresponding video shows a fairly tight scene where the beetles are running around but the camcorders are kept stationary with the beetles running in and out of the frame. You cannot really tell what is going on. The last scene is shot even tighter but follows the action and therefore is much more effective in showing their behavior and keeping the viewer's interest.

I find I like the results best when the same individual is followed. The challenge is then to pick which one to follow and when to switch to a more interesting one or one positioned better to video.

“Honey Bees” did not follow the action but was recorded stationary—it was pretty clear that each individual bee was arriving or leaving and there was not much following that.
could be done. It would however be interesting if you could follow a bee from a flower to flower and all the way back to the hive and inside.

**Humor and Bit Players**

In addition to showing behavior, sometimes a little humor can be captured. “Ant Humor” is from a video of a pair of long jaw spiders that I found after a crane fly had been captured and partially digested by the female spider. Ants eventually located the crane fly and reluctantly the spiders relinquished their prize. The video shows an ant trying to cut a portion of the crane fly free from the web and this image pair shows the ant before it cuts the last silk strand and falls with its prize. I am sure that once the ant reached the ground, it located an ant trail to find its way back to its nest with the portion of the crane fly it worked so hard to get. You need to watch the corresponding video to see the humor—or maybe I have spent too much time in the field and have gained a warped sense of humor.

My first reaction to seeing the spider web and half-digested crane fly was that I had arrived too late and I had missed the best part. I decided to video anyway, even though I had no idea that ants would become involved. You just never know what is going to be interesting. If you are not already videoing, you are going to miss it. The full length video, on the same web site, shows the ants trying and trying to find a path to the crane fly and finally reaching it. It is interesting to include other insects that wander through the scene even though they have nothing to do with the main behavior being captured. The bit player here is a fly—probably a kleptoparasite that came to steal what it could.

In “Spider Tickle”, a Wavy-Lined Emerald moth caterpillar, which attaches bits of the plant to itself for camouflage was being videoed. A crab spider then arrived at the same blossom and it became a video about the interactions between spider and caterpillar. The blossom had several small Shining Flower beetles running around on it. This image pair shows what I found humorous. One of the beetles crawled onto the spider and either tickled or annoyed it but without reacting too strongly the spider is using a leg to try to bush the beetle off.

**Multiple Simultaneous Perspectives**

This year I have begun to use two 3-D rigs recording the same subject simultaneously for more interesting final videos. One rig videos the complete scene unattended while the other is used to capture an aspect of the scene. One use is to switch between the two views as time flows. In “Bumblebees,” the bumblebees are foraging on a blossom. The final video switches back and forth between a view of the entire blossom (capturing the bee arriving and leaving) and a close-up view of the bumblebee (collecting nectar) as time progresses. Slow motion helps to see what a fast moving insect is doing. When in slow motion the speed is displayed as seen here and the audio is slowed down as a better cue of the speed change.

Another use is to show the action a second time from a different viewpoint and maybe in slow motion. “Ambush Bug & Bee” is from a video...
of an ambush bug attempting to capture a bee. One view showed the entire blossom which included the bee landing some distance away and ended with the two rolling over the blossom. The second view was set up about 90 degrees from the first showing the up-close detail of the initial struggle. These were edited together to first show the long view of the entire action and then the close-up segment replaying the action in slow motion. The slow motion segment includes an insert image of the first view synchronized to it.

Insects and spiders do not act on cue! I often video the subject continuously for an hour or even several hours to capture interesting behavior as it occurs and later edit it down to a few minutes. The ambush bug was videoed for three hours and this was the only instance of something coming close enough for the bug to attempt a capture.

**Surprises**

I often miss some interesting detail until the video is reviewed because it may happen too fast or is too small to recognize in the viewfinder or I may not be looking at the right place. For example, I did not realize I had captured a paper wasp laying an egg until reviewing the video.

Occasionally there is something surprising in the sense that I did not know it could be seen. I found something surprising while reviewing the video “Butterflies Puddling.” Puddling is the behavior of male butterflies congregating at a mud puddle or other damp area to take in the salts dissolved in the water. All the water had soaked into the ground in this puddle. The water is attracted to the butterfly’s proboscis by adhesion allowing the butterfly to take it in (remember the concepts of cohesion and adhesion from science class?). You can see this in a couple places in the video. Just as the butterfly lifts its proboscis, you can see water at the surface and then almost instantly it is drawn back into the ground (adhesion between the water and soil and cohesion between the water and itself).

Both the “Bumblebee” and “Butterflies Puddling” videos show exam-
Portions of an entire field are shown. The lens separation was set to approximately eye separation and the closest plants were about six feet away so the entire scene could be easily fused into a stereo image.

Limitations on Magnification

It is great to video large insects because they are easy to identify but you are much more likely to find small insects and they can be a challenge to video because of the higher magnifications needed.

“Tiger Beetle Larva” is zoomed to X80 to record a small Tiger Beetle larva. The larva waits at the top of its 2.5 mm diameter burrow for prey to come along. The larva never leaves its burrow, but grabs the prey if it gets close enough and pulls it down the burrow to consume. This image pair and video show the larva repairing its burrow. The image quality is degraded some by zooming that far out but for me, to be able to record this at all is worth it.

Equipment

My first 3-D rig uses a pair of Panasonic TM900 camcorders that can zoom to X20 prior to having less than one sensor pixel for each image pixel. The support bar is a 1/8 inch thick inch aluminum bar which allows adjusting the distance between camcorders with a minimum lens separation of 63 mm. The camcorders are simply rotated manually to set the convergence (toe in). A thumb screw underneath is used to align the heights of the two images. I usually use a +1 diopter (1000mm focal length) close-up lens. A close-up lens does not magnify the subject. Instead the use of a close-up lens changes the far focus point of your lens from infinity to the focal length of the lens. You can then focus from that distance to closer. Because you are focusing closer and the subject is closer to your camera, the subject is larger. Being larger is the primary goal when doing 2-D work, but with 3-D you require the subject to also be a certain distance from your camera (for a given camera lens separation) to achieve the 3-D effect you want.

Focusing on close-up subjects is always a problem because in manual mode it can be hard to get and keep the focus correct and in automatic mode, the unit may focus on something other than what you desire. I usually use these camcorders in manual focus mode unless zoomed in fairly tight and the subject is moving around.

I built a platform supported on the four corners by monopods to hold the 3-D rig. The lowest mount point is 10.5 inches (27 cm) and can be mounted upside down under the QuadPod to get closer to the ground. This QuadPod was designed for a larger pair of camcorders so it is heavier and sturdier than needed, but you can never have a support that is too sturdy.

This year I acquired a second pair of camcorders—Panasonic HC-V520s. They are substantially smaller than the TM900s with a minimum lens separation of about 53 mm. These zoom to x80 prior to having less than one sensor pixel for each image pixel. Ordinary one element close-up lenses that work well at low zoom...
factors produce extremely fuzzy images when zoomed to X80. I purchased high quality two element lenses (750 mm focal length; between +1 and +2 diopters) from Edmund Optics to get satisfactory results. Even so, the image quality suffers because of the combination of high zoom and use of close-up lenses.

These camcorders do not have eye pieces—only flip out LCD screens. When mounted side by side, the right hand camcorder cannot have its LCD screen opened. The unit is Wi-Fi enabled and can be controlled from an Android based tablet or cell phone. The only controls available are turning recording on and off and zoom. Recording time and battery status are provided. It is very hard to use manual focus because focus cannot be controlled via Wi-Fi but can only be set using the LCD touch screen. So far, I have only used the camcorders in autofocus mode.

Adhesive plastic was attached to the tablet screen and marked with the same grid lines as the camcorder displays to aid in aligning the verticals and adjust toe in to set the stereo window at the plane desired.

**Left and Right Synchronization**

Time synchronization of the left and right images is extremely important with still images. It seems to be somewhat less important with video because the images keep changing and your brain does not notice when sync is a little off except in some really special cases. I cannot synchronize the camcorders’ clocks but record everything at 1080p60 so the Left and Right can be time aligned later to be accurate to within 1/120 of a second.

**Toe In To Set Stereo Window**

The camcorders are converged to point at the same point where the stereo window is planned. This avoids extra cropping that would otherwise be required while editing. The video I shoot has an image size of only 1920x1080 pixels so it is important to minimize cropping to maintain resolution. The keystone distortion introduced is minor and can easily be corrected.

**Why Roundness is Important**

My reason to do the 3-D Insect/Spider video was to capture their behavior. In addition to capturing their movement and interactions as time progresses, 3-D allows one to see where they and their appendages are, not only in X/Y space but also (Continued on page 37)
It has for some years been a well kept secret among a few European View-Master collectors that a Model B clone and reels were once produced in the USSR. I first saw a Russian Model B clone in May, 2007, found by Finnish collector Mr. Vesa Keskinen in a secondhand shop in Jyväskylä, Finland, a neighbor country to Russia.

Mr. Keskinen and I are members of the same View-Master Forum and I later discussed this issue with him. He mentioned that the first time he saw one was in January, 2004 during a meeting of a Finnish society called Old Cameras (Wanhat Kamerat) where another collector showed pictures of the viewer and an old reel found by Mr. Kalle Salonen in an antique shop in St. Petersburg in the autumn of 2003.

The viewer was produced in Zagorsk, a small city about 60 km from Moscow by Industrial Amalga-mation Zagorsk Optico-Mechanical Plant, Factory No. 6. The plant was founded in 1935 to manufacture a wide spectrum of optical-mechanical and optical-electronic devices. In the late 1960s the company did work for the Ministry of Defense, producing optical parts for the USSR space program as mentioned in the four-volume book *Rockets and People* by Boris Chertok, published by NASA.

On the front of the viewer is the word “Glavustieprom,” meaning it was used for educational purposes. It was most likely produced around 1949. The biggest difference between the U.S. produced View-Master Model B and this clone is that the Russian viewers have glass diffusers.

I have found at least two different versions of the Russian Model B clone. Version 1 has milk-white glass diffusers, a reel pressure spring and a Bakelite plate inside. Version 2 has frosted glass diffusers, no pressure spring and a metal plate inside.

A children’s reel photographed on a light box reveals the faded color in the film chips, although some reels are in worse condition than this one.

Russian Model B View-Master clone from about 1949.
I had worked in Russia and the CIS (Former Soviet States) for 15 years and every time I visited a Russian city I tried to find a viewer at local flea markets. I never managed to find one, as Russians do not consider them collectible. I also contacted friends in Russia just in case they could be of assistance, since I felt it was embarrassing that I as a View-Master collector working in Russia did not have this gem in my collection. I also came to the conclusion that if there was a viewer produced for educational purposes, there had to be View-Master clone reels made in USSR.

Since then I have managed to find less than a handful of these viewers, and have yet to see a viewer box, but perhaps it exists—time will tell. The biggest challenge is to locate them and then have friends in Russia who can buy them for me. The next challenge is to then get them out of Russia, as you cannot trust the Russian postal service. Most likely they will be stopped by customs as they will consider them antique, so they have to be taking out of Russia by hand.

Scene 9, "Herd" from Disk 2 of 3 (Series 57), "In the Crimean steppe." All scenes from the Russian View-Master clone reels required considerable restoration to even hint at the original color images.
A few years ago I managed to find my first reels. They came in packets like booklets. Depending on the subject, they come with one, two or three reels in each booklet where the story is told by each frame of the reel. The packets were issued by the Ministry of Public Education of RSFSR (Republic of Soviet States) Glavutetchprom. These are the first letters from the words Glavnaya Uchebnaya Tekhnicheskaya Promyshlennost’ (Main educational technical industry). The reels themselves were produced in Moscow by the “Diaphoto” Factory, Kalyaevkaya Street 40, Moscow.

The booklets were produced from 1949 to 1953. There’s no mention of price as they were produced for schools in the USSR and not sold to the general public—perhaps the reason why so few have been found. The reels are made of cardboard only and have no metal interior. Subjects are mainly fairy tales with diorama pictures, and reels with pictures of historical places. The images have turned magenta just as seen on most MEOPTA reels. The Russian reels have no numbering system as we know with View-Master.

One of the booklets contains a list of subjects issued showing 21 different titles (below), but this is not a complete list as many of the fairy tale packets I have are not mentioned. It is my impression that the total of issued packets must be around 40 to 50.

1. Animals in the wild
2. Animals’ theater
3. Hippopotamus in the Zoo
4. Sport and games in Artek
5. Young mountain-climbers
6. Big pioneer bonfire
7. Artek is a pioneer camp named after V.M. Molotov
8. Crimea
9. Crimea sketches
10. Memorial house of K.S. Stanislavskiy
11. Museum of the writer N.A. Ostrovsky
12. Memorial flat of V.I. Nemirovich-Danchenko
13. Memorial estate Arkhangelskoe
15. Ostankino. Museum palace devoted to creative work of bonds
16. Tsaritsino. Moscow-area country estate
17. Kuskovo. Moscow-area memorial estate
18. Memorial estate Muranovo named after F.I. Tyutchev
19. State school of circus art and young circus artists

(Continued on page 33)
Al has been active in stereography ever since the 1960s, becoming the world’s leading stereography exhibitor with now over 2,000 images accepted for exhibition in PSA recognized competitions. Consistently receiving top awards, his stereoscopes have earned over 400 awards around the world. This earned him the PSA 3D Division’s highest rank of Master Stereographer XXII.

Long professionally involved with photography at the highest level, he was with the Eastman Kodak Company for many years as Corporate Vice President in the U.S. and as CEO of Eastman Kodak Japan for seven years. In addition to several positions with the PSA, he is a past president of the ISU and is a founding member of the Japan 3D Society. Among his honors besides those from the PSA are Fellow of the Kodak Camera Club, Fellow of the 3D Society, Honorary Member of the... (Continued on page 36)
I’m happy to report that the SSA now has a new web presence, thanks mainly to the efforts of SSA member David Delouchery. The new SSA website has been incorporated within the NSA website (itself recently revamped), and is reached by going to the “Get Involved!” tab, and then selecting “Stereoscopic Society of America.”

The new home page presents a concise statement of the SSA mission, along with a wonderful, short video (in 2-D, alas!) created by David Delouchery. Whether or not you’re even a stereo photographer, you’ll enjoy this artfully crafted presentation, and I invite you to visit our site and view it.

A series of tabs along the top of the page in the site provide access to information on each of the SSA folios, along with contacts for joining those groups. A listing of the SSA officers is also included. I hope that each of you will take some time to explore this new site and consider joining one of our folios.

Folio Gems

At one time, the Avian folio consisted of four boxes; but, all of these quite literally disappeared a couple of years ago when one of its participants went through some difficult times. Happily, folio secretary David Goings has managed to resurrect this circuit, and two boxes are currently circulating successfully.

I received one of the Avian folio boxes a few months ago which included several excellent stereo views from our SSA photographers. One image that really caught my eye was a dramatic photo of fireworks by Les Gehman which masterfully combines great composition, beautiful colors and effective use of 3-D. Les explains some of the technology and planning that went into creating this stunning view:

“PGI Symphony of Stars 2009” by Les Gehman.

In 2009 I attended the Pyrotechnics Guild International convention in Mason City, Iowa. Each evening the convention features fireworks contests and display demos. I took a total of four tripods and six cameras to the convention with me. Arriving early for the displays, I set up a pair of Canon PowerShot A 720 IS cameras with a 16 foot stereo base, and a pair of Canon PowerShot SX 110 IS cameras with a 24 foot stereo base near the back of the PGI members’ viewing area. Two friends helped guard the tripods so that no one stumbled over them in the dark. (I also used a Canon Digital Rebel for flatties, and an IR-modified Canon Digital Rebel for infrared flatties.)

This stereoview was captured with the A 720 IS cameras at f/8 for 8 seconds at ISO-100, and has a stereo base of 16 feet. I used StereoData Maker to synchronize the
cameras, and triggered them with a home-made trigger system with separate triggers for each pair of cameras. The stereo pair was aligned and cropped in StereoPhoto Maker, the saturation and contrast were boosted, the images sharpened in PaintShop Photo Pro X1, and Gimp was used to create a 4 X 6 inch pair for printing. The card itself was designed in Microsoft Visio, printed, and then mounted to matte board. Finally the 4 X 6 was trimmed and affixed to the card back.

Another view that I recently encountered which stands out in my mind came from the black and white Speedy Mike folio. It’s David Thompson’s photo of the Church of San Francisco, Antigua, Guatemala. According to the booklet: “Stereo disks shall be purchased in the shops of Glavsnabpros of the Ministry of enlightenment of RSFSR, Tsentprofsoyuz, Roskulttorg and local trade.”

David Thompson’s original photo, showing the extra material that was cropped out to make the final view more effective.

David is highly regarded in stereo-card making circles for his ability to combine great photography, well-crafted cards and engaging stories and background information for his card backs. David provides us with a sample of that here:

The church was started in 1541, two years after Antigua became the capital of all Central America. It was the richest of all the new world capitals. Antigua prospered for over 200 years, but in 1717 disaster struck when an earthquake destroyed over 3,000 buildings. In 1773 another earthquake did even more damage. At this point the capital was moved to Guatemala City. By 1850 Antigua had a population of only 9,000. Today Antigua is a UNESCO World Heritage Site.

I chose this view of the church ruins with the volcano that caused so much damage looking so calm in the background. It helps tell the story that Mother Nature rules.

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

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@ddesign.com

I want to send a very big thank you to Ekaterina Proskuryakova, Dimity Prihodko and Maxim Grinin in Russia. Without their great help in finding, buying, and getting me the reels, it would not have been possible for me to write this article. If anyone has any questions I am available and can be contacted at b.lauder@mail.tele.dk.

Russian View-Master Model B (Continued from page 30)

20. Heroic style of Great Patriotic War in sculpture and painting art works
21. Honour relics of the Soviet Army

According to the booklet: “Stereo disks shall be purchased in the shops of Glavsnabpros of the Ministry of enlightenment of RSFSR, Tsentprofsoyuz, Roskulttorg and local trade.”

I want to send a very big thank you to Ekaterina Proskuryakova, Dimity Prihodko and Maxim Grinin in Russia. Without their great help in finding, buying, and getting me the reels, it would not have been possible for me to write this article. If anyone has any questions I am available and can be contacted at b.lauder@mail.tele.dk.
This is the first in an ongoing series of 3-D home movie reviews. Before I get into my thoughts on what is out there to watch I’d like to talk about the technology you need to make this all happen.

Display
In the past few years it has become relatively simple to set up a 3-D television experience in your home. This is all thanks to digital flat screen technology and high-frequency refresh rates. In the past, for those who wanted to enjoy flicker-less, non-anaglyphic 3-D video, it usually involved buying a special video card for your computer and compatible LCD glasses or investing in a twin projection system. When HDTVs first hit the market there were a few Plasma screens that boasted 3-D ability but sadly those displays are not compatible with today’s 3-D content and technology. Now, it’s as simple as walking into a major appliance store and choosing the 3-D model you like from a variety of major brands. A quick search reveals more than 130 models to choose from by Samsung, LG, Panasonic, Sony, Sharp and Toshiba. Prices are around $1300 for a 50” and can quickly shoot up to $3000 or more but you can find some plasma screens for around $800. First though, you have two methods of display to choose from. One uses expensive, active shutter LCD glasses, the other, uses inexpensive polarized passive glasses like those used in Real3D movie theatres. Personally, I prefer the passive option but neither choice is without its flaws.

If you are price conscious like myself you can pick up a Sony PlayStation 3 display for around $270. It is an active 24” screen and has limited features like no remote and awkward volume control and menu buttons. Be warned though that the screen is highly reflective so you’ll want to sit pretty close due to its size and with most of the lights off in the room, but you’ll be able to watch affordable eye-popping content even before you are ready to replace your main TV in the living room.

Keep in mind if you splurge for a 3-D capable monitor you will also be able to enjoy the 3-D digital images and videos that you have been capturing with your Fuji W3 through a direct HDMI connection to the monitor. For those of you using a twin synched camera set-up you can save your paired images into the MPO (Multi Picture Object) format using Stereo Photo Maker and enjoy them as well on your large screen 3-D monitor. Most displays will accept a USB stick for loading your images to the TV but for simplicity, you can save your 3-D images onto the internal hard drive of a Sony PlayStation or other capable device and always have them ready for when guests arrive.

Playback
Next, you will need a method to deliver the 3-D content. 3-D Blu-ray players can be had now for less than $150. Practically any HDMI cable will do for hooking up your player to your display. Generally speaking the more money you pay for the cable, the more money the store is just putting in its pocket. Don’t let them try and upsell you or you will be left with an expensive cable that could have been had for $20 or less. Blu-ray players are fine for disc playback but for a bit more money you can get a lot more value with a Sony PlayStation 3. You can buy the 250GB version bundled with the game “Uncharted 3” for around $270. Many people will find that it offers a variety of entertainment options and as a result is a value added method for video playback of 3-D Blu-ray titles. Not only can it play back 3-D Blu-rays but it will also play regular Blu-ray titles and do a wonderful job of up-converting normal DVDs to your HD resolution screen. In addition you can stream Netflix, YouTube, Vimeo and other entertainment to your TV plus there is a huge catalog of video-game titles including many that can be played in 3-D for those who enjoy that experience as well. Yet even though production of 3-D gaming titles have dropped off recently, 3-D movies continue to be made. As long as 3-D titles continue to appear in theaters I don’t expect a drop off in home video releases due to the ease of printing multiple formats on multi-disc packs for the home market.

Another content source available through cable and satellite providers are the various 3D-TV channels that have been popping up in the last year or so.

Content
Currently there are more than 360 3-D titles listed on blu-ray.com, 3-D titles come in a variety of acquisition methods. In-camera 3-D is where the live action has been captured with a 2 camera rig which captures the left and right view. Generally you can count on all of the IMAX-3D titles to have been captured this way. James Cameron’s Avatar is a much heralded example but much of the footage from that film was modelled in computer animation to fully realize the world he envisioned.

The second method for creating 3-D titles is through a conversion and depth mapping process. Recent retroactive examples of this are the conversions for Titanic and the Star Wars series. Other titles that rushed to get in on the 3-D wave also used this method to convert their 2-D titles for a 3-D release in the theaters during this new age of 3-D popularity. (The 3 periods being, the early 50s, the early 80s and the 2010s.) Early, rushed titles include the Clash of the Titans remake which sits on the bottom of the quality of conversion scale and Tim Burton’s Alice in Wonderland which like the Titanic conversion has set the standard for other conversions.

Space Station 3D
Long before 3-D movies could be purchased at the local Big Box store I would search through the IMAX catalogue hoping to find any 3-D version of this film. Released in 2002 it is a typical IMAX production, 47 minutes in length. The topic? Factual science. It doesn’t get any more IMAX than that. This one though has a bit of a rock star attitude with Tom Cruise stepping in as the narrator. When it was released this title actually helped the company turn a profit for the first time in over three years. The tagline reads… “A Select Few Have Been Aboard… Now It’s Your Turn!” A perfect set-up for this 3-D presentation. We have all seen footage from the space station but what does it...
feel like to actually be inside this near zero gravity tin can? Well, pop on your glasses and find out.

The titles and introduction to this film leave little evidence as to the depths this film will go once it gets started. The first three minutes or so are mostly flat. The movie starts with an astronaut negotiating a space walk outside the International Space Station. Most of this is seen from the first person perspective. Quickly we realize though that this is a simulated training exercise. A few shots oddly pop into 3-D before the scene changes to the simulation room where we see the earth bound astronauts training with VR helmets on.

Now the 3-D film has really gotten under way. The 3D IMAX camera that was specifically built for space missions is smaller and rigged with wide angle lenses which provide a very sharp, slightly hyper-stereo view of the surroundings. [See SW Vol. 28 No. 5, page 5 & 8.] We watch as the first sections being built for the space station are prepped for their journey into space. Seeing these large complicated pieces of equipment in the added dimension of depth is amazing, especially when they are being worked on in equally busy and complex environments. The space unravels as your brain makes sense of what you are looking at as opposed to a 2-D image that by comparison, would be too overwhelming to make sense of where one layer begins and the other ends. Each shot stays on the screen for a significant amount of time, allowing you to look around and enjoy the splendor of the IMAX 3D image. There are also a number of activities that make effective use of the stereo image. One astronaut climbs up into their spacesuit towards the camera and then we see bubbles float by the lens as a team of NASA personnel train for space walks in the Neutral Buoyancy water tank. Unfortunately though, the 3-D in this film is far from perfect. There are a number of parallax issues and a fair bit of ghosting but when all the elements come perfectly together, the 3-D is glorious and breathtaking. Once the astronauts arrive at the space station to turn on the internal equipment for the first time we are treated to the real shots that carry this film. Weightlessness and 3-D are ideal bedfellows. A number of activities are presented to us for eye-popping wonderment; brushing teeth, drinking blobs of floating water, eating popcorn and even getting a haircut. Watching the astronauts hurl 100 pound bags of water through the corridors and moving huge instrument panels around in the near zero gravity environment, 250 miles above the earth is just mind boggling. A birthday celebration aboard the station results in seeing seven members of the crew in their matching red mission shirts celebrate with a meal. The shot ends when one astronaut hurls an orange towards the lens. The soundtrack is an appropriate selection of futuristic and electronic compositions. In total the film follows nine missions to capture the story of the space station being built. We even get to journey to Baikonur, Kazakhstan to watch as some of the astronauts launch in a Soyuz rocket to space.

This is the first 3-D movie I watched on my home system and I spent much of the experience with my lower jaw resting on my lap. Space Station 3-D will set you back about $34 but that is a far better deal than the $20-30 million price tag to go up in a Soyuz rocket or even the $200,000 ticket price for the proposed Virgin Galactic orbital trip.

Hubble 3D

Having now had a taste of 3-D space, it only seemed appropriate to further my experience with a viewing of Hubble 3D. This is by now familiar territory but here is how this film differs. Leonardo DiCaprio delivers an even-toned and dare I say “manly” narration for the film. IMAX this time remembered to turn on the 3-D switch for the opening title sequence and each title bursts apart into hundreds of stars that hurtle towards you as the next title appears in from behind. As one female astronaut is prepped in her spacesuit we are treated to an amazing stereo image as we look through the glass of her helmet past the reflection of lights in the room towards her face, a real spatial treat. Once we are up in space it takes a few “simulated depth” non-stereo shots from earlier missions to set things up before the glorious 3-D shots really kick in.

To illustrate the power of the Hubble space telescope we are shown a view of space looking towards one of our closest galactic neighbors, the star Sirius. It is 50 trillion miles or about nine light years away. The image then zooms in and we fly past Sirius towards a small red glow which is currently all but a small speck on the screen. This is the Orion Nebula. It is nearly 1500 light years away and is 20 light years wide.

We close in to the view that Hubble has captured but then, the image changes into a simulated fly through of the nebula. We are told that our understanding has increased in how things work in this “star factory”, thanks to the power of Hubble’s imaging.

It takes a bit of explanation to tell the story of Hubble’s history but finally we begin to follow the steps in planning its final repair mission. You might recall that when Hubble was first delivered to space it had a faulty reflective mirror. It took three years to install some corrective “contact lenses” to improve its vision. Hubble has required four service mis-
mission over the past 23 years and this mission was the last repair before Hubble gets replaced in 2018 by the James Webb space telescope. During the preparations, we are treated to some spectacular 3-D as the astronauts train in the Neutral Buoyancy Lab, basically the world's largest indoor swimming pool at the Johnson Space Center. The camera sits at the water's edge and we can almost feel the water at the edge of the pool pouring into our lap we are so immersed in the shot. Then, the magnificence of the Shuttle launch is something to behold in a way that the broadcast can never do justice. The sound mix is simply astounding, dialogue is crystal clear, all the environments feel natural and the rumble of the shuttle launches are incredibly dynamic. This film feels a bit more intimate than Space Station 3D as the astronauts operating the IMAX camera interview their fellow crew members who are preparing for a spacewalk.

The most spectacular images are from the IMAX camera that is rigidly mounted outside in the payload bay. It looks up towards the astronauts as they repair the telescope which has been docked to the Shuttle. The image is so sharp, the reflective metal of Hubble just gleams and the blue glow from the earth below adds to the splendor of the visual. To tell the story, the film is also peppered with quite a few 3-D video shots from helmet cams, launch monitoring cameras and crew video cameras. While the continued use of 3-D imagery is appreciated it can't compare to the precious few shots of 3D IMAX film captured during the mission.

The film ends with one of the most complex 3-D images I have ever witnessed. It simulates all the possible galaxies in the universe and although I was able to fuse the image it was a challenge to comfortably appreciate the depth or find a focal point as there were so many pinpoints of light that were constantly on the move. I found that the number of featured astronomical images that Hubble has captured to be sparsely distributed throughout the film. Only about 10, well known show-stopping images are featured. The filmmakers built each stereo image from the 2-D Hubble views using the knowledge of known celestial distances and some “creative” guess work for overall effect as they later explain on the disc “where the science ends, we have to pick up with the visualization and artistry in bringing them (the stars) out in 3-D… and making you feel like you are really there...” It felt like something was being presented as real but in fact is just a guessi-mation, like something you would experience at a planetarium, as if to say “here is what we think it would look like.” This made for me the real strength of Hubble 3D to be the eight precious minutes of film captured while the astronauts make their repairs to the telescope. Included in the extras is the insightful “making of” Inside IMAX Hubble 3D plus seven promotional webisodes hosted by astronaut Mike Massimino. This really helped to fill out the experience.

This film is technically superior to Space Station 3D but for my money, if I had to pick one film to own, I'd choose Space Station 3D for its broader story, wealth of 3-D imagery and more rounded experience. The two films together offer a much fuller view of recent efforts in Space.

**Magnificent Desolation: Walking on the Moon 3D**

Just like with Space Station 3D and Hubble 3D, IMAX brought out the big guns again and signed Tom Hanks as the narrator for this 2008 film. This movie strives to put you on the moon with the tagline “Only 12 Have Walked On The moon. This Fall, You’re Next!” It re-enacts various events of the Apollo moon landings. Helping out with the voice work are Morgan Freeman, John Travolta, Matt Damon, and Gary Sinise. They deliver the dialogue, quoted word-for-word by the astronauts during the missions. If ever there was a piece of film that has captured the raw beauty and desolation of what walking on the moon must be like, this is it. When I saw this film in the theater I couldn't believe it was a set and I honestly thought most of it was computer animated. It is so clean, sharp and realistic I didn't think it could have been captured by optics and film alone. I own a 2-D version but this was meant to be seen in 3-D on a large screen. IMAX films by their very nature are such overwhelming experiences that in some ways it is probably best that their length is restricted by the limitations of the film print. Usually the films are sponsored and produced to be shown as part of a museum exhibit therefore the shorter viewing time is a benefit and the impact is delivered by the technical innovation and awesome size of the presentation. So I say to the distributors please do this film some justice and release it on Blu-ray 3-D.

---

**Al Sieg's 50 Years of Winning 3-D**

(Continued from page 31)

Rochester International Salon of Photography, Associate of the New England Council of Camera Clubs, and Honorary Fellow of the Photographic Society of New York. In concert with his Lifetime Achievement Award, the PSA produced a twelve page booklet titled My 50 years of Exhibiting Stereo Images documenting Al's achievements and reproducing 25 examples of his award winning stereo as 4.5 inch wide pairs. Two of those images are included here to give some idea of his skills to anyone who may have missed his presentations at the NSA Stereo Theater or ISU congresses over the years.
3D-Con 2013: Part 2  (Continued from page 19)

members to the famous Sleeping Bear Dunes National Lakeshore where the vegetation and dunes provided tempting foregrounds for shots of the Glen Lakes and Lake Michigan. The Sunday evening excursion was a sailing adventure on the 114 foot “tall ship” Manitou, a replica of an 1800s coastal cargo schooner and now one of the largest sailing vessels on the Great Lakes. Brisk but dry weather provided delightful sailing for the 59 stereographers on board, eagerly shooting every inch of the ship, the crew, the waters of Lake Michigan’s Grand Traverse Bay and of course each other. The voyage remained within the West Arm of the bay, just north of Traverse City. Monday’s full day tour took 55 members to historic Mackinac Island following a long bus ride to Mackinaw City where Lake Michigan meets Lake Huron at the northern tip of Michigan’s lower peninsula. A brief stop allowed some quick stereo shots of the south end of the famous Mackinac Bridge and the historic lighthouse nearby. A very breezy ferry ride (including a spin beneath the bridge) to the island followed, delivering the group to the car-free tourist haven just before the clouds parted to allow perfect walking and photography conditions. Everyone was left to choose meal and tour destinations on their own, so while some stereographers were visiting the “Somewhere in Time” Grand Hotel, others were riding horse-drawn carriages through the town or the state park that covers most of the island, or walking through the many buildings of Fort Mackinac with its view of the town and harbor. The return ferry ride went to St. Ignace, allowing the bus ride back to the hotel to include all five miles of the total length of the Mackinac Bridge.

2013 NSA Convention Committee

Co-Chair & Banquets: John Bueche
Co-Chair, Registration & Banquets: Barb Gauche
Convention Coordinators: Wolfgang & Mary Ann Sell
Treasurer: Dennis Green
Webmistress: Terry Wilson
Stereo Theater: John Ribarich

Stereo Theater Assistant: Jay Horowitz
Adult Theater Marketplace: Angie & Aaron Warner
Workshops: Bill Walters
Trade Fair: John Waldsmith
Auction Chair: Bob Duncan
Texas Hold’em: Wolfgang Sell
NSA Card Competitions: David Goings
On-Site Competition: George Themelis
Art Gallery Chair: Claire Dean
Special Card Exhibit: Paul Gauche
Printed Program: Karen Beuche
Excursions: Neal Bullington
Digital Image Showcase Exhibition: David Kuntz

Special Thanks To

Jay Horowitz and John Waldsmith: “Pure Michigan” video
Dr. Brian May, Paula Fleming and Denis Pellerin: Guest Speakers
John Jerit, American Paper Optics:
Stereo Theater glasses
Rich Dubnow, Image3D: convention reels and projection equipment
Jim Calverley, FujiFilm USA:
On-Site Image Competition prizes
Stephen Klett, nVidia:
Digital Images Showcase prizes
Taryn Miracle, Meg Gamelin, Becky Savage, Hillary Elderkin and other staff of Grand Traverse Resort and Spa
Terry Wilson:
“Who’s Coming” online program
Dave Tinder: Images from his collection of Michigan stereoviews

Insects & Spiders in 3-D Video

(Continued from page 27)

Z space (depth). I like them in “full depth” to perceive the correct distance in the Z direction. The combined shooting and viewing geometry is planned to result in natural looking insects and spiders (roundness factor = 1).

Most 3-D video is viewed being less than round to a lot less than round. There is good reason for this. In a video that achieves having natural roundness, any background that is very far away may be hard to impossible for the viewer to fuse into a 3-D image. This is expected with close-ups—if you are viewing something at half an arm’s length away and place something else at arm’s length, you cannot see both in 3-D at the same time. The Bumblebee subject had only blue sky for background (and no clouds) meaning nothing in the background very far away. The Tiger Beetle Larva subject had the ground as background limiting how far away the background was. However most of the other videos have foliage in the background and when too far away cannot be fused but is usually out of focus. I always try to avoid having any foliage in the intermediate background. Ideally the close background can be fused into a 3-D image along with the subject and the far background will be just a blur.

Shooting/Viewing Geometry

Before shooting you need to determine your viewing geometry. When shooting you control the distance to the subject and maybe lens separation. Since eye separation is fixed, the important variable when viewing is distance to the screen. If you want your subject to have natural roundness then the lens separation to subject distance should be proportional to eye separation to screen distance (lens_separation/subject_distance = eye_separation/screen_distance).

I have chosen viewing distance to be approximately a meter which is comfortable when viewing a large computer monitor or medium size TV by one or a very few people. The viewing experience should still be good when closer and further away—but not many times further away.

Given the viewing distance and minimum camcorder lens separation, the subjects should be a little closer than one meter with my original rig and a little closer with the second rig to achieve natural roundness.

My earlier videos were shot much closer and provided natural roundness with a viewing distance about half a meter—appropriate for typical viewing on a small computer monitor. “Paper Wasps,” “Honey Bees,” “Ant Humor” and “Spider Tickle” (Continued on Inside Back Cover)
For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including works by Antonio Gaudi, Frank Gehry, Bruce Goff and others. For full listing, visit viewproductions.com

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

D.C. ANTIQUE PHOTO SHOW. Thousands of stereoviews from NSA member/dealers. Also many types of other photographic images: daguerreotypes, cdvs, cabinets, prints, lantern slides, postcards, etc. Holiday Inn Rosslyn, Arlington, VA. Sunday, March 16, 2014. $25 Preview Admission, 8:30 AM; $10, 10AM-4PM. Free Parking. Metro: 1 Block. Info: antiquephotoshow.com 703-534-8220

JASPER ENGINEERING heavy duty dual CAMERA 18” slide bar. Includes optional vertical mounts. All in new condition. Paid $335. Selling for $150. Email GERALMY@THERRAPS.NET

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

STEREOVIEW AUCTION PRICES. Only $10.00 in November/December 2013. 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 (734) 398-3591.

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

Wanted

ALABAMA STEREOREVIEWS, Michael McEachern, 711 South 3rd St., Hamilton, MN 59840. (406) 363-7507. cave3D@msn.com

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

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

CANADIAN VIEWS: Montreal and Quebec City stereo, larger formats and photo albums wanted! Taken before 1910. Especially Valley, Ellison, Norman, Parks, or other fine photographers. Email Pierre Lavoie at papilovio@hotmail.com or call (418) 440-7698.

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

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

Wanted

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, cdv, cabinet & large paper) Bill Lee, 8658 Galway Drive, Sandy, UT 84094. billlee@luno.com Specialties: Western, Locomotives; Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

HEDLE & JECLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Lawrence Kaufman - kaulman3D@earthlink.net or call 951-642-0691.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP postcards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs 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 Edinborough Lane, Novi, MI 48374.

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

A one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds. 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)

Carl’s Clean & Clear Archival Sleeves

Polypropylene Acid Free

<table>
<thead>
<tr>
<th></th>
<th>100 for</th>
<th>1000 for</th>
</tr>
</thead>
<tbody>
<tr>
<td>CdV (2-3/4 x 4 3/8)</td>
<td>$9</td>
<td>$80</td>
</tr>
<tr>
<td>Snapshot (3-1/4 x 4-3/8)</td>
<td>$9</td>
<td>$85</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>4 x 5</td>
<td>$10</td>
<td>$90</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>$11</td>
<td>$100</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>Large Cabinet (4-1/2 x 7)</td>
<td>$12</td>
<td>$110</td>
</tr>
<tr>
<td>5 x 7</td>
<td>$10</td>
<td>$20</td>
</tr>
<tr>
<td>#10 Cover (4-3/8 x 5-5/8)</td>
<td>$11</td>
<td>$35</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>$9</td>
<td>$60</td>
</tr>
<tr>
<td>8 x 10</td>
<td>$10</td>
<td>$70</td>
</tr>
<tr>
<td>8-1/2 x 11</td>
<td>$10</td>
<td>$85</td>
</tr>
<tr>
<td>11 x 14</td>
<td>$10</td>
<td>$75</td>
</tr>
<tr>
<td>16 x 20</td>
<td>$25</td>
<td>$200</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

U.S. Shipping—$4.00 per order, non-U.S. please email California Residents add 7.875% sales tax

Grand Total

*Large cabinet sleeve is seamless but .3 mil lighter

Carl Mautz
530-478-1610 cmautz@ascc.net

- Order Sleeves or Books online at www.carlmautz.com

Nov-Dec 2013 (v39#3)  11/13/13  9:53 PM  Page 38
Wanted


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, Victory TX 77903. Rocketito@suddenlink.net.

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 (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by “Holt & Gray.” Contact: Michael Sheen, 6249 Frydenaqj - 49, St Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or mosheen@islands.vi.

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

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

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. E-mail images 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@hotmaiil.com.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at beadwork; Away-side 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.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to Stereo World Classifieds, 5610 SE 71st, Portland, OR 97206 or strw@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

www.Shh3D.com
- Vintage and New Stereoviews
- Stereo Slides
- 3-D Comics
- 3-D Magazines & Rare 3-D Collectibles

Berezin Stereo Photography Products

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

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

3D Lens in a Cap
Convert your SLR camera to 3D: $59.95 (199.95 for Digital).

3D Shutters Glasses
From $15

3D Glasses
Polarized, anaglyph...

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

3D Books...Many titles

Mounting Supplies
- Slip-In
- Gepe Glass Mounts
- RB1 Mounts
- Heat seal Mounts (RMM and Others)
- Q-Vue Mounts
- Tabs
- Instructional books
- Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

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

Huge selection of New Viewmaster Reels!

Berezin Stereo Photography Products,
21666 Abedul, Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 581-3982
Web Site: www.berezin.com/3d Email: info@berezin.com
We take all major credit cards. Visit Our Online Web Store, Write or Call for Catalog

Stereo World November/December 2013 39
Murder, Madness, Muybridge, and Gull (Continued from page 11)

Inspector Abberline, Armand Assante as actor Richard Mansfield, Ray McAnally as a thoroughly believable Gull, Lysette Anthony as a far too beguiling Mary Kelly, and Jane Seymour as a suitably imperiled new spatial assistant in the preparation of this article.

Further reading


Notes

1. On a personal note, the body of “Clay Pipe Alice” Mackenzie was identified at the inquest by her landlady, Mrs. Richard Ryder—no lie!!!

2. Case in point: no less than two headless and dismembered female torsos turned up in London between October of 1888 and September of 1889, roughly the time of the Ripper killings, one found under a railway arch in Pinchin Street and the other dumped on the grounds of the as-yet uncompleted (and unoccupied) new Metropolitan Police Headquarters building—which was certainly the height of bravado! Additional body parts were fished from the Thames. Although these killings impinged more closely upon the fashionable West End, once it was determined that they were not Ripper victims, they rapidly faded from the headlines.

3. Clarence was also implicated in the notorious “Cleveland Street Scandal” which occurred the year after the Ripper killings and in which the police raided a homosexual brothel, only to learn that the place numbered among its clientele members of the nobility, one of whom, known only as “P.A.V.,” was almost certainly Prince Albert Victor—Inspector Abberline also played a leading role in this investigation.

4. Mrs. Maybrick’s trial was presided over by Sir James Fitzjames Stephen, father of Ripper suspect J. K. Stephen, and it is alleged that the trial was badly mishandled. Found guilty and initially sentenced to death, Florence Maybrick served fifteen years in prison before being released in 1904. Yet, if she had even the faintest inkling her husband was the Whitechapel murderer, wouldn’t she have indicated as much at her trial as part of a “self-defense” plea? 😐
Insects & Spiders in 3-D Video

(Continued from page 37)

where recorded that way—and may look better rounded when viewed in this magazine.

Ghosting

All viewing devices that use the same area for the Left and Right images suffer ghosting to some extent. Ghosting is where your left eye sees some of the Right image and vice versa. If you place the main subject close to the Stereo Window, this ghosting will be minimized since the Left and Right images mostly overlap. The only viewing techniques with no ghosting are parallel viewing (e.g., prism glasses) or free viewing cross eyed or parallel eyed because the Left and Right images are on different parts of the viewing device and each is seen 100% by only one eye. Minimizing ghosting is not a primary consideration in placing the Stereo Window but just a factor to consider.

Next

My subjects have been insect and spider behavior that remains in one place (e.g., paper wasp nest, tiger beetle larva, ants at spider web prey), repeatedly come to the same place (e.g., bumble bees to blossoms, puddling butterflies) or tend to stay in one place for a while (e.g., blister beetles, crab spider & caterpillar, ambush bug). This leaves out a lot of insect and spider behavior that moves around (or flies around) and is more difficult to video.

When this growing season comes to an end with winter, I plan to try to expand my range of subjects with more creative methods and equipment. The success rate may be lower but will be worth it if these more “difficult” species or behaviors can be captured.

Amaze and delight your friends in 3D with a vintage style Reel and Viewer from Image3D, customized with your own pictures and words. Build your reel online with your 2D photos and include 3D text and effects. Or, upload your 3D photography for a fully immersive experience.

19th and Early 20th Century Stereoviews For Sale

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

Only online at: www.worldofstereoviews.com