Renjo’s Mystery Views of Japan

Deadly Rivalries

ISU 2013
Fun on the Swing Set

The backyard swing set has been a fun place for kids for ages, and it also makes a pretty good spot for capturing stereo images. (When my own kids were younger, I tried on numerous occasions to click the shutter at just at the right moment to capture them in a dramatic 3-D shot as they came toward the camera!)

The first view was provided by David Starkman and Susan Pinsky, and was taken in the 1950s by the late Samuel Biren. The others, which are View-Master Personal images, are unlabeled, so no details are known about them. These are all from the era when the swing was simply a rigid piece of wood—not the most comfortable place to sit!

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 strworld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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A case of “unbalanced light” from Jeff Boller’s article “The Seven Deadly Retinal Rivalries” produces the “Indescribable” effect threatened by Ro-Man in the article’s stereo pair. Boller also received a Ro-Man trophy with the first Ray Zone 3-DIY Award at the 2013 LA 3-D Movie Festival. (See NewViews.)
Alert readers will notice that no cascade of convention registration forms fell from the bag or envelope when this issue was opened. With so many people now downloading forms from the NSA website, this year we’ve finally decided to avoid the expense and waste of trees resulting from inserting every form that anyone could possibly need in every copy mailed. So, the main registration form required for everybody attending has been printed in this issue and members can:

A. heartlessly rip that page from the magazine
B. scan and print it or photocopy it
C. download any and all forms from http://stereoworld.org/2014/
D. request any forms needed from Bill Moll, (423) 702-5779, 4018 Marlow Dr, Red Bank, TN 37415, WMoll@aol.com.

(Continued on page 35)
The late John B. Cameron’s Stereo World article “The Early Paper Stereographs of Claude-Marie Ferrier 1851-1861” (Vol. 31 No. 3) expanded on a previous version of the article in the Michigan Photographic Historical Society’s The Photogram, thanks to responses from other collectors, curators and art historians. The result was an even more detailed examination of Ferrier’s work photographing and publishing paper stereoviews in addition to his glass views which categorized them into seven groups and sub-groups, and identified many previously anonymous views as Ferrier’s. Along with our cover of that issue, there was space for a dozen of Ferrier’s paper stereoviews in the 16 page feature, which received one of three awards for historical stereoscopy articles at the 2006 NSA convention in Miami.

A recent book by Cameron’s widow Janice G. Schimmelman, The Early Paper Stereoviews of Claude-Marie Ferrier, 1852-1858, presents his research for the article with a few new observations in an updated format which organizes the stereoview groups and sub-groups into chapters with introductory paragraphs, followed by 56 full size view reproductions centered on the pages. Whether tissues (front illumination only), or regular card views, all the reproductions are from original salt prints and a few albumen prints, generally positioned within an arched gold outline. Each view page includes an informative caption with the original title if known, date, subject information and the view’s classification within John Cameron’s original research.

Well known for his glass views, Ferrier made most of the stereo daguerreotypes sold by Duboscq in Paris for the 1850-51 introduction of the Brewster designed lenticular stereoscope, as well as for the stereo daguerreotypes from which the first printed views were created as lithographs in 1851. Subjects of the views in the book range from monuments and buildings in Paris to scenes from London, Venice, Bern, Rome, Pompeii and Strasbourg. Several fascinating views along the banks of the Seine show construction projects, and views from a series of street scenes in Paris suburbs are among those few readers will have seen anywhere else.

Like most early stereos, the cityscapes, street scenes and even relatively close studies of buildings were shot sequentially with wide enough separation to produce revealing hyper views of many of the above locations. Ferrier was careful to avoid horses or people moving between exposures in his views, with a few exceptions like the wagon that makes a ghostly appearance in front of Westminster Abbey in London. A row of horses and wagons lined up behind Notre-Dame in Paris, on the other hand, seem frozen in place for a hyperstereo study of the cathedral’s

(Continued on page 32)
The earliest commercial photographs of Japan appeared in stereographic form when photographic and scientific instruments manufacturer, Negretti and Zambra of London, started publishing Pierre Rossier’s work in April 1860. Other early stereographic series appeared throughout the 1860s, and most of them have now been identified and studied. One early set of Japan views, however, has remained a mystery until now. This is the so-called “G.A.B.” series, which appeared for the first time in 1862 or 1863. The purpose of this article is to show that this rare series is the earliest-known work of the famous Japanese photographer, Shimooka Renjo.

The Photographs

The original set of views appeared on slightly curved yellow card stock, measuring 8.2 x 17cm. Most have a small, pink caption label, with black-printed lettering, pasted on the back of each card. The series is titled “Japan,” and each view has a short descriptive title with the text: “Registered. No. 5_ __. (Phot. G.A.B.).” On the face of each photograph the registered or position number is just visible in faint black, scratched into the original negative. (Figs. 1 & 2.)

The numbers 5498-5535 appear on the reverse of the known cards from this exceptionally rare series. This suggests a complete set of around thirty-eight views, of which the authors have seen thirty-six. No
complete set is known to exist. The images themselves include a few studio portraits, but the majority consist of outdoor rural scenes, usually peopled with relaxed-looking Japanese villagers, posed or going about their normal work.

**Publisher of the G.A.B. views**

Whenever these G.A.B. views have appeared on the market, their location has always been North America. This would tentatively suggest an American publisher being behind the series. Other factors support this. One of the views shows a Japanese family playing the ancient Japanese board game of *Igo* (Fig. 3). The caption states, “Mother and Child playing Checkers” although the game being played in the photograph is clearly not checkers. The point here is that Europeans would invariably apply the description “draughts” whereas Americans would use “checkers.” Another view titled “Residence of American Missionaries, Kanagawa,” also suggests an American flavor.

Inquiries of the copyright experts at the British Library and the Library of Congress established that the “registration” numbers on the card backs were not recognizable as copyright entries. This leads to the conclusion that the 5498-5535 range of numbers shown are “position numbers” used by the publisher or photographer to keep track of his portfolio—and probably a large portfolio at that, given the high numbering.

Assuming that the compiler of the G.A.B. series had a commercial interest in seeing them published, it would have been natural at that time to consider the largest distributor of stereoviews in North America, E. Anthony & Co. of New York. By the late 1850s/early 1860s, the firm saw itself as a wholesaler of views, and actively encouraged photographers, worldwide, to submit their stereoview photographs for sale through the firm’s extensive distribution network and customer base. An 1859 advertisement, illustrated here, makes clear their interest in this area (Fig. 4).

Unfortunately, pre-1862 E. Anthony & Co. catalogs are very hard to come by. In a surviving 1862 catalog, seen by Rob Oechsle and issued around November of that year, the following cryptic advertisement appears:

**VIEWS IN JAPAN,**

**Price $6 per doz.**

These are the first views of that interesting country that have ever reached the civilized world, and are published by our house in advance of their appearance in Europe.

Could these be the G.A.B. views? They could alternatively be the series photographed by the American, John Wilson, who was attached to the 1860-61 Prussian diplomatic mission to China and Japan and who had returned to America by September 1862 at the latest, keen to promote his Japanese photography.

The only two other possibilities are the 1861-62 series of *China and Japan* taken by Milton Miller which Anthony & Co. made available around this time, and the Pierre Rossier Views of Japan which were published by Negretti and Zambra, but also issued under license, by a number of other distributors.

On the face of it, we can discount the Miller series since there were only six or seven Japan views included, not “dozens.” As for Negretti and Zambra, it is perhaps unlikely that they would allow their Japan views to appear in America under the Anthony banner before publishing the series themselves in Europe. In fact, we know that N & Z did publish these views in London from April 1860 and in set form in November 1861—apparently a year before the Anthony advertisement. However, without ready access to earlier Anthony catalogs, we have to consider the possibility that the circa November 1862 advertisement was repeating wording from earlier issues. For example, one advertisement in the same catalogue, unrelated to Japan, speaks of some glass views which: “We have just received (Nov. 1860)…”

At this stage, therefore, it is difficult to relate the Japan views advertisement to G.A.B. or any particular series. It has also not been possible to locate any other Anthony catalogs.
between the years 1860 and 1867, and the G.A.B. series did not appear in the firm’s 1868 catalog. In 1870, however, W.S. Clark published his Illustrated History which included numerous stereoscopic views, all published by E. & H.T. Anthony & Co. One of these was a view of “Simonoseki” from the G.A.B. series with a position number of 5529. This shows that E. & H. T. Anthony & Co. (the firm by now had taken on other family members) did publish the G.A.B. series. The high position numbers in the 5,000s also neatly fills a gap in other known number sequences of Anthony’s views; and the form of back-labeling is consistent with other contemporary Anthony sets of views.

When and where in Japan were the Photographs taken?

The images have a definite early “1860s feel” and one of the views, as mentioned earlier, is captioned “Residence of American Missionaries, Kanagawa.” Ostensibly, this helps with the dating, since the last American missionaries left Kanagawa following pressure from the Japanese authorities on 1st June 1863. Therefore, the very latest date for the G.A.B. photographs is May 1863, and the earliest conceivable date is October 1859, when the first American missionaries arrived in Kanagawa. For reasons mentioned later in this article, however, the authors believe the views to date from the period 1862-63.

We now turn to a curious but very significant feature of the views. As mentioned, most of them are scenic. Just seven of them name a location—Kanagawa (4) or Simonoseki (3) [Shimonoseki]. However, following recent investigations it is clear that the captions are wrong. Why they were mislabeled is unclear. The stated views were actually taken in Shimoda, located at the southern tip of the Izu peninsula. Shimoda was where Commodore Perry arrived in 1854 and successfully forced a treaty on the reluctant Japanese. It is also famous for being the home of the first American consulate in Japan and the place where the Treaty of Amity and Commerce between America and Japan was signed in 1858. Significantly, Shimoda was also the hometown of the Japanese photographer, Shimooka Renjo.

Who was the Photographer?

The back of each stereoscopic view indicates the photographer as “G.A.B.” It would be easy to take this at face value, and we will return to these curious initials later. First, we might ask a slightly different question: was the photographer Japanese or Western? There is not the space here to outline in detail the social and political background of Japan in the early 1860s. What we can say, however, is that the arrival and residence of foreign merchants, diplomats, missionaries and military personnel in the designated treaty ports of Yokohama, Nagasaki and Hakodate was not generally welcomed—at least not by the ruling classes. Anti-foreign feeling was rife and a number of foreigners were assassinated. The country was entering a period of significant social, economic and political upheaval and the ruling Tokugawa regime, which had been in power for some 250 years, was feeling increasingly threatened—from without and within. Uncertainty, xenophobia and revolution were in the air. Foreigners were prohibited from traveling outside the strictly defined geographic limits of the treaty ports, unless they had permission from their consuls and a passport counter-signed by the Japanese authorities. Such permission was not freely given. Towns like Shimoda were outside these limits, and were foreigners ever to find themselves in such places, they would almost certainly be armed or accompanied by a Japanese escort.

The pictures in the G.A.B. series show Japanese looking relaxed and very much at ease with the photographer. In several views they are shown smiling. It is almost inconceivable that a foreign photographer, even with the help of Japanese assistants, could have orchestrated such tension-free poses. The presence alone of a foreigner would have probably prevented these seemingly carefree compositions. The G.A.B. series is therefore likely to be the work of a Japanese photographer.

Shimooka Renjo (1823-1914)

We now need to consider the prime suspect for authorship of the G.A.B. series - Shimooka Renjo. His is the name that most Japanese would mention in relation to the history of photography in their country. He was one of the earliest Japanese photographers, and opened his first studio in Yokohama in 1862. However, there is still considerable uncertainty over the details of Shimooka’s life and, in particular, how and when he came to learn the techniques of photography.

We do know, however, that although his first years as a commercial photographer were not particularly easy, by 1865 his business had prospered and he had moved into larger premises in Benten-Dori—a prestigious and central location in Yokohama. A number of students were taken on, some of whom later became well-known photographers in their own right. These included Yokoyama Matsusaburo, Usui Shus-
Within a few years, Shimooka felt secure enough to diversify into other business areas. He invested money in a dairy and operated a horse-drawn carriage service between Tokyo and Yokohama. However, these businesses were not successful. The energetic Shimooka also seems to have learnt the principles of lithography, and to have had some involvement in the controversy surrounding the invention of the jinrikisha. Another American missionary and friend of Shimooka's, Jonathan Goble, is credited by some authorities as having invented this two-wheeled, man-drawn carriage, which was to become omnipresent from around 1869 onwards. Others credit Shimooka himself, although this is unlikely.

Shimooka can certainly be credited with opening the first Japanese commercial photo studio in Yokohama. He also has a strong claim to being the first Japanese oil painter and lithographer. As far as his photographic work is concerned, more than 150 cartes de visite have now been positively attributed to his studio. However, his larger-format work remains elusive, with just a handful of images having been identified. As a result, it is still too early to provide a reliable critique and assessment of his work. The stereoview series under discussion in this article adds a significant number of images to his oeuvre.

He seems to have ceased being active in photography from around the early to mid 1870s, leaving his studios in the hands of his assistants. Increasingly, he returned to his old love of painting. Although it seems that his various business activities did not make him particularly wealthy, he lived a long and active life, finally passing away at the age of ninety-one.

Early Attempts at Photography

Born in Shimoda, the son of a samurai shipping agent to the ruling Tokugawa family, Shimooka, being the third son, followed the not uncommon Japanese tradition of being adopted into another family. Showing artistic promise, he attempted to become an artist at the age of thirteen and went to study in Edo (Tokyo), whilst also being employed as an apprentice to a local merchant. He was not successful in his artistic studies and in 1843 was one of a number of samurai ordered to serve at the Shimoda artillery battery. Whilst there he met the famous artist, Kano Tosen, and became one of his students. A year later Shimooka's time at the battery expired. He returned to Edo with the intention of continuing his artistic studies. It was there that he apparently saw a Dutch daguerreotype in the house of one of the members of the Tokugawa clan. Fascinated, he resolved to find a way of making photographs.

Knowing that in order to do this he would need to converse with foreigners, he managed to get employment as a draughtsman at the coast guard office in Uraga, Kanagawa Prefecture. Whenever the occasional foreign vessel came into the port, he would attempt to find out something about photography. However, he failed to make any progress until the American, Henry Heusken, arrived in Japan in 1856.

Heusken had been appointed as secretary to the first American consul, Townsend Harris, then based in Shimoda. Shimooka apparently obtained the rudiments of photography from Heusken who, without the advantage of readily available equip-
photographs, in and around Edo, and other Japanese artists who were commissioned by Wilson (with the help of the Schoyer) to create a giant panoramic painted scroll.

When the government decided to open the port of Yokohama in July 1859, Shimooka decided to move there to improve his chances of studying photography. There he met an American merchant, Raphael Schoyer, whose wife, a talented artist, taught him Western-style painting. Around this time, Shimooka also met an American friend of Schoyer’s, John Wilson, who had been hired as the official photographer to the 1860-61 Prussian Expedition to Japan.7 Following the conclusion of the treaty, Wilson decided to stay on in Japan. He took a number of photographs, in and around Edo, and these were used by Shimooka and other Japanese artists who were commissioned by Wilson (with the possible financial involvement of Schoyer) to create a giant panoramic painted scroll.

At the end of 1861, Wilson decided to exhibit the scroll in America and Europe and by way of compensation gave Shimooka his stereo camera, photographic equipment, and some chemicals. Wilson left Japan on 2 January 1862 and it seems that he did not spend sufficient time explaining the techniques of photography to Shimooka, who struggled to achieve any degree of competency. A visiting American missionary, Thomas C. Pitkin, wrote in his travel notebook: “The arrival of a photographer caused no slight excitement in Yokohama. The result of his efforts appears in many beautiful views of the country including some of the finest in Edo, which are for sale in London and perhaps also in New York. He left his instrument and chemicals behind which an enterprising native whose gallery I visited was endeavoring to use with no very good success.”8 Pitkin stayed in Japan from approximately November 1861 and was still in Japan in the middle of February, since Samuel Brown wrote to the Rev. Peltz on 26 February 1862: “...I was at Yedo about ten days ago, with the Rev. Dr. Pitkin, Rector of St. Peter’s Ch. Albany.”9 Pitkin arrived back in the United States on 18 August 1862.10

Pitkin was undoubtedly referring to John Wilson and Shimooka Renjo. We can assume that by early 1862 Shimooka was still struggling to master photography.

**Early Teachers**

It is likely that Shimooka owed his eventual proficiency in photography to more than one teacher. We saw earlier that he received some rudimentary instruction from Henry Heusken in Shimoda. It has also been suggested that he improved his technique with the help of the American missionary and amateur photographer, Samuel Robbins Brown (1810-1880), and his daughter Julia.11 These claims were considered in a recent article which suggested that the amateur American photographer and missionary, John Gulick, was actually Shimooka’s most influential teacher.12 In order to deepen the connection between the G.A.B. stereoviews and Shimooka Renjo, we now need to consider something of the photographic activities of John Gulick, who was in Yokohama from 24 April 1862 until 26 October 1863. This was undoubtedly a crucial period in the development of Shimooka’s skill as a photographer.

**John Thomas Gulick (1832-1923)**

In 1862 the American Board of Commissioners for Foreign Missions received an application from John Gulick, the son of missionary parents, for a missionary post in Japan. At that time the organization’s funds were stretched, due to the American Civil War, and the request was refused. Gulick nevertheless decided to proceed to Japan, despite having no guarantee of employment there. Thinking that he might be able to earn some money as a photographer he purchased a stereo camera and in February 1862 took photography lessons in San Francisco from the noted American photographer, Carlton E. Watkins. On 15 March 1862, he left for Japan. Upon arrival he stayed with the missionary Dr. Samuel Robbins Brown, to whom he had been recommended. Writing years later in a manuscript entitled “Outline of My Life,” (undated but approximately 1912 and held by Hawaiian Mission Children’s Society Library), Gulick explained how he had supported himself whilst in Japan: “During the 18 months that I remained in Japan I was supporting myself partly by tutoring in Dr. Brown’s family and partly by taking stereoscopic photographs with a...
small camera that I had brought with me from San Francisco..."

At the time of Gulick’s arrival, Brown himself had yet to master photography, although he was in possession of chemicals and equipment which had been donated by members of his Church back in America. This is made clear from an entry in a journal kept by Gulick for several months in 1862, also held by the Hawaiian Mission:

2 May 1862 “At noon experimented with some of Mr. Brown’s photographic chemicals which Miss [Julia] Brown supposed were out of order; succeeded in taking a poor picture. Changed some of the materials and after dinner took my first portrait. It was an ambrotype of Mr. Louder [sic—Lowder, John Frederick (1843-1902) a language student at the British Legation who married Julia Brown in August 1862]. It was taken when the sun was behind the hill and is therefore lacking in contrast of shades. Mr. Ostrom of the Dutch Reformed Mission at Amoy has arrived this evening with his family, and they have taken the room which I have occupied the past week, and I have a room adjoining Mr. Brown’s study in Sokoje [Sokoji Temple, Kanagawa].”

Brown himself acknowledges Gulick’s help in a letter he wrote home to the Rev. Philip Feltsz of the Dutch Reformed Church:13

25 October 1862 [Kanagawa] “By the bearer, Mr. T. Hart Hyatt, I send you 42 large photographs of Japanese scenes, marked, & in parcels, to be sent to the following churches, seven to each... All these Churches contributed to purchase the apparatus & chemicals for my use. I promised them pictures from Japan, expecting Dr. Simmons to make them. But as he did not, I bought last year $45 worth & sent home by a Capt. Jones, who writes me that he expressed them to Auburn as directed, but they have never been heard of since. Now to keep my promise I have learned by books, mostly, enough to take pictures myself, & here are some of the results. I have sold enough here to buy additional material at San Francisco, & so keep my stock good, & have procured the same. A brother of Dr. Gulick of the Micronesian Mission, has spent the summer here, & aided me in learning the art.”

Other key photographic references appeared in Gulick’s 1862 journal:

3 May 1862 (Saturday) “The children do not recite lessons on Saturday; accordingly I have determined to make that my day for photographic operations. I have to-day unpacked my instrument & chemicals. I have the use of Mr. Brown’s Daguerean [sic] Room. He has two cameras & a large supply of chemicals belonging to the mission; [Julia] is desirous that they should be made of some avail.”

17 May 1862 “I have been considerably occupied with photography the past week. I have been testing the chemicals belonging to Mr. Brown. The old collodion that he brought out with him & that obtained from Capt. [John] Wilson are alike but little available, but some new collodion that I manufactured works successfully. Mr. Brown and Mr. Ostrom are both enthusiastically engaged.”

4 June 1862 “...The Arrival left for San Francisco. All Wednesday I was engaged in printing photographs to send... Wednesday night I sat up writing to Mr. Cox, Mr. Shew & Mr. Watkins. I sent a large sized photograph to Mrs. Lacy, another to Mr. Cox & a third to Mr. Benchley. To Mr. Town, Mr. Perkins & Mr. Francis I sent each a stereoscopic view, to Mr. Alden likeness of a Japanese girl, & a Japanese coin. Also to Mr. Douglass, to Mr. Hamilton & to Mr. Fisher & to Mrs. Stiles each a coin. To Mrs. Pierson I sent a likeness of the Japanese girl... I am this week resting from my photographic labors & am giving more attention to the Japanese Language.”

15 June 1862 “Mr. Brown and Mr Ostrom, who arrived recently from Amoy, have spent several days this week in the fields taking photographic plates while I stayed at home fixing the chemicals and printing photographs from the plates. The most interesting views have been taken at Bokinji [Bugenji, Kanagawa], a large temple or rather a cluster of temples and houses, the residences of the priests, which are shaded by noble trees. Yesterday morning I took my horse & went out to help them on for an hour or so. They returned in the evening, very tired but rejoicing in their success.”

27 June 1862 “...Mr. Brown and I have been out on a ride over the Yokohama cliffs. We have selected some points from which good views of the town can be taken. A week or two since Mr. Brown sent to Mr. Pruyn two of our photographs as samples of what we can do. Mr. P. writes that he has given them to the chief of the ambassadors that visited the U.S. and that he has obtained permission for him to come & take pictures in Yeddo [Tokyo].”

In an undated manuscript titled How I reached Japan and my Experiences there Before 1880, written in Gulick’s hand and held by the Hawaiian Mission Library, the following reference appears:

“Under my teaching a Japanese learned to take photographs; and, when I left Japan in 1863, I passed my camera & photographic material to him; and he became one of the first to spread the knowledge of that kind of picture taking among his countrymen.”

When Gulick died, the following appeared in an obituary in the May 1923 issue of The Friend:

“...He earned his way at first as a tutor and incidentally made the first photographs ever taken in Japan and taught photography to the first Japanese to learn it.”

In his 1902 work, A Maker of the New Orient, William Griffis, when writing about Samuel Brown stated: “He was thus one of the very first to photograph Japanese costumes, works of art, and varied human characters. One result was the instruction of Renjiro Shimooka, still living at the age of over four score years, the first native of Japan to learn the fascinating art of photography, in which so many of his countrymen now excel.” In Saito Takio’s Shimooka
Renjo (1823-1914), reference is made to Shimooka’s receiving photographic help from Brown’s daughter, Julia.

It is possible that Julia Brown had independently reached some degree of competency in photography and imparted that knowledge to Shimooka. After all, her American merchant friend and amateur photographer, Francis Hall, then residing at Yokohama, had been using a camera there since May 1860. Julia herself became an active amateur at some stage, as recorded in F. Noethehler’s Japan Through American Eyes (1992, p.161-2n.40). It would also explain why she was able to conclude that Japan through American Eyes her father’s chemicals were defective.

_p.16 1-2n.40_ It would also explain in independently reached some degree of competency in photography and publishing by the New York based stereo series.

The Mystery behind the G.A.B. Initials

We have seen that Gulick and Brown practiced photography together and that both of them were motivated, for different reasons, to raise money by selling some of the product of their labors. There is very strong evidence to show that Shimooka Renjo was the author of the G.A.B. series and that he was friendly with both Americans. The series was published by the New York based stereographic firm, E. Anthony & Co. in either 1862 or 1863.

It seems possible that the initials could correspond to Gulick and Brown. This would signify some financial collaboration between the two Americans. The negatives could have been a gift from Shimooka, or payment for photography lessons, or even Gulick’s camera. Alternatively, Gulick alone may have taken the initiative in sending the photographs to New York. In that case the initials might possibly signify Gulick American Board. It is also worth mentioning that Shimooka was friendly with another American missionary, Jonathan Goble of the American Baptist Church. Although there is no record of Goble’s taking an active interest in photography, it is conceivable that he persuaded Shimooka to produce photographs which could be sent on to New York for sale. The initials might then be rendered as Goble American Baptists. However, these suggestions can only be taken as speculation at this stage.

Aimé Humbert (1819-1900)

Aimé Humbert, who arrived in Japan in April 1863 as head of an official Swiss government trade delegation, plays an important part in enabling us to assert Shimooka’s authorship of this series. After concluding a trade and friendship treaty, he left Japan in February 1864 and returned to Switzerland where he wrote about his travels in Japan.

Humbert was independently wealthy and a connoisseur of fine art. During his time in Japan he accumulated many Japanese art works and photographs and became friendly with the English resident, Charles Wirgman, an artist and correspondent for the Illustrated London News. Humbert was very interested in photography and sought out the best examples he could find. Wirgman must have introduced him to his friend, Felice Beato, who had only just arrived in the country and, almost certainly, Shimooka Renjo whom Wirgman also knew well.

The photographs in the Humbert collection in the Musée d’ ethnographie, Neuchâtel, Switzerland consist of approximately fifty large-format early Beato photographs and around 100 cartes de visite most of which, if not all, are from the Shimooka studio. Furthermore, a number of them bear the same props and carpet illustrated in the studio portrait views in the G.A.B. series. See Claude Estebe, Le premier âge d’or de la photographie au Japon, 1848-1883 (2006). In this work, Estebe illustrates a number of Shimooka photographs which match the G.A.B. stereo series and demonstrates a strong connection with the Humbert collection. It seems from the collection in Neuchâtel that Humbert employed just two photographers—Beato and Shimooka. One interesting letter written by Humbert following his return to Switzerland seems to confirm this. It is dated 7 June, 1865 and was sent to Hum-

Fig. 10. Title page from Humbert’s 1874 work. Compare the illustration with Fig. 3.
bert's friend in Yokohama, the Swiss merchant François Perregaux:

Mon cher Monsieur Perregaux,

"... Je vous prie d'aller chez le photographe japonais qui demeure dans une rue près de Benton*; de lui demander de vous faire voir tout ce qu'il a fait depuis le printemps de 1864, et de choisir, pour mon compte, ce que vous trouverez de mieux. J'ai déjà de lui deux femm es assises, l'une ayant la pipe à la main, une femme nue appuyée sur un monument, et quelques yacounines. Prenez tout ce qu'il aura de nouveau en fait de types de femmes surtout des types de femmes, et aussi d'artisans; quant aux yacounines et gens de la douane, j'en ai assez. Je n'ai pas besoin non plus de vues de Yokohama. Veuillez avoir l'obligeance de m'expédier cette commande par le retour de la malle, en me disant chez qui je dois vous en rembourser le montant.

J'ai traité à Paris avec la librairie L. Hachette et Cie pour la publication d'un volume illustré sur le Japon, et l'on commencera à en donner des extraits dans le journal illustré Le Tour Du Monde, dès le mois de novembre."

Aimé Humbert

*I gave a similar commission to Mr. Polsbroek for Beato, because he already knows what this photographer has delivered to me. But if he is absent or unable to assist, please provide a similar service for me in this respect.15

Studio Portraits from the G.A.B. Series

We will shortly show that all of the outside views from this series seem to have been taken in Shimoda, and not in Shimonoseki or Kanagawa as indicated on the printed captions appearing on the reverse of the stereo cards. Before doing so, we can now connect the studio portraits to Shimooka.

Although the series consists of perhaps thirty-eight stereoviews, only three of those known have been taken inside a studio. The three views are as follows, and will each be considered in turn:

- No. 5501, Children Playing Baby-house
- No. 5510, Mother and Child playing Checkers
- No. 5527, Girl with Pipe and Fire-box

The image entitled “Children Playing Baby-house” (Fig. 6), includes studio props which can be seen in other known early Shimooka images. The floral carpet and the screen resting against the backdrop are features that are present in (Fig. 7), a Shimooka carte de visite forming part of the Tom Burnett collection and which is also depicted as an engraving in Aimé Humbert’s Japan and the Japanese Illustrated (1874, p.14).

The second image, “Mother and Child playing Checkers,” (Fig. 3) has the same carpet as in the previous view. The aspidistra plant and pot are also known props in early Shimooka cartes de visite. For example, see illustrations numbered 47 and 129 in Ishiguro Keisho’s Shimooka Renjō Shashinshū (1999), and page 103 of Terry Bennett’s Early Japanese Images (1996) (Fig. 9). Finally, it is worth noting that a variant of this G.A.B. stereoview appeared as an engraved illustration on the title page of Humbert’s book (Fig. 10).

The third and last G.A.B. studio portrait to be considered is entitled “Girl with Pipe and Fire-box” (Fig. 11). Once again, we see the Shimooka trademark carpet. Whether these studio shots were taken in Shimoda, or in Shimooka’s Yokohama studio, is not currently known.

[Japanese officials]. Take all that he has of various types of women, and of artisans; as for the yacunins and people of the customs, I have enough of them. I do not need any views of Yokohama. Please be kind enough to dispatch this order by return and do let me know how much I should reimburse you. I have contracted in Paris with the bookshop L. Hachette and Co for the publication of a volume illustrated on Japan, and they will start to give extracts in the illustrated newspaper Le Tour De Monde, as of November."
**Outdoor views from the G.A.B. Series**

For some years, the authors of this article had harbored suspicions that the three views in the series labeled Simonoseki were actually taken in Shimoda. Furthermore, the four labeled Kanagawa were also not convincing. In 2006 Rob Oechsle made two trips to Shimoda to verify the outdoor locations of the G.A.B. views. His preliminary conclusions were published in his “Stereoviews -Index of Japan-Related Stereoview Photographers and Publishers, 1859-1912” in Terry Bennett’s Old Japanese Photographs (2006, pp.180-3). His updated notes, which follow, show that a number of the photographs can be directly linked with Shimoda.

**The G.A.B. Series**

No. 5498, Mill (worked by hand) Hulling Rice.

No. 5499, Rice Mill (worked by foot) for Hulling Rice.

No. 5500, Mode of Winnowing Grain.

No. 5501, Children playing Baby-house.

No. 5502, House with thatched Roof several feet thick.

No. 5503, Monument with Japanese Inscription. [This view shows the Kaizenji Temple Grounds in the town of Shimoda. Mt. Shimoda-Fuji can be seen in the background. While the buildings have changed, the monument remains to this day. Interestingly, a variant of this view was published by the Austrian photographer, Wilhelm Burger in 1871 in a portfolio of views entitled Bilder aus Japan. A copy of this publication is held by the British Library (ref: Maps B.d.24). Burger made a photographic tour of Japan in 1869 but did not visit Shimoda. We do know that he borrowed Shimooka’s Yokohama studio (see Terry Bennett’s Photography in Japan (2006, p.109)) and it now seems clear that he acquired a number of negatives of Shimooka’s G.A.B. work at the same time. Some images in the 1871 Burger portfolio should now be attributed to Shimooka. See also notes to Nos. 5505 and 5522 below.]

No. 5504, Mode of Carrying Baggage.

No. 5505, Simonoseki from the Hill side. [Actually, the town of Shimoda. This forms a panorama together with view No. 5507. Photographed from halfway up Mt. Nesugata. This same image was published in Wilhem Burger’s Bilder aus Japan. See notes to Nos. 5503 and 5522.]

No. 5506, Dipping Water from a Stream.

No. 5507, Simonoseki [Actually, the town of Shimoda. Forms a panorama with view No. 5505. Photographed from halfway up Mt. Nesugata. Clearly seen isolated by the foothills at the upper-left of the view is white-roofed Ryosenji Temple where the Shimoda Treaty was signed in June 1854. The signatories were Commodore Matthew Perry for the United States and Daigaku Hayashi for the Shogunate. This temple grounds in its relation-ship to the town. It was around this temple and its grounds in 1854 that Eliphalet Brown Jr. took many Daguerreotype portraits of the local people, later reproduced as lithographs in Francis Hawks’ Narrative of the Expedition (1856).]

No. 5508, Drawing Water from a Well.

No. 5509, Winnowing Machine. [There is a Shimooka Renjo album of 24 cartes de visite owned by the New York collector Tom Burnett. The second photograph in the album is of a slightly different scene but is clearly taken in the same location. See the website http://tomburnettcollection.com/gallery/main.php?g2_itemId=363]

No. 5510, Mother and Child playing Checkers. [The carpet, screen and flower-pot can be recognized as early Shimooka studio props. Compare with (Fig. 9).]

No. 5511, Teaching a Child to Write. House with domestic utensils.

No. 5512, A Japanese Shop.

No. 5513, Kan-go (or palanquin) used by the poorer class. [Note the Namako Kabe lattice-like patterning of white mortar and grey tiles—a fire-proof construction design still preserved on many of the older buildings in Shimoda and the Izu Peninsula to this day; see also #5518 below. Of particular significance is the fact that this image is taken in the same place as twenty-third image in the Tom Burnett Shimooka album referred to in 5509 above.]

No. 5514, [Unknown View]

No. 5515, View in Kanagawa. [Actually the town of Shimoda; small group standing by unknown building; entrance to Hachiman Temple in Distance. Less than ten years earlier, this temple was sketched by William Heine of Perry’s Japan Expedition. See also view No. 5517 below.]

No. 5516, Residence of American Missionaries, Kanagawa. [Actually, the town of Shimoda, Toden Temple. The camera was then turned 90 degrees to the right to take view No. 5531 below, with the same three models. The same tombs remain even today.]

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*Fig. 12. G.A.B. No. 5517, “Temple-Stone Lamp-post in the foreground.”*
No. 5517, Temple - Stone Lamp-post in the foreground. (Fig. 12) [Town of Shimoda, Hachimanji Temple. Location also confirmed by William Heine’s 1854 sketch of the same spot, published as a lithograph in vol. 1 of Francis Hawks’ Narrative of the Expedition (1856). The lanterns and edifices visible in the scene were partly submerged yet unmoved by the destructive tsunami of 1854.]

No. 5518, Store house. [Note the Namako Kabe type constructed storage building.]

No. 5519, A Village Street in Japan [Town of Shimoda—street scene looking east with headlands seen across Shimoda Bay.]

No. 5520, Stonecutter’s House and Workshop.

No. 5521, Japanese Pack-Horse.

No. 5522, A Japanese Fisherman. (Fig. 13) [Town of Shimoda—Village of Kaki-Zaki - Benten Island Temple at back. Eastern slope of Mt. Nesugata in distance. Just off scene to the right is Goykusen Temple, site of first American consulate in Japan under Townsend Harris, and location of the tombs of the American sailors seen in the Daguerreotype on pages 32-33 of Terry Bennett’s Photography in Japan (2006). It is in the hills of this immediate scene that Harris’s interpreter, Henry Heusken, clandestinely gave Shimooka Renjo the first rudimentary lessons in the theory of photography (see Photography in Japan (p.70), and Old Japanese Photographs (p.36). Location also confirmed by William Heine’s 1854 sketch of the same temple, published as a woodcut in vol. 1 of Francis Hawks’ Narrative of the Expedition (1856). See also the present-day scene depicted in (Fig. 15). Also, a variant of this view was published in 1871 by Wilhelm Burger. See notes to Nos. 5503 and 5505 above.]

No. 5523, A Japanese Mansion. [Town of Shimoda; possibly Houfuku Temple Gateway.]


No. 5526, A Small Japanese Temple. [Possibly Chouraku Temple near “Perry Road” Shimoda.]

No. 5527, A girl with pipe and fire box.

No. 5528, Seminary near Kanagawa. [Likely to be Daian Temple in Shimoda.]

No. 5529, Simonoseki [Actually, the town of Shimoda. Part of Mt. Nesugata seen on left in distance. It is from the slope of this mountain that views 5505 and 5507 listed above were taken.]

No. 5530, Street in Kanagawa. [Actually, the town of Shimoda. Shows Hiraname River and Bridges on “Perry Road.”]

No. 5531, Grave yard and Entrance to a Temple. [Town of Shimoda, Toden Temple facing back to gate. Same group as in No. 5516 above.]

No. 5532, [Unknown View]

No. 5533, Shop with Sign.

No. 5534, Grave Yard and Monuments. [Town of Shimoda. Children among Tombs in Graveyard of Taihei Temple.]

No. 5535, Japanese Workmen.

Summary

The G.A.B. series is important on several levels. First, it increases the known Shimooka Renjo photographs by some thirty-eight. Given the current paucity of material attributed to this famous Japanese photographer, this additional group will be greatly welcomed by researchers and photohistorians of early Japanese photography. Furthermore, as the G.A.B. series looks to have been photographed in the 1862-63 period, it represents the earliest-known work by this artist and will contribute greatly to our understanding of the development of early Japanese photographers.

(Continued on page 33)
Every International Stereoscopic Union (ISU) Congress has its own endearing memories. Truly those from the 19th ISU Congress, held August 20-26, 2013 in Ljubljana, Slovenia will be some of the most memorable ones. Ljubljana is classified as a mid-sized European city, but it has preserved its small-town friendliness and relaxed atmosphere while providing all the facilities of a modern capital. It is a cross between dreamy central Europe and relaxed Mediterranean. It was a perfect base to explore the many faces and beauties of Slovenia. Slovenian territory was part of the Roman Empire. The Holy Roman Empire controlled the land for nearly 1,000 years. In 1918, Slovenes joined Yugoslavia, while the west of the country was annexed to Italy. The country gained its independence from Yugoslavia in June 1991, and is today a modern state and a member of the European Union and NATO. I never would have even considered visiting Slovenia if it hadn’t been for the ISU Congress. It is a small country that just wasn’t even on my radar. After visiting, I understand why ‘love’ is in the middle of Slovenia and I recommend that if you haven’t visited Slovenia you should do so.

The Congress hosted more than 210 participants from twenty-five countries and five continents, which was down from the 252 stereo lovers from twenty-six countries who had attended the previous bi-annual 3-D get-together held in Egmond aan Zee northwest of Amsterdam in 2011. The ISU Congress was a great excuse to explore the globe.

The 19th ISU Congress was very well run by a very small committee. Seven people did the majority of the work:
Matjaz Podjed, Congress manager
Vladimir Assejev, ISU Country rep
Petra Tolja, Administration manager
Albert Gyurica, Stereo Theater manager
Milan Korbar, Exhibit director and Workshop manager
Tibor Gedei, Co-Stereo Theater manager and Sound manager
Damir Vrancic, Technical manager and outgoing ISU president

The Stereo Theater
There were almost a hundred 3-D shows presented. The registration package included ballots for six of the seven projection blocks, block G consisted of invited shows which were not included in the voting. All exhibitors were presented with a certificate after each block of projection. The show introductions and presentations were made by Matjaz Podjed and Vladimir Assejev in English, German and Slovene. The winning shows were awarded at the end of the ISU Congress. One author was eligible only for one prize (for his/her best show). Only the registered authors were eligible for the prizes, so the prizes could be presented in person.

Recipients of the first prize (in alphabetical order):
Matej Bohác - “Ladakh - an Insight into the Himalaya”
Dominique Bretheau - “Dynamic Flowers”
John Hart - “Stop Time 3D”
The tour guide for the walking tour of Ljubljana told many humorous stories of the city. One was that the local office workers spend their lunch time at the “beach” (the common term for the canal area of the city) with a cup of coffee. Then they return to their office with a snack or meal and eat their lunch while back “on the clock” at their desk.

To gain entrance into Postojna Cave a short train ride descends into the cave as the thermometer reading also descends. Here the ISU tour boards the train armed with cameras and tripods.

Stefan Layer - “Bug Me!”
Günther Peschke, S. Cramer, D. Böhm - “Ultra Macro Reel”
Verena Peschke, Günther Peschke, Gerd Gügel - “Drops in Time/Splash”
Albert L. Sieg - “My 50 Years of Exhibiting Stereo Images”

Recipients of the second prize (in alphabetical order):
Kurt Bauer - “Mirror Road”
Peter Gedei - “Tunnel”
Job van de Groep - “Mathematical Object”
Helmut Hame - “Carnival of Venice”
Hermann Miller - “Horse Freedom”
Hermine Raab - “3D Glasses Fashion Show”
Tom Rywick - “Masters of War”
Christopher Schneberger - “Glimmer: The Haunting of the Graham House”
Takashi Sekitan - “Fireworks 3D - Dancing Phoenix”
Seçkin Tercan - “Little Organic Things”
Thomas Unterholzner - “South Korea, from Tradition to High-Tech”
Csanad Varallyay - “I Love Oregon”
Damir Vrancic - “Impressions from Iceland”
Gert-Jan Wolkers - “Sagrada Familia”

The Congress also featured several workshops, a small trade fair and eight daily memorable outings to all parts of Slovenia. The outings were truly the highlight of the Congress. While not a part of any formal outing, the former Roman city walls can be found just south of the city center. They could be viewed from the tour buses leaving on outings. Originally surrounding the town, the walls were nearly uniformly almost 8 feet, 2½ inches thick and reached heights of between 19% to 26 feet, with four main gates. Following the first World War, the Ljubljana city council made the decision to tear down the last remaining section of the walls so they could sell off the land for development and alleviate traffic congestion. However there was a public outcry against the proposal, leading the council to reverse its decision and restore the walls. The design blending of modern and classical elements are now considered one of the Ljubljana’s top attractions. Some amazing history almost lost forever.

The Eight Outings:

1) Ljubljana – Walking tour of the old city and a ride up the funicular train to the Ljubljana Castle. Included was a stop for the Mayor’s proclamations and some quickly vanishing wine and appetizers.

2) Predjama Castle and Postojna Cave – Predjama Castle is one of the most scenic in Slovenia. Middle age builders integrated it with a natural cave system of hidden supply routes. Our exclusive visit allowed photography in this grandcave after the usual opening hours. Many of us were more involved in photographing than travelling fast enough to stay ahead of the light being turned off behind us. Unlike the show caves in the United States, there seemed to be very few restrictions on what could be touched.

3) Bled, Vintgar and Radovljica – Vintgar gorge is almost a mile of rapids, pools, waterfalls and wooden walkways & bridges. Slovenia’s jewel is Lake Bled, located in the Julian Alps. The lake is situated in a picturesque environment, surrounded by mountains and forests. The medieval-era Bled Castle stands above the lake on the north shore. The lake surrounds Bled Island, the only natural island in Slovenia. The island’s main building is the pilgrimage church, built in its current form near the end of the 17th century. The church has a 171 ft tower and there is a stairway with 99 steps leading up to the building. The church is frequently visited and weddings are held there regularly. Traditionally it is considered good luck for the groom to carry his bride up the 99 steps on the day of their wedding before ringing the bell and making a wish inside the church (that sounds a little more difficult than carrying your bride over the threshold.) The lake is also well known among rowers; it hosted the World Rowing Championships in 1966, 1979, 1989
and 2011. Motor boats are banned on the lake.

4) Velika planina – The Great Alp or Pasturage is reached only by cable car. One of the biggest settlements of this kind in Europe provides summer grazing for cattle. Shepherd’s cottages are a unique oval architecture and are covered with pine shingles. Many are now weekend retreats for city dwellers. We enjoyed photographing grazing cattle and wide views over the valley on our hilly walk to the chapel of Saint Mary of the Snows, which culminated (as many of the outings did) with a typical local cuisine meal.

5) Bistra and Kuren – Bistra is one of the sources of river Ljubljanica. Built on the site of a Roman shrine dedicated to Neptune, a 13th century Carthusian monastery now houses the museum of Slovenian technical heritage, including a collection dedicated to hunting, fishing and automobiles. The tour ended with a dinner that might not have been in Kuren. There had been some concerns about the weather, but where ever it was, it was an enjoyable meal none the less.

6) Skofja Loka – Nacetova hisa in Pustal is an example of an 18th century farmer’s house, with original furniture and two operational smoking rooms, were a traditional Carniolan snack was served. The nearby city of Skofja Loka, Bishop’s Meadow, is a Middle Age town that is very well preserved, with a linden, or lime tree, one of the symbols of Slovenia, growing in the middle of the main square. Afterward a lunch was served at a farm in the hills above the city.

7) Seaside – A day-long outing, with travel to the seaside to enjoy the Mediterranean in all its richness of sun, water, salt, food, and wine. A boat ride along the coast from Koper, Slovenia’s main port, included some free-flowing wine tasting and a seafood lunch. Followed by a visit to Piran, an old Venetian city, with some great old architecture. Its salt pans, an example of traditional salt extraction process, are still fully functional. The evening hosted the farewell Congress dinner back at Ljubljana Castle and another ride up and down the funicular train.

8) Venice – This add-on to the Congress was organized mainly with overseas attendees in mind. A three hour bus ride followed by a vaporetto (water bus) that took us from Tronchetto along the canals to St. Mark’s square, where a visit to the Murano glass factory was arranged, and then free time for ourselves. Unfortunately the lines were hours long and the crowds were sometimes overwhelming. It might not have been the best way to see Venice, but at least it wasn’t the wet season, when it would have been flooded.

2015 and 2017

The ISU bylaws require the president to be from the country hosting the next Congress and the vice president from the next future Congress country. During the ISU council meeting Damir Vrancic’s term as ISU president ended and SeungHyun Lee was elevated from vice president to president. There was some interest from the DGS in Germany to host the 2017 Congress, but the only formal offer came from the National Stereoscopic Association and the LA 3-D Club in Southern California. The ISU Council accepted the 2017 in Southern California plan and voted for yours truly, Lawrence Kaufman as vice president. Alexander Klein continues as Treasurer and Gert-Jan Wolkers will continue as Secretary, only recently filling this position after Shab Levy had stepped down. The ISU Council is rounded out with the new Stereoscopy editor David Kuntz and the 2015 Congress Manager Sungwoo Benjamin Cho.

The 20th ISU Congress is being planned for Busan, Korea and it

(Continued on page 25)
I love the films from Aardman Animations, especially the Wallace and Gromit series, so when I heard that they were making a pirate movie in 3-D I was ecstatic. The story is taken from the first book in author Gideon Defoe’s series The Pirates! in an Adventure with Scientists (2004). The title was altered to Band of Misfits for the North American release but retains its original title in the UK where it was already well known. The cast features the voice talents of Hugh Grant, Martin Freeman, David Tennant and Salma Hayek.

Pirate Captain is a sad yet loveable buffoon of a pirate who’s hopes of winning “Pirate Captain of the Year” are squashed when three more dashing and successful captains descend on a small Caribbean bar to announce their candidacy as well. After one too many taunts Pirate Captain rises to the challenge to loot and plunder for the contest’s sake but only manages to make a series of botched attempts to loot various ships at sea. When he unexpectedly attacks the ship carrying Charles Darwin’s expedition back to England the story finally starts to get under way. I have to admit that the film seemed a little slow at the start and it took me a bit to warm up to these new characters. It does however build momentum. As soon as the captain meets up with Darwin it is quickly discovered that the Captain’s “big-boned” parrot is in fact the last surviving Dodo bird. The Captain sets his eyes on a new goal, to be crowned “Scientist of the Year”. Off to London-town they go but incognito for fear of being imprisoned for piracy on the orders of Queen Victoria who despises pirates. Yes, as it turns out Queen Victoria plays a crucial role in this swashbuckling tale and let’s just say she isn’t a benign queen. She secretly hosts a “Rare Creature Dining Club” and serving Dodo would certainly be the pièce de résistance for her up-coming soirée. The story takes place in 1837, the actual year Victoria at the tender age of 18 was crowned Queen and Charles Darwin made a triumphant return from his global voyage aboard The Beagle. Obviously this story takes a few liberties to incorporate these characters into such a tale but I was surprised to discover the historical accuracy and therefore potential possibility of such characters actually coming in contact with each other. Who knew you could learn history from an animated comedy about pirates!

The Oscar nominated production offers very creative and detailed sets, and there are a few expected “through the window” gags involving swords flying pies and googly eyes. Watching the behind the scenes features on the disc made me skeptical about whether this film was actually imaged in 3-D but some digging revealed that each frame was shot twice using 50 top end Canon 1DC DSLR cameras mounted on a sliding bar to capture the left and right views.

Peter Lord, the director of this film and founder of Aardman Animations previously co-directed “Chicken Run” with Nick Park. This outing lacks some of the inventiveness of Nick Park’s Wallace and Gromit films but it does feature a memorable bathtub chase sequence that is very reminiscent of the model train chase sequence at the end of “The Wrong Trousers”. While I wouldn’t say that the stereo imaging is spectacular, it is pleasing to see claymation models in 3-D and the film requires multiple viewings to catch all the visual gags and references.

Will Pirate Captain be crowned “Scientist of the Year” or even “Pirate Captain of the Year”? Pick this disc up for those answers and some light-hearted fun.

Now on to our second review, yet another sea-faring adventure.

Life of Pi

What do you get when you toss elements from movies like Forest Gump, The Princess Bride, The Black Stallion, Lifeboat, Castaway and What Dreams May Come into a blender and ask Ang Lee to direct a fantastical tale of a shipwrecked Indian boy? You get a four time Academy Award winning spectacle that may be one of the most novel 3-D films yet. Although I’d heard other people raving about this film I knew very little about it prior to pressing play on the disc. The Life of Pi is adapted from the 2001 novel by Yann Martel which was considered to be unfilmable. Director Ang Lee and crew took four years to prove them wrong. Immediately as the credits began I could tell that this was going to be a cinematic feast. The film immediately sets its tone with a playful credit sequence. The titles are set in the shots themselves and they interact with the objects in each frame.

Just like Hitchcock’s foray into 3-D filmmaking. Ang Lee separates himself from other Directors by using the 3-D story telling tools with the skill of a true craftsman and not just the latest cinematic trick to fill theatre seats. The pace of the images allow you to look around and explore the layers of each shot. Many images are composed and feel reminiscent of an IMAX 3D film. The exotic locales and culture of India (Continued on page 32)
This is the first time in many years that the NSA convention has been anywhere near the Southeast. The convention was in Atlanta in 1995, Charleston in 2003, Miami in 2006 and Cincinnati in 1988. So if you live in the region, this is your easiest convention to attend. If you live further away, this is your chance to experience the mid-south and great 3-D at the same time.

Getting there is easy. The Murfreesboro Embassy Suites is at Exit 76 on I-24 about 25 miles south of Nashville, which is at the junction of I-40, I-65 and I-24. The Nashville airport is 26 miles away and is served by all major airlines. Shuttle service to the Embassy suites is available for $32.

By the time that you get this issue of Stereo World, all of the convention forms will be on http://stereoworld.org/2014/. Since most people download the forms, we are not including them as inserts in SW this year. If you don’t have access to download and print the forms you need, please contact me at the address below for the forms.

The tours include signature attractions of Nashville—Broadway and its live music at every bar, the Hermitage and the Country Music Hall of Fame plus the Mayday Brewery. The high-priced banquets (no, I don’t know why hotel meals are so expensive) have bonuses that make them a good deal. The SSA dinner will feature projection of a selection of SSA members’ film slides. The NSA Banquet has Phil “Captain 3D” McNally as the speaker. Since we last heard from him, he has given us quality 3-D in some of the best animated features ever (Meet the Robins, Puss in Boots, How to Train Your Dragon, etc.).

If you don’t have a show ready for this year’s Stereo Theater, don’t despair. We will have the member showcase for six of your slides plus the on-site competition. If you do have a show, we will be projecting with our new projectors, computer and screen.

We plan to have an expanded workshop program. To help upgrade your conversion from film to digital, Wednesday will feature two tracks of workshops—basic digital skills and an intermediate topic curriculum. Plan to be there.

For the first time in many years, we will have a hospitality suite open on the first days of the convention. This is a chance for informal conversations and gatherings during the afternoons and after the Manager’s Reception.

In Miami, we held a spirited panel discussion on “3D—The Rodney Dangerfield of Photography and Art”. This year we will have a panel discussion on “Is 3D Dead Yet: 3D the Zombie of Photography and Art”. Don’t miss it!

The “we” that I keep referring to is actually “you”. Putting on a good convention means that a lot of NSA members share their work and knowledge. To get the most content and to keep the work load on any one member to a reasonable level, we want to have at least two people coordinating each activity and many more contributing.

Please contact me if you would like to be a coordinator. See the website for the lead person each area and the forms for submitting entries. To remind you these include: Stereo Theater, Workshops, Special Interest Groups, Art Gallery, Trade Fair, Onsite Slide and Vintage & Modern Stereocard Competitions, Member’s Showcase, Printed Program and Advertising.

Bill Moll
4018 Marlow Drive
Red Bank, TN 37415
(423) 702-5779
WHMoll@aol.com
40th NSA Convention
July 8-14, 2014
Murfreesboro, Tennessee
www.StereoWorld.org/2014

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SINGLE DAY REGISTRATION(S)

WEDNESDAY JULY 9
THURSDAY JULY 10
FRIDAY JULY 11
SATURDAY JULY 12
SUNDAY JULY 13

MAILED REGISTRATION FORMS MUST BE RECEIVED BY JULY 1, 2014

SUBTOTAL $ 

MEALS AND EXCURSIONS ARE NOT INCLUDED IN REGISTRATION FEES.

The following activities (SSA Dinner, Banquet, and Excursions) are open to non-registered guests. Please indicate the number of tickets you would like to purchase for yourself and non-registered guests (do not include other registered attendees). Please see the "Hotel/Meals and "Excursions" forms for details.

STEREOSCOPIC SOCIETY OF AMERICA (SSA) DINNER
THURSDAY JULY 10th 6:00 PM $40 / TICKET X TICKETS = $

Pleasing Indicate Quantity of Each Dinner Option:
BEEF
CHICKEN
VEGETARIAN

NSA ANNUAL BANQUET AND AWARDS CEREMONY
SATURDAY JULY 12th 6:00 PM $47 / TICKET X TICKETS = $

Pleasing Indicate Quantity of Each Dinner Option:
BEEF
CHICKEN
VEGETARIAN

EXCURSION #1 – Conky Tonk Tour
WEDNESDAY JULY 9th 5:45 PM $26 / TICKET X TICKETS = $

EXCURSION #2 – Mayday Brewery Evening
SUNDAY JULY 13th 5:45 PM $42 / TICKET X TICKETS = $

EXCURSION #3 – Music City Tour
MONDAY JULY 14th 8:15 AM $38 / TICKET X TICKETS = $

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Stereoscopic imagery is based on a deceptively simple concept. Two slightly different pictures are displayed: one intended to be viewed solely by the left eye, the other by the right. The eyes view the pictures, the brain fuses the images, and we perceive the picture as being three-dimensional.

But what happens when the differences between the pictures are too great? The brain then has trouble fusing the images. The most extreme differences between the two pictures will appear to flash rapidly between each eye. This effect is called retinal rivalry.

At 3D-Con 2013, I became fascinated with retinal rivalry for all the wrong reasons. While there were many superb stills projected in the Stereo Theater, a surprising number were marred by a disconcerting form of retinal rivalry. I naïvely assumed that this very distinctive—and annoying—form of retinal rivalry had a name. After researching the subject and discussing it with several experienced stereo photographers, I discovered that, not only is there no name for this particular effect, but there’s very little written information about retinal rivalry in general. This article is a step toward rectifying both of these issues.

Retinal Rivalry in Real Life

Retinal rivalry occurs hundreds of times a day in real life and goes by unnoticed. That’s because real life is always in motion. For example, if the viewer is looking at a bird just before it flies behind a tree, the bird will be seen briefly with one eye but not the other. Since this retinal rivalry occurs so quickly, the brain doesn’t register any discomfort.

Even when objects are at rest, our bodies are not. If the viewer is looking at a chair poking out from behind a doorway and it’s seen by only one eye, all it takes is a slight turn of the head or a shift of the body to change the view. Then the viewer can see the chair with both eyes.

However, stereoscopic images aren’t real life; they are an illusion of life frozen from a particular point of view. In a stereoscopic image, if part of a chair is visible through a doorway with only one eye, no amount of moving around will allow the...
viewer to see the chair with both eyes (Example A).

Most descriptions of retinal rivalry suggest that it’s an undesirable effect that should be avoided at all costs. However, if stereo photographers avoided all retinal rivalry, it would severely limit their compositional palette. Not every instance of retinal rivalry that occurs in real life or in stereoscopic images causes discomfort. Therefore, it would be more helpful to split retinal rivalry into two categories: obtrusive and unobtrusive.

**Obtrusive vs. Unobtrusive**

*Obtrusive* retinal rivalry is impossible for a viewer’s brain to fuse. It takes the viewer out of the stereoscopic experience and calls attention to the fact that there’s something uncomfortably wrong with the image. In extreme cases, obtrusive retinal rivalry can cause eye strain and headaches. *This* is the kind of retinal rivalry that should be avoided at all costs.

*Unobtrusive* retinal rivalry, on the other hand, is retinal rivalry that doesn’t call attention to itself. In fact, the viewer might not even notice that it exists.

Example B demonstrates both obtrusive and unobtrusive retinal rivalry. The hole inside the front chair demonstrates a case of obtrusive retinal rivalry. There’s almost nothing in common between the left and right images in that area of the picture, so there’s very little for the eyes to latch onto. When viewed stereoscopically, the hole inside the front chair flashes uncomfortably between the left and right eyes.

The woman’s white shoes are an example of unobtrusive retinal rivalry. Even though I shot this picture to demonstrate obtrusive retinal rivalry, I didn’t notice that the shoes appeared only in the left image until someone pointed it out.

Except in the most extreme cases, classifying retinal rivalries as obtrusive or unobtrusive is a subjective judgment, not a scientific one. One viewer’s unobtrusive retinal rivalry might be another viewer’s headache.

**Movies vs. Stills**

When it comes to retinal rivalry, stereoscopic movies have it easier than stereoscopic stills. If there’s a quick bit of retinal rivalry in a stereoscopic movie—such as the example with the bird flying behind the tree—it’s often unnoticeable. Stereoscopic movies only run into problems when a shot lingers on a feature with some sort of retinal rivalry. Otherwise, if the retinal rivalry is fleeting and painless, a filmmaker can get away with it.

Stereoscopic stills are another matter. Stills—by their very definition—cannot be fleeting. Anything that’s perceived as annoying or distracting will exist for as long as the image is displayed to the viewer.

Now that we’ve established what retinal rivalry is, let’s examine what I call the seven deadly retinal rivalries. Each of these rivalries can be obtrusive or unobtrusive, depending on degree.

**Deadly Retinal Rivalry #1: Window Violations**

If an object is partially visible near the edge of a stereo picture and is located in front of the stereo window (in other words, the object is sticking out at the viewer), you’ve got a deadly retinal rivalry called a window violation.

Window violations are the bane of the conservative stereo photographer’s existence. It’s also the type of retinal rivalry that’s discussed most often online and in print. Example C shows a typical window violation. The large flower pot on the left that’s closest to the viewer flashes uncomfortably because it’s located in front of the stereo window and is partially cut off.

There’s some debate among stereographers on whether window violations should be completely avoided on all four sides of the window.
From a purely technical perspective, the only sort of window violations that have the potential to inflict visual pain are violations on the left and right sides. Window violations on the top or bottom edges aren't actually a retinal rivalry, but they have the potential to look unnatural and break the suspension of disbelief.

On the 3-D movie side of the equation, I deliberately violate the bottom edge of the window in my films, especially for closeups. When a filmmaker keeps absolutely everything behind the stereo window, viewers invariably complain that the film didn't feel “3-D” enough. In my experience, window violations on the bottom edge of the window are almost always acceptable, and that technique is becoming a part of the still-evolving 3-D cinema vocabulary.  

Deadly Retinal Rivalry #2: Keyholing

When there's a hole or opening that the viewer can peer through, and the viewer finds it difficult or impossible to fuse what is shown in that area, I call this deadly retinal rivalry keyholing.

Keyholing is the effect of looking through a keyhole with both eyes—the viewer is never able to see a complete stereo picture when a hole is extremely small. Remember when I mentioned that I saw a particular type of retinal rivalry at 3D-Con which had no name? Look again at Example B. The hole in the front chair demonstrates a keyholing effect. There's not enough common visual information between the left and right images in that part of the picture, so the brain finds it difficult to fuse the area inside of the hole.

Keyholing can happen in any enclosed space—it can happen underneath someone's arm, within the center of a flower, or, yes, even when looking through a keyhole.  

Deadly Retinal Rivalry #3: Edge Annoyances

When there is something behind a subject that is visible with one eye but not the other, the viewer may be subjected to a deadly retinal rivalry called an edge annoyance.

Example D is an outtake from an animated music video I made called “A Geek Like Me.” If you look at my mug on the left half of the screen, there's a hard shadow to the right of my body that is visible only in the right eye image. Likewise, there's a hard shadow behind my right shoulder that is only visible with the left eye image. These discrepancies lead to an annoying, flashing effect along those edges.

Keyholing and edge annoyances occur for the same reason—there is too much parallax (horizontal difference between the left and right eyes). However, keyholing and edge annoyances are not the same thing. Keyholing features a hole that provides nothing for the eyes to latch onto. An edge annoyance still allows the viewer to fuse what's behind a particular feature, but has some sort of retinal rivalry along the edge.

Although edge annoyances happen most frequently with shadows, the chair behind the edge of the door frame in Example A could also be classified as an edge annoyance. It wouldn't be considered keyholing because, despite the partially-visible chair, the viewer's brain can easily fuse the room inside the doorway.

Deadly Retinal Rivalry #4: Anomalous Reflections

Anomalous reflections are light reflections that look different in each eye. The sparkles from ocean waves are an example of anomalous reflections—almost certainly a pleasant and unobtrusive form of the effect. In other cases, they may be a deadly retinal rivalry to avoid.

Example E. The flashing effect in the top figure is an example of an anomalous reflection. While the effect can add sparkle to water and snow stereos, it can ruin others.

Example F. A Fuji W3 camera with its flash on [like any with the flash located directly between the lenses] creates some unpleasant shadow effects in this example of unbalanced light.
Notice how the light reflects off of the magnetic desk toy in Example E. The top figure has the flashing effect associated with anomalous reflections, while the bottom figures are reflecting light consistently between both eyes. The anomalous reflection effect on the top figure disappears when moving the camera horizontally just a fraction of an inch. In other words, the camera must be in the “sweet spot” to pick up this deadly retinal rivalry.

Anomalous reflections can be more prominent with dark backgrounds, which can emphasize the difference between the angle showing a reflection compared to an angle with no reflection. Christmas tree ornaments can be problematic, but flat jewelry can be worse, picking up dazzling light in one image but blending into clothing or hair in the other.

Deadly Retinal Rivalry #5: Unbalanced Light

If you use a Fuji W3 camera—turn that flash off! Otherwise, you’re in serious danger of experiencing a deadly retinal rivalry called unbalanced light.

The Fuji W3 is a wonderful camera. However, one of its design compromises was to place the flash between the left and right lenses. That means the left image has the flash hitting the subject from the right, and the right image has the flash hitting the subject from the left. Check out the shadows behind Ro-Man (the title character from the 1953 movie Robot Monster) in Example F. There are shadows on the opposite sides of the subject for each eye because the light from the flash is being projected in opposite directions. Even worse cases of unbalanced light can be caused by synchronized dual camera rigs in which two flashes fired.

Deadly Retinal Rivalry #6: Mis-sync

Mis-sync is a deadly retinal rivalry which occurs when the left and right images aren’t captured simultaneously while the subject is in motion. Look carefully at the top part of the splash in Example G. Something appears “off” because each eye is looking at the subject at a slightly different instant in time.

If you use a Fuji W3 or another all-in-one 3-D camera, you don’t need to worry about this deadly retinal rivalry. Mis-sync can only afflict those who are using a two camera setup.

Deadly Retinal Rivalry #7: Color Shift

If you’re using two cameras to shoot stereo pictures and the cameras aren’t color balanced with each other, you run the risk of creating a deadly retinal rivalry called color shift. It’s also possible to capture a color shift when there is unbalanced light. Look at Example H—the left image has a slight reddish tint compared to the right. The color difference between the two pictures doesn’t draw attention to itself when viewing the image stereoscopically, so this would be classified as an unobtrusive color shift.

Conclusion

In one of my past lives as a professional audio engineer, when something wasn’t recorded or played well, someone would mumble that we could “fix it in the mix.” While fixing something “in the mix” was sometimes possible, usually the less time-consuming option (which often achieved a better end result) was to get a good sound or performance at the source.

(Continued on page 25)
If stereo imaging’s Big Bang event was Wheatstone’s reflecting stereoscope, David Brewster’s lenticular stereoscope is analogous to the formation of galaxies, and the mass production of views equates to the appearance of habitable planets. The story of that first commercially produced stereoscope, conceived by Sir David Brewster and made by Louis-Jules Duboscq in Paris has been repeated in the opening paragraphs of numerous books and articles covering the history of stereo photography. But never have the details been so well told and lavishly illustrated as in Janice G. Schimmelman’s *Brewster, Duboscq & the Early Printed Stereoview, 1851-1853*.

Although it provided an instantly popular “proof of concept” for stereoscopic images with its 1850 introduction, the images were initially in the form of daguerreotypes, one-of-a-kind and very expensive. With public awareness of this new wonder enhanced by its appearance at the 1851 Crystal Palace Exhibition and Queen Victoria’s enthusiastic response to receiving one, the need for a means of mass production of stereo images was evident. The first two commercial solutions were geometric drawings reproduced as engravings and lithographs based on stereo daguerreotype pairs, both introduced by Duboscq in 1851.

Many readers will be familiar with two or three of these groundbreaking images, but the book includes 29 engraved stereo figures and 41 stereo lithographs, most reproduced full size and centered one to a page. The engravings range from a simple cube to far more complex geometric figures and even some architectural drawings, shown as white-on-black pairs that remained on the market.
for several years and can be found illustrating explanations of stereoscopic concepts to this day.

Most of the lithographs are of tabletop subjects, the original daguerreotypes for which were often photographed at absurdly wide separations in these early experiments with stereography. The resulting lithographs, even when completely faithful to the photos, are sometimes painful to fuse but lose none of their value as rare artifacts from the introduction of stereoscopic images to a mass market.

Frederick Scott Archer’s collodion wet plate process for glass negatives, as well as the introduction of salt prints and albumen prints, would quickly replace the complex daguerreotype-to-lithograph concept for the mass marketing of stereoviews. But what the images so beautifully presented here make clear is the excitement surrounding that first wave of printed views, whether capturing geometric forms, small statuary or scenes from life in 3-D for the first time. Waiting even a few months for photography itself to catch up with viewer technology obviously wasn’t an option, and their uncontained enthusiasm left us some memorable images preserved in ink. Schimmelman’s book repeats both that preservation and enthusiasm, sharing more of these gems in one place than seen since the 19th century.

Retinal Rivalries (Continued from page 23)

All of the seven deadly retinal rivalries can be fixed “in the mix” with programs like StereoPhoto Maker or Photoshop. When you don’t have total control over every aspect of a shot, fixing it “in the mix” may be your only option. However, if you suspect that you captured a deadly retinal rivalry, a quicker solution—sometimes—is to nudge the camera horizontally and take a second picture as a safety measure. At the very least, being aware of the different types of retinal rivalry will help you achieve better stereo images when post-processing. The end result will have your audience reaching out to grab your images, rather than reaching over to grab some aspirin.

Thanks

Thanks to John Dennis, “California” John Hart, Lawrence Kaufman, David Kesner, David Kuntz, and Barry Rothstein for their invaluable opinions, ideas, and suggestions in preparing this article. Special thanks to David Kuntz for supplying the mis-sync’d photograph.

Jeff Boller is Pittsburgh-based 3-D filmmaker/musician who is creating an animated music video movie called Smitten 3D. And yes, he made his own Ro-Man Halloween costume. You can see and hear his work at www.simplecarnival.com.

ISU 2013 (Continued from page 16)

promises to be an event not to be missed. Busan is the second largest city in Korea and is called the City of Cinema or the City of Film, well-known for its Busan International Film Festival, the most prestigious film festival in Asia, which attracts more than 230,000 attendees from around the world. The site search is currently going on for the 21st ISU Congress in Southern California in 2017, co-sponsored by the LA 3-D Club, the International Stereoscopic Union and the National Stereoscopic Association as 3D-Con 2017.
There are certain topics of discussion which are perennial favorites amongst stereographers, and are always guaranteed to create controversy and heated discussion when they arise. One of these is how to determine the maximum parallax, or deviation, that can be comfortably viewed in a stereo image. Some people advocate the employment of formulas which relate the distance to the nearest and farthest objects in the composition, the lens separation, lens focal length and other factors, while others go by “tried and true” rules, such as the 1/30 or 1/50 rule. And, some people just don’t worry about it at all!

The topic was brought home to me recently when I reviewed the comments made regarding my stereoview “Paint Splatter” which circulated in one of the Speedy Alpha folios. This image contains a very large amount of deviation. The closest object has substantial negative parallax, while the farthest point in the composition has a deviation of around 1/15 of the image width, which is more than twice amount permitted by the venerable 1/30 rule.

There’s no question that viewing this image gives the eyes a bit of a workout. Indeed, in his comments on the card sleeve, Brandt Rowles noted that the “excessive parallax makes the background viewing hard.” Similarly, Tom Moore said the stereogram was “a little hard for me to view.” But, this viewpoint wasn’t universal. For example, Betty Drinkut replied to these earlier comments by stating, “I did not have any problems viewing.” David and Linda Thompson echoed this same sentiment.

The disparity in people’s reactions to this stereoview made me realize that there are clearly individual variances in our tolerance to total image parallax. But, it also got me wondering if there are image specific factors that come into play as well. In particular, I wanted to know if the way that parallax is distributed throughout an image is a factor in viewing ease.

To test that theory, I made two stereo drawings. The first shows a series of circles which get progressively farther away. The second shows just two circles, having the same parallax difference as the closest and farthest objects in the first view, but without any intervening objects. To my eyes, the first of these stereoviews is easy to view, while the second causes me some discomfort. Again, the total deviation in these two stereograms is identical; it’s only the way that it is distributed that has changed. This tells me that no formula or single value for maximum deviation (such as 1/30 of the image width) can suffice to always guarantee easily viewable results. Plus, I still hadn’t addressed the issue of individual differences.

At this point, I decided to seek professional help. Specifically, I enlisted the aid of SSA member and Doctor of Optometry Donna Matthews. Besides being an expert in the general workings of the human visual system, Donna has made something of a study of stereo vision, in particular. I showed Donna these views, and she provided the following comments:

Views that are pleasing or easy to look at have objects laying along the z axis just far enough apart so that, when looking at the near subject, the background subjects (which are seen as doubled) are not too distracting. And vice versa, the doubled foreground object should not distract from...
Looking at a distant subject. This is called physiologic diplopia. In real life, physiologic diplopia is present all the time, everywhere we look. When we look directly at an object in space we see it as clear and single. What our brain ignores is the reality that all objects in front of, and behind, the object in focus are doubled.

To test this, hold both index fingers in front of your nose at distances of 10” and 15”. When you focus on the near finger, the more distant finger is seen double. Likewise, when looking at the distant finger, the closer finger appears doubled.

People who frequently view stereo and enjoy looking at numerous types of 3D presentations would seem to be self selected to have “normal” binocular vision. Then, there are seemingly normal people don’t like 3D. What puts them off 3D is usually a result of imbalances in their binocular vision system. The major factors involved are the ability to accommodate (sustain clear focus on a near object) and to converge (cross the eyes well enough so that the near object is seen as single). It is certain that the interaction between how the eyes focus (or accommodate) on a target and how they cross or uncross (converge or diverge) to keep a target from doubling is complex. The systems are inter-related. When one is engaged the other is affected.

To view a stereo image, our eyes either converge or diverge to overlay a pair of similar images one atop the other. These vergence eye movements are voluntary, and, with practice, most individuals get better at controlling them. People vary in their ability to converge and diverge their eyes at will. The norms for vergence eye movements were established and published by optometrists and vision science researchers by the 1980s. Just as filmmakers acknowledge a “depth budget” when scripting depth as a creative element, still images also have a range along the z axis at which to place near and far objects for comfortable viewing. Look at the first stereo drawing where the eye glides easily from the near to far circles. This is a “step vergence” eye movement. The eye and brain easily “make sense” of the progression of depth as the circles are “stepped” from near to far. The second drawing is an example of a “jump” vergence eye movement. The eye position cannot glide easily from near to far in order to interpret the targets.

In both figures, the depths of the near and far circles are identical. However, in the second, it is the superimposition of the near target over the far target that causes visual confusion and discomfort. Our eyes ever only see one thing at a time as clear and single. Everything else surrounding the object of attention is doubled and is frequently blurred.

When looking at “Paint Splatter,” the same rules apply. If attending to the closest leaf, everything behind it is doubled. For some viewers this poses no difficulty. Others find the disparity of the background elements of the left and right images too great to fuse. The range of vergence eye movements required to focus from far to near likely falls within established norms. It is the arrangement of the near and far objects in relation to each other that introduces challenges to viewing.

I think the examples and analysis presented here prove that there is simply no single formula or rule which can be universally applied to all instances, and will always guarantee stereo images which maximize the use of 3-D, yet are still comfortable for everyone to view. Thus, the assorted schemes proposed by various 3-D photographers are somewhat like the pirate’s code—that is, more what you’d call “guidelines” than actual rules. But, I also doubt that this will end the discussion on this topic.
John Dennis asked that I review *The Great War in 3D* by Jean Pierre Verney. How could I refuse? The book comes in a very attractive and sturdy red case with silver lettering. There are 35 reproduction views, and a folding viewer, very much like the kind found in the German [Raumbild] stereo books of the 1930s. The viewer is very well made, and the lenses are more than adequate for viewing the photos.

The reproduction photos are smaller than the originals, and while they are much better than the halftone reproductions I have seen, they are not as sharp as the originals but still have very strong and clear images. The book is an English version of *La Grande Guerre en Relief*, which was published in France a few years ago.

With 35 views, one only gets a glimpse of the magnitude of the war. Most of the views included can be found in the Keystone, Underwood and Realistic Travels sets of war views. The views are in no order, leaving it to the viewer to put them into context. This is a faithful reproduction of the kind of views one would have bought right after the end of the war, with little to no organization.

All of the views have a caption on the back. Some of the captions are unchanged from the original stereo cards and some have been updated, although mostly with inaccurate information about the photo—again, a tradition with photos of WW1. Some of the views in the set were used by Keystone in 1915, and were portrayed as current war views. They were actually taken during the Russo/Japanese War in 1905. These views have either their old inaccurate 1915 caption, or a new one, also inaccurate, as they still describe WW1 and not the Russo/Japanese War image of 1905.

There are a few photos of “battlefield action” from the Realistic Travels sets. These have new captions that still portray them as actual front line action. The battle was staged by the photographer, H.D. Girdwood, well behind the front lines. The “German” soldiers were actually British soldiers in captured uniforms. Girdwood produced a film of the “battle”, but only the stereoviews survive. There are few French views in the group, and they mostly show medical personnel and wounded soldiers. These were not staged, and show the grim and dirty business that war is.

All in all, it is good group of photos. They do give one a taste of what
WW1 was like. It is a personal obsession with me that the captions for the photos be correct. For the rest of the world, the captions do what they were intended to do, tell a short story about the photos. Few seem to care that most of the photos were staged. The captions are all I have to complain about, the photos and the book are very well done.

The book that comes with the views, The Album of the Great War 1914-1918, has little to do with the stereoviews that accompany it, and makes no reference to the views at all. It is very well done, and while not a comprehensive history of the war, it gives one an excellent overview of the 1914-1918 period. The Album is very impressive, and could actually be sold on its own.

A number of firsthand accounts from German, British, and French soldiers are found in the book, and there are hundreds of very good photos, drawings, and period cartoons. A number of the photos in the book are half stereos, but none are referenced as such. Most of the photos are not found in other photo history books of WW1.

In conclusion, I would recommend the book for one’s 3-D library. I have to return the copy that John Dennis sent me to review, and if I did not know that Santa was bringing me a copy in a couple of weeks, I would be tempted to have the book become “lost in the mail”, and blame it on the postman. I definitely want a copy of my own! 😊

This view from The Great War in 3D is titled on the back “Dead German found in the wire after a futile night raid on the British lines at Givenchy, December 1914.” Like all 35 views reproduced for the set, no number or credit is provided, but this is in fact No. 153 by Realistic Travels of London. The original, staged yet iconic view appears on page 21 of Stereo World Vol. 36 No. 1 as well as on the cover.

On the back of this view from The Great War in 3D set the title reads “Imperial Russian troops rest on the banks of a river, having crossed by pontoon bridge…”. This repeats the misleading title information on the Keystone view from which the image was copied (probably No. 18688 from a 1920 WW1 set). These are indeed Russian troops, but the view shows the 1904-1905 Russo-Japanese War. Right army, wrong war!
Awards following the Dec 13-15 LA 3-D Movie Festival at the Downtown Independent theater in Los Angeles were presented by festival director and LA 3-D Club president Eric Kurland. Top films were selected by audience ballot, and a special award, named for the late 3-D filmmaker and historian Ray Zone was also announced. Award winners were presented with the traditional “Ro-Man” trophy of the LA 3-D Club and an assortment of valuable prizes from festival sponsors Sony Creative Software, Dashwood Cinema Solutions, and Berezin Stereo Photography Products.

Grand Prize Award winner was Flight of the Butterflies, the true and compelling story of a scientist’s 40-year search to find the secret winter hideaway of the Monarch butterflies. The film was directed, produced and co-written by Mike Slee and executive produced by Jonathan Barker of SK Films Inc., the Toronto-based, multi-platform content provider and leader in 3-D film production and distribution, with an emphasis on the natural world. See www.flightofthebutterflies.com for photos and local release dates.

Second Place went to the martial arts comedy The Hot Shuolin, a single Monarch rests on a milkweed plant in Flight of the Butterflies. The film by Mike Slee was the Grand Prize winner at the 2013 LA 3-D Movie Festival.

Third Place went to Lapse of Time by director Céline Tricart and produced by Kafard Film of Paris, France. Shot in a series of still images inspired by Chris Marker’s La Jetée, the film tells the story of a boy who discovers the secret of the huge astronomically-tuned clock in the city’s cathedral, and of time itself. See www.alapseoftime.com.

This year marked the inaugural presentation of the Ray Zone Award for Excellence in 3-D DIY. Named for festival co-founder Ray “3-D” Zone, who passed away in 2012, the award celebrates what Zone described as “fiercely independent do-it-yourself 3-D filmmaking.”

Animator/musician Jeff Boller received the Ray Zone Award for his hand-drawn music video The Simple Carnival – A Geek Like Me. See www.simplecarnival.com.

The LA 3-D Club was established in the Greater Los Angeles area in 1955 by a dedicated group of 3-D stereo photographers to further the art and science of stereoscopic imaging. Throughout the year, the organization presents regular monthly 3-D events, culminating with the LA 3-D Movie Festival, held every December, and curated by LA 3-D Club president and festival director Eric Kurland, lead stereographer for the 2013 Oscar nominated animated short The Longest Daycare.

Billion Pixel Camera to Stereograph a Billion Stars

The most sensitive and precise stereo camera ever made was launched into space in December with the European Space Agency’s Gaia mission. Its goals are to provide more accurate information about the distance, position, movement, chemical composition and brightness of a billion stars in our galaxy, producing in the process, as the ESA explains, a 3-D map of the galaxy. (See http://sci.esa.int/gaia/ for several pages of details.)

Two optical telescopes share a 106 CCD focal plane array with nearly 1 billion pixels—1,000 times larger in size than a typical smart phone—making them the largest digital cameras ever used in space. As Gaia circles the sun (in a Lissajous-type orbit at the L2 Lagrangian point), the small base (in terms of astronomical distances) will provide just enough information to produce a 3-D map of the galaxy.

ESA has dubbed Gaia (seen here in an artist’s concept) the “ultimate discovery machine” because its sophisticated instruments will reveal small wobbles in stars’ movements that indicate the presence of nearby planets, as well as produce a 3-D map of the galaxy.
parallax effect to calculate the distances of about a billion stars, many far fainter than an unaided eye can see. The positions of objects of magnitude 15 or more will be detected with a precision of 24 microarc-seconds or better, comparable to gauging the diameter of a human hair at a distance of 1,000 km.

Gaia's two telescopes will monitor each of its target stars about 70 times over a five-year period, spinning slowly to sweep the entire celestial sphere. All this precise 3-D mapping imagery won't of course be instantly viewable as effective stereoscopic image pairs, but the data could eventually allow CGI technology to generate some exciting stereos by digitally stretching the effective base from millions of miles up to hundreds of light years.

Using computer technology and stellar distance estimates of the day, that's what David Chandler did in 1978 when he produced his “Deep Space 3-D” stereo atlas of the stars—a 14 card set of black and white views generated using existing star chart information about relative brightness and distance. Those figures were translated into an imaginary, huge stereo base with the most visible stars positioned in 3-D and their relative brightness indicated by the size of the white dots representing them. His company later produced computer software along the same lines, some version of which may remain available at www.davidchandler.com/dspace.htm.

(Both of the above subjects were covered in Stereo World Vol. 14 No. 2, page 23.)

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4848 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

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The Daguerreian Society Quarterly. Published four times a year. The newsletter contains articles of interest about pre-1870 photographic history, late-breaking news, reviews of recent publications, and free members Research Queries.

The Daguerreian Society Symposium, a three-and-a-half day event starting with a reception Thursday evening followed by a day of lectures, a round-table discussion with audience participation, the world's largest daguerreian-related trade fair, and an evening Banquet & Benefit Auction. Members receive advance notification and a discount on registration.

The Daguerreian Society Membership Directory. The directory is accessible only to members and includes contact information and areas of interest for the more than 600 Society members.

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1852-53 scaffolding and ladder covered restoration by Viollet-le-Duc. A view down a steep hill, possibly in Montmartre, is wonderfully devoid of people or horses clear down to the end of a street lined by ordinary buildings that spur the imagination as to what stories may be hidden behind their windows more than any views of massive public structures. A similar view of a tree lined street in a Paris suburb crossed by a railway viaduct seems as perfectly planned and vacated for a hyper shoot as if Ferrier had maintained a crew of assistants at his call. Whether your interest is in Ferrier, his stereos or the subjects, this wonderful expansion of a *Stereo World* article is a must for any complete stereo library. I just wish more of the best feature articles from past issues could evolve into books of this quality.

Claude-Marie Ferrier, “View of the Ill River, taken from the drawbridge, Strasbourg.” This 1854-55 salt print is similar to several industrial and construction views taken on the banks of the Seine and included in the book. In the distance behind the sidewheel steamer is a tower from Strasbourg’s 13th century fortifications.

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**Blu-ray 3D** (Continued from page 17)

makes for engaging imagery that we have all enjoyed when viewing 3-D stereo images from around the world.

Told from the perspective of an older Indian man living in Montreal by the name of Pissine “Pi” Patel who reflects on the incredible tale of his youth and his family’s doomed ocean voyage to Canada. Pi, the sole human survivor, endures 227 days shipwrecked at sea.

Early on as Pi sets up the back story leading to his ocean adventure, Director Ang Lee uses 3-D to interesting effect by creating layered wipes between the scene transitions. In another sequence that conveys the passage of time while adrift at sea, Lee layers different 3-D shots on top of each other allowing each image to occupy it’s own depth plane. I found this effect reminiscent of how View-Master used to build 3-D images out of 2-D stills when creating popular movie/TV reels from stills that were not shot originally in 3-D. But Lee never uses the same trick or technique twice, he is always discovering new ways to keep the film visually appealing. The Director did his homework to storyboard this complicated film, the production spent a year in pre-production planning and many of the sequences were pre-visualized in CGI before the actual filming began. The filmmaker achieves a constantly progressing momentum that never wastes an angle, composition or opportunity to use 3-D to it fullest effect. At one point he switches the camera to Pi’s point of view perspective for motivated 3-D effect while he attempts to train the tiger to accept his presence on the boat. Lee even changes the aspect ratio of the film during two sequences to enhance foreground action and place objects over the matte lines in front of the stereo window.

When Pi initially begins his journey stranded on a lifeboat he is accompanied by a zebra, hyena, an orangutan and a 450 pound Bengal tiger by the peculiar name of Richard Parker. Later as his journey continues he encounters thousands of flying fish, dolphins a sperm whale and an island of meerkats. Most of these animals are convincingly created using CGI. There are in fact only 27 shots of a real tiger used in the final film.

With a total of four Oscars under it’s belt you can expect to be thoroughly entertained. This masterful work was conceived to make full use...
It seems very likely that all of the outdoor scenes were photographed in Shimoda and they give us a detailed view of the town just a few years after it had been devastated by the earthquake and subsequent tsunami of December 1854. Prior to these, only four known surviving photographic images taken in the town, all daguerreotypes, have been recorded. Two of these were produced by the American daguerreotype artist, Eliphalet Brown Jr., during his February-March 1854 visit with the Commodore Perry Expedition: one was taken by the Russian artist Aleksandr Mozhaiksi in April 1854, and one is attributed to the American Edward Edgerton sometime in 1855.

In the past, the task of identifying the location and photographer of these images has been greatly complicated by the erroneous printed captions referring to Kanagawa and Shimonoeshi and the photographer as “G.A.B.” It is still far from clear what caused these geographical errors, and the initials still remain a mystery. Perhaps Gulick And Brown, Gulick American Board or even Goble American Baptists really do provide the answer, but it is at least as likely that we will never know for sure.

Notes
3. Stereoviews from the G.A.B. stereos can be found in the authors’ collections and in that of the JCCI Camera Museum, Tokyo
5. W.S. Clark, *Illustrated History* (1870)
8. Thomas C. Pitkin, manuscript papers, Washington, DC: Library of Congress, Pitkin, folder 2, fragment 14
9. S.R. Brown’s Letters (1859-1880), held by the New Brunswick Theological Seminary, New Jersey. Facsimiles are held by the Meiji Gakuen Daigaku, Tokyo
15. Archives de l’Etat, Neuchâtel, Fonds Aimé Humbert, Copies de lettres, Volume 8, Pages 467 à 469. The authors would like to thank art historian Ariane Maradan for pointing out this important letter.

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

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VISIT www.stereoscopy.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.

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

BLACK HILLS DAKOTA. Want views to illustrate book on early days by photographers such as D.S. Mitchell, C.W. Stiff, Coules and McBride, Clark Angell, Pollock and Boyden, Justus Fey, F.J. Haynes, C.B. Manville, Ben Oppenheimer, C. Hamilton, C. Howard and others. Will “rent” or buy. Robert Kolbe, 1301 S Duluth Ave., Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Valees, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (418) 440-7898.


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O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Lee- land. He produced stereos mainly in 1904. The mounts read "Leeand Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

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

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WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpeg to Jan Schimmel- man, schimmel@oakland.edu.

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

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

Editor's View (Continued from page 2)

Proposals to apply “3-D” to stereoscopic situations and “3D” to non-stereoscopic are mentioned, but of course who would enforce such a rule? One real-world problem identified in the paper comes with terms already including hyphens of their own that would look awkward if another hyphen were added, like 3D-Ready, 3D-Capable and (oops) 3D-Con. Extended acronyms like 3DTV also look awkward if a hyphen is inserted.

Andrew’s paper concludes (rather gently, I thought) that statistics show it’s time to lose the hyphen. See www.ease.org.uk/sites/default/files/3dfarticle.pdf. I invite readers to let us know their thoughts on the matter. One possibility would involve allowing writers to follow their own passions regarding the hyphen, but an editor’s job is no easier either way, since some people use both forms within the same article and even within the same paragraph! ☝️

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