Christmas Party Fun

Just in time for the holiday season, Bruce Hodgson of Ontario, Canada has provided a very amusing trio of slides to share in this issue. He calls the group “Party Fun,” and I certainly had some fun looking through them! Bruce was the photographer of all of these images, made in the 1950s using his trusty Kodak stereo camera.

First up is someone apparently about to have a little milk before bedtime. I was amused by all the onlookers, who seem to be waiting to see if he will really take a drink.

The man in the second view is almost lost among all the dolls and animals. His tissue paper hat adds a nice finishing touch!

The man in the last view (also sporting a similar hat) seems to be equipped with more than the usual number of hands. All the better to enjoy the good food and drink! ☺️

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: [email protected], 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [email protected]. 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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Front Cover: “Jacks Bar-B-Que” by David Kuntz, taken on Wednesday’s Taste of Honky Tonk tour of the restaurants, bars and clubs along Nashville’s lower Broadway during 3D-Con 2014. See part 2 of the coverage in this issue.

Back Cover: Franklin Relics set card #1 includes two double-barrel guns, a medicine chest, a sextant, a dip circle and other small items. More relics from the lost expedition are seen in our feature “Arctic Artifacts, Lt. Cheyne’s Stereos of the Franklin Expedition Relics by Paula Fleming.”

The National Stereoscopic Association is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Geopolitics and Archaeology

During the September press event announcing the discovery of a ship from the lost Franklin Expedition (see “Arctic Artifacts” in this issue), video from remote underwater cameras was shown in addition to sonar stills from the surface. The camera moved forward and up and down a lot, tilting all the time, but for a few seconds it moved more or less smoothly in a sort of tracking shot across the jumbled deck of what was later announced to be the Erebus.

A viewable if less than ideal stereo pair was pulled from that part of the video, seen at www.cbc.ca/news/politics/lost-franklin-expedition-ship.

found-in-the-arctic-1.2760311. It’s offered here as one more stereo of an artifact from the expedition, certainly the biggest to be found. When items from inside the largely intact ship are later retrieved, we can only hope they will be documented in stereo like those found in 1859 on King William Island.

The September announcement was an early example of how warming, ice free oceans will affect geopolitics, with Prime Minister Steven Harper dominating the coverage next to senior underwater archaeologist Ryan Harris and emphasizing how the Franklin expedition had “nearly 200 years ago, laid the foundations of Canada’s Arctic sovereignty.” The discovery was a rare case of politics actively aiding archaeology, with participation in the search by Parks Canada, the Royal Canadian Geographical Society, the Arctic Research Foundation, the Canadian Coast Guard, the Royal Canadian Navy and the government of Nunavut.

“Palermo” Lantern Slides Needed

John Waldsmith is attempting to locate the person who purchased a set of lantern slides at the NSA Spotlight auction at Charleston, S.C. in 2003. He believes the purchaser was from Japan. The lantern slides were part of the Harry Grant Olds archive at the NSA Oliver Wendell Holmes Stereoscopic Research Library. They were not to be sold. They depict the Italian Pavilion at the Exhibition of Railways and Land Transport in Palermo, a neighborhood in Buenos Aires, Argentina in 1910. It is important to recover these images and return them to the Olds archive. The present owner may think these are in Palermo, Italy but actually they were photographed at the Exhibition in Argentina. Please contact John Waldsmith, PO Box 83 Sharon Center, OH 44274, vansywalsy@aol.com, or (330) 239-2212.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Stereo Treasures Sought for 2015 Spotlight Auction

Consignments are now being accepted for inclusion in the 2015 NSA Spotlight Auction for the 41st Annual Convention at the Snowbird Resort, Salt Lake City, Utah July 21-27.

The NSA is starting early to plan and promote the 2015 auction, including free online catalogs, continuing updates in coming issues of Stereo World, web updates, and Facebook announcements. To encourage high quality consignments and a top quality auction we are offering extremely competitive consignment rates, negotiated reserves for select high value lots, and almost unique these days—no buyer's premium!

The annual Spotlight Auction is run as a benefit for the NSA and as a service to members providing a Spotlight for vintage and modern stereos and equipment. All the fees and donations are used to support the NSA. We need your consignments and your tax deductible donations to make the 2015 auction a rip roaring success. Please take a look at your collection and plan to consign (or donate!) something nice to help the NSA—and please do it now! We will showcase top 2015 lots in the Spotlight Auction update in Stereo World. See if you can consign or donate a (Continued on page 33)

"Collier No. 130, "SILVER BRICKS. These Silver Bars, thirty in number, are the product of the Boston & Colorado Gold and Silver Smelting Company, Black Hawk, Colorado, and are piled in front of the Company's bullion rooms. They weigh 2,200 lbs., and are worth $45,000."
Part one of our article covered the awards, keynote speech, Spotlight Auction and other details of 3D-Con 2014, July 8-14.

**Stereo Theater**

If you attended every minute of the Stereo Theater at 3D-Con 2014, you would have seen at least 62 shows, not counting the Sunday repeats and showing of the Onsite Competition winners, all under the able direction of Eric Kurland assisted by Rich Dubnow. All were shown on the new NSA screen donated by Strong-MDI (detailed article to come), using a pair of newly purchased Optoma EHS01 DLP Projectors.

**OLD PEOPLE EATING EGGS IN 3D** by Benji Samit. After a successful Kickstarter campaign, Single Serving Films was able to complete this gentle look at the consumption of eggs in smoothly photographed 3-D. Fuse it at www.youtube.com/watch?v=m4mGx487cCI.

**OUR RESTLESS PLANET** by NASA & JPL shows the use of satellite data and imagery to study the Earth’s climate and deal with natural disasters.

**ELYSIAN FIELDS** by Ina Conradi. Inspired by the sacrifices made by generations preceding us and expanding upon an exploration of World War II, the video fuses the fantastical and historical into a surreal reconfiguration of the present. The 11 minute film has won awards in the animation category at several festivals. See www.elysianfieldsfilm.com/.

**SOUVIENS-MOI (FORGET-ME-NOT)** by Josephine Derobe. Thomas, in his thirties, returns to his childhood home for a strange head to head encounter. The 15 minute film explores themes of memory and perception by combining new relief techniques for both sound and image, winning awards around the world. See a short 3-D trailer at www.youtube.com/watch?v=uCsiRoYrOu4.

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Inspired by nearby Stones River National Battlefield, the intro video by Ron Labbe for the 2014 Stereo Theater announced the opening of each session by firing this cannon ball into the audience—instantly getting their delighted attention!

The Southern couple in calmer days from “Two Wives, A Civil War Tale” by Rich Dubnow and Phyllis Maslin, awarded Best Photographic Presentation in the Stereo Theater.
HENRY B - THE WAY 3D by Eduardo Bellanti is a music video combining school scenes and dancing with pop-up screens and icons from social media. See the 3-D video at www.youtube.com/watch?v=7EbKZ6eYubQ.

THE HOT SHAO LIN COOK by Khan Lee is the story of a Chinese food delivery guy in Seoul, Korea, who has an adventure after witnessing a hit-and-run accident (perhaps the first chase involving a motorized skateboard). The film was produced by South Korean stereoscopic production company 2i Digital.

MUSIC FOR A SELF-TRANSFORMING MACHINE by Aaron Ross studies in close 3-D detail the surfaces of changing, floating objects. The filmmaker and music composer describes it as “Aesthet-
ic machine, Virtual architecture, Unfrozen music, Inevitably Celestial music box Folds inside itself, Recursive sculpture, Fractal ego-boundary, Chaos in motion.” See the full 3-D video at www.youtube.com/watch?v=dzBFFez01hC.

BOXSET3D by Emmanuel Albano is an acrobatic and frenetic dance performance atop wooden boxes. A trailer (silent due to music copyright restrictions) can be seen at www.youtube.com/watch?v=eAJTmq_9ac.

COSMIC ENCOUNTERS by Jurgen Hansen is a 3-D TV documentary shot in space by International Space Station astronauts revealing details of life and work on the station. See a 3-D trailer at www.youtube.com/watch?v=GTttrMW_SEc.

3D DIGITAL IMAGING SHOWCASE (parts 1 & 2) by David Kuntz with NVIDIA. See article in this issue.

FANTASTIC FACES by Ron Labbe is presented in five parts, each featuring 3-D close-ups of antique dolls from the Wenham Museum, some charming, some distorted with age, and some just plain creepy.

TWO WIVES, A CIVIL WAR TALE by Rich Dubnow and Phyllis Maslin was voted Best Photographic Presentation by this year’s audience. It provides a very personal look at the war through the stories of wives from each side who are left behind when their young husbands go off to fight. Civil war reenactments provide the action scenes.

The Geek chorus from “The Simple Carnival – A Geek Like Me” by Jeff Boller, winner of the Paul Wing Award in the Stereo Theater.

The march of the multiplied geeks from “The Simple Carnival – A Geek Like Me” by Jeff Boller, winner of the Paul Wing Award in the Stereo Theater.
**THE NATIONAL CORVETTE MUSEUM** by Robert Shotsberger offers a tour of the museum in Bowling Green, Kentucky and includes some great close-ups the cars and shots of the crowds walking around them. A sinkhole famously swallowed eight Corvettes there in February, 2014 and the show includes the rescued cars, now an exhibit called “The Great 8.” See www.corvettemuseum.org.

**WESTMINSTER, MARYLAND PEEPS SHOW** by Melody Ahl reveals the nearly infinite ways these marshmallow candies can be sculpted into delightfully artistic and amusing creations.

**HOW DID I GET HERE?** by Christopher Schneberger presents some of his early work (2-D and 3-D) and outlines his influences, concepts and working process.

**DALE CHIHULY AT VMFA** by Boris Starosta documents the famous glass artist’s exhibition at the Virginia Museum of Fine Art where visitors could also view the creations from below a glass ceiling with great backlighting.

**Baltimore, Maryland 1812-2012 SAIL-A-BRATION** by Melody Ahl shows tall ships from around the world for Baltimore’s War of 1812 Celebration and includes some especially good shots of figureheads.

**GEORGE** by Ray McMillan features re-enactors in costume including a “Black knight” in a scary mask and a green dragon—done with amusing still image animation that ends with the sale of Dragonburgers.

**SACRED SITES HD** by Dale Walsh combines vintage stereoviews with personal images from over three decades of stereoscopic documentation. From multiple continents and inside shrines, temples and churches, the most unique of artifacts, structures and art works are revealed in depth.

**WELCOME TO SNOWBIRD** invites all to the 2015 3D-Con. See ad in this issue.

**A BIG HEAVY NUISANCE** by Asakura Hideyuki is the story of the world’s best heavy beatle and a princess in the woods using animated creatures, concluding with one small beetle trying to move a big one off a stump.

**CALIFORNIA WILD** by Mary Lynn Price and Bob Cranston presents a 3-D immersion in the wild waters of California with great natural light underwater sequences of seals and other marine life.

**THE SIMPLE CARNIVAL - A GEEK LIKE ME** by Jeff Boller won the Paul Wing Award for Best Show. The hand drawn music video had earlier won the Ray Zone...
THE WHITEWASHING OF 5 POINTZ by Ben Schwartz documents the recent end of a famous art covered building in Queens through shots before and after the whitewashing. See http://en.wikipedia.org/wiki/5_Pointz.

THE SUNDAY MEDIUM DRIVE by Ole Schell covers in exciting 3-D an annual motorcycle race on the California coast from the first automobile ever invited to participate, an Audi 88. Cameras mounted all over the Audi, on a motorcycle and on the wing of a chase plane capture the high speed action and the surprise finish. See the full 3-D video at www.youtube.com/watch?v=sqlAB28g0I.

THE SPECTRE OF MEMORY by Claudia Kunin is a 3-D animated history of her mother during the Third Reich composed from still photos, 3-D conversions and animation. Segments of her animation work can be seen at http://claudiaekunin.com/ani.html.

WELCOME TO BUSAN from the ISU tours the city in South Korea and nearby attractions to encourage attendance at the 20th Congress of the International Stereoscopic Union, September 6-11, 2015.

SQUID RUN! by Mary Lynn Price and Bob Cranston documents love, life and death in a massive run of squid with memorable stereography among the creatures with hundreds filling the frame.

PATRON, PLAYER, PAINTER AND PIANIST by Edward Oleschak is a tone poem about Street Pianos LA, a project to create unique artistic public pianos.

PADDOCK THE UPPER NEW RIVER by Boris Starosta follows the adventures of kids on an eighth grade field trip in a GoPro Hero2 3-D video.

THE WILLIAMSBURG CONCERTO NO. 1 by D. Carlton Bright is a 45 minute video covering numerous aspects of life in the Brooklyn neighborhood by day and night, summer and winter. Excerpts can be seen in 3-D at www.carltonbright.com/ portfolio/. The full video covers in revealing (if lengthy) depth a lively corner of New York that many only knew of through the sitcom "2 Broke Girls."

QUADCOPTER 3D by Phil McNally. In an effort to recreate “dream flying,” the presenter has learned to fly quadcopters and combine them with stereoscopic live and recorded video.

LA REVOLVING by Dominique Benicheti & Bruce Austin is a clever fantasy about how wine is made, and a colorful 3-D musical comedy.

BOB BURNS: A HALLOWEEN LEGEND by Bob Burns & Eric Kurand. Bob Burns is a legendary Halloween haunter who here revisits his monster memories from the last 60 years, as captured in 3-D photos of his vast collection of sci-fi and horror props. Bob and Kathy Burns have also been avid 3-D photographers, taking Realist format photos since the 1950s.

3D Rarities Show

A Saturday afternoon session of the Stereo Theater was devoted to seldom seen 3-D films dating from the 1920s to 1955.

AUDIOSCOPICS by Jacob Leventhal & John Norling, 1935.

LUMIERE FOOTAGE by Louis Lumiere, 1930s.

PLASTIGRAMS AND STEREOCOSOPICS CLIPS by Willam Crespinel, 1920s.

TIME FOR BEANY by Milton Gunzburg, 1952.

LOUISIANA TERRITORY by Harry Smith, 1953.

CHARLIE CHAPLIN, SCENE FROM THE CIRCUS by Charlie Chaplin, 1928.


WORKING FOR PEANUTS by Walt Disney, 1953.
Late Night Adult Shows
This year’s Friday night Adult Promos by Bruce Austin and more behind-the-scenes photography from adult film sets by Mark Kerns. Three shows from new sources also attracted attention:

HORN QUEST by Ryan Suits. After her magic unicorn is stolen, the young princess PixiPuff must venture deep into Lord Xaltrax’s sadistic kingdom to rescue it.

GALLERY GIRLS by Eric Kurland & Barry Rothstein.

THE BREAST AROUND by Ryan Suits follows the deadly consequences of Chastity Jones’ cure for breast cancer—a doppelganger bent on infecting the planet! Armed only with her wits, she must defeat Melanoma’s mutinous ways.

Workshops

101 WAYS TO VIEW DIGITAL 3D by Lee Pratt.

IMPROVING YOUR DIGITAL 3D IMAGES WITH POST-PROCESSING by George Themelis.

HYPERSTEREOS by George Themelis.
ADVANCED STEREO EDITING TECHNIQUES FOR PHOTOSHOP by Rob Ellis.

HOW TO MAKE 3D TITLE SLIDES by George Themelis.

MACRO PHANTOGRAMS USING A FUJI W3 AND CYCLOPITAL 3D MACRO ATTACHMENT by Barry Rothstein.

MAGIX MOVIE EDIT PRO PLUS - AN INTRODUCTION by Wolfgang Sell.

GLASSLESS 3D TV by Ken Conley.

THE SEVEN DEADLY RETINAL RIVALRIES/BEHIND THE SCENES OF “A GEEK LIKE ME” by Jeff Boller.

CLOSE-UPS AND MACRO IN 3D by George Themelis.

Special interest groups

3D MOVIE MAKERS
Coordinator - Jeff Boller.

APEC/DSEC (Amateur Photographic Exchange Club and Digital Stereoview Exchange Club.)

LENTICULAR PRINTS
MEDIUM FORMAT
Coordinator - Boris Starosta.

SLIDES OF NEWFOUNDLAND BY CHUCK HOLZNER
Coordinator - Boris Starosta.

VIEW-MASTER COLLECTORS
Coordinators - Wolfgang & Mary Ann Sell.

VINTAGE STEREO SLIDE GROUP
Coordinator - Ron Labbe.

3D As A Business
A special series of panel discussions on Wednesday, Thursday and Friday afternoons explored the many details of 3-D as a full time business involving Content Creation, Manufacturing and Publishing.

CONTENT Barry Rothstein and Chris Schneberger covered the creation of 3-D content for sale, from choice of images to packaging and marketing.

MANUFACTURING Tanya Alsip of Cyclopital3D, Ken Conley of Micro Lens and Rich Dubnow of Image3D talked about their experiences developing and manufacturing 3-D products.

PUBLISHING Denis Pellerin of the London Stereoscopic Company covered the projects that Brian May and the LSC have been involved in over the past year and projected images from their new book The Poor Man’s Picture Gallery which reveals secrets of the inspiration behind many Victorian stereos. He also showed a sequence from the new 3-D animated Diableries short One Night in Hell and previewed other LSC works in progress.

A related but separate presentation by Michael Kaplan titled “Corporate Toys: 15 Years of Publishing in the View-Master Format” provided a history of View Productions and their architecture and design oriented reels and packets. Included were anecdotes about photographing the buildings of Frank Lloyd Wright and the challenges of dealing with the corporate entities producing the reels. Both test reels and final reels were screened.

The Percy Baxter Award
One event from the Awards Banquet not covered for lack of space in part 1 of our article was the announcement of the second annual Percy Baxter Best Image Award from the Stereoscopic Society (UK). This is for the 2014 best of the best among all image categories in the group’s annual Exhibition, and this year’s winner was George Themelis for his digital image “My Wife.” Stereoscopic Society (UK) chairman Andrew Hurst announced the winners and explained the award, named for the late Percy Baxter—a long time Society member and noted collector of Verascope stereo cameras and accessories.

“My Wife” by George Themelis, awarded the Percy Baxter Best Image Award in the 2014 Stereoscopic Society (UK) Exhibition.
The award itself is a Verascope camera mounted on a base, typical of the great examples from Percy’s collection and donated to the Society by member and camera dealer Tim Goldsmith. The two names on the base are Ray McMillan (2013) and George Themelis (2014). Percy’s widow Elizabeth remains active in the Society, as well as an NSA member. More about the 2014 Exhibition can be found at www.stereoscopicsociety.org.uk/Exhibition/2014results.html.

Excursions

The first of three 3D-Con excursions was Wednesday evening’s Taste of Honky Tonk Tour to downtown Nashville where the 42 participants were able to choose from among the dizzying array restaurants, bars and clubs lining the streets of Music City. Country music themes dominate, but places specializing in ethnic foods weren’t hard to find. The city’s famous neon signs proved to be the main attraction for stereography on this tour.

Sunday’s tour, Brews and BBQ, provided an evening at the Mayday Brewery for 37 thirsty and hungry NSA members. A brewery tour, beer, live music by the Nashville Old Time String Band Association, a BBQ buffet and an enthusiastic staff combined to make it a memorable experience.

The all day Discover Music City tour on Monday featured three main attractions. First was the Hermitage mansion of President Andrew Jackson, restored to its 1837 appearance and situated well beyond sight of the museum, gift shop and parking lot. Costumed historical interpreters guided visitors through the house, explaining the many Jackson family artifacts and layout of the rooms. Outside where photography was permitted, the gardens, Jackson’s tomb and the numerous outbuildings received generous attention from stereo cameras.

Arriving in downtown Nashville, the 36 Stereo tourists were turned loose to find lunch on their own while exploring the heart of the city for daylight stereophoto opportunities. Following lunch, they gathered at the massive Country Music Hall of Fame where they spent the next couple of hours watching videos, listening to recordings and stereographing exhibits of performers’ stage costumes, instruments and even cars.

The final stop was the historic RCA Studio B on Music Row, a small building in which over 35,000 songs were recorded and from which the “Nashville Sound” emerged in hit after hit under the guidance of Chet Atkins. Between historic anecdotes about Nashville’s oldest surviving studio, the guide played excerpts of hits by artists from Al Hirt to The Everly Brothers, Connie Smith, Elvis, Roy Orbison, Jim Reves and others. Sooner or later, at least one of the selections (heard over a true “studio quality” system), seemed to have an emotional, memory inspiring impact on nearly every visitor.

Apparently convinced that most people would want to hear Elvis stories, the guide explained at length about Presley’s post midnight sessions (he recorded over 200 songs there), the lights-out recording of Are You Lonesome Tonight? (played back in the dark for effect), and how Elvis so loved the studio piano that he later tried to buy it, but RCA refused to sell. In fact, Elvis only rarely played the piano for recordings but Floyd Cramer was to become famous for his hits performed on that piano, still dominating a corner of the studio next to the control room window.

The visit had already proven to be more satisfying than many had
expected (certainly less of a busy, sensory overload than the Country Music Hall of Fame), but a surprise was to cap the experience. As the group gathered around the guide asking questions following the programmed part of the tour, NSA member Robert Bloomberg asked if he could play something on the piano. Rather than uttering a shocked order to “back off,” the guide readily agreed, and Bob (who composes and plays the music for his own Stereo Theater shows), sat down and played Floyd Cramer’s 1960 hit *Last Date* without hesitation. Only the missing studio back-up made it easy to tell it wasn’t the original hit being played from the studio files, but there was as much 3-D photography going on as listening, with nearly every camera in the room aimed at Bob.

If the “Music City” aspect of the week’s excursions hadn’t yet affected all the NSA visitors, it was now inescapable as the group filed out of Studio B and back onto the bus for the return to Murfreesboro. A more memorably appropriate conclusion to a convention would be hard to invent.
This year, the 3D Digital Imaging Showcase competition consisted of 316 images, submitted by 55 different makers. The competition was judged by Lawrence Kaufman, Randy Vandergrift and Carl Wilson, all experienced 3-D photographers, while Cassie Kaufman served as scorekeeper. The judges’ selection criteria included good composition and lighting, high drama and impact, and, of course, effective use of 3-D. There were a number of excellent images submitted, and after an initial run through of the entire batch, the judges narrowed it down to about 20 top images. Further discussion then resulted in the selection of the three winners:

First Place: “Silverton at Night” by Oleg Vorobyoff (San Francisco, CA).
Second Place: “Afghanistan Girl” by Faramarz Ghahremanifar (Tehran, Iran).
Third Place: “Fishing in Colorado” by Lee Pratt (Madison, AL).

Thank you to all those who entered and supported this year’s competition, and congratulations to our winners. See more images at http://photos.3dvisionlive.com/NVIDIA/album/53fcd1dcd475fe1c6a000051/.

–David W. Kuntz
2014 3D Digital Imaging Showcase Chairman

“Silverton at Night” by Oleg Vorobyoff, First Place winner in the 2014 3D Digital Imaging Showcase.

“Afghanistan Girl” by Faramarz Ghahremanifar, Second Place winner in the 2014 3D Digital Imaging Showcase.

“Fishing in Colorado” by Lee Pratt, Third Place winner in the 2014 3D Digital Imaging Showcase.
Join us for 3D-Con 2015!
41st National Stereoscopic Association Convention
July 21st-27th, Salt Lake City-Snowbird Resort, Utah
Our next 3-D adventure is fast approaching and the planning is underway! It's time for you to start making your travel plans too! We think this convention venue is the most scenic ever and there will be many opportunities to soak it all in.

We will host the fun events that draw us all to 3D-Con every year, such as the state-of-the-art Stereo Theater, Trade Fair, workshops, art gallery and lots of photo opportunities. Snowbird resort is set deep in the stunning Rocky Mountains of Utah and offers amusement galore!

Plan some extra time to spend in Utah before or after the convention to explore the rich history and unique sites that can only be found in Utah. This is your chance to photograph the wondrous rock and land formations of the great Canyonlands and Zion, Bryce and Arches National Parks. We'll share some great stereos from the Utah Stereo Club highlighting some of the beauty of Utah in the next issue.

To view the 2015 3D-Con promotional video on youtube, search for Salt Lake City 2015 NSA 3D-Con or go to www.youtube.com/watch?v=Pj_5xksqSUQ. Another great site to learn about Utah sightseeing opportunities is: www.visitutah.com/things-to-do/road-trips/all-american-road/. Also check out the 3D-Con 2015 website at www.stereoworld.org. We hope to see you in Utah next July for 3D-Con 2015!
The 2014 SSA Banquet, held in conjunction with 3D-Con in Murfreesboro, TN, was an enjoyable and entertaining experience. Over 50 of us gathered in the Oakleigh Room of the Embassy Suites Hotel for a sit-down dinner arranged by Convention Chair Bill Moll. Continuing the program I initiated last year, the event opened with a raffle drawing. The winners received U.S. Civil War stereo views, restored, colorized and generously donated by David Richardson of CivilWarIn3D.com. A total of ten different Civil War stereo views were given away during the course of the evening.

After introductory remarks, SSA Exhibition Co-Chairs Betty Drinkut and Eugene Mitofsky announced the winners of our annual competition. Also, I recognized David Delouchery, who was not in attendance, for the great work he did in creating the SSA’s current web presence. Next, each SSA member in attendance was given the opportunity to introduce themselves, and to describe their particular 3-D interests.

(Continued on page 36)
Tour Southern California in the 1870s
review by John Dennis

There’s nothing like a guided tour via stereoscopic time machine to hold your attention, even more so when views by a specific publisher of a specific area in a specific decade provide the travel. That tour is guided in this case by The Continent Stereoscopic Company: Southern California in the 1870s by Philip D. Nathanson. While Continent’s views of other areas of the country were sometimes previously published images, all but one of the Southern California views are originals, first published by the company circa 1877.

As indicated by the chapter titles, the views concentrated on Santa Monica, Santa Barbara, San Bernadino County, Los Angeles and San Diego, plus a number of railroad related images. While all the stereoviews are reproduced at full size, there is no consistent page layout pattern, with some half stereos (enlarged to half-page size) scattered among the full views and other enlargements.

The best combinations are when a view with informative caption beneath it on the left page is followed by a full page, full bleed enlargement of the image on the facing right page. In some cases the enlargement is from a related but different view, most of which can be (Continued on page 33)
Despite the bluster of political debate around climate change, Arctic sea ice is melting. According to the European Space Agency, using images from the Danish National Space Center, the Northwest Passage has completely opened up for the first time since humans began to record history. The extreme loss of ice in 2007 opened up a fully navigable channel providing access to potentially lucrative natural resources below the sea floor, and easy passage from one ocean to another. Points not missed by Canadians who consider it part of their internal waters. Their immediate response to the changing environment, was to build two new bases at each end of the passage and to patrol it with ships.

Under international law, no country currently owns the North Pole or the region of the Arctic ocean surrounding it, although Russia, Canada, Norway, Denmark (via Greenland) and the US claim 200 nautical miles adjacent to their coasts. Every thing was reasonably fine and dandy until a warming Arctic presented new opportunities.

The race was on. Russia, claiming their continental shelf extended into the Arctic sector, sent MIR submarines on an expedition in August of 2007 to the seabed of the North Pole where they planted the Russian flag claiming the region. Canada’s Foreign Affairs Minister, Peter MacKay responded, “This is the true north strong and free, and they’re fooling themselves if they think dropping a flag on the ocean floor is going to change anything.”

There is no question over Canadian sovereignty in the Arctic... You can’t go around the world these days dropping a flag somewhere. This isn’t the 14th or 15th century. We’ve established—a long time ago—that these are Canadian waters and this is Canadian property.” And thus the Canadians set out to prove their point. In 2008 as part of a strategy to assert their sovereignty over the passage, Parks Canada set out to find the remains of Sir John Franklin’s...
ships which were abandoned during his attempts to find a way through the Northwest Passage in the 1840s. In 2010 Canadian archeologists found the remains of the H.M.S. Investigator, one of the many ships sent to search for Franklin’s two ships, the H.M.S. Terror and the Erebus. The Investigator had been abandoned in the ice in 1853 in Mercy Bay on the northern coast of Banks Island in the western Arctic. For the Canadians this proved it had sailed the last leg of the Northwest Passage, but what of Franklin’s ships? Four years later, on September 7, 2014, Canadian researchers located one of Franklin’s ships trapped underwater in Arctic ice. Using sonar, photographs and measurements, the government announced on October 1st that she was the H.M.S. Erebus. This further substantiated their claim as well as adding another expedition to a long list of those that searched for Franklin, his men and his ships. Franklin, in turn, was part of another long list of explorers searching for an open passage.

For centuries explorers attempted to find a quick route through northern waters to the riches of the Far East instead of making the long and treacherous journey either around the Cape of Good Hope or Cape Horn. At least as early as 1508 Sebastian Cabot made an attempt. In 1610-1611, and again in 1615-1616, Henry Hudson made attempts but concluded no passage existed.

**Franklin Relics set card #1.** Found in the boat with two skeletons: Two double-barrel guns, one barrel loaded in each, standing muzzle upwards against one of the skeletons. Found at Ross Cairn: A medicine chest, 6" double frame sextant, a 6" dip circle and other small items. [The sextant is at center and the dip circle – for measuring the vertical angle of the Earth’s magnetic field – is at right.]

**Relics card #2.** Found at the Northern Cairn, near Cape Felix. Fragments of a boat’s ensign, the only British flag recovered from the expedition.
William Edward Parry made it as far as Melville Island in 1820 before being stopped by ice. He and his crew were the first Europeans to spend the winter on an Arctic island. Others attempted the same passage.

On May 19, 1845 Sir John Franklin, who had already made three successful voyages to the Arctic, set sail from Greenhithe, England, for another attempt to find a way through the ice to the Pacific. He lead an expedition of 134 men provisioned for three years with 8,000 tins of food, the same kind that had sustained both Parry and Ross on their Arctic expeditions. His ships, the H.M.S. Terror and the Erebus, both of which had recently completed successful Arctic and Antarctic expeditions, were outfitted with steam locomotive engines, reinforced with iron plating and special propellers. The ships had heated cabins and carried all the comforts of home—fine silver, china, mahogany writing desks, a library with over 1,000 books, and even a small parlor organ. Harry Goodsir, their assistant surgeon and naturalist even had daguerreotype equipment. England alone had already sent over fifty expeditions to the frigid regions and given the technological advances

Relics card #3. Found lying about the skeletons, 9 miles east of Cape Hershel: Fragments of a black silk tie and clothing belonging to a steward or officer's servant who, "...seems to have selected the bare ridge top as affording the least tiresome walking and to have fallen upon his face in the position in which we found him." Also a clothes brush, a horn pocket comb and pieces of iron and copper.

Relics card #7. Found in the boat: Two pieces of "port fire" (a hand-held fuse for igniting canons and explosives), a roll of waxed twine, copper nails, telescopes, bullets, a bayonet scabbard altered into a knife sheath, a woolen glove, cartridge, shot and pouches including shot in the finger of a kid glove, percussions caps, 9" stanchions for supporting a weather cloth that was around the boat, and two packets of blank cartridges.
and the indomitable Victorian spirit, Franklin, the British government, and the people believed they could only succeed.

Franklin’s two ships were last seen on July 26, 1845 by whalers in Baffin’s Bay off of Greenland. They made their way into Lancaster Sound, and got as far as Beechy Island. In late September the ice was getting too thick and they made winter camp on the west coast of the island. The ships were soon frozen in ice.

The men, wearing only thin wool clothing, cotton gloves and, leather boots, were ill equipped to endure the bitter winds and temperatures as low as -40˚F. Weather aside, they also had to contend with polar bears and Arctic foxes. While these would provide needed fresh provisions, their furs would have helped keep the men warmer then the clothing they were issued.

On January 1st, 1846, Petty Officer John Torrington died, age 20, of an undiagnosed illness. He was the first of three men who died early in the expedition. Along with the other two, Torrington was buried on Beechy Island with Able-bodied Seaman John Hartnell and Royal Marine William Braine. Given what the rest of the crew had to endure, perhaps they were the lucky ones.

In the summer of 1846 they ascended Wellington Channel a far...
as 77° N., and returned by the west side of Cornwallis Island to Beechy Island. On September 12th they were again ice bound and made camp. They then sailed, for the last time, southward ending up N.N.W. of the paradoxically named Point Victory on King William Island. There one ship was crushed by ice and the other held firmly in its grip during the winter of 1848.

We would not know what happened to them except for a message they left in a tin can on a rock cairn. "The Record" as it is called, was a printed form stating in several languages, "Whomever finds this paper is requested to forward it to the Secretary of the Admiralty, London." Importantly it carried two handwritten notes. The first, dated May 28, 1847, reported they spent their first winter at Beechey Island, and their second off the northwest coast of King William Island on lat. 80° 05' N.; long. 98° 23' W. The second message, written around the margin and dated almost a year later documents events. It reads:

April 25, 1848—H.M. Ships Terror and Erebus were deserted on the 22nd April, 5 leagues N.N.W. of this, having been beset since 12th September, 1846. The officers and crews, consisting of 105 souls, under the command of Captain F. R. M. Crozier, landed here in lat. 69 deg. 37 min. 42 sec. N., long. 98° 23' W. Sir John Franklin died on the 11th June, 1847; and the total loss by deaths in the expedition has been to this date, 9 officers, and 15 men. (signed) James Fitzjames, Captain, H.M.S. Erebus and F.R.M. Crozier, Captain and Senior Officer.

The above was followed by: "And start to-morrow, 26th, for Back's Fish River."

After nineteen months trapped in the ice, their food supply dwindling, their bodies weak and suffering from scurvy and frostbite, and with no hope of rescue, in a desperate struggle to survive, the remaining men put their last efforts to walking to safety. In preparation for their overland journey they packed a twenty-eight foot boat with a huge assortment of questionable supplies including silk handkerchiefs, button polish, scented soap, many books including "The Vicar of Wakefield," various shoes and boots including a pair of carpet slippers and a pair of very heavy iron-clad knee boots, and forty pounds of chocolate. While books, silk and etc. could have been used as fuel, one wonders why they decided to leave behind vast quantities of clothing (a pile four feet high was found at one location), pickaxes, shovels, boots, cooking utensils, rope, blocks, canvas, a dip circle, sextant and a medicine chest which were later found near one of the abandoned ships. The boat was then mounted on a sledge made of solid oak. The weight of these two items alone, later calculated at 1400 lbs. plus the provisions, was then pulled by the men. Hobbling on frostbite feet, they dragged this massive weight at least sixty-five geographical miles to the south coast of the island before they perished, one-hundred and fifty miles left to go. Not one man on this expedition lived.

The loss of Franklin, his men and his ships inspired over forty searches from 1848-1859. One of these included another famous Arctic explorer, Elisha Kent Kane on the Grinnell Expedition of 1850-1851 which discovered Franklin's first winter camp but not its fate. Queen Victoria's government offered a reward of £20,000 reward to any ship or country that rendered efficient assistance to Franklin, his ships and their crews. The fate of the Franklin expedition was first revealed by John Rae, a doctor with the Hudson's Bay Company, who collected artifacts and recorded information from the Inuit in 1853. In 1855 a Mr. Anderson, another Hudson's Bay explorer, found further evidence of the expedition including a piece of wood bearing the name of Mr. Stanley, the surgeon of the Terror, and further information from the Inuit. Convined of their failure, the British government declared that the men had died in the service of Queen Victoria, and made no further searches.
Lady Franklin, however, did not give up hope. She financed three expeditions. The first was in 1850, the second in 1851. Finally, making one last effort in 1857, she acquired the yacht *Fox* and hired Francis Leopold M’Clintock [variously spelled, “McCIntock”] as Captain.

Lady Franklin’s determination finally paid off. In 1859 on King William Island, Captain M’Clintock met some Inuit who had many Franklin relics including buttons and silver cutlery. One elderly woman described seeing men who fell down and died as they walked. On the island’s south coast, he finally found the proof everyone was looking for. The first was a bleached human skeleton, lying face down, dressed in the remains of a steward’s uniform. Beside it lay a small pocket book with a few documents. Further north he found a rock cairn which contained the “Record” referenced above documenting the fate of the expedition and Lady Franklin’s husband. Further along the south coast, at a location now named, “Boat Place,” he found the lifeboat filled with supplies and two skeletons. Propped against the side were two double-barreled guns, cocked and loaded. Curiously the boat was facing away from their destination, heading back to the ship. We will never know if they gave up and turned around, or if they got lost.

M’Clintock had succeeded where others had not. He returned to England in September of 1859, bringing many of the smaller relics with him. The horrific suffering the men endured were made real by the artifacts he retrieved. These evocative objects were placed on display at the United Service Museum, Whitehall, London. In 1860 Lt. John Powles Cheyne, [plate 1] who was himself a naval Arctic veteran, produced and published a boxed set of fourteen stereographs of the relics accompanied by a descriptive catalogue. This included a heartfelt preface, a letter of support from Lady Franklin and a short abstract of M’Clintock’s voyage on the ship *Fox* to discover the remains. The stereographs were reviewed in August 1860 in both the *Art Journal* and the *Photographic News*. [See “From The Archives” for exact transcriptions]

Lt. Cheyne, later Commander Cheyne, continued his interest in both photography and Arctic explorations. He was a proponent of using hot air balloons to explore the Arctic but when this idea failed, he produced a magic lantern slide show, “Commander Cheyne’s Entertainments—The Search for Sir John Franklin.” He even honored the brave Arctic explorers, Franklin, Parry and M’Clintock, by naming his two male children “John Franklin Cheyne” and “Edward Parry Leopold McCInltock Cheyne.” Later he emigrated to Canada where he died on February 8, 1902 of hepatitis and was buried at the Fort Massey Cemetery in Nova Scotia.

Upon his return to Great Britain in 1859, Captain Francis Leopold M’Clintock was knighted. The officers and men of the *Fox* shared a £5,000 parliamentary reward.
McClintock documented his voyage that same year in a publication, *The voyage of the Fox in the Arctic Seas: a narrative of the discovery of the fate of Sir John Franklin and his companions*. This well-written document reveals that during his voyage from June 30, 1857 to Sept. 21, 1859, he too spent considerable time dealing with the rigors of Arctic life which he describes in detail. He also lists every item they found associated with the Franklin Expedition, meticulously noting where they were found, what he left there and what he brought back to England. From 1872-1877 he was the Admiral Superintendent of the Portsmouth Dockyard. In 1879 he was appointed Commander in Chief of the North American and West Indies Station. He retired from the Royal Navy in 1894 as a Rear Admiral, and died Nov. 17, 1907. On 29 October 2009 a special service was held in Greenwich to accompany the rededication of a monument to Franklin. This also marked the 150th anniversary of McClintock’s voyage on the *Fox*.

The Franklin relics were ultimately transferred from the United Services Museum to the National Maritime Museum, where they remain today. The yacht *Fox* which conveyed McClintock and his crew to a successful mission, was sold by Lady Franklin in 1859. It passed to Dutch ownership and worked as a supply vessel along the coast of Greenland.

(Continued on page 33)
This issue we are providing reviews of Lt. Cheyne's stereographs of the relics of the Franklin Expedition, as seen in this issue.

From the Archives
Reviews from 19th-Century Photographic Journals
by Paula Fleming

1860: Art Journal, Aug. 1, new series vol. VI, no #, p. 254:
Minor Topics of the Month: Stereographs of the Franklin Relics.—
An accomplished officer of the navy, Lieutenant Cheyne, has published a series, consisting of fourteen stereographs, representing the various relics conveyed to England by Sir Leopold Mcclintock—all that were found to indicate the fate of the brave and enterprising Franklin, for whose loss a nation mourned. They are undoubtedly painful, though very interesting, records of the terrible close of life of so many gallant men, not the less terrible because there is scarce a fact to guide imagination. These scraps of clothing, broken weapons, weather-stained books, rusty nails, and—bleached bones, are all! The rest is but a sad brooding over manly patience,


Relics card #5. Found in the boat: Various small items including a pair of scissors rolled in a printed government paper, a beaded purse, sealing wax, a silver flask stopped, a brass match box, and small tin cylinder, scented soap, a pair of leather goggles with wire gauze [to protect against snow-blindness], a seal with a Masonic symbol, two table knives, a compass, several items of gold and silver, and two pairs of spectacles.
indomitable resolution, suffering, and death! As we pass them, one after another, through the stereoscope, what material we find for thought! Honoured by their names, the humblest among them, although no stone will indicate their graves, among the ice mountains where they perished. The art has given us no scenes so remarkable or so interesting; sorrowful, but instructive; they are monuments to the memory of true heroes. Our thanks are due to Lieut. Cheyne, for a welcome, though a painful, gift.

1860: Photographic News, Aug. 3, #100, p. 165-6:
Critical Notices.

This interesting work has been appropriately undertaken by an officer, who, to use Lady Franklin’s words, “has himself served, with great credit, in three Arctic expedition.” Upon the great and melancholy interest attached to these relics there can be no necessity for us to dwell. Perhaps “The Record” will be considered the most interesting among these slides; it is very neatly reduced from the original, and will be eagerly scanned by every one taking an interest in the subject. The nature of these “relics” must be well known to our readers. They consist of various articles found in the cairns, and in the boat with the skeletons. A view of the schooner, Fox, with a portrait of its commander, Sir Leopold M’Clintock, are included in the series, to which is added a photograph of Sir John Franklin, from the best engraved likeness. The national and historical interest attaching to these stereographs is so great, we are not surprised to learn that the labours of the artist are appreciated in the highest quarters. Her Majesty and the Prince Consort have both graciously acknowledged their appreciation of this most interesting box of stereographs.

Thanks to all for the enthusiastic encouragement from the last issue’s Unknowns. There have been no answers forthcoming so the inaugural prize of the Paul Wing book Stereoscopes: The First Hundred Years remains unclaimed and the editorship of this column is also available!

This issue’s Unknown might be easier; it’s by B.W. Kilburn and from the appearance of the crowd I suspect it may have been taken as part of the Atlanta GA 1895 Cotton States and International Exposition. The signs on the building in the background seem to read ‘Isaac Wheeler’s Saloon / 152 / Corn Whiskey’. The enigmatic object on display is certainly a low brow lurid sideshow curiosity... but what is it and what is the number and title?

Please email, call, or write: Russell Norton oldphoto9@earthlink.net (203) 281-0066, PO Box 1070, New Haven CT 06504.
A Photographer’s Shadowy Past

Review by John Dennis

The listing makes no mention, in Treadwell & Darrah’s Stereographers of the World Vol. 1, of the reason a photographer named Benjamin Baltzly left Wooster, Ohio for Montreal in 1866. The full story involves the sort of scandal that Tex Treadwell would have loved recounting, but the shadier details of Baltzly’s life in Ohio have only come into print with NSA member Robert G. Wilson’s new book Secure the Shadow, the Life of Benjamin Franklin Baltzly. Baltzly had already faked his own death and vanished for some time in what was apparently a failed attempt at insurance fraud, and as far as I know, he is the only photographer to have been arrested for attempting to steal a coveted lens from another photographer’s studio (J.F. Ryder in Cleveland). Caught in the act (and carrying fuel for arson to perhaps cover the burglary), his family sold his Wooster studio and he made bail. After a Grand Jury failed to indict him, he and his family later turned up in Montreal. There he returned to portrait photography, eventually opening his own studio. After that studio burned in 1870 (in hindsight, perhaps a suspicious fire), he went to (Continued on page 29)

Figure 34 from the book, “Ice Grooved Rocks at Finleyson’s Point, - Victoria, B.C.” [Benjamin Baltzly photo. Notman stereo No. 69911. 1871. Bass collection.] The Geologic Survey concentrated on the interior, but these rocks were clearly of interest. Finleyson Point is on the ocean side of Dallas Road, due south of Beacon Hill Park lookout.

Secure the Shadow, the Life of Benjamin Franklin Baltzly
A 3-D Cell to “Look At Forever”

Watching and recording the motions of molecules, living cells and embryos in real-time 3-D has become practical thanks to a new microscope developed at the Howard Hughes Medical Institute. The device employs the technique called lattice light-sheet microscopy, described by its developers as “An ultrathin structured light sheet excites fluorescence in successive planes as it sweeps through a specimen to generate a 3D image. The speed, noninvasiveness, and high spatial resolution of this approach make it a promising tool for in vivo 3D imaging of fast dynamic processes in cells and embryos.”

This makes high-resolution images possible while minimizing damage to cells from light. Quoted in a recent Huffington Post item, microscope developer Dr. Eric Betzig made the wonderful observation “There are many cells you could look at forever in 3D,” adding “We know what the microscope can offer in terms of the imaging, but I think there are a lot of applications we haven’t even thought of yet.”

Observing in depth exactly how cells behave may reveal some of the causes and development of cancer and various congenital problems. Illustrating this potential, the Institute provided a video of a rotating HeLa cancer cell dividing, from which a stereo pair was extracted. Details can be found online in the journal Science from October 24, 2014 www.sciencemag.org/content/346/6208/1257998. (The article doesn’t explain why the microscope produces what looks so much like an imaginative work of animation art.)

Basic Fun View-Master & Another New Owner

At the 2014 Toy Fair in New York, Basic Fun had a View-Master display at the entrance to their booth. They had many new titles and designs, many were just prototype mock-ups and may, or may not, be produced. See www.basicfun.com/index.php/products/view-master.html. They include, 3-reel packs: Doc McStuffins, Teenage Mutant Ninja Turtles, Sesame Street and new themes from Discovery Kids: Dinosaurs, Marine Life, Safari and Space. The new Gift Sets being introduced are Doc McStuffins, Sesame Street and Teenage Mutant Ninja Turtles. Despicable Me 2 was their hottest selling set and will be produced with a second story from the latest movie. All gift sets have a special viewer with graphics to match the title—as in the past. A new item will be the red and blue classic viewers packaged with two reels. There are plans for four titles to be issued—all Discovery Kids themes: Dinosaurs, Marine Life, Safari and Space.

Basic Fun was recently purchased by a toy company named The Bridge Direct in Boca Raton, Florida. Basic Fun will remain a Division of The Bridge Direct. While much of the company moved to the Bridge Direct headquarters in Florida, part of the company moved to Fort Lee, NJ but soon the entire Basic Fun company will be in Florida.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
**Lifetime Achievement Award for John Rupkalvis**

The International 3D and Advanced Imaging Society announced its 2014 Technology Award winners awarded on September 24th when they honored nineteen companies and organizations for “Advancing the Entertainment Industry through Technology,” during the Society’s 5th Annual Entertainment Technology and New Product Awards luncheon ceremony held at Paramount Pictures in Hollywood.

A 2014 Lifetime Achievement Award was presented to John Rupkalvis of Los Angeles for his “pioneering development of motion picture and television products and systems.” In presenting the award, Society Co-Founder Lenny Lipton said, “John is a legend to 3-D and other hardware designers and inventors, but he isn’t well known to the fans and audiences who have thrilled at the on-screen magic that his technology has made possible over the last seven decades.”

Honored with the Society’s Lumiere statuettes were Barco for its DP4K-60L Laser Projector, Walt Disney Studios Technologies and partners ARRI and Fraunhofer Institute Berlin for their new Tri-Focal 3-D Camera System, Dolby Labs for its new extended dynamic range Dolby Vision, Prime Focus World for its 3-D Hybrid Stereo Pipeline, Volofon 3-D for its SmartCrystal Diamond theater system, Panasonic for three new 4K cameras and recorders, and View Holographics from the UK for its hologram technology system.

**3-D in the Clouds**

Airlines who buy Airbus’ revamped version of its A330 jet will be able to offer passengers 3-D movies starting in late 2017 when the first of the airplanes are delivered. The ability to play 3-D movies on new seat-back screens will be part of the A330 Neo’s new in-flight entertainment system that Airbus will install on the jets, making airplanes one of the last remaining holdouts for 3-D programming. (No word yet on whether the screens will be autostereoscopic, active or passive.) The A330 Neo will also feature improved HD video capabilities, faster Wi-Fi and other forms of mobile connectivity through its fourth-generation in-flight entertainment system; full-LED mood lighting; wider seats; and better fuel consumption due to new engines and aerodynamics. The A330 is Airbus’ most popular wide-body plane, in terms of sales, and competes with Boeing’s new Dreamliner.

**Antarctica on the Edge**

Giant Screen Films and Oceans 8 Productions premiered *Antarctica: On the Edge 3D* by Jon Bowermaster at the Giant Screen Cinema Association conference in Toronto in September. It has been over five years in the making and takes viewers to the most remote and forbidding continent on Earth, focusing on both the history of the Antarctic continent as well as on how climate changes are impacting the region today. Tilda Swinton narrates and Natalie Merchant contributed some beautifully orchestrated compositions.

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Like many, I had long assumed that “genre” views (both sentimental and humorous) had sprung from the imaginations of mid-19th century photographers and publishers as more or less random efforts to exploit a market not yet served by daytime television. Now, thanks largely to the efforts of Denis Pellerin and Brian May in *The Poor Man’s Picture Gallery, Stereoscopy Versus Paintings in the Victorian era*, the actual sources for many of these tableaux are revealed to be well-known, narrative paintings and drawings of the time, which in more than few cases help explain obscure meanings in the 3-D reconstructions once the original artworks are understood and compared with the stereoviews.

Those fortunate enough to see Denis Pellerin’s presentation at 3D-Con 2014 were treated to projected 3-D samples of the imagery that went into *The Poor Man’s Picture Gallery* as well as some of the historical background uncovered by his years of research, but that didn’t really prepare me for the stereoscopic feast it provides. The first two-thirds of the 208 page book feature reproductions of works from the Tate Britain art gallery, 12 of which will be on exhibit along with their corresponding stereoviews through March, 2015. Each chapter is introduced with the original painting or drawing, followed by several paragraphs of “About the Painting” historical text. Then an “About the Stereo Cards” section covers the photographers/publishers and varying versions of the cards in which people posed reconstructing the scene. This sometimes involves several pages of views, and can extend into views of related subject matter. The text can include technical details of the photography as well as material from newspaper ads promoting the views or literature related to the subject.

The balance of the book looks at stereos which recreated scenes from illustrations in books, music sheet covers and cartoons from *Punch* magazine, these emphasizing humor over sentiment. Just ahead of the final chapter (biographies of the photographers whose work appears in the book), is a chapter on fairings—china ornaments given as prizes in fairs. Made in Germany, at least 51 of these little figurine scenes were made from stereoviews (including the captions), some of those originally inspired by paintings or *Punch* cartoons. As if that’s not “full circle” enough, several of the color-

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**Original painting “Le Quart D’Heure De Rabelais” by Albert de Meuron, 1851.** The text explains that the title is an old French expression for suddenly finding yourself without money to pay a bill.
ful little fairings are themselves illustrated in stereo, with the views that inspired them shown on the opposite page.

As in London Stereoscopic Company's previous book Diableries, Stereoscopic Adventures in Hell, the printing and screenless photo reproduction is of astounding quality that works perfectly with the included OWL viewer.

Along with the extensive background information on the original art, the subjects and the stereoviews are bonus items like two nearly perfect 3-D conversions of flat drawings by John Sang, an inventor who constructed a still secret apparatus for 2-D to 3-D conversions in 1858. The Poor Man's Picture Gallery is one in which you will find yourself spending hours exploring the historic meeting place between narrative flat art and stereoviews.

A Photographer's Shadowy Past

(Continued from page 25)

work for his more successful Montreal competitor William Notman (SW Vol. 23 No. 6).

By 1871, Baltzly had been assigned to photograph a Canadian government Geological Survey of the interior of British Columbia for Notman. As Chapter 4 of Secure the Shadow is titled, this would turn out to be "Baltzly's Most Noteworthy Work" in no small part because much of it consists of stereoviews, 16 of which are reproduced in the book. The views are all on green Notman mounts with chronological Notman numbers and no mention of Baltzly as the photographer. The author points out that the views from this trip are "the only stereos published by Notman that were taken west of Ontario."

That chapter follows the expedition from Victoria up the Fraser River by steamboat, then by foot and horseback to a point far north of Kamloops in the interior before having to turn back to Victoria to avoid being snowbound for the coming winter. The challenges of terrible weather, unexplored terrain, poor food supplies, mosquitoes and heavy photographic equipment plus glass plates (both 8x10 and stereo) are well described, including some key quotes from Baltzly's journal and letters home to his wife.

The balance of Baltzly's photographic career with Notman and later in Cambridge, MA is documented in detail, although it seems rather less dramatic than his Ohio days and his time in BC. While Baltzly's work in BC had been previously documented in Andrew Birrell's book Benjamin Baltzly, Photographs & Journal of an Expedition through British Columbia: 1871, the images illustrating it are reproduced only as half stereos, no details of his life in Ohio are included, and Baltzly's letters to his wife from BC had not yet been located.

Like all the best research into 19th century photographers, Secure the Shadow, the Life of Benjamin Franklin Baltzly Bills in gaps in what had previously been published and, of course, reproduces stereos in full format. But with Baltzly, some of those gaps reveal a life of startling contrasts—at times a "conniving rogue and thief" and at other times appearing to be "a religious family man who spent his extra time helping others." The book reaches no final verdict, but through research into awards and endorsements and high quality reproductions of images, demonstrates that Baltzly became a skilled photographer both in the studio and under harsh conditions in the field—a photographer with a far more unusual than average personal background.
Commerially available polarization modulators for 3-D projectors, like those used by major theaters, are expensive and can cost thousands of dollars. However, I have discovered a simple method to convert a pair of active DLP-Link 3-D Glasses into a linear polarization modulator for just a fraction of the price. This DIY version, along with a DLP-Link 3-D Ready Projector and silver projection screen, can display stereoscopic 3-D images that are viewable using only inexpensive passive 3-D glasses.

A polarization modulator is placed in front of the DLP projector lens and works by alternating the polarity of the projected left and right images as they pass through it. The polarities of the projected images are synchronized with the left and right eye images from the DLP projector. When viewing the polarized images with passive polarized 3-D glasses, the viewer perceives the left image only in the left eye and the right image only in the right eye.

This method has several advantages over a typical two projector setup. Since only one DLP projector is required, there are no image alignment issues, consistent brightness between the left and right images, and most importantly, it uses inexpensive passive 3-D glasses which are much cheaper than active 3-D glasses.

Converting the Active DLP-Link 3-D Glasses

The conversion is so simple that I am surprised no one has thought of this earlier. It involves removing one of the polarizers from the surface of one of the active DLP-Link 3-D glasses eye pieces. To accomplish this, it does require disassembly of the glasses frame.

**Warning:** The following modification will permanently alter the active DLP-Link 3-D glasses and will void any manufacturing or implied warranty.

1. You will need to gather a few tools such as a small Phillips head or jeweler's screwdriver, a razor blade or hobby knife, and tweezers.
2. Remove the screws and the temple ear pieces from the glasses frame. These will no longer be needed.
3. Remove the remaining screws and the rubber nose piece from the glasses frame. Carefully separate and lift out the inner frame to expose the internal workings of the active 3-D glasses. The inner frame may be clipped in place and might require some gentle prying and pulling to get it a part. Be very careful not to disturb or damage any of the electronic circuitry. (Figure 1.)
4. Use a razor blade to start separating the plastic polarizer layer from the glass at one of the corners of an eye piece. (Figure 2.)
5. Grab the loosened end of the polarizer material with tweezers and carefully begin peeling off the polarizer sheet. (Figure 3.)
6. Once a sufficient amount of material has been separated from the glass, use your fingers to peel it off the rest of the way. Ideally, it should

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**Fig. 1.** Active DLP-Link 3-D glasses with the inner frame removed. (Photo by Ron Labbe)

**Fig. 2.** Start separating polarizer at one of the corners of the eye piece. (Photo by Ron Labbe)

**Fig. 3.** Peeling back polarizer with tweezers. (Photo by Ron Labbe)

**Fig. 4.** Use fingers to pull the polarizer cleanly off the rest of the way. (Photo by Ron Labbe)
7. While making sure all of the electronic components and the eye pieces are in their proper positions, re-install the inner frame as before, but leaving off the temple pieces. The modified eye piece with the polarizer layer removed will now operate as a linear polarization modulator!

Setting Up the Projector

1. Set up a video source and the DLP-Link 3-D projector as you would normally for synchronizing with the active DLP-Link 3-D glasses. A silver projection screen must be used with this configuration because a silver screen maintains the light polarization of the reflected projected images.

2. It is important that the polarization plane of the active DLP-Link 3-D glasses is matched to the passive linear 3-D glasses being used. This can be determined by simply rotating the DLP-Link 3-D glasses while viewing them through a pair of the passive 3-D glasses. When you see one of the eye pieces go from transparent to dark, this will be the angle that the active DLP-Link 3-D glasses will need to be mounted in front of the DLP projector lens. The angle will typically be either 0° or 45°, depending on the active 3-D glasses being used. In this particular example, the angle was found to be at 45°.

3. Place the modified eye piece of the active DLP-Link 3-D glasses directly in front of the DLP projector with the remaining polarizer side facing towards the projector lens.

Note that in this example, the active DLP-Link 3-D glasses are mounted at a 45° angle, as previously determined above. Some sort of stand or support will be required to hold the active 3-D glasses at the proper position. Shown here is a creative solution constructed by Jeff Boller using a small microphone stand and a microphone clip. (Figure 5.)

4. Turn on the DLP projector and the active DLP-Link glasses. Make any final adjustments to the focus and the position of the glasses, ensuring that the entire projected image fits within the eye piece area and is not being partially obstructed by the glasses frame.

5. Start the 3-D program, put on a pair of the passive 3-D glasses, and enjoy. The active DLP-Link 3-D glasses should automatically synchronize with the DLP projector and provide alternating independent left and right polarized images for 3-D viewing.

How Does the DIY Polarization Modulator Work?

To understand how this DIY polarization modulator works, it is important to understand how the optical shutter action of the active DLP-Link 3-D glasses eye piece is accomplished.

Specialized circuitry in the active DLP-Link 3-D glasses sense a timing signal from the DLP projector and automatically synchronize the eye pieces so that they alternately block the view of one eye, then the other, in time with the changing right and left eye images from the DLP projector. In this way, when the right image is displayed, the left eye is blocked, and alternately, when the left image is displayed, the right eye is blocked.

Each eye piece of the active DLP-Link 3-D glasses is comprised of a liquid crystal display (LCD) module which has the unique property of normally appearing transparent, but appears opaque when a voltage is applied.

The LCD module is constructed of three main elements, a polarizer, a twisted nematic LCD panel, and a second polarizer whose polarization plane is oriented at 90° to that of the polarizer.
first plane. Normally two crossed polarizers alone, without the LCD panel between them, appears dark or opaque due to the conflicting polarization planes that block any light from passing through. (Figure 6.)

However, with the addition of the LCD panel in between the polarizers, the eye piece appears transparent. This is due to the unique ability of the LCD panel to reorient light 90° as it passes through.

If one of the polarizers from the LCD module is removed, the remaining LCD panel acts as an effective polarization modulator by having the ability to reorient a light's polarization by 90° or 0° on command. The synchronized turning on and off of the LCD panel, via the DLP-Link, causes the polarity of the projected left and right images to be rotated to 90° and 0° respectively as they exit the LCD module and travel to the silver screen. (Figure 10.)

The illusion of 3-D is created by viewing the images with a pair of passive 3-D glasses. Each polarized lens of the 3-D glasses is arranged to allow only the left image to be seen by the left eye, and only the right image to be seen by the right eye. This simple modification to a pair of active DLP-Link glasses is an inexpensive way of making a linear polarization modulator. Due to the size and performance limitations of the active 3-D glasses, this method may not be acceptable for use in commercial theatrical presentations, but it can be quite effective for home and small group presentations.

Removing the voltage from the electrodes relaxes the LC material and it automatically reforms the 90° twisted structure as before. This controllable light rotating or non-rotating ability of the LCD panel, combined with the crossed polarizers mounted at each end, is what creates the optical shutter effect in the active 3-D glasses.

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Arctic Artifacts

(Continued from page 22)

for a further fifty-five years until it was abandoned and finally disintegrated and sank ca. 1940. In 2004 she was found by James Delgado, an archeologist and Director of the Vancouver Maritime Museum and his team of divers. A documentary film recorded their discoveries.

While the Franklin Expedition failed, it did inspire others. Of special note is Isaac Hayes who led an expedition in 1860. He recorded it with stereographs and published his findings in a book, The Open Polar Sea: Narrative of a Voyage of Discovery Toward the North Pole in the Schooner ‘United States’.

It was not until sixty years after Franklin’s attempt that a complete voyage was made through the Northwest Passage by boat. In 1905 the Norwegian Roald Amundsen, after spending two winters in the Arctic, finally accomplished it. But it was not until 1914 with the opening of the Panama Canal that the first real shortcut to Asia existed.

In 1984 Owen Beattie, a forensic anthropologist, led an archeological expedition to Beechy Island where the bodies of three buried Franklin Expedition sailors, John Torrington, John Hartnell and William Braine, were exhumed. The cold which caused their deaths had also preserved them. It also made digging in the frozen dirt so difficult that the excavators could only work for twenty minutes before they were forced to stop. Beattie, in danger himself of being caught by winter weather, was only able to examine Torrington’s body and collect samples of bone, hair and tissue for later analysis. Two years later he returned and conducted further research on Hartnell and Braine. His conclusions were that all three men suffered from acute lead poisoning, the result of lead solder on the inside of the food tins. Weakened by circumstances, they all suffered from tuberculosis. Their possible cause of death was pneumonia. The lead poisoning likely impacted the decision-making ability of those who lived longer, and may explain why those who trudged sixty-five miles pulling a boat selected the items they did to take with them. The British government did not outlaw inside soldering of cans until the 1890s.

Although the fate of Franklin’s expedition has been answered, it still remains a very current topic helping the Canadian government stake their claims on the Northwest Passage. McClintock left a great many artifacts where he found them. Most of the bodies of the Franklin’s expedition have not been found. It is likely that in an attempt to save themselves, Franklin’s men formed several smaller groups, either by necessity or plan, and headed in different directions. Who knows what artifacts may still be found, or what objects remain on the Erebus? Perhaps the Terror may yet be discovered yielding new data. In the meantime, we can connect with the members of the expedition through Cheyne’s stereographs. A review by the Art Journal on August 1, 1860 of these views sums them up beautifully: “The art has given us no scenes so remarkable or so interesting; sorrowful, but instructive; they are monuments to the memory of true heroes.”

Acknowledgements:

Thanks to Ray Norman for allowing me to acquire this wonderful set of stereographs, to Len Walle, Gwyn Nicholls and Brian May for their assistance. Thanks also to Russell A. Potter, for his writings on Franklin, and to Owen Beattie for his publications, “Buried in Ice”, and “Frozen in Time” which detail his medical work identifying lead poisoning as a contributing factor in the deaths of some of the expedition members. Capt. F. L. McClintock’s publication, The voyage of the Fox in the Arctic seas: a narrative of the discovery of the fate of Sir John Franklin and his companions, written immediately after he returned to the U.K., was vastly useful, providing in-depth documentation on his voyage and his findings. Unless otherwise noted, all photographs are from the Fleming Collection.

Stereo Treasures Sought

(Continued from page 3)

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Tour Southern California in the 1870s

(Continued from page 15)

seen as a full stereoviews in the Appendix and Checklist. There, all 72 of the known Southern California views published by Continent are reproduced at three inches wide, nine to a page, with numbers and titles. As well as views of known natural features and towns, there are 27 from unidentified locations, some of which are rare views of Native Americans, mountain resort tourists, agricultural scenes, Spanish missions etc. The effect of this section is to make the reader wish there had been room for more full size views in what would have been a considerably larger book.

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The recorded talks for Electronic Imaging 2014 and Stereoscopic Displays and Applications XXV have been released. The SD&A conference is the largest and longest running technical conference dedicated to stereoscopic imaging topics and 2014 was its 25th year. The video selection includes both keynote presentations (Jeff Joseph talking about historical 3-D movies, and Gordon Wetzstein talking about Compressive Displays) and a wide selection of other stereoscopic topics including: autostereoscopic displays, stereoscopic games, stereoscopic perception, and much more. A large selection of presentation videos from the February 2014 SD&A conference are available via a special playlist on YouTube, offering over seven hours of stereoscopic delight: youtube.com/playlist?list=PLoksP178KYM4GvPK86sS-oC8RCux7ZpE.

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