A taste of the late ’40s through the early ’60s found in amateur stereo slides

Fun on the Water

The slides in this group are all labeled “Balboa Bay”, which appears on my map to be just west of Irvine, California. Although they also contain the names of the people pictured, they are not dated. But judging from the gray Kodak mounts with red edges, I would guess these were taken in the mid-to late-1950s.

Rather than traveling somewhere on the boat, these folks appear to have boarded it just to hang out in the bay and socialize. And by the looks of their clothes, it doesn’t seem like any swimming or other water sports are in the plans for the day.

The label on the first view includes the additional note, “Having poured it, he drinks it.” In contrast to that man’s smile, the man in the last view appears to be contemplating something very serious.

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

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Taken using the 3DSteroid app for a smart phone, this shot of Fairmont Park in Riverside, CA is from the Home Theater 3-D column by Lew Warren.

Back Cover:
The Stereo Royal Group rear projection 3-D viewer from “3-D Equipment Rarities” by David Starkman.
**Gaia’s New Hyper Data**

The second release of images and data from the Gaia 3-D star mapping mission (SW Vol. 39 No. 4 page 30) made news April 25th, identifying the parallax and velocity across the sky, or proper motion, for more than 1.3 billion stars. The positions of nearly 1.7 billion stars are now known with greater precision, stars, better distance estimates for Cepheid variable stars which raises more questions about the expansion rate of the universe, etc. Gaia was also able to look back at the sun, resulting in a fascinating animated view of 14,099 orbiting asteroids in our Solar System.

While the data was assembled from multiple images taken over years to account for the varying movements of stars through the galaxy, the basis of it all (and key to the most accurate distance figures) is the parallax difference created by Earth’s (and Gaia’s) yearly orbit around the Sun. In other words, humanity’s best look yet at the galaxy we live in is based on the same principle of stereoscopic vision that enriches our lives on Earth. It’s not just a converted movie. See tinyurl.com/yco6zepug and tinyurl.com/ydgunl9j.

**A Different Kind of 3-D Prototype**

The work of avant-garde filmmaker Blake Williams was covered in an (Continued on page 29)

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**Explore the World of Stereo Images**

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

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If you have comments or questions for the Editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97265.
Recently I saw Dr. T's eBay listing for a Stereo Royal Group 3-D viewer. Although I don't use it often, I love the simplicity of this design and the compactness (for its time). It makes small group 3-D slide viewing possible, in a much easier and compact way than the much larger and well-known TDC Project-Or-View. I've got a soft spot for it.

Thinking more about it I realized that this item is relatively rare, and most current 3-D enthusiasts have probably never seen one.

The accompanying photos will give you a better idea of what this viewer is, and how it works. When closed, the viewer can be carried easily by the handle, much like a briefcase (or laptop). The closed case dimensions are 14.5" long, 8.5" wide and 5" high, and it weighs 8 pounds 7 ounces.

Opening the case reveals a 6.75" high x 5.4" wide frosted glass rear projection screen that may be raised into the viewing position, and then rests in that position against a fold down metal plate on the back of the screen. Then the lid of the case may be lowered to rest on the top edge of the screen frame, to block room light that might fall on to the rear projection screen.

There is no slide carrier—just a slot for Realist format slides that will accommodate thinner cardboard mounts or thicker glass or RBT mounts. Pushing one slide in pushes out the slide that was inserted before it. This is then repeated for as many slides as you are viewing.

A push button inside the unit turns on the 150 Watt tungsten BEC lamp. It is cooled by convection, so there is no fan, and no noise. A lever to the right of the lens panel, as one sits in the viewing position, may be moved back and forth for focus. All but two of the Stereo Royal Group Viewers that I have seen over the years have no further adjustments.

(Continued on page 11)
Dear NSA Members,

As collectors, stereo photographers or just enthusiasts of 3-D imagery we find ourselves connected through the National Stereoscopic Association. The Association's goals are to educate, promote and research all aspects of stereo photography past, present and future. Like many organizations, the NSA relies on dedicated members who volunteer their time and/or financial contributions throughout the year to help realize these goals.

With this in mind, it is my pleasure to take the time and recognize those individuals who have contributed funds beyond their membership fees. I am glad to announce that donations for this past year are in excess of $6,100. And, you don’t need to look far to recognize how some of these funds benefit the NSA. A portion of these donations help fund the creation, printing and distribution of our outstanding publication Stereo World—the primary periodical focused on stereoscopy past and present. Be assured, our Board of Directors, Officers and Staff are always actively looking at ways to reduce or maintain costs while continuing to provide exceptional benefits to our members. Unfortunately, cost such as printing and postage rarely work in our favor. All contributions, regardless of the amount, really help and are greatly appreciated.

Contributing to the NSA can be done at any time throughout the year, but the easiest way is probably when you renew your membership by mail or PayPal. Or, if you prefer, there is a “Donate” button on the “JOIN!” page at stereoworld.org.

I hope most of you are getting ready to join us in Cleveland, Ohio for our 44th NSA Convention July 17th-23rd, 2018. 3D-Con is the perfect opportunity to participate in workshops, stereo theater, excursions, trade fair and, most of all, interact with friends who share the same love for stereo photography as you. It’s not too late to propose a workshop, get a table at the trade fair or exhibit your work. Go to www.3d-con.com for details. Barb Gauche and I look forward to seeing you all there!

Once again, thank you to all who contributed donations to the NSA this last year.

John Bueche
NSA President
jcb-3d@oh.rr.com
Any collector of stereo views of Montreal would undoubtedly have views of the Bank of Montreal building on St. James St.* and they would know that this building had a flat roof. While it did have a flat roof for most of the late nineteenth century, it did not start out with a flat roof, and it does not have a flat roof today. Here is the story of this building.

In late 1817, the first Canadian bank, named simply the “Montreal Bank,” opened in Montreal in a rented space on Saint Paul Street. It was incorporated in 1821, and a year later, the Bank Act was passed granting them a charter under the name “Bank of Montreal.” In early 1818 they purchased a permanent location to build the first building in Canada to be designed specifically as a bank building. This was opened in 1819 on Great St. James Street at the corner of Saint-François-Xavier Street, a half block from Place d’Armes. It was a three-story stone building of austere Georgian character. Mounted on the outside above the windows on the first floor were four terracotta bas-reliefs depicting “Agriculture,” “Arts and Crafts,” “Commerce,” and “Navigation.” This building served as the Bank’s main branch and head office. But as the bank’s business and its number of branches increased, it became apparent in the early 1840s that the bank need more space.

The location chosen for their new building was next door to their existing one, right on Place d’Armes and directly across the square from the imposing Notre-Dame Basilica. At the time, the President said that the new building should be “a structure

* About 1870, the street in front of this bank was changed from Great St. James Street to St. James Street and is Rue Sainte-Jacques today.
Office Building

of convenient dimensions and classical taste, that will do credit to the Stockholders of the oldest Bank of British North America and be an ornament to the Capital of the Province.” This new building opened in 1847 at which time the Bank of Montreal sold their original building to La Banque du Peuple. The new building is in neoclassical style boasting six large Corinthian columns supporting a Pediment across its front, and an impressive dome on its roof. Newly established Montreal photographer Charles Dion was there to record this building in stereo. However, by the late 1850s, it was apparent that there were structural problems with the dome and in early spring 1859 the dome was removed. It was during this re-construction period that William England travelled through Montreal representing the London Stereoscopic Company and Montreal photographer William Notman began to record the city in stereo. These early views of the building by both England and Notman show that the dome had been dismantled, but show signs that the reconstruction was still in progress. The completed building had a flat roof with stone posts spaced along the edges.

Originally there was no detail in the pediment as can be seen in the early stereo views. The present sculpture in the pediment was installed in 1867, the year of Canada’s confederation. It contains the bank’s coat of arms flanked by symbols of Canada at the time: two natives, a sailor and a settler.

The Bank of Montreal 1847 building with the original dome. Attributed to Charles Dion, Montreal, c1858.

First Bank of Montreal building designed specifically to be a bank building. Detail from a stereo by William Notman, Montreal, No 20856, 1866.
This is the way the building sat for the rest of the nineteenth century, housing the head office and the main branch of the bank. During that time, while the bank building did not change, things around the building did. In 1873 the original Bank of Montreal building was removed to make way for a new Post Office building which opened in 1876. During this work, the four bas-reliefs that had been mounted over the windows of the original bank building were recovered and were installed in this new Post Office building. These changes in the neighbourhood can be seen in the stereo views of the time.

All photographers who recorded Montreal in stereo would have photographed this bank building. This included the Canadian photographers Dion and Notman already mentioned, as well as Alexander Henderson, J.G. Parks and James Inglis, and foreign photographers like England, as well as E.&H.T. Anthony, H.A. Kimball, O.B. Buell and J.W. Love. And the later stereo publishers included this building in their catalogue – B. W. Kilburn, Keystone View Co., Underwood & Underwood and H.C. While Co. These stereo views included portraits of the building itself, views along St. James Street and overviews of the city looking north taken from one of the towers of the Notre-Dame Basilica.

In the late nineteenth century, this 1847 bank building was showing its age. Further, due to the Bank’s ever-expanding business, their Head Office had one again outgrown its space. So, from 1901 to 1905 the building was extensively renovated and expanded to double its original size by adding a new large wing on the back of the building. During this renovation a dome was added to the roof. But unlike the original dome sitting on a wooden frame, this new one has tiles over a steel frame. So now the main façade of the building

Montreal looking North (in spite of what the title on the card says) from Notre-Dame Basilica, showing the Bank of Montreal building to the left, with the dome removed.

Detail from London Stereoscopic Co. view No 232 showing construction activity on the roof. The stone posts have not yet been installed around the rim of the roof and men are working on a scaffold at the top right corner of the building.
facing Place d'Armes appears much like it did in the early 1850s. The next expansion of the Bank of Montreal began in 1957 when the Bank repurchased the land next door that had been the location of its first bank building. They removed the post office building and in 1960 opened a new seventeen-storey building to house their head office. A passageway connects this new building with the 1847 building. The four bas-reliefs that were originally on the outside of the first building were recovered from the post office building and are now mounted along this passageway.

In one last addition, the bank expanded eastward. The three-storey building shown beside the 1847 building in some of the stereo cards was replaced by a six-storey building in 1889, and this was replaced again in 1913 by an eight-storey building, which the Bank of Montreal bought.
and renovated in 1983. Today the Bank of Montreal continues to be one of Canada’s five major banks, and its Montreal complex occupies the entire block along Rue Sainte-Jacques from Côte de la Place d’Armes to Rue Saint-François-Xavier.

Visitors to Montreal should take the time to visit old Montreal and see this classic 1847 building. And when the bank branch is open, don’t forget to venture inside to see the underside of the dome towering 88 feet above the foyer, and pass through the atrium to visit the magnificent and impressive main banking branch in its 172 by 84-foot room with a 56 foot ceiling.

Main References
Bank of Montreal Brochure. Montreal Main Branch, A Canadian Landmark. (Bank of Montreal, no date)

I want to thank Yolaine Toussaint, Bank of Montreal Corporate Archivist, for meeting with me and showing me around the classic 1847 bank building.

3-D Rarities

(Note: At the time of this writing there were three Stereo Royal Viewers listed on eBay. As best as I could tell from all of the photos, they all have only the focus adjustment.)

However, the one that we own has levers on either side of the lens panel to provide both vertical and horizontal adjustments, in addition to focus. Without these controls many slides may be difficult to view, but with the adjustments one can get ideal viewing. I was able to find a blog showing one other one that has the vertical and horizontal adjustments, so I'm guessing these additions were a later model.

Another thoughtful feature is that on either side of the mirror, in the bottom of the case, there are two slide holder frames that each will hold a three inch high stack of Realist Format mounts.

Two accessories came with our unit. One item is a metal plate that clips on to the right side of the slide holder frame, closer to the front, to block the light coming from the right lens. This is for showing the 3-D image in 2-D.

Another item we have is a simple metal channel that goes into the slide holder channel when using thin slides, such as cardboard mounts, versus glass mounted or RBT slides. The viewer will still work without it, but we happened to get these accessories with ours. They are not shown in the photos.

As rare as this viewer is, literature about it is even more rare. The only item in print that I have been able to find is a small listing in one of the yearly camera guides from the 1950s. It was made by Stereocraft, Inc., 296 Pearl Street, New York. The retail price in the 1950s was $69.95.
The Flyer – San Francisco

If you find yourself in San Francisco this summer, you can now fly over the area without leaving the ground in a new immersive, giant screen 3-D theater at Pier 39 in Fisherman’s Wharf. The attraction takes the concept of stadium seating far beyond that found in IMAX theaters to its logical extreme, suspending the audience in two rows of motion equipped seats like flies on the wall, centered in front of a 50 by 22 foot curved screen.

Stereoscopic footage captured from drones and helicopters, and blended with computer-generated imagery allows The Flyer – San Francisco to create an immersive experience that takes the audience soaring over the biggest attractions and iconic landmarks throughout the City and the surrounding Bay Area. The six-minute 3-D flight includes the Golden Gate Bridge, Alcatraz, Coit Tower, Marin Headlands, Chinatown, the Castro, and more.

The theater contains only 28 seats, all with a “front row” view of the screen since there is in fact nothing in front of any seat. Even the railing that keeps people from falling into the abyss while taking their seats is folded into the floor before the film starts.

At an adult price of $25, this has to be one of the most expensive short films anywhere, but for many 3-D enthusiasts a must see. More information and a video is at explore-marketing.com/theflyer-sanfrancisco.

Viewing Niagara Falls

I’d like to alert Stereo World readers that if you haven’t already been to Niagara Falls, now there’s one more reason to go: an exhibit of stereo images I took in & around the park, on permanent display in the new “World Changed Here” pavilion located at the Cave of the Winds attraction. The 3-D slides are housed in three rotary slide viewers (10 photos apiece) which are designed to look like the old coin-operated binocular viewers at overlooks. I hope to do an article for this magazine in the near future detailing my experiences in pulling off this monumental project & what I learned in the process. I am extremely honored to have had this opportunity to contribute to the storied 3-D history of Niagara Falls, one of our greatest natural treasures. For more information and photos of the viewers in action, go to https://tinyurl.com/ygcftzpd (see pavilion Gallery at bottom of that page).
IMAX Pandas 3D

Kristen Bell (Frozen, The Good Place) narrates the latest IMAX documentary adventure Pandas, about reintroducing captive born pandas to the wild. The film was released in select IMAX 3D theatres in April and is centered around the Chengdu Research Base of Giant Panda Breeding in Sichuan, China. The story follows a team of Chinese and American scientists as they work on a captive breeding program that aims to eventually add 2,000 pandas into the wild.

Hou Rong, director of research at Chengdu, reaches out to Ben Kilham, an American black bear expert who has rescued bear cubs and released them back into the forests of New Hampshire. After visiting Kilham and hiring him as a consultant, Hou Rong also hires Jake Owens, an American conservation biologist, to use Kilham’s techniques with a panda cub called Qian Qian (“Chen Chen”). Owens and a Chinese scientist work together to gain Qian Qian’s trust, train her, and eventually lead her back into the wild. Pandas 3D runs through October 2018 at the Smithsonian Theaters at the National Air and Space Museum on the National Mall in Washington, D.C. and at the museum’s Udvar-Hazy Center in Chantilly, Virginia. See youtube.com/watch?v=XgsBID_pPxQ and tinyurl.com/y9bbyv7t.

INFINITY Science Center Opens Laser 3-D Theater

D3D Cinema has announced the launch of a new immersive 3-D theater at Mississippi’s INFINITY Science Center, in Pearlington, scheduled to open to the public in early May, 2018.

D3D installed a state-of-the-art laser 3-D projection system, accompanied by a powerful 5.1 surround sound audio system, premium projection screen, and full alternative content and accessibility packages. The new Global Observations Theater will feature 3-D documentaries immersing viewers with brilliant, crisp and vibrant laser-projection.

“We are excited about rounding out our science center with a remarkable and memorable theater experience that will teach our guests about Earth and our universe, and what we can do as citizen scientists to care for the planet we call home,” said John Wilson, Executive Director of INFINITY Science Center.

“We’re so pleased to be adding a new member to the family of D3D Cinema’s museum-based theaters, which extend educational missions while providing meaningful revenue to their host institutions,” said Derek Threinen, Vice President of Distribution and Business Development for D3D.

D3D Cinema specializes in immersive cinema and VR experiences for museum, aquarium, zoo, science center and attractions industry clients worldwide. See d3dcinema.com.

Located along the Mississippi Gulf Coast off Interstate 10 and just minutes from NASA’s Stennis Space Center, INFINITY Science Center is a non-profit science museum offering a blend of space, Earth science, engineering and technology content. It also serves as the official visitor center for NASA Stennis Space Center.

For more information, see visitinfinity.com or call (228) 533-9025.

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.
Over the past year or two, I’ve had the pleasure of connecting with two highly regarded experimental filmmakers about their 3-D work. It started with an email from the Museum of the Moving Image (MoMI) in Astoria, NY, in the winter of 2016.

I knew the name Ken Jacobs from film school. Along with Stan Brakhage and Michael Snow, we studied him as one of the important figures of the avant-garde film movement of the 1960s. When I saw his name with a “First Look” 3-D film screening in an e-newsletter from the Museum of the Moving Image I rallied the troops from the New York Stereoscopic Association to check out this big name in experimental film. We saw the world premiere of two new pieces, *I’m Telling You* and *Hydroelectric Dam*. These experimental 3-D shorts were shot on the Fuji W3 camera.

A year later in January 2017, we found ourselves at MoMI again for a similar screening of Ken’s new films. This round of work was 3-D but certainly not in the traditional sense. By rapidly alternating between the positive and negative of a few frames of footage, it turns out that depth can be perceived, even with one eye closed! In a formula Ken patented in 2000 (he calls his technique Cyclopean 3-D or the eternalism) a left frame is followed by a frame combining left and right, followed by a right frame, followed by a color-reversal version of the original three frames. Images cycle in this pattern several times in films in which he compiles many eternalisms. The depth and movement created by the rapid repetition is astonishingly effective. A 3-D tree writhed like flowing lava. Ken’s subjects switch between abstract and representational but all make uncanny movements in depth.

The January 2017 program featured *Reichstag 9/11*, which uses found footage of the September 11th attack on the World Trade Center and the eternalism technique to render the blocky digital images in 3-D. *Cyclops Observes the Celestial Bodies* is a 2014 piece, also shot with the Fuji, that creates an unexpected fantasy from the movement of water in the Jacob Mould fountain located in New York’s City Hall Park. *Popeye Sees 3D* was another series of eternalisms with less of an obvious theme. My favorite shot was a subway scene with figures repeating their few frames of action with a slight camera pan. I studied the edge of the frame for clues as to how many frames were used. There really only seemed to be two or three different images, each shown in regular and reversed colors, creating a riot of depth and movement.

During the Q & A that day I asked, “How long have you been working in 3-D?” Since everything I had seen was shot with the Fuji W3, I expected him to say it had only been a few years.

“Since before you were born, kid.” The crowd laughed and I became determined to learn more.

Jacobs began his artistic career aspiring to be a painter and studied under Hans Hoffman, the important...
and influential Abstract Expressionist painter, soon after completing his service in the Korean War. Hoffman made his students very depth conscious. Jacobs recalled, “We were definitely working in a 2-D environment and Hoffman wanted the 2-D surface to be respected. He made you very aware of the distance from the nose to the knee to the foot and yet he kept insisting that the picture we painted was going to be flat. So there was always this contradiction of being conscious of depth and painting flat.”

“At the same time, he’s famous for the statement ‘push and pull.’ He’s saying there are colors that, when they’re close to each other, will create an illusion of space, they push and pull. How do you not go into spatial illusion with that, right?” Ken asked.

Ken went on to explain that, while painting was his original passion, a free pass to the Museum of Modern Art (MoMA) that was available for his high school class to borrow planted the seed for what grew into a long career in filmmaking. He took advantage of the pass so frequently, that eventually his teacher told Ken to just keep it since he was the only student in his Brooklyn public high school who used it. Ken was surprised and delighted to find that MoMA screened a variety of films in a theater in the basement on a regular basis. There his whole world expanded as he spent hours watching films by Charlie Chaplin, Buster Keaton, the Russian and French avant-garde and early masterpieces like Metropolis and Greed. Ken recalled that the museum provided a brief printed background on Greed. He was dismayed to learn that he was seeing less than a two-hour selection from the original eight-hour movie and that the original material had been destroyed.

Ken continued, “I had seen some good movies at the neighborhood theater in Williamsburg, too. Midsummer’s Night Dream (1936) Tod Browning’s Freaks (1932).” Over time, he realized that some of the ideas he was trying to capture on canvas (ambiguity, contradiction, multiple readings of the same image, making the finished product more important than what was being painted/recorded) could also be achieved, perhaps even more effectively, on film.

Ken participated in creating the New York Underground Film movement of the 1960s. Politically critical and sexually explicit, but also—less noticed—esthetically adventurous.

It was during this time that Ken became intrigued by a device he saw at the counter in a drugstore while shopping for his wife Flo, who was pregnant at the time. “SEE TV IN 3D; ONE DOLLAR” a placard said. They had little money but he purchased the pair of paper and plastic glasses with levers to darken one lens or the other. “It was aiming for the Pulfrich Effect but the instructions were unclear. And then, suddenly, it worked one day on a broadcast of a ticker tape parade. The screen opened and it was thrilling, but utterly mysterious,” Ken recalled.
Fellow film-maker and friend Jonas Mekas then gave him a copy of the book Eye and Brain by R.L. Gregory, which explained the Pulfrich effect. “Being 3-D conscious is a very special kind of optical state. Most people take space for granted. They just try not to bump into things, you know? But they don’t really apprehend space the way an artist does,” Ken explained. “I made a movie called Window in 1964. It’s a 2-D film that has a lot to do with 3-D. It uses transverse shots with the camera moving to the side to give a strong sense of movement in depth, often while zooming in depth.”

Ken’s first 3-D film was Globe, shot on 16mm in 1969 and using the Pulfrich effect. The imagery is of “horrible houses” in upstate Binghamton, NY. Ken describes a suburban development (“split level, garage and a car, no sidewalks”) that he filmed while laying on the hood of a slow-moving car. This piece is a rare instance of Ken not deferring to Flo’s criticism. She hates the piece because Ken paired it with an LP called The Way to Become The Sensuous Woman. One moves through an undulating snow-filled landscape of look-alike houses while listening to erotic descriptions “by a voice I recognize from a thousand commercials,” she says.

1969 was also the year Ken created what may be his most famous film: Tom Tom the Piper’s Son, which was admitted to the National Film Registry in 2007. Ken describes the original footage he worked with, a 1905 film by Thomas Edison, as “completely obscure and forgotten comedy/slapstick.” His take on the footage was intended to be a look at the movie in all its overlooked details. “It was really about how flat it was,” Ken explained. “The contradictions of people moving in space, things happening in depth but being flat. The film celebrated the uncanniness of flatness.” In 2008, Ken returned to the footage and reworked it into a new 3-D piece called Anaglyph Tom.

Also by the late 60s, early 70s, Ken purchased his first Stereo Realist camera. It was the first device he owned with which he could produce stereo images. In 2012, he used Stereo Realist slides from this time to create the Cyclopean 3-D piece Life With a Beautiful Woman, which included shots of Flo, their children and friends who “appear in the Kodachrome past.”

Ken founded the Department of Cinema at SUNY Binghamton in 1969 and taught film classes at Binghamton University from 1969 to 2002 and remains a Distinguished Professor Emeritus. “It’s great to have fuels Ken and his work. But before inventing Cyclopean 3-D in the digital age, he designed another system for creating and projecting 3-D film.

In 1975, Ken began using a set-up he calls the Nervous System, which is a pair of film projectors that can advance and hold film one frame at a time. By using two rolls of the same footage very slightly out of sync these double projections were directed to a single screen and rapidly alternated. A 3-D illusion is created much like the digital 3-D eternalisms he creates today. He reports that the original objective was simply rapid back and forth movements of objects appearing on film but that the unexpected dividend was an odd but convincing depth illusion. At first a shutter moved left and right covering and revealing each projector’s beam. In later models a propeller turned in front of them, amplifying the depth effect.

And still later came the Nervous Magic Lantern, which does not use film at all. I got to see the Nervous Magic Lantern in action at Ken’s loft and was amazed by the depth created by this device that seemed something like an old-fashioned overhead projector. Abstract bubbles and waves rolled around and seemingly off of the screen. It really looked like a 3-D film to me but I wore no glasses and was looking at a regular projection screen. After telling me he wouldn’t show me how it was done, he showed me how it was done! He claimed it was top secret, yet I found an account of the technique published elsewhere, so I don’t feel too bad describing the clear plastic discs Ken showed me. They were painted and textured with other materials and held between a theater lamp and single glass lens. Crashing waves, coiling smoke, extensive landscapes appeared on the screen when a simple shutter turned before the light.

When I asked how Ken chooses the vintage material he works with he simply replied, “Love.” Love truly fuels Ken and his work. When I asked how he the acquired the antique film footage, Flo advised him not to answer. The footage may have been obtained illicitly, but love makes a man do crazy things! In Opening the 19th Century (1999), Ken uses some of the earliest known moving camera shots to turn more vintage views into 3-D. His film The
Guests uses one of the first films made by the Lumière brothers of guests arriving at a wedding. They stream past the camera on their way into a church in Paris, many sneaking a peek at the camera. They study you as you get to study them in extreme slow motion with the changes to each frame-pair offering impossible surprises in depth.

Two more films, Capitalism: Child Labor and Capitalism: Slavery (both 2006) draw from Ken’s large collection of historic stereoviews and illustrate his passion for striking images, his sense of social justice and commentary, and his interest in bringing vintage scenes to life in the modern era, digitally animating 19th century stereoscopic views of child factory workers and black cotton-pickers respectively.

In 2013, Ken received a Creative Capital grant to produce two films in 3-D which premiered at the Museum of Modern Art. A Primer in Sky Socialism and Joys of Waiting for the Broadway Bus use stereo images shot with the Fuji W3. Because each image is held on screen for a period of time, there is no illusion of animated movement but rather a sense of being presented with individual still works to study briefly. This makes sense, given Ken’s initial study of painting.

Our LA3D Club members may have met Ken and seen some of his work in 2011 when the club hosted him at the Los Angeles Filmforum at the invitation of the beloved Ray Zone. Mr. Zone tried to inject Ken into the 3-D community but even Ken admits his work is not for everyone. I tried to come up with a tactful way to address the question of taste when it comes to experimental film: “How do you react to people who say it’s too long or they don’t like it?”

Ken simply threw his hands up. “He used to be angry,” Flo said. “I became resigned,” Ken shared, “At some point I realized how fortunate I was to be able to work and to do things I enjoyed and that’s enough. I love it. I hope other people enjoy it. It’s for the adventurous. There are a lot of people in the world. Some people, strangely enough, will find this of interest.”

During the show at MoM I and during our interviews at the Jacobs’ loft apartment in Lower Manhattan (where they’ve lived since the late 60s) Flo was on hand to supply names, facts and dates that eluded him. “You’re like his personal Google, you know that, right?” I said to her at one point.

She’s a lot more than that too. Flo seems to be a muse to Ken but she is also a partner in his creative process and is often credited in his work. The 2017 piece Ulysses In The Subway, which screened at the Museum of Modern Art, lists her among three other directors, Paul Kaiser, Marc Downie, and Ken Jacobs himself. The piece was made using visual 3-D representations of audio that Ken recorded in his neighborhood and his local subway stations. At the end, we hear Ken trek up the stairs to his apartment where he is greeted by Flo’s voice. She was instrumental in the creation of The Guests and many
other films, giving Ken advice, feedback and ideas. She is with him on many of his shoots and can be spotted in some of the pieces.

As technology has advanced, Ken has also relied more and more on his daughter Nisi “manning” the computer while editing his films. They are truly a 3-D family. (Their son Azazel is defiantly monocular, writing and directing his films based in Hollywood.)

Nisi described working with her father as complicated. “We would both treat someone who isn’t family with more professional distance and manners. But we keep it relatively professional, and somehow balance that; we’re also good friends. It’s a struggle at times but for long periods, there is no strife and it goes easily.”

Nisi went to Cooper Union for Painting and Fine Art and she began working with Ken on his films in 2001, right before the September 11th attacks. (Living so close to Ground Zero, the family was deeply impacted by the event.) For a decade, she also instructed video and sound editing, color correction and motion graphics, but since 2012 she only edits for Ken. She enjoys working in virtual 3-D with programs like Motion and After Effects. She described working with footage from Ken’s homemade mounts where he rigged together two cameras on a piece of wood and metal. “We would ingest the footage and edit them over time to stay in line, horizontally, vertically, rotation. It was really hell to keep the footage from two cameras in sync.”

Both Nisi and Ken rejoiced when 3-D video cameras were introduced. The family’s next project will be to capture Ken’s and Flo’s Nervous System performances on video. With the advent of 4K, Ken finally feels that a recording of the two-projector system could do the visuals justice. The equipment to run the show is so weighty they stopped traveling to perform the 3-D extravaganza in 2000.

In January 2017, Ken and Flo came to our NYSA meeting where Eric Drysdale was showing a version of his mid-century panorama Stereo Realist slides to the group. It occurred to me to ask if Ken knew my former film professor Peter Rose. To my surprise Ken replied, “Yes, he just started working in 3-D. Nisi showed him how to edit in 3-D.” I was blown away by the connection.

I graduated with a degree in film/digital video from the University of the Arts in Philadelphia. Peter Rose taught experimental film and a class called “Time.” I had always loved his work on film and was very excited to see what he was doing with 3-D. While Ken had developed a way to see three dimensions with just one eye, it turned out Peter was creating what he calls 6-dimensional films by overlapping two 3-D images.
Peter was a child prodigy in math. He grew up in Queens and attended the Bronx High School of Science and earned a degree in math from the City College of New York. When he reached the point where math no longer challenged and fulfilled him, he attended the Museum of Modern Art, as with Ken Jacobs, inspired a shift in the course of Peter’s work. He happened to attend a series of lectures at the MoMA by Slavko Vorkapich, a Serbian-American cinematographer best known for his work with montages. Vorkapich’s ideas about how film restructured time and space intrigued Peter from both a mathematical and cinematic point of view.

Peter’s shift to the study of film was facilitated greatly by his father Ben Rose, who was a highly respected photographer in NYC at the time. Together they built an optical printer with which Peter used to explore something he calls “diachronic motion,” which he defines as “the simultaneous presentation of an action from multiple points of view, in time, made by copying sections of film multiple times, in a grid, with small temporal displacements.” Much of his work has been inspired by science fiction of the 1950s and their depiction of other, higher dimensions.

Peter describes his 2003 installation Pneumonon at the Fabric Workshop and Museum in Philadelphia as being “about 3-D in a 2-D-ish way.” While camping with his wife in the Southwest, he saw a tarp hanging on a line. “There was a tree in the distance and the sun was casting shadows of the tree onto the tarp. Occasionally, the wind would lift the tarp up and you would see the tree. So, you would see the 2-D version of the tree (the shadow) and then you’d see the 3-D thing.” Peter recorded that image and projected it onto a hanging silk screen. There a fan in the gallery that would lift the silk screen in the same way the tarp was lifted by the breeze in the video and changed the projection surface from the screen to the gallery wall. “It was a piece that played with 3-D because you’d see something in front of you and then the screen would lift up and you’d see something off in the distance. I see this as a kind of precursor to my current work because it’s playing with dimensions of vision and 2-D and 3-D and 4-D. Themes which have run through a lot of my work for the past couple of years.”

Peter’s first attempt at shooting in stereo was in 2008 using two GoPro cameras, but he found the interocular separation was too small. He ended up building his own rig with two Vixia cameras mounted about seven inches apart on a sheet of aluminum. In 2012, Peter connected with Nisi Jacobs who took over his computer one night and showed him how to format for side-by-side passive polarized viewing and he’s been working in 3-D since. “I realized that there was a way of actually creating higher dimensions by taking 3-D images and playing with them in various ways.”

For the New York Stereoscopic Association’s April 19th, 2017, meeting, Peter Rose came up from Philadelphia and presented his 3-D work to the group. “I’m really surprised it took me so long to get to it,” Peter laughs. Peter described his work leading up to his shift to 3-D and shared a piece created in 2015 entitled Towards a 6-Dimensional Cinema, which he described as his “sketchbook.” “I have to confess much of the time I have no idea what it will look like. I’m often just shooting things and then playing with them to see which ones are interesting.”

The piece opens with tracking shots down a corridor which Peter has superimposed over each other. “You get this weird kind of hyperspace. It’s quite unlike anything else I’ve seen and there’s something about the space that I find intriguing.”

Some of the most interesting and entertaining moments are superimposed shots from a skatepark near the Philadelphia Museum of Art. “You end up with people skateboarding through walls. You end up with tiny figures in the foreground and giant figures in the distance. All of these impossible spaces seem to arise from the superimposition.”

There are lateral tracking shots taken from buses, bikes and cars with a single camera, sometimes using a W3 or an iPhone. “If you overlap this footage and delay one track by a frame or two you can actually get very nice 3-D out of it. And then I take some of these things and superimpose them.” He has done the same thing with tracking shots from famous films such as The Cook, The Thief, His Wife and Her Lover.

In their roles as film professors, Ken and Peter both introduced their students to 3-D filmmaking. Both men see themselves continuing to work in 3-D. Peter screened at the 2016 and 2018 Stereoscopic Displays and Applications Conferences and in the 2017 LA3D Movie Festival and screened new 3-D work at the 2018 Ann Arbor Film Festival in March 2018. Ken recently had another screening of new work at MoMI as part of the annual First Look Festival. Hopefully, we will see work from both of them at 3-D-Con in Cleveland this year!

Check out Ken’s and Peter’s work on Vimeo: vimeo.com/kenjacobs and vimeo.com/user1592855.

### People who know Picture-taking and picture-making –

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**The convention that is the 3rd dimension!**

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**3D-Con**

**The convention that sees the same as you**
Lack of space prevented Brian and I including this chapter in our book *The Poor Man’s Picture Gallery* (SV Vol. 40 No. 3 page 28), although the painting on which it is based was part of the exhibition at the Tate along with eleven other canvases that had inspired or been inspired by stereocards. Since this piece had already been partly written I thought it would be nice to complete it and offer it to the readers of *Stereo World*.

*Omnibus Life in London* by William Maw Egley (1826-1916) was first exhibited at the British Institution, in Pall Mall, in February 1859. This rather small, nearly square canvas did not attract much attention from the art critics and reviewers who mostly noticed its likeness to the works of William Powell Frith. However its subject matter and treatment appealed to the public - who could easily recall such a medley of characters and similar chance encounters in the cramped space of a ‘bus—and it was quickly made into a woodcut that was published on the front page of *The Illustrated London News* on June 11, 1859. The woodcut was accompanied by a rather long article in the supplement of the illustrated magazine. Its witty author, who only signed L., imagined what it would be like to put to paper the Confessions of an Omnibus, “could there be a voice to narrate its experiences. There is scarcely a London omnibus that does not carry its hundred passengers a day—six hundred a week!—more than thirty thousand souls per annum. Could it set before us the passions, hopes, fears, and sorrows of a tithe of that vast multitude, what a picture of life could be set before us!”. And without further ado the anonymous journalist launches into a description of the feelings of an omnibus cushion and an omnibus knifeboard as inspired by Egley's composition. As was often the case in those days of narrative paintings, the author gives life to the painted characters by giving them a name and some particular traits. He examines in turn, “Sir John Grubbery, the man of thirty thousand pounds" who could well afford to travel by carriage but “delights in riding his five miles for fourpence,” Alan Bosanquet, a clerk working in the City, "too lazy to walk, and too poor to take a cab," Abigail Brisket, “the relict of the Ham and Beef Establishment,” Miss Fitz-Cholmondley who “had the misfortune thirty years ago of being presented at Court by an aunt who has left her an annuity of £100 a year, just enough to keep her proud, and not enough to satisfy her necessary requirements,” and Jack Spangle, a clerk in an assurance-office, who usually rides on the knifeboard because he has “several attachments at first-floor windows along the road” but chose to sit inside today in his brand new wideawake hat to be opposite the prettiest widow he had ever seen. His narrative ends with a request from the conductor to be ‘kind enough to go outside and make room for a lady,” whom we can imagined dressed in the latest fashion and therefore wearing a wide expansion of skirts distended by a crinoline cage that will make the already confined space look even more crowded. Not a word though about the young mother and her two daughters nor about the young and pretty lady sitting opposite the City clerk, but people who looked at the picture and read the article would naturally have continued the story in their minds.
Omnibuses played an important part in the life of a Londoner of the time—as much as the Underground or the bus does today—as they were the cheapest means of transportation from one place to another and though still too expensive for the working class, were very much in favor with the middle classes. It may seem difficult to imagine nowadays but, according to Henry Mayhew, there were “at least 25,000 horses at work every day in the streets of London” in 1850 and the same streets were “daily traversed by 1500 omnibuses.” According to a book published in 1853, by the German writer Max Schlesinger, “among the middle classes of London the omnibus stands immediately after air, tea, and flannel, in the list of the necessaries of life. A Londoner generally manages to get on without the sun; water he drinks only in case of serious illness, and even then it is qualified with ‘the ghost of a drop of spirits.’ ... But the Omnibus is a necessity; the Londoner cannot get on without it.”

It would appear from these lines that the omnibus had been part of a Londoner’s life forever, but actually the first omnibus appeared in London in July 1829, nearly thirty years to the day before Egley’s painting was exhibited. Operated by coach-builder George Shillibeer (1797-1866) it ran from Paddington to the Bank of England via the Angel, could accommodate 22 people and was drawn by three horses. Shillibeer had got the idea from Paris where the first omnibuses had started operating in 1828. The concept was however much older since mathematician, philosopher and inventor Blaise Pas-
cal (1623-1662) had inaugurated shortly before his death a line of carriages that could sit eight people and operated on a regular timetable. Pascal's carriages ran for about fifteen years before disappearing. The first real omnibus—omnibus is a Latin word meaning "for all" actually appeared in Nantes in 1826 and was the brainchild of Stanislas Baudry, the owner of public baths who established a regular line for his customers and soon expanded it for everybody else. First called La Dame Blanche (The White Lady), in reference to an opera by Boieldieu that had just been premiered (and which was illustrated for the stereoscope at a later stage), it soon came to be known as Voitures Dames Blanches dites Omnibus (White Ladies Carriages, aka Omnibus).

By 1855 there were so many rival omnibus companies both in Paris and in London that it was thought wise to amalgamate them into one larger company. The London General Omnibus Company, an Anglo-French enterprise also known as Compagnie Générale des Omnibus de Londres, was therefore created which started buying out dozens of

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**Fig. 4.** Hippolyte Jouvin, Vues Instantanées de Paris. 17. "Le Pont-Neuf, vu du Quai des Grands Augustins," 1863.

**Fig. 5.** London Stereoscopic Company, Omnibus scene, c. 1859.

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**Fig. 6.** Label at the back of the Omnibus card.
independently-owned omnibuses and soon became the main omnibus operator in the British capital.

There is unfortunately not a single stereocard that faithfully reproduces Egley's painting though it was technically possible for a photographer to stage such a scene in his studio. The closest compositions are Eastlake's "Travelling by Stage-coach" (Fig. 2), after a painting by William Powell Frith (published in *The Poor Man's Picture Gallery*), and some of Silvester's cards for the series *National Sports: the Road, the Rail, the Turf* (Fig. 3). The one illustrated here shows a second-class carriage.

There are however several stereocards showing omnibus scenes, taken both outside and in a studio. The first of these (Fig. 4) shows a Parisian omnibus on the Pont-Neuf and the second one (Fig. 5) its London counterpart.

Figure 5 was published around 1858-59 by the London Stereoscopic Company and shows a typical London omnibus of the time with top-
hatted gentlemen sitting on top of it (notice the projecting “steps” allowing people to get access to the top) and the only visible female passenger sitting inside. The two-horse ‘bus is waiting outside the premises of the publishing firm of Petter & Galpin at the Belle Sauvage Printing Works, Ludgate Hill, E.C. We know for having seen the negative of this card that the man in the wideawake hat is holding a copy of *The Photographic News*, and the top-hatted man next to him an issue of another publication, probably by Petter & Galpin too. The bus is marked Putney and Brompton. Peter Cunningham’s 1850 *Hand-book of London* informs us that “Putney and Brompton omnibuses run from Putney Bridge to the Bank and the London Bridge Railroad station,” stopping at Sloane Street, Piccadilly, Charing Cross, and the Strand.” There are lots of other names on every side of the bus, making it quite confusing for the stranger to know where the omnibus is actually going. Fortunately for us, a German writer, explained it all:

> “The generic name of the omnibus shines, as we have said, in large golden letters on the side panels; but this is not by any means the only inscription which illustrates the omnibus. It is covered all over with the names of the streets it touches in its course. … It astonishes and puzzles the stranger in his first week of London life; he gazes at the omnibus in a helpless state of bewilderment. The initiated understand the character of an omnibus at first sight; but the stranger shrugs his shoulders with a sigh, for among this conglom-
eration of inscriptions he is at a loss to find the name and place he wants."

The letterpress on the back of the card reveals that it is not just a photograph of an omnibus but also a comic genre scene. A gentleman, whose face we can see at the back of the car, is talking to the conductor (standing at the back on a small platform). Figure 6 reveals the short dialogue that is taking place between them. What makes this dialogue, and this scene, even more interesting, is that they are both borrowed from a cartoon published in the satirical magazine *Punch* in 1851.

Figure 9 is a later but interesting stereocard published by Michael Burr and also inspired by a cartoon entitled “The Test of Gallantry,” published in *Punch* as early as 1845. The card is also found under the title “Room for one more.” It is of interest to us here as it shows something very similar to Egley’s composition but seen from the outside. The conductor has just opened the rear door of the omnibus and is asking “Will any Gent be so good as to take this young Lady into his Lap?” This is obviously a comic variant of the question asked by Egley’s conductor: “Would any gent be kind enough to go outside and make room for a lady?”

Michael Burr was apparently as interested in omnibus scenes as William Maw Egley was and produced several cards depicting omnibus incidents. Figure 10 is one called “Full inside, Mum! Plenty of room at the top, Mum! Only like going up stairs, Mum!,” registered in 1865 and showing a conductor pointing to one of the flimsy ladders that enabled passengers (usually males only) to get to the top of the omnibus. What makes the card
funny is not the situation depicted but imagining this rather stout lady in her expansive dress attempting the climb.

Figure 11 is entitled “The Rival Omnibuses” and shows two conductors actually fighting over a fair fare. One has taken hold of her hand, the other of her skirt (a cunning way of showing the buyer some legs, the acme of eroticism in Victorian Britain). Both are trying to talk her into getting on their respective omnibus while other lady passengers are watching the proceedings with something akin to indifference. Though the London General Omnibus Company operated most of the lines after 1856 there were still some independent companies and rivalry was fierce, though not as fierce as it was before if we are to believe this article from *Figaro in London*, published in 1833:

“There is scarcely a driver who would hesitate to go over a human body to arrive at a sixpenny fare, and ‘Passengers of Death’ is the terrible watchword of the cad, as he hurries along through the crowded streets of the metropolis. … There is scarcely a driver who cannot boast of having ‘killed his man,’ and there is hardly an Omnibus in London or a Cab that had not done its share towards affording practice for the students of the hospitals.”10

In the late 1850s, there were still stories of drivers racing to the next stop to get to the fares first, of coachmen driving their vehicle across the road in front of a rival omnibus, causing it to overturn. These practices were usually frowned upon by the companies but never really disappeared. Most of the time, fortunately, the conductor and the driver did not have to go to such extremes to get fares. Here is how Max Schlesinger tells us they proceeded:

“[The conductor] makes a descent upon the pavement, lays hands on the maid of all work that is going home from the butcher’s, and invites her to take a seat in the ‘bus.’ He spies an elderly lady waiting at a street corner; he knows at once that she is waiting for an omnibus, but...
that she cannot muster resolution to hail one. He addresses and secures her. Another unprotected female is caught soon after, then a boy, and after him another woman. Our majestic coachman is meanwhile quite as active as his colleague. He is never silent, and shouts his 'Bank! Bank! Charing Cross!' at every individual passenger on the pavement.\footnote{11}

Figures 12 and 13 show conductors from rival companies coaxing or forcing passengers to board their vehicle. The Exhibition sign on the 'bus is an indication that the scene is taking place at the time of the 1862 Exhibition in London and that competition was still fierce then.

Notes
1. Knifeboard was the name given to the seat on top of the omnibus where passengers sat back to back and which had been introduced in 1850. It was originally meant for male passengers only.
2. A wideawake is a soft hat with a low crown and wide brim.
6. Thomas Dixon Galpin and George William Petter were partners in a publishing firm. When publisher John Cassell went bankrupt in 1855, they paid back his debts and took over his company which was operated between 1855 and 1858 as Petter & Galpin. In 1858 John Cassell became a full partner again and the firm’s name was changed to Cassell, Petter & Galpin.
7. The Photographic News was a weekly photographic magazine that was published from September 10, 1858 and was owned by Petter and Galpin.
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Editor’s View
(Continued from page 2)

April 30 article in the Toronto Globe and Mail, concentrating on his feature-length 3-D film Prototype. Titled “Filmmaker Blake Williams wants to change the way people think about 3-D,” the article describes the film as a work of science fiction that involves the 1900 Galveston hurricane with “...dazzling abstraction, bringing up questions of origins, history and technology, and how those things intertwine” (See tinyurl.com/vd3aenzz).

Williams has also created a survey of 3-D cinema titled Stereo Visions as well as four anaglyphic 3-D shorts. In the meantime, Prototype has been picked up by U.S. distributor Grasshopper Film, so there may be some chance of eventually seeing it. The article also includes a reference to 3-D filmmaker Ken Jacobs, one of the two experimental filmmakers covered in Rosalie Chandler’s article in this issue. •

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by Jeremy Rowe

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In 1981 Sony produced the first digital consumer camera but due to its expense it was marketed primarily to professional photographers. In the mid to late 1990s technology advancements made it possible for digital cameras that were affordable to the general public.

My old reliable 35mm Minolta X-370 which I had used for years became secondary and useful only because a Loreo Lens-in-A-Cap 3-D attachment fit it perfectly. I purchased a Panasonic DMC-FZ20 in 2005 for a trip to Europe. It has served me well for trips and family outings and one-camera/two-shot 3-D photographs. I now have two other smaller digital cameras for dedicated stereo. One camera (Vivitar VivCam T135) takes anaglyph shots and the other camera (DXG-018) two side-by-side images. The Vivitar is rechargeable and the DXG uses two AAA batteries. Both cameras have cards to store the images and for transfer to your computer. Both cameras also have direct USB connections for file transfer and were quite inexpensive.

In 2000 Sharp and Samsung introduced smart phones with built-in digital cameras. When smart cell phones began to appear with cameras I found myself taking my digital Panasonic camera along to events less and less. I had a camera in my pocket already so why lug the extra baggage.

In the past year, I have discovered the range of accessory lenses available for smartphone cameras. So far, I have acquired a 12X telephoto, a

3-in-1 fisheye wide angle/macro combo, a 235 degree fisheye, a wide angle with LED lights and a separate LED selfie light. All for less than $40.00, including postage from eBay. But the smartest accessory purchase so far is a mini stereo vision lens adaptor for only $4.59 including postage. I found this gem also on eBay and promptly ordered it. It came from China, of course, in only three weeks. I put it on my phone and the results are amazing for the price and ease of use. The adapter only has an interocular distance of 1.75” compared to the normal Interocular distance of the human eye of 2.5”. Still the separation of the final images is most impressive. There is also no way to adjust it in such a small accessory, so close-ups are impossible.

From my experience, I would tell you to use the phone horizontally to give the most room for the images. You can shoot vertically and it shows a little more above and below, but it shows less width. Since the image is already vertically centric, the more width you have the better—at least in my estimation.

Make sure the adapter is placed on your phone’s lens in such a way that the middle line between the two views is the thinnest possible. This may leave a little more waste on one side than the other but you will crop this out eventually. Also make sure the adapter is rotated in such a way that the images are level with each other.
Turn off your flash. It is most likely behind the adapter and will only bounce into the lens instead of going on your subject. You can use the stereo adapter on the front facing camera as well, but it is harder to hold in place and get the image oriented to the best advantage.

Once you have taken the photos you will notice some wasted space around the main images. This area will be greater or lesser depending on your cell phone’s camera lens. I put the photo into a photo editing program on my computer and crop just the two main images and eliminate the rest.

Once you have your image cropped it can then be printed out and placed in a traditional wooden stereoscope or any other stereo viewer which takes printed shots. It can also be inserted into word processing programs or page layout programs as you would with any other digital file. With a special viewer, you can also view them on your computer.

The only problem is in the quality of the image. With the low cost and the inability of the adapter to accurately fit your smart phone camera lens, the image is not as sharp as we would like. The necessity of editing out the waste in the image is also a problem. I tried using the Loreo Lens-in-A-Cap 3-D attachment on my cell phone, but without the clamp it was nearly impossible to hold correctly—and it still had the same waste on each side of the image. I sacrifice a little image quality to have something small and handy for those shots that feature movement.

**Single Lens Stereo**

Since my high school days I have used the one-camera/two-shots [sequential] method of stereo photography. Of course the advantage of this method is being able to shoot in 3-D with nearly any camera. The disadvantage is that action is impossible. The subject must be totally still so that nothing changes to blur and confuse the eye upon viewing. Even the wind can move plants enough to cause confusion for your eyes.

When I began to rely on my smart phone for my photography needs I used this method with it as well. I had to print out both shots, align them and paste them down for viewing in a stereoscope. The results were great but cumbersome.

About six-months ago I discovered 3-D apps in the Google Play Store for my Android cell phone. I checked the ratings for some of the apps and
decided on 3D Steroid. It was free and gave me a chance to see it in action. I thought it was great so I promptly plunked down US$3.99 to purchase the “Pro” version. That version will automatically align both images for ease of viewing and lets you email the image to anyone, including yourself. You can also save the images in any one of a number of resolutions up to and including 2714 x 2475 pixels. It even has a red line at the bottom of the frame that shows you when your phone camera is level. There is also a version of this app available for the iPhone.

You hold the phone a little to your left and press the bottom of the screen. It takes the left eye photo and superimposes it on the camera for the right eye shot. I pick an object that I want to be in the middle of the depth field and line it up from both views and press the bottom of the screen again. The app takes the right eye view and puts them side by side on the screen and starts to align them vertically (in the Pro version only). After a few seconds the alignment is finished. Now you have to remember to save the dual photo. I have lost a few because I subconsciously thought it was automatically saved, as the regular camera does. It doesn’t, so I went on to the next photo—erasing the previous image from memory forever.

Menus allow for anaglyph viewing, left right view exchange for parallel or cross eyed viewing and more. You can email the saved photo to anyone you want, or put it in Dropbox or similar photo sharing program. At that point you can view it on your computer screen and/or print it out for viewing with a different viewer.

The photos will be as sharp as your phone camera permits and aligned beautifully. The only problem is that the subject must be perfectly still—no movement whatsoever. You can have no action shots and if there are people in the picture they must remain totally still for both shots. However the resulting photos will give wonderful rewards for you, and your subjects’ patience. There are dozens and dozens of Android apps calling themselves “3D Camera Effect” and so on. Read the description and the reviews and look at the ratings. Most only give an “impression” of what a 3-D photograph would look like.

There are dozens of apps for the iPhone as well. One that looks promising, on paper at least, is called Snapily3D and is available in the app store for US$1.99. And of course the 3D Steroid app that I use on my Android phone is available for the iPhone as well. In any event you have many different ways to make the smart phone in your pocket a 3-D camera that is always with you. Try some of them and see how they can help you too.

**Corrections:**
Ray Moxom wrote concerning a couple of points in this column in Vol. 43 No. 5, page 19. Although listed among American studios producing computer animated feature films, Animal Logic is an Australian company with offices in LA for preproduction and full studios in Sydney and Vancouver. They do animated features for Warner Brothers and other companies and visual effects for a multitude of studios. And, to be technically correct, Pixar movies that were originally released in 2-D and later re-released in 3-D are not 3-D conversions. They are in fact fully re-rendered in 3-D for the re-releases.
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Specializing in stereoview consignment auctions since 1981 with bidders and consignors worldwide. Sometimes the auctions include cdv’s, daguerreotypes, ambrotypes, and other mono imagery, also more-modern formats such as View-Master, but they are mostly stereoviews / stereocards.

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Each lot is charged its own individual commission; the higher the selling price, the lower the percentage.

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If lot realizes $501.00 to $900.00..........................20%
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