

A Celebration of Stereoscopic 3D Part the Second



Join us on Zoom on 20 and 21 February 2021

DETAILS on www.stereoscopy.blog/celebration-of-stereoscopic-3D

We are back for:

A CELEBRATION OF STEREOSCOPIC 3D – PART THE SECOND

You will find in the following pages information about the Speakers (in their order of appearance during this online celebration) and about the talks they will be giving over these two afternoons.

Stereoscopy was seen by the Victorians as being both **educational** and **entertaining**. We sincerely hope you will be learning a few things and that you will be entertained as well.

Rachel Nordstrom

Rebecca Sharpe

Victor Flores

Denis Pellerin

Saturday 20th February 2021: 14:00 – 19:00 GMT

PAST AND FUTURE

Our first day celebrates the past and future of stereoscopy, taking us back and forth on an incredible journey through time and space.

DR. JEREMY ROWE

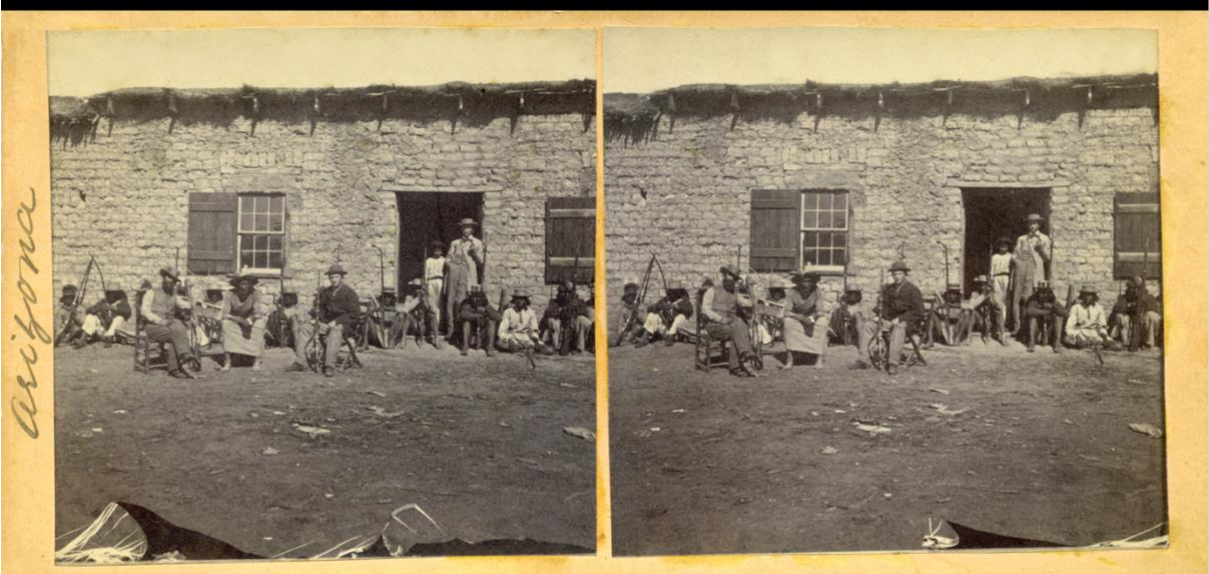
EARLY STEREOSCOPIC DOCUMENTATION OF TERRITORIAL ARIZONA

Short bio

Dr. Jeremy Rowe has collected, researched, and written about 19th and early 20th century photographs for over twenty-five years. He has written *Arizona Photographers 1850-1920: A History and Directory*, *Arizona Real Photo Postcards: A History and Portfolio*, *Early Maricopa County 1871-1920*, and *Arizona Stereographs 1865-1930*, as well as numerous chapters and articles on photographic history. He has curated exhibitions including a permanent exhibit of historic Arizona photographs at the Talking Stick Resort in Scottsdale. Jeremy has served on several boards, including the Daguerreian Society as President, The Ephemera Society of America, INFOCUS - the Phoenix Art Museum Center for Creative Photography collaboration, Daniel Nagrin Theatre Film & Dance Foundation Inc. as Chairman of the Board, and currently the National Stereoscopic Association. He has been a Fulbright Specialist in Bosnia Herzegovina and is currently working with the Library of Congress on several projects related to the Nagrin collection and new Research Center for Stereoscopic Photography. Jeremy is a member of the Emeritus Faculty at Arizona State University, and currently a Senior Research Scientist at New York University.

About the talk: *Early Stereoscopic Documentation of Territorial Arizona*

Though California, Colorado and much of Western U. S. were relatively well documented in the 1860s and 70s, Arizona escaped the lens of all but a handful of photographers. The population of the Territory was less than 10,000 in 1870, and virtually no photographs exist of Arizona before the American Civil War. After the war, interest in mining brought a trickle of interest, until the images produced by the Wheeler and Powell surveys of the early 1870s brought images of the unique fauna and flora, Native population, and Grant Canyon of the Colorado River to national and international audiences. This presentation will provide a survey of the stereoscopic photos of the Arizona Territory from ca 1864 to the mid 1870s. Though some images from the surveys will be included, the emphasis is on the lesser-known photographers and rarely seen images produced by traveling photographers like Dudley P. Flanders who traveled throughout Arizona in 1874.



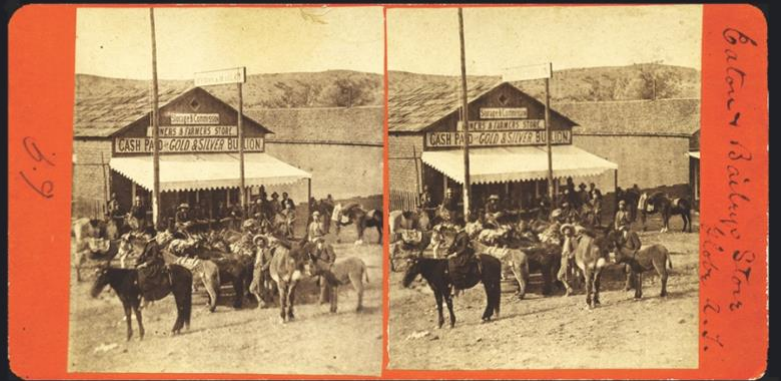
Papago Warriors at Aravaipa, H. H. Edgerton, ca December 1874,



Wheeler Expedition Fred Loring a few hours prior to his death en route to Wickenburg stage, Timothy O'Sullivan, 1871

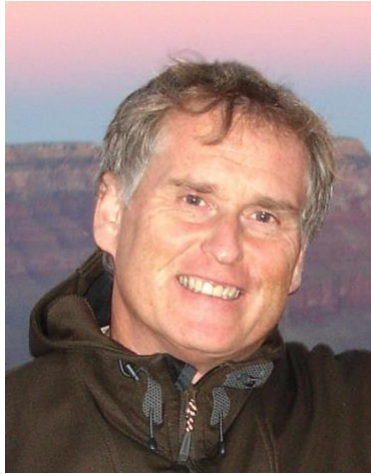
Arizona Stereographs 1865 - 1930

Jeremy Rowe



DR. PETER BLAIR

THE STORY OF MONT BLANC – PHOTOGRAPHY AND RIVALRY AT THE SUMMIT OF EUROPE



Short bio

Peter Blair was born in Ayrshire, Scotland. He has a PhD in Chemical Physics from Edinburgh University, with Fine Art as an outside subject. Later he earned an MBA in Business and Finance at INSEAD in France. Now retired, he started his career in chemical analysis and ended up in chemical industry analysis. He loves the outdoors and is a keen photographer.

Over 20 years ago he discovered antique stereoscopy and was immediately enthralled by its duality of art and technology. He collects stereoviews of the Alps and Scotland, has written four books on stereoscopy, curated several 3D exhibitions and frequently gives 3D illustrated talks.

Websites: www.scotland3d.com, www.3dalps.wordpress.com

Facebook: [Scotland in 3D](#)

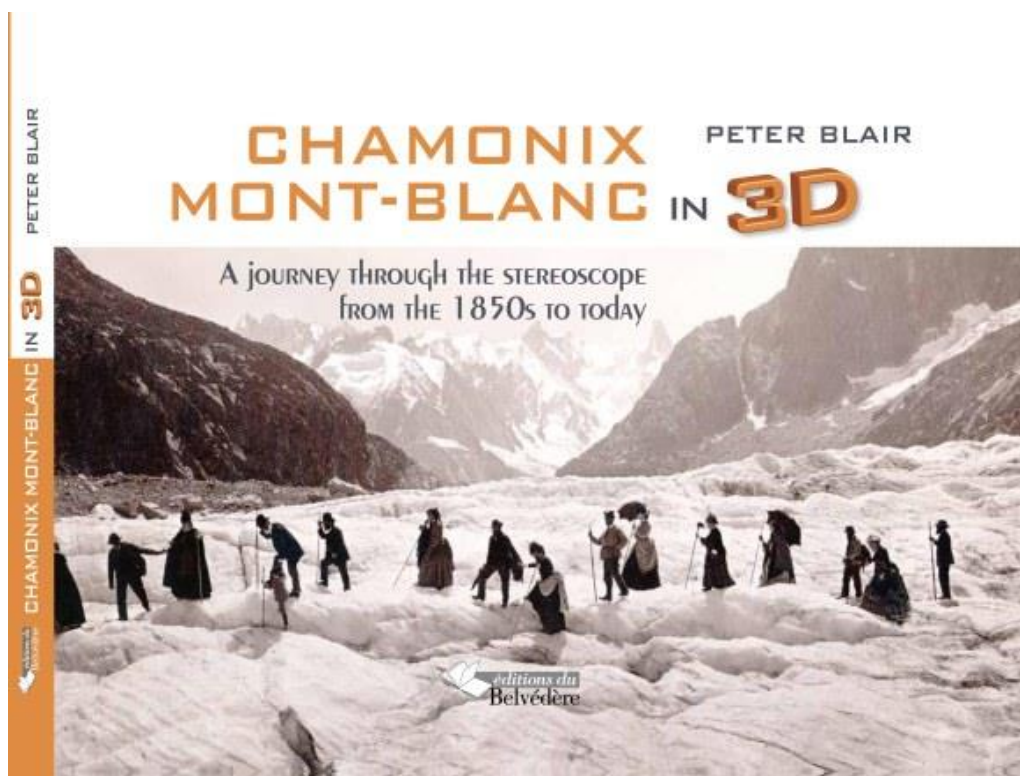
Publications:

- “Scotland in 3D – A Victorian Virtual Reality Tour”, P3DB Publications, 2018, ISBN 9781527225527
- “Chamonix Mont Blanc in 3D – a journey through the stereoscope from the 1850s to today”, Editions Belvédère, 2014, ISBN 9782884193580
- “Chamonix Mont Blanc en 3D – un voyage à travers le stéréoscope de 1850 à nos jours”, Editions Belvédère, 2014, ISBN 9782884193542
- “William England – Tour of Switzerland – A Collector’s Catalogue”, print on demand via author
- “George Washington Wilson – Stereoviews – A Collector’s Catalogue”, print on demand via author

Note: Non-illustrated concise versions of these two “catalogues raisonnés” are available at www.stereoworld.org/nsa-stereo-lists/

SCOTLAND in 3D

A Victorian Virtual Reality Tour



Exhibitions :

- “Chamonix Mont Blanc en 3D”, Maison de la Mémoire et du Patrimoine, Chamonix-Mont-Blanc, France, Oct 2014 – Mar 2015
- “1865 – L’Age d’Or de l’Alpinisme – Dans les Pas de Mlle Jemima – Tourisme en 3D”, Maison du Village, Argentière, France, Jun – Oct 2015

- “Scotland in 3D”, Byre Theatre, St Andrews Photographic Festival, Scotland, Oct 2018
- “Gardens and Greenhouses”, Botanic Gardens, St Andrews Photographic Festival, Oct 2018
- “Scotland in 3D”, Dundee Science Centre, Nov 2018 – Feb 2020
- “Scotland's Coasts and Waters in 3D”, Barony Arts Centre, West Kilbride, Feb – Mar 2020

Contact

info.p3db@gmail.com

About the talk: *The Story of Mont Blanc – Photography and Rivalry at the Summit of Europe*



9064 - Passage Difficile aux Seracs du Geant (Ascension au Mont Blanc Series), Auguste Rosalie Bisson, 1867

The ascension of Mont Blanc was the subject of the very first stereoview that I ever saw, and immediately purchased, some twenty years ago. As I peered into the twin lenses of an intriguing Victorian mahogany contraption, I was immediately transported to the Alps. I was accompanying two alpinists crossing a gaping crevasse on a rickety ladder. I know the area well, having lived in Mont Blanc’s shadow for much of the past ten years, frequently skiing on its glacial terrain. I was amazed at the quality of the image, its immersive 3D effect and the sensation of participating in the photo. Later, I discovered that it was taken by Auguste-Rosalie Bisson for the firm of Ferrier (père et fils), Soulier, Léon et Levy. Bisson is to blame for my stereoscopic addiction!

He was the first photographer to reach the summit of Mont Blanc (4809m, 15,777ft) in August 1861. He employed 25 guides and porters to lug up an estimated 250kg of photographic equipment! The chemicals froze solid and today no image taken on the summit can be identified. At the time, he was famous for large format and panoramic photographs. Size was his downfall. Later in 1861, possibly even later the same day, Joseph Tairraz, a Chamonix guide-turned-photographer, successfully took stereoscopic photographs from the summit. The

smaller format greatly simplified the task, reducing dramatically the equipment and chemicals required. Bisson ascended a second time in 1862, but again no summit photographs exist. After bankruptcy, Bisson eventually was successful in taking photographs from the summit in 1868. But for the third ascension, he was employed by Léon and Levy to take stereoscopic images.

This talk will be illustrated by stereoviews from my collection by Ferrier, Bisson, Braun, Tairraz, Couttet, William England and others. The history of Mont Blanc will be discussed and some of its leading characters introduced, such as Windham and Pocock, Paccard and Balmat, de Saussure and Albert Smith. We will learn of scientific rivalry and the observatories on the roof of Europe.

The problems faced by early photographers will be discussed and some of the tricks of the trade revealed. The advantages of the stereoscopic format for expeditionary work will be highlighted.

www.3dalps.wordpress.com

peter3dblair@gmail.com

SHAWN FRAYNE

Looking Glass Factory

LOOKING GLASS PORTRAIT: YOUR PERSONAL HOLOGRAPHIC DISPLAY

Short bio

Shawn Frayne, CEO and Co-founder of Looking Glass Factory will discuss the brand-new Looking Glass Portrait display, how the personal holographic display came to be and how to get your images into it.

About the talk: *Looking Glass Portrait: Your Personal Holographic Display*

Your first personal holographic display: Looking Glass Portrait. Designed for people, real and imagined. Capture and create your own holograms easily. Looking Glass Portrait is designed for the millions of people that work and play in 3D: artists, designers, developers, filmmakers, photographers, and those of you just starting to explore three-dimensional capture and creation. Even your phone can now capture holograms.

For full details about the Looking Glass Portrait and to order, please visit <https://lookingglassfactory.com>

For a video about the Looking Glass Portrait, [please visit this link](#).





XUAN LUO

COMPUTATIONAL TIME MACHINE

Short bio

I am a PhD student in the UW Reality Lab at University of Washington CSE, working with Steven Seitz, Jason Lawrence and Ricardo Martin Brualla. I am interested in combining virtual/augmented reality with computer vision and graphics to create interesting magical experiences. My current research focuses on 3D vision and image synthesis. During the PhD, I've been fortunate enough to spend great summers at Google, Disney Research Zurich and Facebook. Prior to UW, I received B.S. from Shanghai Jiao Tong University working with Hongtao Lu, and visited National University of Singapore working with Shuicheng Yan.

Website: <https://roxanneluo.github.io>

About the talk: *Computational Time Machine*

Time travel has always been one of the craziest dreams of mankind. Wouldn't it be fascinating to be in the same room as Abraham Lincoln, visit Thomas Edison in his laboratory, or step onto the streets of New York a hundred years ago? While it is not feasible right now to travel in time physically, can we do it computationally? The fast advances in AR/VR, 3D vision and image synthesis open up unprecedented opportunities to change our visual experience to whatever we want and realize this wild dream. My research goal is to create a computational time machine, simulating the experience of going back in time and re-experiencing history from more than 100 years ago.

However, this task is very challenging because typical historical footage is 2D, black and white, and contains various degradation artifacts. I seek to make this antique footage come alive by creating a more vivid and immersive visualization. In my dissertation work, I explored how to lift 2D historical content to 3D and how to convert historical footage to the quality of modern cameras.

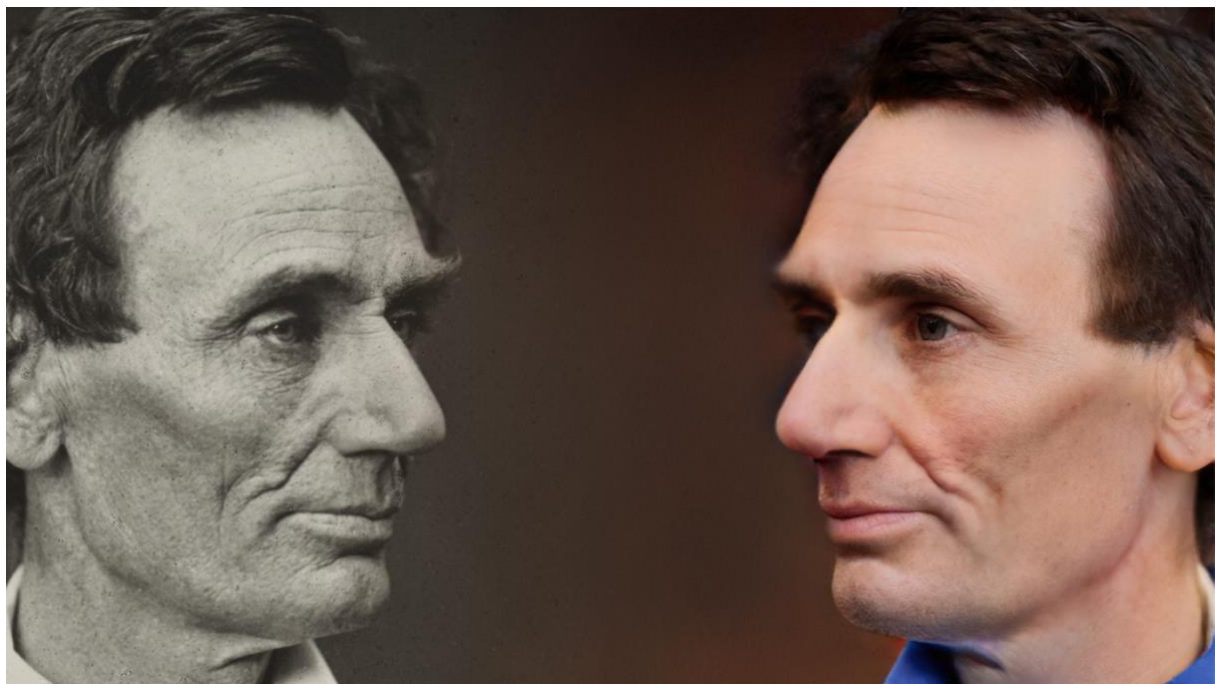
We introduce KeystoneDepth, the largest and most diverse collection of rectified historical stereo image pairs to date, consisting of tens of thousands of stereographs of people, events, objects, and scenes recorded between 1864 and 1966. Leveraging the Keystone-Mast Collection of stereographs from the California Museum of Photography, we apply multiple processing steps to produce clean stereo image pairs, complete with calibration data, rectification transforms, and disparity maps. We introduce a novel stereo rectification technique based on the unique properties of antique stereo cameras. To better visualize the results on 2D displays, we also introduce a view synthesis technique specifically for this historical imagery.

Many historical people are captured only in old, faded, black and white photos, which have been distorted by the limitations of early cameras and the passage of time. We simulate traveling back in time with a modern camera to rephotograph famous subjects. Unlike conventional image restoration filters which apply independent operations like denoising, colorization, and super-resolution, we project old photos into the space of modern high-resolution photos, using a generative face model, achieving all of these effects in a

unified framework. Our comparisons to current state-of-the-art restoration filters show significant improvements and compelling results for a variety of important historical people.

Website: [KeystoneDepth: History in 3D](#)

Website: [Time Travel Photography](#)



WOLFGANG SELL

VIEW-MASTER: A BILLION WINDOWS ON THE WORLD

Short bio

Wolfgang is among the top View-Master collectors and one of the foremost authorities on View-Master history in the world. (This title was bestowed by the late Charley Van Pelt – who had worked for the company since 1947.)

Wolfgang is also an avid Stereo photographer and has worked not only on the photos for their books and Stereo-World magazine but also provided stereo pairs for View-Master subjects. These packets are: N.S.A. Ft. Wayne, 1992 and, two packets for the U.S. Air Force Museum in Dayton, Ohio. (Which was a collaborative effort using photography provided by both Charley Van Pelt and Wolfgang.) As well as other images for NSA reels and 6 reels for the Viewers book.

He is Co-author of the book "View-Master Memories" and "View-Master Viewers an Illustrated History" as well as author of articles for *Stereo-World* magazine. He is very active in the 3D community as former NSA VP of Actives as well as former regional director for NSA and member of the ISU. Together with his wife Mary Ann they have been collecting and researching View-Master for over 40 years. The photo below was taken at a lecture about View-Master they gave at the Photo Historical Society of Canada in 2006.

About the talk: *View-Master: A Billion Windows on the World*

An introduction to the history of Sawyers Inc. producers of the View-Master.



DOMINIK OCZKOWSKI

Oczko Stereo

MINUTA STEREO



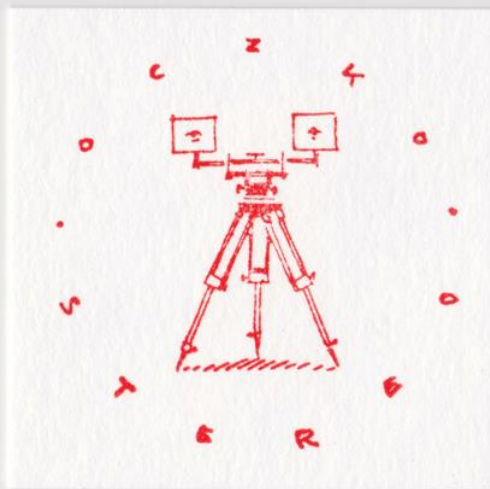
Short bio

Dominik Oczkowski is an architect, stereographer, model builder and product designer based in Munich and Cracow. After photographing architecture and stage design models in 3D, he started developing stereo cameras and stereoscopes. Most of the prototypes are laser-cut out of MDF. Dominik is in search of the grain and the bokeh in the depths of spatial photography with analogue stereo slides or high-resolution pixels pairs. Minuta Stereo - A Stereoscopic Pinhole Camera - will be the first commercial project to be launched on Kickstarter during March 2021. [Website link.](#)



MINUTA STEREO

Soon on kickstarter.com



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DOMINIK
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ARCHITEKT
STEREOSKOPIKER

Sunday 21st February 2021: 14:00 – 19:00 GMT

DEPTH AND VISION

Our second day celebrates depth and vision, exploring the application of stereoscopy to art, photography and vision, and the Victorian quest to push the boundaries beyond depth.

DENIS PELLERIN

London Stereoscopic Archive, London

WHEN DEPTH WAS NOT ENOUGH

Short bio

Denis is a photo-historian with a passion for stereo photography. He has been researching and learning about the history of his pet subject for nearly forty years and has written and co-authored dozens of articles and books, both in French and in English, on this too often neglected but fascinating branch of photography. During his thirtieth year as a teacher, Denis had the good fortune to be hired by Dr. Brian May as the curator of his extensive photographic collection. Over the past couple of years he has given over fifty 3-D talks in several different countries on various aspects of Victorian stereo photography and has now switched to doing Zoom talks. Denis is a regular contributor to the American magazine *Stereo World* and has now started contributing to the online photographic magazine *The Classic Platform* (<https://theclassicphotomag.com/the-classic-platform/>) and to the *Stereoscopy Blog* (www.stereoscopy.blog).

About the talk: *When Depth was not enough*

When photography appeared, a lot of people were disappointed that it did not reproduce the colours of nature and did not allow the capture of movement. Very quickly some attempts were made to add depth (the easiest part, since the stereoscope had been invented before photography), colour and movement to the photographic images. It would take a while before the three were combined but the Victorians, for whom the word “impossible” had no real meaning, experienced colour + depth as well as movement + depth less than a couple of years after the lenticular stereoscope was introduced in Britain on the occasion of the Great Exhibition.

Contact

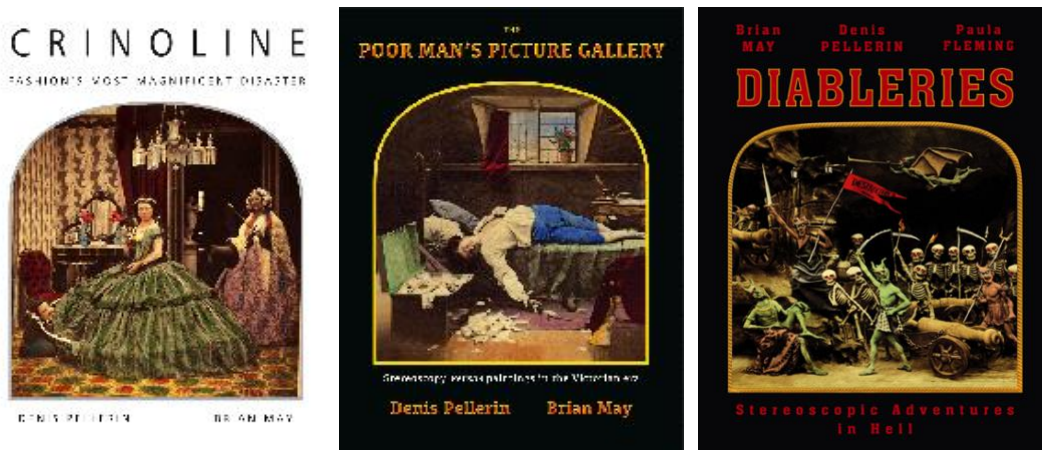
denis@londonstereo.com

Publications

Recently published

History of Nudes in Stereo Daguerreotypes – Collection W. + T. Bosshard

Former publications, with Dr. Brian May and the London Stereoscopic Company



Earlier works (in French)

- Entry on Stereoscopy in Anne Cartier-Bresson (ed.), *Vocabulaire technique de la photographie* (Paris: Marval, 2008).
- Chapter 'La photographie stéréoscopique – Le fonds du musée Gérard', in *Alexandre Dubosq, photographe, De l'instant à l'éternité* (Cahiers du Temps, 2001).
- Three chapters ('The Origins and Development of Stereoscopy', 'File BB3 and the Erotic Image', 'The Anaglyph, a New Form of Stereoscopy') in *Paris in 3D, from stereoscopy to virtual reality, 1850-2000* (London: Booth Clibborn and Paris: Paris-Musées, 2000).
- Chapter 'Langlois photographe,' in *Jean-Charles Langlois, photographe normand et le Panorama de la bataille de Solférino* (ARDI and Conseil Général du Calvados, 2000).
- *La Bretagne en Relief* (Rennes: Terre de Brume, 2000).
- Chapter 'Le Sabbat Rouge,' in *La Commune Photographiée* (Paris: Musée d'Orsay, 1999).
- *Gaudin frères, pionniers de la Photographie (1839-1872)* (Chalon-sur-Saône: Société des Amis du Musée Nicéphore Niépce, 1997).
- *La Photographie Stéréoscopique sous le Second Empire* (Paris: Bibliothèque nationale de France, 1995).

Forthcoming

Stereoscopy: The Dawn of 3-D (edited by Dr. Brian May and published by the London Stereoscopic Company)

REBECCA SHARPE

London Stereoscopic Archive, London

GETTING STARTED IN ANALOGUE STEREO PHOTOGRAPHY

Short bio

Rebecca has been working as assistant curator for the London Stereoscopic Archive for three years and is currently digitising and cataloguing the collections, as well as carrying out research of her own on Victorian stereo photographers and techniques. She enjoys collaborating with other institutions, especially focusing on digitising stereoscopic images and methods of displaying them to the public. Rebecca has had a lifelong passion for photography and, although she takes many of her stereoviews with a smartphone, she also enjoys giving a second life to stereoscopic film cameras and learning hands-on about different photographic processes. She has given workshops on how to use a smartphone for stereo photography, organised and helped with stereoscopic 3-D presentations, events and exhibitions in various worldwide institutions and online, and two years ago she started a blog about stereoscopy (see link in abstract), aimed at making it accessible to everyone.



The Cordwainer Statue, London. Taken with an Iloca Stereograms 2.8 camera and Fujichrome Provia 100F slide film, Rebecca Sharpe 2020



About the talk: *Getting Started in Analogue Stereo Photography*

Analogue stereo photography used to be very popular when the cameras, film and processing were readily available; now it's a much different story! With the recent resurgence of popularity in analogue photography, Rebecca is frequently asked by stereo enthusiasts about where to start with stereoscopic film cameras. This short video presentation will try to cover the key aspects about finding your feet in the world of analogue stereo photography, from choosing the correct film, highlighting a few stereo cameras, processing afterwards and enjoying the results of the effort. The video will show examples of parallel-view stereoviews taken with some of the cameras towards the end, so please have your stereoviewer at hand. The video is fast-paced and will be played during the breaks on day two of the Celebration and also uploaded to [Stereoscopy.Blog](#) afterwards, if you need to catch up. A more detailed post on the topic can also be found on the blog [using this link](#). Rebecca will be attending the event all weekend as the tech-geek if you have any questions.



Different methods of displaying analogue-captured stereoviews.



Lisbon, Portugal. Taken with a TDC Stereo Vivid camera and Kosmo Foto Mono 100ASA negative film, Rebecca Sharpe 2020.

DR. SUSAN BARRY

FIXING MY GAZE



(Photo credit: Rosalie Winard)

Short bio

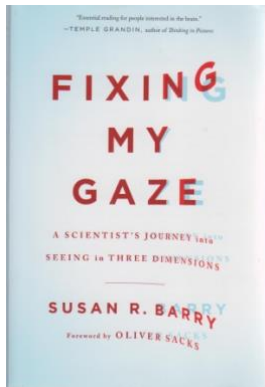
Sue Barry, a retired Mount Holyoke College biology professor, loves all things 3D, especially because she did not experience her first stereo views until she was forty-eight years old. Cross-eyed since early infancy, she grew up stereoblind. For years, she taught her neurobiology students the conventional scientific wisdom that stereovision could develop only during a critical period in early childhood and used her own vision history to support this dogma. However, at age forty-eight, she consulted a developmental optometrist who prescribed a program of optometric vision therapy. To her utter astonishment, her vision improved dramatically, and she experienced her first 3D views.

Dubbed “Stereo Sue” by Oliver Sacks in a 2006 New Yorker article by that name, Dr. Barry has gone on to write her own book *Fixing My Gaze: A Scientist’s Journey into Seeing in Three Dimensions* (Basic Books, 2009) which was rated the fourth best science book for 2009 by the editors of Amazon.com, selected as one of the best sci-tech books of 2009 by the Library Journal, and has been translated into seven languages. Barry’s second book, *Coming to Our Senses: A Boy Who Learned to See, A Girl Who Learned to Hear, and How We All Discover the World*, will be published by Basic Books in June, 2021.

Sue's website: stereosue.com

Facebook page: [Stereo Sue](#)

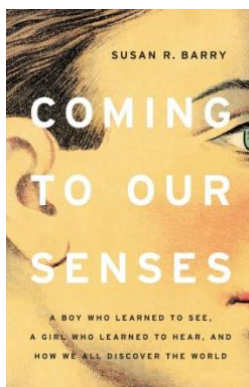
Sue's books:



Fixing My Gaze: A Scientist's Journey into Seeing in Three Dimensions

https://www.amazon.com/Fixing-My-Gaze-Scientists-Dimensions/dp/0465020739/ref=sr_1_4?dchild=1&keywords=fixing+my+gaze&qid=1611255119&sr=8-4

https://www.amazon.co.uk/Fixing-My-Gaze-Scientists-Dimensions/dp/0465020739/ref=sr_1_1?dchild=1&keywords=fixing+my+gaze&qid=1611255227&sr=8-1



Coming to Our Senses: A Boy Who Learned to See, A Girl Who Learned to Hear, and How We All Discover the World

https://www.amazon.com/Coming-Our-Senses-Learned-Discover/dp/1541675150/ref=sr_1_1?crd=7TSVC9I4JPXD&dchild=1&keywords=coming+to+our+senses+susan+barry&qid=1611255366&sprefix=coming+to+our+senses%2Caps%2C150&sr=8-1

https://www.amazon.co.uk/Coming-Our-Senses-Learned-Discover/dp/1541675150/ref=sr_1_2?dchild=1&keywords=coming+to+our+senses&qid=1611255302&sr=8-2

Other links

TEDx Pioneer Valley, Fixing My Gaze, Susan Barry

<https://www.youtube.com/watch?v=XCctphdXhq8>

Fixing My Gaze, Susan Barry: Talks at Google

<https://www.youtube.com/watch?v=xM2PuDbDphQ>

PBS, The Secret Life of Scientists and Engineers, Susan Barry

<https://www.wgbh.org/program/secret-life-of-scientists-and-engineers/susan-barry-learning-to-see-in-3-d>

About the talk: *Fixing My Gaze*

Sue Barry will describe how she acquired stereopsis at age 48 despite being cross-eyed (strabismic) and stereoblind since early infancy. She'll also discuss the surprising and wide-ranging impact that stereopsis has had on her vision.

ANDREW BROOKS

3D JOURNEYS THROUGH THE LANDSCAPE

Short bio

Andrew Brooks is a landscape photographer, film maker and digital artists who lives in the English Peak District. After creating many experimental 3D still and film projects over the last 15 years he is now filming a series of 3D journeys through landscapes.

About the talk: *3D Journeys through the Landscape*

"In this time of lockdowns and people not being able to travel as much I'm focused on ways of sharing landscapes with people online in as much detail as possible. I started out with vivid still photography, then filmed journeys through landscapes and eventually this led to me developing a new 3D Stereo camera setup for filming the landscapes in sharp detail and creating a YouTube Playlist for these films. I hope that when viewed properly people get a real sense of these places and feel like they've joined me on a journey.

I'm also really keen to use social media to interest people in stereo imagery for the first time. I encourage people to try parallel free-viewing these films, I share viewing advice and have also created a free-viewing tutorial video."

Here are some links,

Youtube 3D films and viewing

tutorial: <https://youtube.com/playlist?list=PLDyGxBV4IS7fb6nRfQVpP-sX03kKGxYB3>

Website 3D Stills page: <https://www.andrewbrooksartist.com/Stereoscopic-3D>

Twitter: <https://twitter.com/AndrewPBrooks>

Instagram: <https://www.instagram.com/andrewpbrooks/>

Facebook: <https://www.facebook.com/AndrewBrooksPhotography>





MICHAEL TAYLOR

SEEING DOUBLE: STEREOSCOPY IN THE ARTIST'S STUDIO

Short bio

Michael is a figurative painter with works in many private and public collections, including the National Portrait Gallery, London, and the Holburne Museum, Bath. A member of the Royal Society of Portrait Painters, awards include the National Portrait Gallery Portrait Award, and the Holburne Portrait Prize. Whilst working mostly from life, a passionate interest in stereoscopy led him to develop a unique way to utilise stereo transparencies as a studio aid.

Website address:

www.mrtaylor.co.uk

About the talk: *Seeing Double: Stereoscopy and the Artist's Studio.*

Using stereoscopic transparencies can be particularly helpful in the art of portraiture, where the sitter is often unable to give as much time as the artist would wish. In this presentation, figurative painter Michael Taylor will describe the process, equipment and techniques he employs, and illustrate his approach with examples of stereos taken during the creation of certain portraits, including Sir John Tavener and P D James. Observations concerning the depiction of 3D form and space on the flat canvas will also be considered.





STAN WHITE

20TH CENTURY STEREO PHOTOGRAPHY

Short bio

Stan White was an industrial photographer in Birmingham, England until he emigrated to Toronto, Canada in 1957 after which he was a commercial and advertizing photographer. He took his first stereo images in the early 1950's and renewed his interest twenty-five years later, becoming active in the PSA and other international stereo organizations and thoroughly immersing himself in the, then, current techniques.

About the talk: *20th Century Stereo Photography*

Light on imagery and heavy on method, the talk will comprise: a brief comparison of stereoscopy in the 19th, 20th, 21st Centuries, moving on to the events that evoked the meteoric rise in interest in 3D after WW2.

The first half of the talk will be on the why, when, how, of my tabletop dioramas, the second half will move on to the making of stereo cards, the benefit of digital infrared technology and especially the design and construction of cameras and equipment, etc. The talk will finish up, if there is time, with one or two stereo oddities.

To view more images, please visit: stanjwhite.com



STEREO INFRARED PINHOLE IMAGE

Photographed on Saturday April 24 2004 one day prior to world pinhole day on which it rained, sunlight being essential to this subject matter.



Photographed on a slide bar with a Koni Omega camera, with lens replaced with a pinhole, on Macophot IR820C infrared film through an Ilford SFX IR filter. Effective focal length 5 inches. Each image exposed for one minute. Film developed in Agfa Rodinal 1:12 for ten minutes. 6x7cm negs scanned into Photoshop, assembled and duotoned.

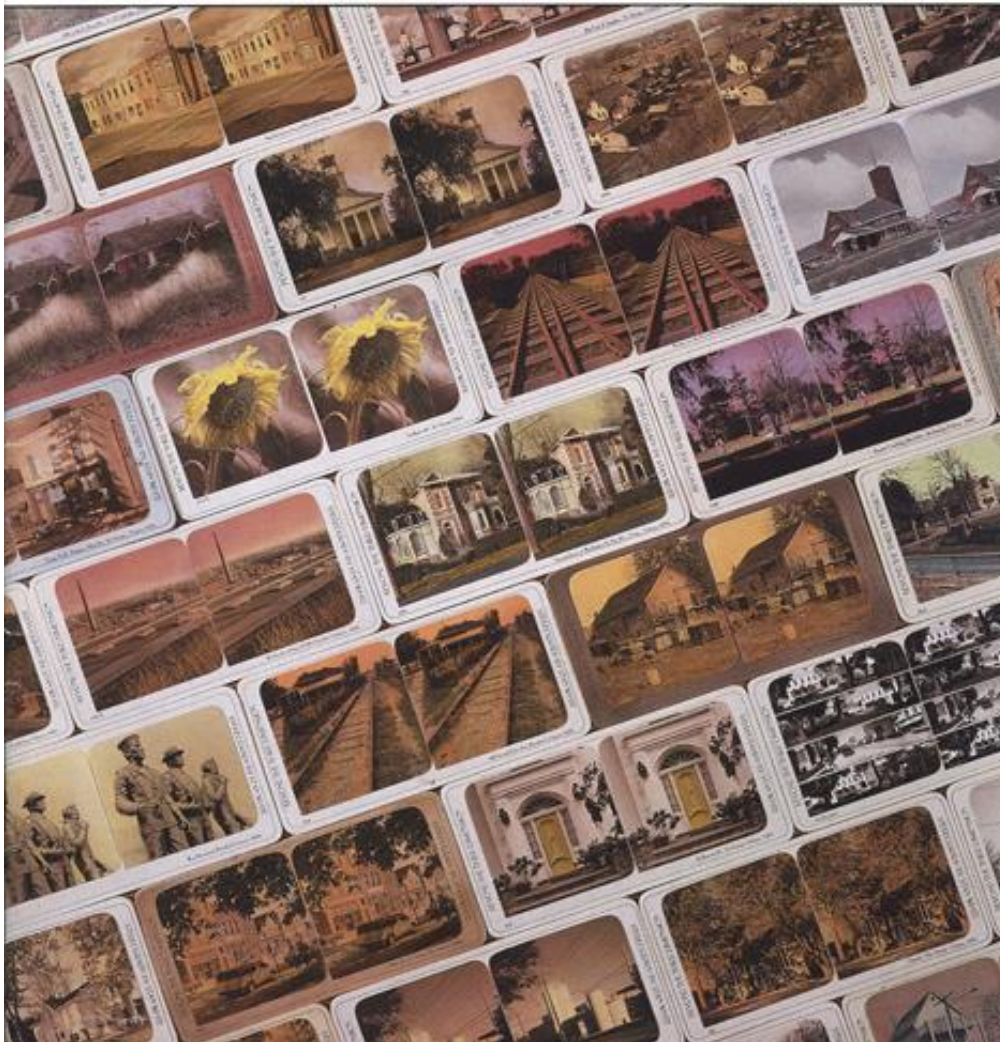
Stan White, St. George, Ontario, Canada



PSA JOURNAL

OFFICIAL MAGAZINE OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

JUNE 1996



VICTOR FLORES

Lusofona University, Lisbon

STEREO & IMMERSIVE MEDIA INTERNATIONAL CONFERENCE 2021

Short bio

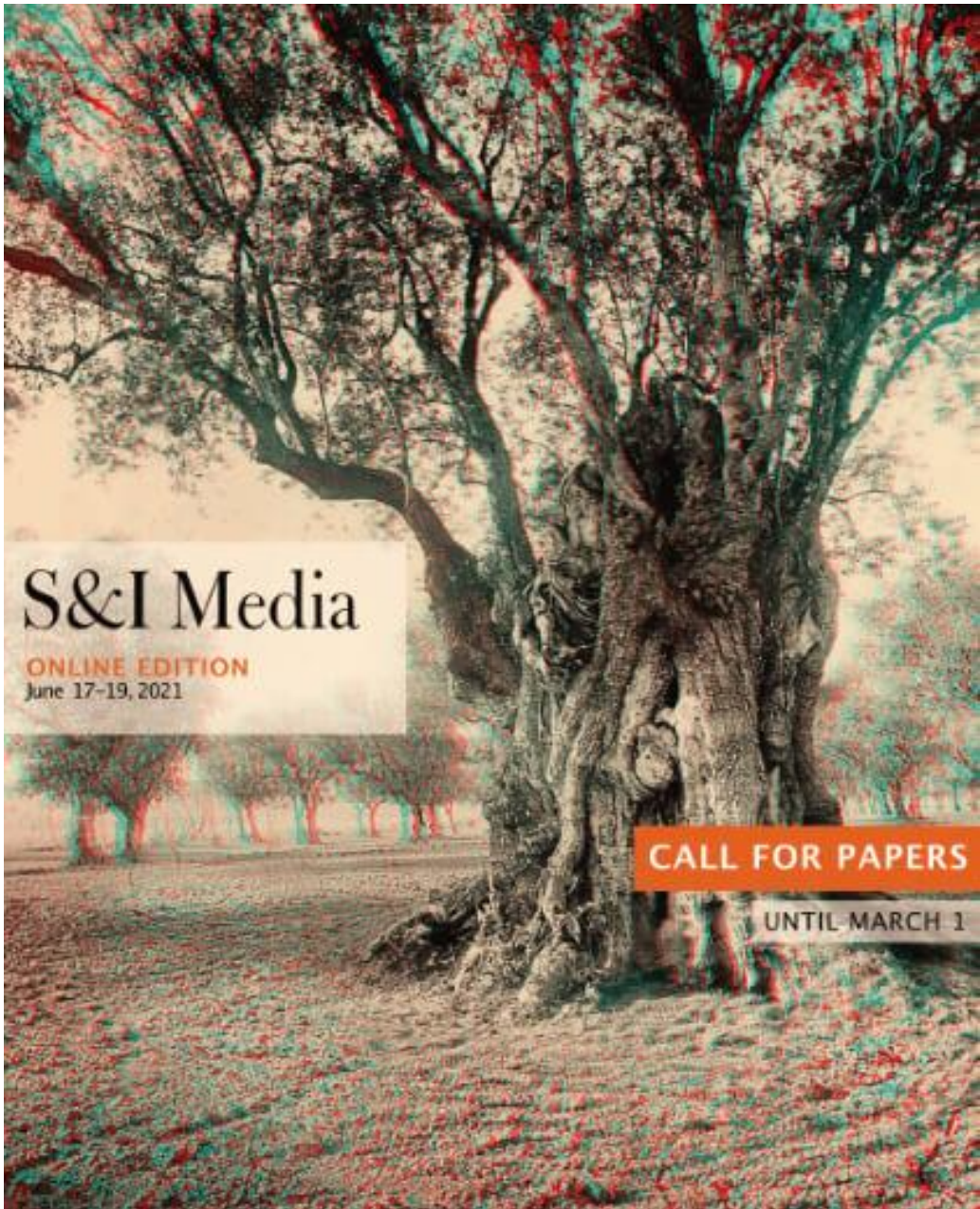
Victor Flores focuses his research on early visual media and on the cultural history of photography at the Lusofona University, in Lisbon. His prior areas of study include: stereoscopic photography, 19th-Century visual culture and media arts. He is the founding organizer of the *International Conference on Stereo & Immersive Media: Photography, Sound and Cinema Research*, and the editor-in-chief of the *International Journal on Stereo & Immersive Media*. Since 2013 he has coordinated several research projects and curated exhibitions and visual databases dedicated to stereoscopic photography. Currently he is organizing the *Catalogue Raisonné of Carlos Relvas's Stereoscopic Photography* and starting a research project on the cultural value of retouching in 19th-Century Portuguese photography.

About the talk: *Stereo & Immersive Media International Conference 2021*

Website: <http://stereoimmersivemedia.ulusofona.pt>

Due to the Covid-19 crisis, we are now organizing this year's conference as an online scientific event that will take place from the 17th to the 19th of June. This online edition will resume a great part of the contents prepared for our postponed 2020 edition, namely our confirmed keynote speakers (Tom Gunning, Denis Pellerin, Elizabeth Edwards and Carlos Teixidor) and all the accepted proposals for paper presentations. Along the traditional plenary sessions and themed parallel tracks, S&I Media 2021 will explore its new virtual format by launching a S3D Short Film Festival and a Virtual Art Gallery to showcase the most recent and diverse immersive artworks. The red/cyan anaglyph system will be adopted so that images can be displayed in stereoscopic 3-D in all digital screens. Other events are being prepared and will be disclosed soon! In order to meet a larger international community of researchers and art professionals our call for papers has been reopened until March 1st. Follow the link in our homepage to submit your abstract, or send your film proposal to 3dfilm.sim@gmail.com.

We hope you can join us!



S&I Media

ONLINE EDITION
June 17-19, 2021

CALL FOR PAPERS

UNTIL MARCH 1