Driving into the '60s

Our first view this issue was submitted by Joseph Hohmann in PA, who has been collecting amateur stereo slides now for a year or so. He described his frustration of finding only about 2% of the slides he has purchased to be "great stuff," while about 48% are "okay to save and view once in a while," and 50% are "pure junk!" Boy, does that sound familiar!

Joseph says that this particular view combines "the cars, clothing (love the glasses!) and just plain fun." He believes it was shot in Michigan, late in the summer of 1959, although the processing date stamped into the white Kodak heat-seal mount is Feb 1960. "The convertible is a GM make, '59 or '60. At first I thought it might be a '60 Chevy, but am not sure. The station wagon is a '57 Ford, and at the [distant] stop sign, a '55 Ford." Thanks, Joseph, for the fun view.

Our second view (by a different photographer) was mounted in an unlabeled EMDE aluminum mask in an EMDE stiffener. Other slides in the same collection were labeled, revealing that they were photographed by a man who lived in Los Angeles area. I'm going to assume this view was shot in that area—it looks like Southern California to me—but there's really no way of knowing for sure.

That looks like quite a selection of cars at this dealer's lot, and with bank financing for only $5 per week, who could pass up driving one home? I don't know my car makes and models very well from this era, but since this appears to be a used car lot, I would think that there would be something here for everyone! (All that's missing are some high-pressure salesmen running out to greet you!)

Beyond the closest dealership are several other car lots and automotive-related businesses, and even an "American" gas station with its red, white and blue sign.

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 slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 3610 SE 71st, Portland, OR 97206.

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. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. 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:
In the days following September 11, 2001, this woman came
to bend the candle shrine in New
York’s Union Square Park for several
days on end. The most deadly
terrorist attack in history
brought reactions ranging from
the best to the worst of human
eotions and actions; but in New
York itself, the most visible
responses were the missing
person appeals and memorials, as in
this stereo by Sheldon Aronowitz.
More coverage of the destruction and
the aftermath, by six stereog-
rappers, appears in his feature article “Documenting 9/11 in Depth”.

Back Cover:
Keystone No. 3841/1173, “Afghanistan - A Jewelry Store, Kundahar.” This is one of several little
known views from Keystone’s Geography Unit No. 35 covering Afghanistan. Cold war era interest
in a country bordering the Soviet Union may have prompted its 1955 publication, ending
Afghanistan’s nearly 100 years of neglect by the major stereoview companies. The girl’s warful
expression inspires curiosity about her fate in the much harder years to come. See “Afghanistan in
Better Times” on page 20.
Disaster Views

If anything like the events of September 11, 2001, had happened between the mid 19th century and the early 20th century, the flood of photographic images reaching the public would have been in the form of stereoviews instead of videos. The Civil War, the Johnstown Flood, and the San Francisco earthquake spring quickly to mind among the many possible examples. Today the stereoscopic documentation of history is almost completely up to dedicated amateurs willing to get as close as possible to events, from the scheduled and benign to the sudden and tragic.

In a world where the most frequently heard phrase in the English language has become “since 9/11” it may seem excessive to publish, over six months later, yet more images of the disaster. Obviously, thousands of far closer and more dramatic photos have already appeared in dozens of magazines and books—to say nothing of the miles of spectacular video tape so widely disseminated and copied.

No stereographers were directly on site as the disasters unfolded in New York, Washington D.C. or Pennsylvania, and nobody with a stereo camera had the connections to get access into Ground Zero like some flat photographers. In general, stereographers took their pictures from behind the same police barricades facing ordinary New Yorkers wanting to see for themselves what had happened to their city. The barricades, the police and military, and those people all became part of the story documented in 3-D. Also covered in depth from an average New Yorker’s point of view were the many “missing” notices and informal memorials that appeared all over the area. The “outsider” status of stereo photography placed it directly among the people so devastated by the event, to record what they could see from the street and the memorials they created there.

Even after considerable editing, the stereos supplied for this issue make up the most extensively illustrated article ever to appear in Stereo World. As far as we know, this is the first stereoscopic documentation of the disaster in New York to appear in any magazine. The shattering historical impact of the events of 9/11, the open-ended war in response, and the suddenly less secure future of societies all over the world made the 42 stereos reproduced here seem the least we could do to show again stereoscopy’s unique value in recording both the best and the worst of human deeds.

9/11 3-D Video

Not all the video shot following the disaster, it turns out, was flat.
With this issue, we begin a series of short autobiographies from the people whose names appear on the masthead of Stereo World. Many members may only know the volunteers who keep the NSA running by names and titles in print on the contents page, but they are actually very real and very interesting individuals. This series will attempt to introduce them to the entire membership—especially those unable to attend conventions and meet any of them in person. Our series starts with Bill C. Walton, chair of the NSA Board of Directors.

I was born on 6 Feb. 1931 in Clarksville, AR, where I spent my childhood years. At 17 I enlisted in the Army and had a interesting and rewarding career which spanned more than 30 years (last 21 as an Army Aviator), that included five tours in Germany and two in the Republic of Vietnam. My Polish-German wife Krys and I were married in Flensburg, Germany in Sept. 1954 (the best move I ever made), and she became a US citizen in Oct. 1957.

After retiring from military service in 1978 I had a second exciting and satisfying career in Army Public Affairs at Fort Benning, eventually becoming the post Public Information Officer. This career was curtailed abruptly when, in Dec. 1988, I contracted Vibrio Vulnificus (Oyster Poisoning) resulting in a near death experience and causing my medical retirement.

An older photographer friend in Arkansas, who showed me some stereographs he had made in the 1920s, introduced me to stereo photography in 1968. I didn’t know about free viewing and it was another five years before I found a stereoscope and started making my own Stereo Cards. They are still my favorite forms of stereographic expression, although I shoot an occasional slide so I can enter slide exhibitions.

I joined NSA in 1975 and through Stereo World discovered the SSA and joined it in 1978 as member #715. My first NSA Convention was in 1985 in St. Louis. I was elected to the NSA Board of Directors in 1994 and Chairman of the Board in 1995. I am proud of being able to play a very small part in the volunteerism that makes the NSA work.

I assisted in the integration of Stereo Cards into PSA and ISU and am happy that both now have Stereo Card Circuits and Exhibitions. I was elected to Associate, PSA (APSA), in 2000, for my Stereo Card efforts. I have published Back to Basics, a stereo picture book covering Infantry Basic Training at Fort Benning and with the assistance of Dan Shelley have produced a 3DCD, titled The Bill Walton 3D-CD Project containing about 1000 of my stereo images.

Some of my other hobbies are genealogy, history, golf, camera (Continued on page 34)
Documenting 9/11 in Depth

by Sheldon Aronowitz
When catastrophic events are portrayed on television, they usually appear much worse than they really are. I remember passing through a neighborhood a few years ago which was reportedly flooded out. When I was unable to find the affected area I asked the local residents, and after many inquiries, one person directed me to the area in question.

What appeared on television to be a city under water turned out to be a few inches of water in a one-block area. More times than not, the actual damage bears little resemblance to the reported damage.

The events of September 11, 2001, however, are of the opposite extreme. As horrific and devastating as this tragedy appeared on television, that bore little resemblance to the damage as actually witnessed firsthand. I can not even begin to describe the utter devastation, which my mind still has difficulty accepting. The actual physical damage was secondary to the smell and “feel” of the air,
The burning towers from Church Street and Reade. Stereographer Brian Loube’s TDC Vivid was loaded with Scala black & white slide film when he learned of the disaster in progress (see side bar). ©2001 Brian Loube.

NYC motorcycle officer wearing a respirator, September 13, 2001. Over his shoulder smoke rises from the site of the disaster. Looking South on the West Side Highway between Harrison Street and North Moore Street. (Strobe by John J. Zelekka.)

Liberty Street between Broadway and Church Street, looking west. Building at right is One Liberty plaza, which was also damaged. (Strobe by John J. Zelekka.)

All that was left was 16 acres of twisted, jagged metal, cables, and wiring, ten stories high and weighing over one million tons. As of this writing, almost two months later, it is still burning! Underneath this were about 3,000 bodies. In addition to the two World Trade Center Towers, other nearly

the mood of the people, the grime and dust, the sadness, the loss of life, etc. It was like nothing I have ever witnessed. All the concrete, glass, etc., was pulverized into dust—220 stories turned into dust covering everything in its path—roads, buildings, everything—completely covered.
Looking north on Greenwich Street, one block from the WTC showing some of the damage. Only after four weeks were some of the vantage points open to the public. However, only those with credentials were allowed to photograph, and sometimes not even then. Showing 3-D pictures to the Police and National Guard sometimes paved the way for me to shoot a stereo or two.

(Stereo by Sheldon Aronowitz.)

Smoke from the burning debris as seen from Liberty State Park in New Jersey. (Stereo by Sheldon Aronowitz.)

National Guard keeping order a few blocks from the WTC at the West Side Highway and Chambers St. Their function was to let only authorized vehicles and personnel through. Most roads within a half-mile radius of WTC remained closed for 2 months, and then slowly the radius shrank. The roads directly around the WTC were to remain closed for close to a year.

(Stereo by Sheldon Aronowitz.)

Police keeping the crowd (and stereographers) in check at the West Side Highway and Chambers St. Smoke can be seen over WTC ruins, still burning after 2 weeks.

(Stereo by Sheldon Aronowitz.)
With a bullhorn and a no nonsense attitude, this National Guardsman keeps back the crowd. Heavy smoke obscures Ground Zero behind him. (Steffen by Sheldon Annowitz.)

Looking at the changed skyline from Liberty State Park in New Jersey through the same coin operated binoculars that tourists had focused on the Twin Towers only days before. (Steffen by Sheldon Annowitz.)

buildings were also completely destroyed, including the adjacent Marriott Hotel. A few buildings that stood were in danger of collapse, some which have since collapsed. Still others remained as burned out structures of twisted metal, soon to be demolished.

"...Something told me to just hold my camera over my head and shoot."

by Brian Loube

The World Trade Center was the crown jewel of my neighborhood—almost every walk I took brought me through it. I went to the bank there, I bought my bread there, and, once or twice on a warm summer night, I kissed a girl there, standing by the Hudson River with the massive towers patiently glimmering over our heads. My neighborhood was good, it was safe; I felt privileged to live in Tribeca. As I slept on September 10, I could never have dreamed the next day the world would change, thousands would lose their lives down the street from me, and I would be put out of my home as a war refugee.

I awoke that morning to a phone call—the buildings were on fire. I flipped on the TV and saw the video of the airplane as I quickly dressed, then I grabbed my camera and went outside. It was chaos—fear, confusion, bewilderment, people everywhere. Watching the disaster unfold I tried to minimize it in my mind. They'll get out, I hoped...but after just a few minutes, the reality set in. It became worse and worse, and as I walked closer to the Towers, general panic increased. Suddenly, I was caught in a stampeding crowd screaming, "Run! Run!" as they raced away from the buildings. Even the police had fear on their faces.

When the first Tower collapsed, something told me to just hold my camera over my head and shoot. I was surprised the pictures came out at all, because I hadn't set the exposure or focused the lens.
Prayer stations like this quickly appeared all over the city. (Stefan by Sheldon Aronowitz.)

Shrine in Washington Square Park. This park and Union Square Park had the most impressive shrines, which remained undisturbed for a few weeks. When the Parks Department started to remove them, most were replaced within hours. (Stefan by Sheldon Aronowitz.)

Many suffered structural or other damage and may or may not survive. It is expected to take at least a year to clean up, and years more to rebuild. There were over 20,000 people left unemployed due to the disaster.

After the disaster, for two months I worked with a Red Cross program making hot meals at a local restaurant for the Ground Zero rescue workers. During that time, many people who saw my 3-D slides were moved by the immersive quality and wanted to own them, which inspired me to print an edition of antique stereoscope-format cards. When I wasn’t working in the kitchen, I was at my computer scanning and retouching the photographs that make up the 12 views.

[The set of 12 full size stereoviews includes shots of the towers burning, the collapse of the south tower, and later work at Ground Zero. They can be seen as anaglyphs or purchased by visiting: http://www.brianloube.com/9-11-3d/page01.htm .]
Teddy bear shrine in Battery Park City, an area built on fill excavated during construction of the World Trade Center. The shrine was dedicated to the many children who lost a parent or other family member in the disaster. (Stereo by Sheldon Aronowitz.)

Rector Street. Many of the streets near the WTC were dug up to repair all the damaged underground cables, water mains, steam lines, telephone lines, power lines, etc. (Stereo by Sheldon Aronowitz.)

Street and utilities repair required pedestrians to walk single file in some places. Note the signs warning against photography. This was prevalent at many locations. No defensible reason was ever given for the inconsistent ban on amateurs taking pictures blocks from Ground Zero. Looking west on Rector Street approaching Greenwich Street. (Stereo by Sheldon Aronowitz.)

hundreds of businesses unable to function, and many are still seeking employment. Thousands of families were left homeless due to evacuation, and had to live in shelters with nothing but what they had on them when they left their homes. Some were able to return to their homes within weeks, some after months, and some not at all. And the homeless and jobless were the lucky ones! So many thousands more were not so lucky.

One would be hard pressed to not have lost a friend, acquaintance, husband, wife, child, parent or relative. I can safely say that virtually everyone either knew or knew of someone who was so affected. There have been positive aspects though. We were reminded how precious life is, how important family is, how trivial most of our problems really are. We have learned what is really important in life. We have learned the importance of helping others. We have learned the meaning of heroism, for out of this horror emerged acts of heroism the likes of which have never before been witnessed. Coworkers risking their lives helping others to escape; firemen, police, and emergency workers running into and up the World Trade Center as thousands were running out, even after the collapse of the first tower, most never to make it out alive.
As the weeks passed, streets closer to the ruins slowly opened up allowing businesses like this Chinese restaurant to reopen. The dome-like structure at the far end of the street (looking west on Dey St.) is the damaged shell of the Winter Garden, an atrium located between the two buildings of the World Financial Center, which survived with damage. (Stero by Sheldon Aronowitz.)

Camera store on Chambers Street, a few blocks north east of the WTC, selling pictures of tragedy. They had over 500 pictures, which some unscrupulous people bought, copied and resold as their own. (Stero by Sheldon Aronowitz.)

West Street and Vesey, usually packed with traffic, became a marshaling area for crews working the disaster. Taken from a rooftop looking south on West Street. (Stereo by John J. Zelenka.)
Victim's stories were being recorded in Union Square Park, possibly for a future book. This man was describing his escape from the WTC—note his injured right hand. The photo on his cap is of the burning towers. (Stereo by Sheldon Aronowitz.)

Police with a search and rescue dog taking a break in a command center located in Stuyvesant High School. (Stereo by John J. Zelenka.)

With smoking ruins and emergency tents in the background, a woman works on a video of the event. Looking South along the West Side Highway. (Stereo by John J. Zelenka.)

The New York City Fire Department lost more men in one hour than the total lost in its entire history. Then there were the rescue workers who worked day and night for weeks in the hopes of finding trapped victims alive under the rubble. It would be nearly impossible for any one photographer, or even a small group of photographers, to adequately document this tragedy. John Zelenka and I have done the best we could to record some of the many aspects of this terrible event in the days and weeks that followed, the
Police presence preventing onlookers from getting near the ruins. The shell of the WTC is visible behind the fence. Looking west on Fulton Street, where the city was later to build a viewing bridge/platform.

Stacked remains of two burned cars drew the attention of photographers. (Steno by Sheldon Aronowitz.)

Police provided protection for Muslim groups and individuals. (Steno by Sheldon Aronowitz.)

Remains of the south tower (the first to fall) through the foul smoke and haze from Liberty Street, near Broadway, looking north west. Heavy equipment parked in front of One Liberty Plaza (right) waits to move in.

(Steno by John J. Zelenka.)
One of hundreds of Police and Fire Vehicles damaged, many beyond recognition. There were also thousands of personal vehicles completely destroyed.

(Strobe by Sheldon Aronowitz.)

Volunteers at Christopher Street and West Side Highway, a few blocks north of the WTC. They stood there with their signs day and night, thanking the police, firemen, rescue workers, truck drivers, etc., as they left the WTC site.

(Strobe by Sheldon Aronowitz.)

From A Brooklyn Rooftop

by Joe Pedoto

I was at home reading when I looked out our living room window and saw what at first appeared to be a dark cloud hovering near the WTC. I got up to take a closer look (with glasses on) and then realized the sickening truth: the Twin Towers were on fire! I ran to the roof of our building here in Park Slope—we have an excellent view of Lower Manhattan—then I rushed back down to the apartment, grabbed my camera and tripod and ran back up.

Details on the worsening disaster were provided by a scattering of people on nearby roof tops; someone had the foresight to bring a radio along to follow the news broadcasts. I watched in horror as the fire spread down the sides of the towers, knowing that even under the best evacuation scenario some people are left behind. Now it seemed my whole body was reacting to this nightmare. I thought for a few moments I might be sick.

Then the impossible happened: the first tower fell. The smoke and dust cloud that arose obscured all detail from my vantage point, and with small white particles raining down I decided to get off the roof and back inside.

This image is one of a series of stereo pairs I captured on Tuesday morning, September 11, 2001. I was shooting from the roof of our 5-story building, using a Nikon 990 digital camera with a 2X telephoto lens and a slide bar.

The city I woke up in on Tuesday, Sept. 11 is not the same place I went to sleep in that night. And this city, and the country, will never be the same again.
Television teams from all over the world could be found broadcasting or taping at many locations throughout New York City, here in Union Square Park. (Stereo by Sheldon Aronowitz.)

The ashy grimy dust that can be seen in this car not only covered everything within a 5-10 block radius of the WTC, but also penetrated every nearby apartment and office. (Stereo by Sheldon Aronowitz.)

so naturally we started talking. At a New York Stereo Society meeting a few weeks later, I saw John again and overheard him talking about his plans for a View-Master packet on Times Square New Years Eve. I approached John and explained that I had plans to produce a View-Master packet. After some discussion we decided it would be best to do this project as a joint effort. Since we both concentrated on

The burning towers shortly before the collapse of the south tower as seen from Brooklyn. Moving a flat digital camera on a slide bar produced no detectable stereo separation, but shifting winds provided a sequential hyperstereo of the smoke that soon drove the photographer inside. (Stereo by Joe Pedoto.)
This woman came to tend the candle shrine at Union Square Park for several days on end and appeared more than once in media coverage of the aftermath of the disaster. Her relationship to any victim of the attack is unknown, but her devotion to the memorial was poignantly evident. (Stereo by Sheldon Aronowitz.)

Supplies for volunteers stacked near the Jacob Javits Convention Center, 11th Ave between 34th & 35th Streets, looking west. (Stereo by John J. Zelenka.)

Vendors quickly appeared all over New York City, profiting from anything connected to the WTC or to the public's reaction to the attacks. (Stereo by Sheldon Aronowitz.)

somewhat different aspects of the event, our 3-D pictures complemented each other's.

Our documentation of the World Trade Center aftermath also differed. John started documenting more of the devastation while I was documenting the shrines, firehouses and related events. We again realized that our photos complemented each other's and went into this venture together. It is somewhat ironic that in much the same manner, we went from documenting the world's greatest and largest party to one of the world's largest single disasters. Given our obligation to our full time jobs and the extremely limited access to much of the aftermath, we nonetheless managed to capture the physical and emotional aspect of one of the worst days in our history.
Children’s drawings and flowers at a firehouse a block off Broadway in the theater district. On the front of the fire truck are the words “Never Missed a Performance”. Trained in high rise rescue, the firefighters immediately responded to the World Trade Center call, where many were lost. (Stereo by John J. Zelenka.)

One of the World Financial Center buildings visible through the haze above the shell of the once far taller WTC. (Stereo by John J. Zelenka.)

This firehouse on Dwayne Street was seen inside and out in the astounding CBS special “9/11” Sunday, March 10, 2002. French documentary filmmakers Jules and Gedeon Naudet were already covering the firefighters of Engine 7, Ladder 1 when the towers were hit, shot tape inside Tower 1 as Tower 2 collapsed, and helped rescue efforts while taping at Ground Zero. Amazingly, everyone from this station closest to the WTC survived, but a memorial to other FDNY crews sprang up. (Stereo by Sheldon Aronowitz.)

Only a handful of photographers were given access to Ground Zero, due primarily to it being a crime scene as well as a very dangerous place to be. First aid stations were set up at various Ground Zero locations just to attend to the numerous cuts and injuries suffered by the rescue workers. With so much razor sharp steel covering the 16 acres, accidents were unavoidable. To allow photographers and the press directly in would have been to invite disaster. We did, however, with our press passes and perseverance, manage to get as close as was humanly possible. The pictures here represent a small portion of our efforts to document this event.
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One of thousands of missing posters put up by families of victims in the days after the disaster. This one was for Cantor Fitzgerald employee John Salamone, who worked on the 104th floor of Tower 1. He was one of 700 who were killed from that company alone. There were storefronts and walls which were completely covered by posters like this. Many families did not give up hope even after weeks. (Stereo by Sheldon Aronowitz.)

Capturing history with a small video camera, a man walks his bike past children's drawing of flags and notes on a Union Square Park fence. (Stereo by Sheldon Aronowitz.)

Greg Dinkins, president of the New York Stereo Society, which meets quarterly at the Museum of Natural History in New York City, invited John and I, as a tribute, to give a 3-D presentation at the NYSS's meeting of October 13, 2001. This meeting was held in conjunction with the Museum of Natural History's Open House event and was therefore well attended by both NYSS members and the general public. The presentation, edited by Greg Dinkins, was well received by all and was a very moving experience. A few weeks prior I had sent our slides to George Themelis for projection at the Ohio Stereo Society, where George told me they were also well received.
At 48th Street and 10th Ave. this solitary memorial honored Deborah A Welsh, a neighborhood icon and flight attendant on United Flight 93 which crashed in Pennsylvania. (Stere by John J. Zelenka.)

Flower, candle and photo shrines were not limited to New York and Washington D.C. This floral tribute to Daniel & David Brandhorst, killed on one of the planes flown into the WTC, was in front of a Los Angeles GAP store. (Stere by Susan Pinsky.)

Some of these images may be emotionally difficult to look at, while others may be inspiring and uplifting. It is important, hard as it may be for some, that we look, reflect, and remember. Only by never forgetting the events of September 11, 2001, can we maintain an effort to discover what must be learned, what must be changed, and what must be done to prevent anything like this happening again. I hope these 3-D images will serve to honor the thousands who perished and keep their spirit alive.

I wish to thank the other NSA and NYSS members who have contributed their 3-D work, and whose names appear under their respective pictures. Thanks to Susan Pinsky and David Starkman for lending me their Yashica FX super 2000 “RBT like” camera, with 28-50 mm zoom lenses, as soon as they heard that I was documenting this disaster.

Another Occasion to Reflect

I was born and raised in New York City. Lived here all my life. In the course of taking these images I had many occasions to reflect. As I searched for an image that would capture what I felt, I suddenly found myself crying. Or praying. For at those moments the images came through the viewfinder and enveloped me in the smells and the smoke. The awful truth was a short walk before me. From the lost look on the exhausted rescue workers faces to the cuts and bruises on the dogs.

Yet as I walked away from the scene life began to look normal. Kids played, horns honked. But when I turned around, that awful plume of smoke, rising day after day. Still I knew I should return to record the scenes I was seeing. So I did. All I ask of you who view these images, you who know all the facts by now and have instinctively followed your normal human curiosity. I humbly request for you at this time to take a moment of silence and say a private prayer for those who perished. And for those left behind who must rebuild their city, and themselves.

—John J. Zelenka
Afghanistan, a country that today leads off nearly every other newscast, was apparently ignored by stereographers of the 19th century. Even those who ventured into the northern parts of what was then India seem to have gone no further north—or at least we know of no surviving images if they did. Many collectors are unaware of any Afghanistan stereoviews having ever been published, either as separate sets or as obscure numbers in larger boxed “World Tour” sets. But one series of 25 views did finally appear—published by Keystone in the mid 20th century.

Keystone No. 38389/1151, “Afghanistan - Kabul, the Capital of Afghanistan.” Kabul was declared the capital in favor of Kandahar in 1776. From the Keystone teacher’s manual: “Here are the streets of shops, government buildings, and the residences and offices of representatives of various nations. On our right, still farther out, are army barracks, a radio station, and a flying field.” Two-thirds of the city was reduced to rubble after 1992. (All views from John Weiler collection.)
Keystone No. 38390/1152, "Afghanistan - Bazaar Street in Kabul." From the teacher's manual: "On the south bank of the Kabul River is the roofed bazaar....Note the awnings to shade the shops facing the streets. Inside there are dozens of other tiny shops. One can find almost anything for sale here..." The woman near the left is walking down the street with her face uncovered, an act that would become a crime years later under Taliban rule.

By then, most of the Keystone View Company's sales were educational sets available as "Keystone Geography Units" of stereographs and lantern slides. Unit number 35 was devoted to Afghanistan, and included a very basic manual for teachers with some background on the country and the sort of descriptive paragraphs about the individual images that had once been featured on the backs of Keystone views. The views in Unit 35 are blank on the back, with the

Keystone No. 38398/1160, "Afghanistan - A Teahouse on the Road to Bamian." An inviting stop with a table positioned over a shaded irrigation canal - graphic evidence of better times when a much greener Afghanistan was an exporter of several crops.
text in the manual intended as a guide for teachers to use in organizing a general study plan.

The name of the stereographer is not yet known. The UCR/California Museum of Photography's Keystone Mast collection gives a photography date of 1933, but a car seen in one Kabul view looks like at least a late '30s or early '40s model. Whatever their exact date, the images may have remained unpublished for several years. The teacher's manual is dated 1955. Its text is by Zoe A. Thralls, who in the preface makes the interesting observation, "Afghanistan today, as in the past, is a nerve center of

Keystone No. 38393/1155, "Afghanistan - A Porter Loaded with Rugs." From the teacher's manual: "Within the city the porter, or human burden bearer, still does much of the carrying."
world politics. In view of world conditions, Afghanistan might again see the march of invading armies from Central Asia (Soviet Union) to Pakistan and India. A simple invasion would have been bad enough, but history had far worse in store for Afghanistan than anybody at Keystone could have foreseen. Years of war against Soviet forces would be followed by civil war leading to the Taliban

Keystone No. 38411/1173, “Afghanistan - A Jewelry Store, Kandahar.” As in the case of the now famous Afghan refugee woman pictured on the cover of the June, 1985 and April, 2002 National Geographic, one is led to wonder if this wistful looking girl (perhaps the daughter of the shop keeper) survived into and through the war years and the Taliban years.
regime, economic collapse, four years of drought, the U.S. war on terrorism and, most recently, deadly earthquakes. With the Taliban regime removed, the people of Afghanistan can again enjoy music and women can again work and go to school, but the country again faces its old tribal and ethnic divisions combined with an infrastructure in ruins and a countryside sprinkled with land mines.

The views of Unit 35 provide a look at a stable and peaceful Afghanistan with a functioning and relatively progressive government under King Mohammad Zahir Shah, who ruled, with help
Keystone No. 38394/1156, "Afghanistan - A Tonga Taxi." Public transportation in the cities was largely up to these two-wheeled vehicles and their fiercely independent drivers for many years.

of family members, from 1933 to 1973. The country remained neutral through World War II and entered the second half of the 20th century with expanding agricultural, foreign relations, business and educational sectors. (The same Mohammad Zahir Shah, after years in exile, is about to return to Afghanistan to help the effort to establish a permanent new government.) Much of what is seen in these views is now in ruins, making them even more valuable as historic records in addition to being the only known commercial stereographs of that time and place.

**Upcoming NSA National Conventions**

**July 11-15, 2002**  
At the Holiday Inn in Riverside, California  
Contact Mike Aversa: mikj@aol.com or Lawrence Kaufman: kaufman3d@earthlink.net for more info or questions.  
Visit the NSA 2002 web site at:http://www.3dgear.com/NSA

**July 23-29, 2003**  
At the Embassy Suites in North Charleston, South Carolina  
Contact Bill Moll for more info or questions: whmoll@aol.com

**July 2004**  
At the Doubletree Jantzen Beach in Portland, Oregon  
Contact Diane Rulien for more info or questions: dianenu@uswest.net
3-D Mission to Planet Earth

A new French commercial imaging satellite, Spot-5, will include nearly instant stereoscopic capability and is scheduled for launch from French Guiana in April 2002. Besides offering 2 to 4 times the resolution of previous Spot satellites in its flat telephoto images, Spot-5's principal innovation is the HRS (High Resolution Stereoscopic) instrumentation. Its two fixed-angle cameras will in turn be looking 20° forwards, then 90 seconds later, 20° towards the rear, obtaining in one pass a stereoscopic view of the same area. Present satellites shoot stereo views on two different passes, with varying viewing angles and the threat of changing cloud and weather patterns limiting the value of the pairs. Spot-5 image data will be used for 3-D views as well as numerical terrain models with 10m precision for applications from cartography to aeronautical databases to the deployment of cell phone networks.

Each stereo view will be able to cover a wide area, up to 600 km long and 120 km wide. The HRS instrument will thus be able to acquire 126,000 km² of data every day, 6-10 million km² in a year. In Spot-5's five year minimum life duration, it will be able to stereograph the equivalent of one third of the planet's land surfaces.

SSA & Other Stereo Exhibitions

July 4, 2002 is the closing date for Stereoscopic Society of America's 2002 Stereocard Exhibition. Cards must be standard Holmes format, 3½" by 7". The entry fee is US $7 or equivalent per entrant, which includes return of entries by First Class mail. For entry forms, contact Bill Walton, Chairman, 3739 Meadowlark Dr., Columbus, GA 31906, bill3d@inf.net. The entry form is also available on line via http://members.aol.com/sastereo/exhib.htm.

Additional Exhibitions

Other international competitive stereo exhibitions in 2002, listed by closing date, include:

- June 8, 2002 – Cascade International Exhibition. Stereo Slides, Cards and Digital Images. Shab Levy, 6320 SW 34th Ave, Portland OR 97201-1082. Email: shab@easystreet.com. Participants may enter any 2 of the 3 sections. Slides: N.Amer and others $7.00, Cards: N.Amer and others: $7.00, Digital: N. Amer and others $7.00.
- June 13, 2002. – PSA Stereo Sequence Exhibition. Stereo Slides. Lee Pratt, 107 Kipper Lane, Madison AL 35758-7706. Email: leepatt@knology.net. One entry $10; two entries $15; three entries $20.

NOTE: links for entry forms for many exhibitions can be found at http://members.aol.com/sastereo/exhib.htm.
A Pentax "Move" to 3-D

Digital stereography has come to the mainstream—sort of. The new Pentax Optio 230 is a very sophisticated, 2 Megapixel camera (price not announced yet) with functions like a swing-out LCD monitor and a “stereoscopic photographic mode.” Since this is clearly a standard single lens camera, it’s a little hard to figure out exactly what the “stereoscopic photographic mode” means, even after reading the promotional text from Pentax:

“Enjoy a new perspective with stereoscopic shooting. The Optio 230 makes it easy to take 3D shots that have real depth and perspective when seen through the 3D viewer provided... By simply taking a shot, adjusting the position of the camera, and shooting again, the innovative 3D image mode creates images that have a true sense of perspective when viewed through the special 3D viewer provided.”

Our assumption is that the camera maintains the same focus and exposure settings for both exposures in the stereo mode, then sizes and “pairs” the images for printing. (Presumably, the instructions indicate if the left or right image is to be shot first to make the pairs correct.) Since the term “3D viewer” is used instead of “3D glasses”, we assume that pairs are produced rather than anaglyphs. The Pentax Optio 230 should be available in stores soon for closer examination.

Aerial Hypers Without a Plane

A new program, available free on the internet, allows computer users to create their own hyperstereo pairs of selected urban areas around the world by flying a mouse instead of a plane. With TerraExplorer, you can select the speed, altitude, and viewing angle of a virtual camera and capture images at any desired separation to save for making stereo pairs or anaglyphs.

The images are fully interactive, high resolution terrain models based on actual aerial photos. They present a natural color digital Earth that one can fly over and look at from any angle or altitude, making stereo pairs even easier than if you had your own totally maneuverable, rock steady aircraft. Features include auto pilot for pre-defined routes and a map on the control panel synchronized with the moving terrain image for “click-and-go” capability.

TerraExplorer is somewhat similar to an earlier program called EarthViewer, but its program and images can be downloaded free from: http://www.skylinesoft.com/corporate/technology/technology_terraexplorer.asp. According to the site, the program is intended for PC users and can be downloaded using a dial-up connection, but a broadband connection is recommended.

Smithsonian IMAX Goes 3-D

While a number of commercial IMAX 3-D theaters have closed recently, the Langly IMAX theater at the The Smithsonian National Air and Space Museum is about to be upgraded to a 3-D system. The theater opened in 1976, and is one of the most highly attended IMAX theatres in the world. The upgrade is particularly exciting given the upcoming release of the first 3-D film ever actually shot in space, Space Station 3D.

(NewViews continues on page 39)
The Death of Gary Evans
and a Famous Water Tower's Distressing Story

by John Dennis

At first I didn't recognize the gaunt, yellowed face staring from newspaper racks all over downtown Portland, but there was no mistaking the simulated View-Master reel on the cover of the Portland Tribune. Photos of three other people appeared on the reel next to the chilling headline “A job to die for.”

I knew instantly that the article was about the TCE (trichloroethylene) contamination discovered in the View-Master plant’s well in 1998. This was a story I had anticipated covering in Stereo World for some time, but the (probably naive) hope that some resolution of the medical and legal disputes surrounding the case would be announced had made it far too easy to put off.

When I read the caption under the larger photo, a shock wave of recognition and regret made it clear that attention to the whole matter was long overdue. The obviously ill and barely recognizable man in the photo was Gary Evans—the former Creative Director at View-Master and keynote speaker at the 1992 NSA convention in Fort Wayne. He was suffering from liver cancer, receiving daily radiation treatments, and...
TCE was discovered at 1,600 parts per billion—300 times the federal limit for drinking water.
According to a company report, Mattel set aside $19 million to deal with various issues related to the contaminated water—from medical to PR to scientific to legal. A fine of $20,000 was paid for failure to comply with a 1990 Oregon law requiring that all large water supplies be tested for compounds like TCE. (While GAF owned View-Master at the time of most of the TCE dumping, that firm is now in bankruptcy but may yet be responsible for a $3 million, 20-year cleanup of the site.)

The company's quick and direct response to the situation impressed many former employees, media people, and those in the Oregon Health Department and Department of Environmental Quality. But in the two years since the story first appeared in the local media, more former View-Master employees have become ill or have died of diseases commonly associated with TCE, causing increased concern among other workers and their families. Frustration, fear and suspicion have taken their toll.

Even though the vast majority of the thousands of people who worked at the plant over the past 30 years are apparently still healthy, optimistic reports from toxicologists hired by Mattel have not calmed the fears of all former employees. Blanket assertions like the one in a letter to employees from Dan Nottage, Mattel's Portland manager, can have an almost inherent credibility problem with many people when they are from a huge multi-national corporation claiming, "exposure at the levels found at the plant is not expected to affect the health of our current or former employees."

Critics of Mattel's claims have been quick to point to a 1998 letter the firm sent to GAF threatening a lawsuit, in which very different words describe the contamination as, "...an imminent and substantial endangerment to human health and the environment." Research at various institutions is under way to try and establish the exact effect of TCE on human tissue and cells, but in the meantime some former employees have stopped going to the company sponsored meetings. So far, over 1,400 former employees have received free exams through Mattel's medical screening programs but only about 8,000 out of an estimated 13,000 to 20,000 former workers have been located and contacted.

Clearly, Mattel and Fisher-Price inherited an unexpected mess with the 1997 purchase of View-Master. One wonders if the sale would have happened at all if the TCE contamination had been known of in advance. (Just what was known about the water and when has become another matter of controversy due to the fact that water test records were apparently shredded in 1997 along with other papers as part of preparations to close the plant.) The fact is that View-Master may not have had a future at all but for the purchase by Mattel, and their response to the TCE crisis, however defensive, has probably been far better than would have been the case with most other huge corporate owners.

Whether TCE is eventually linked directly to deadly diseases or not, fear and mistrust at the very least have damaged the lives of too many former View-Master employees. Whether the water they drank at work now threatens their lives or simply their peace of mind, the whole matter is tragically unfair to the employees of a company so special to so many. From the loading dock to the viewer assembly line, from the reel production room to the art and photo studios, the people who helped bring billions of amazing 3-D images to the world, and so much entertainment to its children, certainly deserved a better conclusion to the story of the place so long the center of the 3-D world.

The landmark View-Master water tower was a favorite subject during the plant tours that were part of the 1989 Portland NSA convention. (SW Vol. 16 No. 4.) Here it is stereographed by NSA member Michael Howard. (Stereo by Mark Wilke)
Don't Judge a Book by its Cover!

review by Shab Levy

1. There is a cheap lorgnette inside a cheap paper envelope glued to the back of the cover. If you want to remove the envelope from the cover, it ruins it completely—what a shame, such an unprofessional approach! It devalues the book significantly.

2. I was also disappointed by the fact that out of 96 photo pages, seven have unforgivable errors in mounting of the stereograms: The stereo images on pages 5, 7, and 9 are FLAT, not in stereo. The images on pages 63 and 76 are reversed (pseudo) and the images on pages 8 and 52 have so much difference in their background, that viewing them is simply painful to the eyes.

3. All images, without exception, have a serious violation of the stereo window—they are cut by the stereo window in a most disturbing fashion.

4. Most models are posed in a very amateurish way and the backgrounds are simply garish.

I had great hopes of being able to recommend this book to members of stereoscopic societies. Alas, all I can say now is that I DO NOT recommend the book to any serious collector of stereoscopic books.

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Monika McIntyre 1947–2002

The many friends of Monika McIntyre, wife of Canadian photo expert and dealer Tim McIntyre, will be saddened to learn that she passed away 9 March. She was born in Stuttgart, Germany 4 January 1947 and died at age 55 after a long fight against breast cancer. She had lived in Germaston, South Africa in the mid-1950s with her family but returned to Stuttgart where she continued her studies. After obtaining her master's degree she became a teacher of language and history. She and Tim shared an admiration for William Shakespeare and met while visiting Stratford upon Avon, England, in the summer of 1976. After several transoceanic flights they were married there in August 1979. Initially they made their home in Edmonton where Tim had lived much of his life, and she taught in the University of Alberta, first Germanic languages and later in the music resources library. Their interest in Shakespeare led them to visit Stratford, Ontario, home of an annual theater festival emphasizing his plays. In 1987 they decided to move to the delightful area and have lived there ever since. She held a position in the medical library at Conestoga College until the school closed in 1996, after which she decided to work full-time with Tim in his pursuit of old photographs. Those who met her at NSA conventions will recall her as vivacious, friendly, and just as knowledgeable about stereoviews as her husband. Those who had the good fortune to visit them at home in Stratford will also recall their collection of many different types of antiques. This gracious, charming lady will be sorely missed by all of us.

—T.K. Treadwell

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Le Secret des Yeux (The Secret of the Eyes)

Some 2001 Voting Results

Dave Kesner, Gamma Transparency Circuit Secretary, reports the following top-scorers for the 2001 calendar year:

1st place Grant Campos
2nd place Tom Hudson
3rd place Allan Roe
4th place Dale Walsh
5th place Lee Ray Kuipers

Favorite Views

1 "Praise to the Heroes" by Grant Campos
2 "Waikiki at Night" by David Lee
3 "Greek Orthodox Priests" by Ted Papoulas

After more than twenty years, Bill C. Walton concluded his duties involving the Speedy Print Circuits by reporting the 2001 voting results. Bill is the founder of the Speedy Circuits (which are limited to 12 members each). He started the first box traveling late in 1979. Later on, two additional regular boxes were started as well as two boxes for Black & White prints. The new secretary is “Team Thompson (David and Linda) who assumed the duties on January 1st, 2002. The Speedy leaders were:

Speedy Alpha

1st Ernie Rairdin
2nd Bill Patterson
3rd Ray 3D Zone
4th Team Thompson
5th Bob Kruse.

Speedy Bravo

1st Ed Comer
2nd Bill Walton
3rd Dick Twichell
4th Harry Richards
5th Georgette Freeman

Speedy Mike (B&W prints)

1st David Lee
2nd Brandt Rowles
3rd Dale Walsh
4th Georgette Freeman

Top Scoring Views

1 "Paradise Reborn" by David Lee
2 "Highway 2" by Stan White

Speedy Keystone (B&W prints)

1st David Lee
2nd Stan White
3rd Charles Trenite<br>4th Elton Streich

Top Scoring Views

1 "Chimunuvala" by David Lee
2 "General Store" by Elton Streich
3 "Highway 2" by Stan White.

Milestones

Changes are occurring in the Stereoscopic Society of America beyond the turnover of leadership in the Speedy circuits. Year 2002 (a rare palindromic year reading the same backward as forward, which will not happen again for 110 years) seems to be the time when the Society is gearing up to face the 21st century with some new officers to lead the way. A summary of the current changes follows.

New General Secretary

Ray Zone of Los Angeles, CA, has agreed to take over the SSA top office of General Secretary from Norman B. Patterson (that’s me), who completes a 22-year stint. Ray 3D Zone is well known throughout NSA and the world of stereo imaging. In addition to being a prolific 3-D photographer, Ray is among the very few true stereo professionals—best known perhaps for converting “flat” art into 3-D for many different applications in printing and publishing. In the past two decades or so he has converted about 150 comic books to 3-D and produced hundreds of 3-D ads, as well as some other very unusual and interesting 3-D projects. In recent times Ray has been treating print circuit members to a banquet of unusual subjects from the Los Angeles/Hollywood area such as weird architecture and cars, sculpture, and Hollywood scenes that pique his interest. He is a master of one-camera stereo, favoring his Nikon FM-2 camera with a winder and negative print film while using his skillful, side-step technique.

New Membership Secretary

Shab Levy has stepped down from a four-year, outstandingly productive stint as Membership Secretary for the Society—during which time he produced the extremely popular turn-of-the-millennium Society Yearbooks, guided the Society through increasing membership totals, and led the way into the impending digital age by establishing the first online circuit. We now have members not only in North America but also in Germany and Japan as well. Through the magic of the Internet full participation is now possible, at least in the digital sense, virtually regardless of geography. Shab is a hard act to follow but Paul Talbot of Austin, TX, has stepped forward to take over this key position among the SSA volunteers.

More New Secretaries

Continuing to track the turnovers, veteran member Ernie Rairdin will now act as Secretary for both the Avian Print Circuit as well as the Ovine Print circuit, which duties were previously carried out by Shab Levy and David Lee, respectively. Peter Jacobsohn will serve as the new Secretary for the Omega transparency circuit.

Only Yesterday?

At least it seems that way. This will be the last Society column that I will write. The column was instituted in 1978 as part of the affiliation of the Stereoscopic Society American Branch with the National Stereoscopic Association.
As envisioned back in early 1978 (Stereo World Vol.4 No.6 pg 2), “One page of Stereo World” will be made available each issue for articles on modern stereoscopic photography, and news of S.S. interest will be disseminated therein”. Now Stereo World is bigger and slicker and fully half of it is devoted to “modern stereoscopic photography” that is not funneled through the Society column. The Society column now generally occupies two pages. Getting the membership to supply material for the Society pages, whether short articles or news items, was then, and is now, akin to pulling teeth. One has to go out and find it—and that is fine. During the first year (Stereo World Vol. 5) articles for the Society column were supplied by Fred Lightfoot, Douglas Smith, and myself. Then I was asked to write the column on a regular basis (I believe by Linda Carter—where are you Linda?...we miss you). I began doing so for the Nov.-Dec. 1978 issue (Vol. 5 No. 5) and have been doing it ever since. I guess that is about 135 columns—reason enough for a change.

The good news is that Ray Zone is now, for one, am looking forward to some good reading. Ray knows where stereography came from, what it is doing now, and where it is going as well as one can ever know that.

Signing off can be awkward. Maybe Don Ho, the Island Singer, has it right when he says something like, “Aloha, Au Revoir, Auf Wiedersehn, Adios, Sayonara—I wish they didn’t mean Goodbye”.

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

Stereographers who may be interested in Society membership should write to the Membership Secretary, Shab Levy, 6320 SW 34th Ave, Portland, OR 97201.

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NSA member Brian Loube woke to the news on September 11, 2001, that the World Trade Center towers just down the street from his apartment were burning. He grabbed his stereo camera, which was loaded with Scala black & white slide film. Walking down Church Street to within a few blocks of the buildings, he shot a few good stereos of the fires, with reasonable attention to foreground detail, just before the first tower collapsed.

At that point, as he puts it, "...something told me to just hold my camera over my head and shoot. I'm still surprised the pictures came out at all, because I hadn't set the exposure or focused the lens." The next few frames from his camera probably surpass what most of us could have managed under similar circumstances. Despite a roaring cloud of smoke and debris cascading toward a street full of people about to panic, he was able to document in 3-D the tragedy as seen from Church Street that morning.

Camera movement and the heads of spectators actually add to the drama (if not the technical quality) of these shots, but the last one is fairly sharp and displays astoundingly good stereo composition. It shows the crowd of people filling the sidewalk and street from behind, watching and pointing at the now spreading mass of smoke. Like the scenes in so many Godzilla movies, the instant of exposure seems to be just seconds before the crowd turns in unison to run from approaching doom. In fact, one man at the left has already turned to dash past the photographer. Endlessly repeated videos of the tower's collapse, with far more detail than these views, have imprinted themselves on the memories of millions around the world. But the human tension in the foreground of this view is made even more explicit by the impact of the exceptional stereo, and its drama briefly overshadows the smoke shrouded disaster in the background.

Combined with four later views taken near Ground Zero, Brian Loube's stereos taken that day were assembled into the 12 view set 9/11 3D, well printed on heavy stock and available via his web site www.brianloube.com. The full black & white set can also be viewed as anaglyphs on the site.

9/11 3D - A Commemorative Set of 12 Stereo 3-D Images of September 11 and the Ground Zero Wreckage


Masthead Biographies:

Bill Walton

(Continued from page 3)

collecting and community service projects. My wife and I have one son, three grandsons and one great-grandson, who all live in Arkansas. We live in Columbus, GA and the 3rd member of our immediate family is a fuzzy "Schnoodle" named Trux. He has yet to attend an NSA Convention, but Riverside is a good possibility.
View-Master's Virtual Viewer—Now Better Than Ever

Just released in updated packaging, the newest generation Virtual Viewer has been greatly improved. The optics have been corrected and the lens aberration that was evident in the early models is greatly reduced. Colors have been changed as well. The shades of the green, blue and purple viewers are more muted than the original editions. Even the standard red viewer has been fitted with a different colored knob. It is easy to identify the new viewer when shopping at your favorite toy retailer. The packaging now highlights the words “3D” in big bold lettering and the card wrapper is larger than its predecessor. These continuing changes make collectors very happy because it presents another variation to add to the collection. With the lens quality improvement more of these will appeal to first time buyers as well. Fisher-Price is looking at ways to identify reels for children who do not read. You will start seeing the captions printed on the reel in different colors. One each in a set: red, blue, green. This will be done in the scenic titles also. First title due out with the new color type is the Discovery “Snakes” packet.

Toy Fair 2002

Although Fisher-Price did not present new View-Master items at this year's Toy Fair, we have been advised of several new products which will be available in the near future. Fisher-Price is introducing a special collectible America the Beautiful gift set which will be available in April with 21 images of America's most exciting scenery. A special blue viewer with red and white trim will be issued as part of this set.

Creating a trend toward collectible View-Master items seems to be a new aspect to Fisher-Price marketing strategy. Six gift sets will be issued in the next few months that will feature special issue color viewers. These sets include Disney's Winnie the Pooh, Monsters Inc., and Lilo & Stitch, as well as other hot licenses like Bob the Builder, Blues Clues and Rescue Heroes. Each viewer is customized to match the gift set theme. For example the Rescue Heroes viewer is the only red-hot vac-metalized viewer in the line—and can only be found in the Rescue Heroes gift set. It also sports the Rescue Heroes logo.

Personal Reel Mounts Gone!

This has been a fact since early 2001 and is not going to change. Fisher-Price is no longer making them. Their web site will not be updated until later this year, so the information on there will continue to be wrong until the update is made. However, be assured there are not any blanks available at this time. At least one company is looking into having blanks made elsewhere and is undergoing testing and quality control for this product. We have to hope that this possibility pans out as there is no alternative. If you buy a VM camera or Meopta stereo camera you will not be able to mount your film unless you have a supply of blank reels already on hand.

Eye Test Views Help Wanted

Tex Treadwell is looking for an eye specialist to collaborate with him on an article on the use of stereoviews in eye testing and training. He has an extensive collection of the views but little knowledge of how they were used. He is also creating a list of the views made by Braun of Dornach. If anyone has any of these views, please contact Tex. He will supply a draft of the list and include contributors' input. For either project, contact T.K. Treadwell, 4201 Nagle Rd., Bryan, TX 77801, TexTreadwell@compuserve.com.
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3-D BOOKS, VIEWERS, and paraphernalia to suit every stereoscopic whim and fancy, all at terrific prices! For a free list, write, call or fax Cygnus Graphic, PO Box 32461, Phoenix, AZ 85064-2461. tel/fax (602) 279-7658.

3D NUDES and erotic CD-ROM: 400+ contemporary images by award winning photographers Boris Starosta and Larry Ferguson. Full screen stereo pairs and anaglyphs. Includes 3d glasses. Information: www.3d6.com; beauty@3d6.com; Dynamic Symmetry, POB 772, Charlottesville, VA 22902.


STEREOVIEW PRICE GUIDE. Only $7.00! Great for people buying from auctions and for collectors who want to know the latest realistic auction values. Only numbered views over $50 are listed. Doc Boehmne, 1236 Oakcrest Ave. W. Roseville, MN 55113 www.imdpc.com.

STEREOVIEWS, CDVs, CABINETS, etc. Direct sale: send me your wants. Tim McIntyre, 137 Nile, Stratford Ontario, N5A 4E1, Canada. Tel: 519-273-5360. Fax: 519-273-7310. email: timmcd@mac.com. web page: http://www.erc.ca/timmcd. I collect: Canada and Europe views - let me know what you have.

SUBSCRIPTIONS: award winning contemporary stereoscopic images by Boris Starosta. Erotic or Contemporary/ Digital image subscriptions available in various formats. Information: www.starosta.com; boris@starosta.com; 3D Showcase, POB 772, Charlottesville, VA 22902.

TDC VIVID CAMERA FILTERS. Red glass lenses marked TDC Vivid Type A filters. Great for color balance and B&W Ansle Adams effect. $16/set. Tom LeValley, 4849 Hine 11W Blvdentvile Tn. 37617 levalley@charternet.net.

Wanted

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

ALWAYS WANTED TO BUY: Early photographic views and stereoviews of New Hampshire White Mountain and northern N.H. regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. wanted from Bartlett, Bethesda, Carroll, Conway, Crawford Notch, Dixville Notch, Franconia, Franconia Notch, Gile, Gorham, Grafting, Lisbon, Littlton, North Conway, Mt Washington, Whitefield and areas. E-mail images to dsandman@littlenet.com or send photocopies to David Sandman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

BICYCLES AND MOTORCYCLES: Any stereoptics, photographs, ephemera, medals, catalogs, memorabilia, etc. related to early cycling. Singles or collections. Generally 1860-1955. Permanent wants. Loren Shields, PO Box 211, Chargin Falls, OH 44022-0211. Phone (905-886-6911, vintage-antique@rogers.com

BUYING SAVANNAH GEORGIA and southern stereoviews. Also buying pre-1930 Georgia and southern postcards. Historical Savannah images also wanted. Call (912) 447-8968 or write Clifford Burgess, 404 E. oglotherpe Avenue, Savannah, GA 31401.

CHICAGO related, other Illinois, and Jewish related stereoviews. Please contact Mark Josephson, 1001 Spring St. #623, Silver Spring, MD, 20910-4008. (301) 608-8127. kebow93@aol.com.


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

HARPERS FERRY, West Virginia stereoviews and stereoviews from elsewhere in West Virginia. I also buy other West Virginia photos, postcards, and paper Tom Prall, PO Box 155, Weston, WV 26452, xwaboks@aol.com.

I BUY ARIZONA PHOTOGRAHICS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KOREAN IMAGES WANTED. Old photographs, glass slides, and stereoviews of Korea. Also other early materials about Korea. Norman Thorpe, Korea Photo Researcher, 6920 So. South Meadows Rd., Spokane WA 99223, 509-448-4311, thorpe@jarias.net.

WANTED

LOUIS HELLER of Yreka and Fort Jones, Califor- nia. Anything! Also, any early California or western views wanted. Carl Mautz, cmautz@ncone.net. (530) 478-1610.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edin- borough Lane, Novi, MI 48374.

PITTSBURGH, Allegheny City, Civil War, Native Americans, etc. Stereo Views, Daguerreotypes, Tintypes, and photographs. We buy single pieces and entire collections. Call Bruce at (412) 231-1717.


SINGLE VIEWS, or complete collections of "Longfellows Wayside Inn" done by D. C. Osborn, Artist, Ass- abet, Mass., Lawrence M. Rochette, 19 Wood- land Drive, Marbleborough, MA 01752.

STEREO CARDS of submarines, tanks and air- ships. G.K. Nash, Box 7482, Amarillo, TX 79114.

STEREO REALIST 1525 Accessory Lens Kit for Macro Stereo Camera. Realist 2066 Gold Button Viewer. Realist 6-drawer stereo slide cabinet in Exc.+ or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versafile", Mark Wilke, 200 SW 89th Ave., Portland, OR 97225. (503) 797-3458 days.

STEREOVIEWS OR PHOTOGRAPHS in any other format showing streetcars in Scranton, PA or the Scranton area. Charles Wroblewski, 206 Green St., Clarks Green, PA 18411-1212.

THE RHINE AND IT'S VICINITY by William England and other stereoviews of the Rhineland always wanted. Please contact Hartmut Wettmann, Postfach 210 729, 10507 Berlin, Germany or email: harrmut@wettmann.de or: http://www.wettmann.de.

A s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional ads or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested. Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97260.

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NSA 2002 Riverside website: http://www.3dgear.com/NSA/

Hotel information and room rates:

- Holiday Inn Select, Riverside (host hotel)
  (877) 291-7519 ext. 7110
  Request the National Stereoscopic Association group rates of $75.00 (single/double/triple qua
d); $95.00 Concierge level (Includes: Breakfast, hors d’oeuvres, soft drinks, beer and wine in the afternoon in the Concierge Lounge; or $100.00 Jr. Suites (also Executive Suites at regular prices).

- The Historic Mission Inn (overflow hotel)
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Astronomical Views Needed in Italy

Antonello Satta of the Astronomical Observatory of Padua/Asiago in Italy is working on an exhibition of astronomical stereography for this fall. Needed are e-mailed scans of vintage stereoviews with astronomical subjects, particularly Moon stereos by people like Warren de la Rue, Rutherfurd and Draper. Also of interest would be early 20th century cards by Hanseling and Wolf in Germany.

Preferred are TIFF scans of 600 to 1200 DPI. Contributors whose images are used will receive credit and a copy of the exhibit catalog.

For more information, contact Antonello Satta, satta@pd.astro.it.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Storkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
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<td>30%</td>
</tr>
<tr>
<td>$41 to $200</td>
<td>25%</td>
</tr>
<tr>
<td>$201 to $500</td>
<td>20%</td>
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Please specify if your interest is Stereo Cards, View-Master, or both.