Trench War

Dark Country

Shrivers & the APEC
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Backyard Fun

Now that summer seems to finally be here, it seemed appropriate to share some views of outdoor activities in the good old backyard. These slides were provided by Susan Pinsky and David Starkman of Culver City, California, and are apparently all from the same photographer.

I'm guessing that the first image was made in the spring, before the weather really warmed up, since two of the people shown are wearing long sleeves. It's swimming time in the second view though, and no one appears to be too cold!

As a parent who has been on hand for numerous children's birthday parties, the last shot really amazes me. Six or eight young kids can be a handful at a party, but I'm counting at least 21 children around this table! Fortunately I also see six adults present to keep things under control!

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

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
CONTENTS

3 The WORLD at your Fingers
   review by John Dennis

6 Detour to Midnight
   Shooting Three Dimensions in the Dark Country
   by Ray Zone

10 Trench War
    1914-1918
   by Ralph Reiley

23 Robert Shriver
   and the Formation of the 1861
   Amateur Photographic Exchange Club
   by Daniel Weinstock, M.D.

28 Thailand’s Sanctuary of Truth
   by Kim L. Ground

33 New Dimensions for the 3D Center
   by Stacy Webb, Director

REGULAR FEATURES

2 Editor’s View
   Comments and Observations
   by John Dennis

4 The Society
   News from the Stereoscopic
   Society of America
   by Ray Zone

34 NewViews
   Current Information
   on Stereo Today
   by David Starkman & John Dennis

36 Classified
   Buy, Sell, or Trade It Here

Front Cover:
Grim as it looks, this Realistic Travels view was posed like many of the staged action views in their sets of WWI views. This is No. 133, “Dead Jerry found in our wire after a futile raid on our lines at Givenchy” and it’s a classic image of the war, documented in many more stereographs in Ralph Reiley’s feature “Trench War 1914-1918.”

Back Cover:
“Gated Doorway” by student Audrey Lind. Over 100 middle school students participated in a recent outreach program at Portland’s 3D Center of Art and Photography where they learned techniques in 3-D imagery. Students took their own photographs and learned to use Stereo Photo Maker for both pair and anaglyph stereos. See “New Dimensions for the 3D Center” by Stacy Webb.

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

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2010, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to Stereo World is part of NSA membership. Annual membership dues: $32 third-class US, $44 first-class US, $44 all international memberships. Annual memberships include six issues of Stereo World, a plastic lorgnette viewer, and a membership directory. Member, International Stereoscopic Union
Deeper into the Tower

Several additional pieces of information about the Tower of London and the Dages and Harman views seen in our previous issue (Vol. 36 No. 6) have been provided by Geoffrey Parnell and Paula Fleming over the past few weeks. While the caption to Fig. 5 mentions that Henry Laurens was “the only American ever imprisoned in the Tower”, research by Geoffrey Parnell reveals that at least one other American, a banker residing in England named Stephen Sayre spent some time there.

“Sayre was arrested on 23 Oct. 1775, for allegedly being involved in a bizarre plot to kidnap George III. According to the testimony of an English officer the plan was to imprison the King in the Tower(!) and then remove him to the German dominions where Sayre had family connections. Sayre was himself sent to the Tower on the charge of High Treason, but obtained bail after a writ of habeas corpus. Subsequently Sayre returned to the courts and successfully appealed for wrongful arrest.”

On studying details in the SW cover enlargement, Dr. Parnell noticed “...the gleaming white crenellations of the river curtain wall to the west (left) of St. Thomas's Tower and it may be assumed, therefore, that the alterations along the riverside wall were almost certainly restorations undertaken by the Royal Engineers that apart from the Dages and Harman photographs are now only recorded in the drawings of the East Drawbridge.”

He also corrected a minor error “...on page 17, when I implied that both Dages and Harman had placed an advert in the Times in February 1864. This was placed by Dages only. Indeed the partnership of the two photographers ended twelve months earlier. It seems the two photographers that made such a wonderful record of the Tower in 1861 had gone their separate ways. I wonder who took the negatives? Probably Harman, for there is no credit for Henry Dages in the Tower guide book of 1863, an absence that seemed rather odd.”

Regarding Henry Dages, Paula Fleming adds, “On p. 17, he [Parnell] mentions that I found Henry Dages in the 1881 and 1891 Census records living on the Island of Guernsey but ‘after that his name disappears from the official records.’ That sort of thing drives me nuts, so I widened my search and found him. On April 30, 1891 he emigrated to the U.S., arriving on the Teutonic from Liverpool.

(Continued on page 5)
The concept of finally organizing every issue of Stereo World on a single shelf in perfect sequential order for easy access has long eluded me. Inevitably, the one back issue I desperately need will have been misfiled, lost or long ago sent off to some needy researcher. And within weeks, even the most carefully organized shelf of magazines will have descended, as if on its own, into a state of nearly random chaos that turns any search into a frustrating quest.

With the recent arrival of the NSA DVD collection "STEREO WORLD 1974-2008" produced by Lawrence Kaufman, searching for even the most obscure article in any back issue has suddenly become a pleasure instead of a chore. Every page of every issue from the past 34 years has been scanned, including the ads and Table of Contents. Short articles or reviews not mentioned in previous "Back Issue lists" can be located by checking the Table of Contents of any particular issue, or by using a word search for a name or topic within that issue.

To locate in which issue a subject or author can be found, the Stereo World Index (1974 through 2008 by Ernie and Sherryl Raidin) is included on the DVD. A keyword search will bring up all the pages in the Index where it appears plus the article titles. (If clicking on "Stereo World Index.pdx" doesn't work, go to "SW Whole Book.pdf" to access the Index.)

Of course as with any keyword search, some specificity is helpful. Just entering something as general as "stereo" gets you listings for nearly every page of the Index and every issue listed in it. The 136 page Index can also be used like the printed version, with its 12 chapters covering various subjects from Articles to Cameras, Viewers, Book Reviews, Projectors etc. This can be useful when a keyword fails to encompass the possible range of articles that may deal with a subject from different approaches.

One word of caution is needed here. Opening the disk packed with every page of 200 Stereo World issues can lead to uncontrolled browsing. What starts with interest in a known topic can lead to related articles and end with purely random excursions into issues with covers one had forgotten or never seen, or articles that simple sound too interesting to resist. While the resolution could have been a little higher for picky folks like some editors or contributors, zooming in on the page makes even the smallest type quite readable and the images quite viewable. For a price of 25 cents an issue, this is truly a cost effective way to have the first 34 years of Stereo World at hand without filling and organizing an entire bookshelf.
How I Joined the SSA

Two years ago my husband, Steve, and I met Ray Zone at the NSA convention in Grand Rapids, Michigan. He encouraged us to go to the Stereoscopic Society of America (SSA) meeting. Everyone at the meeting was so friendly that we didn't hesitate to join the group; a few weeks later, we found our photo in Stereo World as new members!

As a newbie, the first question everyone asks is: “How did you get interested in stereography?” It took some time for me to think that over. Steve would explain that he brought me along to the conventions, I realized that he was right—but then again I was interested in stereography even before I met him in college. As a child I would spend hours at my grandparents looking at stacks of stereo cards with scenes of near and far.

Steve is the photography guru in the family. He was a staff photographer for Ball State University's Daily News when we were in college, which is when Steve discovered 3-D—he took geology as an elective and they studied 3-D topographic maps. He quickly became fascinated by 3-D. We still have some black & white views from these college years.

After college, Steve and I experimented with different avenues of photography. I had a portrait studio at one point, but I did not like taking good photos and then having to deal with collecting bills. My desire was to take artistic nature photographs and display them in exhibitions. Steve worked as a custom processor for a portrait studio and then did overnight processing for a 24 hr film to print service. He did not like the high pressure of the overnight service.

Our interests in photography continued over thirty years of marriage. Part of that interest was in stereography. We used a Pentax beam splitter for family photos. One Sunday afternoon in 1992 while we were shopping in Fort Wayne, Indiana, we drove past the Grand Wayne Convention Center, and a sign flashed: National Stereoscopic Association Convention. Steve and I stopped but found that almost everything was packed up, and only a few people were still there. We were given some NSA flyers.

Steve joined NSA, and we began enjoying Stereo World. But we kept wishing we had known about the Fort Wayne convention earlier. When the convention was planned for Rochester, New York in 1996, we prepared for a road trip. Not knowing what we would find, it was a grand adventure. Our youngest daughter, who was nine or ten at the time, left home for a four-day trip with no shoes!

Everyone was very friendly at the convention, and the drive from Indiana to New York was beautiful. We learned about 3-D headaches, as we had never been to slide shows before. We learned to blink consciously, to look around the room during breaks or to just close our eyes every now and then. This made the slide shows much more fun. More experienced conventioneers grabbed the sweet seats but we enjoyed the shows anyway; I loved the deep-sea views and flowers. We left the convention with a Discovery Channel Store Loreo 3D 35mm camera.

We learned that the convention would be returning to the state—this time in Buffalo—in a few years. We figured if we could drive from Indiana to Rochester, New York, then why not Indiana to Buffalo, New York? (I failed to mention previously that my husband is a homebody who likes to sleep in his own bed; hence road trips have not included hotels except when absolutely necessary.) So we began planning to shuffle off to Buffalo in 2001.

Buffalo was as amazing as Rochester, but we more focused: We purchased the first Loreo Lens in a Cap (LIAC) for our Pentax SLR camera. The slide shows were thrilling, and we were better at picking seats. We came home with plans for making more stereo views.

We used the LIAC to take stereo photographs at a nephew's wedding. The bride and groom were very thrilled, and we were encouraged. I was beginning to take digital nature views using the cha-cha method with a Nikon Cool Pix 5000. We made contacts with the Ohio Stereo group at their spring NSA Regional gathering. Steve was using the information he picked up from these sources to become more adept. He talked me into trying a free computer program, StereoPhotoMaker with some of my cha-cha views.

The turning point in our involvement in the stereoscopic community happened in 2008 when we drove up to Grand Rapids Michigan. This is when we met Ray, David Goings, Ernie Laird, Harry Richardson, Larry Ferguson, among many others. I had made a giant leap with Steve's encouragement and entered some stereo cards in the NSA Stereo Card exhibition. David and Ray saw my views and encouraged me to continue making cards and learn more. Ray suggested we join SSA and attend their meeting.

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. Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, les@gehman.org
At that meeting we joined and signed up for some of the traveling folios and hoped to learn better technique from the critiques of other members. I gave Ray one of my cards from the exhibition for him to add to Speed Alpha when it came his way. Steve joined the new online folio, and we also joined the new anaglyph folio. It is exciting to receive a folio in the mail—the Speedy Alpha I is like the stack of stereo views at my grandparents! Team Thompson does a wonderful job of keeping the Speedy Alpha I folio moving along.

The anaglyph folio has many talented members; Ray’s comics are fun, the High Dynamic Range that David Kesner sends out are like lithographic prints, not photos and the experience and wisdom of Harry and Ernie are great! These views show me what a great stereo view should look like and with what techniques are needed to create them.

The advice of these people has led me to enter more exhibitions, and I have been encouraging Steve to enter some of his views in the 14th SSA Exhibition and the NSA Modern Stereoviews. If anyone has ever considered joining SSA, I must say that I highly recommend it. This group is very friendly, very encouraging, very expert and fun to hang out with.

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in Stereo World magazine and, according to the Membership Rules of the Society, is also “responsible for trying to keep the Society functioning effectively and harmoniously.” Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at r3dzone@earthlink.net.

An Indiana High School Athletic Association official watches carefully as Marion High School relay team members hand off the baton for the last leg of the 1600 race. As second place timer for the home track meets I have a front seat. (Stereo by Betty Drinkut)

Steve and Betty Drinkut, stereographed with a Canon twin-rig by their daughter.

Editor’s View

(Continued from page 2)

listed as a photographer. I then found him in the 1900 Census living in Brooklyn, New York, a widower who had been married 30 years, living with the daughter, Marie Amelia Flambard, her husband, Frederick, and their two children. By the 1900 census he was listed as retired.”

Oil Disaster, the Movie?

With a thought to all the lavishly stereographed nature and undersea documentaries done in recent years in IMAX and other 3-D formats, the current oil disaster in the Gulf of Mexico seems to present both an opportunity and a desperate need for the best coverage possible. With the event stretching through the summer and fall of 2010 and far beyond, there should be time to get revealing 3-D footage from land, sea and air regardless of attempted obstructions by BP. An event with such huge implications to a country, an industry and the seas of the world certainly deserves stereoscopic attention equal to the fictional planet of Pandora! Stereo World would be delighted to learn of and cover any such plans.
When I first met actor Thomas Jane in 2005 at a meeting of the Stereo Club of Southern California (SCSC), he told me how much my 3-D comics had meant to him as a teenager and he said he wanted to work with me. It turned out that he was quite serious about that.

Thomas is known for his roles in motion pictures such as Billy Crystal’s *61* (2001), in which he portrayed Mickey Mantle, the title character in *The Punisher* (2004), Frank Darabont’s *The Mist* (2007) and most recently the lead role in the HBO TV series *Hung* (2009). Thomas is also a publisher of comic books under the Raw Studios imprint and has published two mini-series titles, *Alien Pig Farm* and *Bad Planet*. I was hired by Thomas in 2007 to convert *Bad Planet #3* to *Super Terror 3D* and that issue proved instrumental in getting Sony Pictures to “green-light” his 3-D feature film *Dark Country*, written by Tab Murphy, in which Tom was to play the lead role and direct.

For five weeks in November and part of December 2007 I was on location in New Mexico with *Dark Country* as 3-D Supervisor. To prepare for 3-D filming Tom and I had spent two weeks hand-coloring the storyboards of the film creating a “Color Depth Graph” for every shot. Elements that were colored Red and Orange come off the screen into audience space with Yellow at screen plane and Green, Blue and Purple going back, suc-
cessively, into deep space behind the screen. This 3-D Bible put Director of Photography Geoff Boyle, Camera Operator Howard Smith, and Paradise FX 3D Technician Max Penner on the same page for screen composition in depth.

The stereoscopic storytelling in Dark Country was important to Thomas and all along we discussed dispensing with 3-D as a gimmick but integrating it seamlessly into a suspenseful contemporary film noir about a young couple traveling into the heart of a physical and psychic darkness in the desert outside of Las Vegas, where they first meet and marry.

3-D photography was rugged in Dark Country with cast and crew working late night hours bundled up to stay warm in near-freezing temperatures out in the vast desert spaces outside Albuquerque, New Mexico and on a remote Indian Reservation in Rio Rancho. Sometimes the desert ambiance was ideal for different scenes when the wind was blowing, kicking up dust, which made beautiful diffuse lighting effects that were perfect for the story. There were several highly dramatic moments in the narrative and, despite the inclement weather, Lauren German, as the heroine, and Thomas both acted with amazing precision despite very difficult conditions.

The technology for 3-D photography of The Dark Country was truly innovative with two HD heads capturing at 2K resolution. There were two units with these HD heads that consisted of dual Silicon Imaging (SI) sensors joined together. The SI heads captured raw data at 2K resolution 12-bit directly to two external hard drives with peak rates up to 200 Mbps (megabits per second) with a total recording time of one hour of footage per camera.

One of the units simply had two of the small SI heads joined parallel together. A second unit was fabricated with a very small beamsplitter that provided radio-controlled movement for dynamic variable interocular that could go from zero to slightly over two inches wide. Both of the dual SI units were engineered by Max Penner at Paradise FX in Van Nuys, California. The compact beamsplitter was housed in the free-floating gyroscopic “bird cage” of the “AR” steadicam rig designed by camera operator Howard Smith. Smith provided input for the camera assembly so that it would work with his mobile AR rig, a revolutionary new form of steadicam in which the cameras maintain the horizon despite whatever motion or tilt they are subjected to. A dynamic convergence control was also designed and built into the unit by Penner.

The two SI units were tiny compared to the film cameras used previously to shoot 3-D movies. This allowed for highly mobile and fluid camera movement during stereoscopic photography. The use of dynamic variable interaxial in which the spacing between the two camera lenses could be actively changed while cameras were rolling made the stereoscopic motion picture photography in Dark Country unprecedented, particularly with the camera movements that powerfully reinforced the compelling narrative. It was a real artistic and technical breakthrough for 3-D movies.

A third unit consisted of two Red One cameras, each recording at 4K resolution and fitted together on the massive large format beamsplitter built by Paradise FX which had been used previously on
The Dodge "hero car" in Dark Country with atmospheric back light.

Howard Smith wearing AR bodywear for handheld shooting is assisted by Key Grip Robert Johnston for complex diner shot.

3-D Supervisor Ray Zone stands by dual Si beamsplitter rig inside AR birdcage on a Lenny crane arm as 2nd AC Justin Brown stands by.

numerous IMAX dual 70mm and 15/70mm 3-D productions. In all there were three weeks of shooting exteriors at night on location in the desert and two weeks on a soundstage in Rio Rancho shooting green screen interiors with two classic Dodge automobiles.

SCSC member John Rupkalvis was on location and the soundstage for 3-D shooting of behind-the-scenes (BTS) and interview footage. This was another "first" for 3-D movies. Up until then, there had never been BTS footage shot in 3-D. To shoot the BTS footage in 3-D, John used a compact twin HD rig with two cameras mounted side-by-side on a bar.

Tim Bradstreet was Production Designer on Dark Country and it was fitting because, previously, I had converted Tim's art to 3-D for Bad Planet #3 and now I got to work with Tim and Tom on the set of Dark Country.

The first day of location shooting for Dark Country 3-D set a new highwater mark for stereoscopic cinema and the use of a handheld stereo camera. The first location was Duke's Cafe, just outside of Albuquerque, for shooting interior scenes in the diner. It was the scene with a stranger who Tom's character in Dark Country encountered inside the diner. The scene was shot with several different versions. The first few were with the AR and a narrow interocular of one inch. It was kind of crowded inside diner with the crew and video village. The narrow base AR was used for both of these angles. Then, for an effects shot with a mirror, the big Paracam unit was brought in and much time was spent lighting the difficult shot. Max lined up the two 4K cameras on the Paracam and the shot was finally completed. No video tap for a monitor, 3-D or otherwise, was possible with the two 4Ks. The cast and crew took a lunch break and moved to the second location of day, the Big Chief Gas Station out at the Zia Pueblo reservation.

Preparation began for a complex traveling mastershot. One of the two 67 Dodge automobiles purchased for the production was parked at the gas pump for the scene where Tom's character emerges from the diner, gets in the
car and swings out of the gas station with the stranger in the foreground. The 3-D camera was to follow Tom's character, circle around the Dodge and track the car going off into the distance down the desert highway.

It was rather an elaborate setup for this master shot and it was a "magic hour" shot that had to be photographed between 5:30 and 5:50 pm, a twenty-minute window for optimum, beautiful light. Everybody was getting nervous when, about 10 minutes before the shot, two mechanics were still trying to get the Dodge to run and the crew was finishing a wooden ramp which Howard had to run up to shoot an aerial view of the car in the distance at the end of the shot.

Howard was fitted with the AR on a body brace and it was tethered with cables running to two laptops on a flat board and then to two hard drives. Camera assistant (AC) Dave Taylor ran behind Howard carrying laptops and 2nd AC Dave Adams followed behind him with the hard drives. Digital technician Robert Howie also ran behind Howard as he ran with the AR while shooting. Just before action was called a van was cued to drive into the gas station to kick up a nice cloud of dust that would diffuse the light.

It was quite a sight to see the four men running in this fashion as Howard led while framing the shot with the handheld AR rig and shooting. The shot opened with Dick emerging from the diner door and walking over to the car where Lauren's double sat in the passenger seat. Howard followed Tom, shooting over the front of the car as Tom walked behind the car and went to the driver's side and opened the car door. By then Howard (and his entourage) had moved around to the side of the car shooting behind gas pumps then circling around the back of the car to see the front of the car and swing wide as the car slowly pulled out. Howard panned to follow the car pulling out of the station and out to the street. By that time Howard and the entourage were at the foot of the ramp with a close shot of the stranger donning his hat in the foreground as the Dodge stopped before entering the highway. Then, moving up the ramp, Howard followed the car as it drove off into desert distance.

Five separate takes were managed before the light was gone. Howard was exhausted and had to be given oxygen from a mask to recuperate. Everybody gathered around the video village to look at the next to last take of the shot. In 2-D it was amazing. The camera movement was fluid and the light was gorgeous, stunning even seen flat. It wasn't possible to freeview the two laptops which were back-to-back and facing outward with people circling round them. A new highwater mark for stereoscopic cinema had been achieved with this kind of camera mobility.

Dark Country was released in 2009 on DVD in 2-D. It has been screened in 3-D to a paying public on October 29, 2009 at the Long Beach Comic Con and was given its theatrical 3-D premiere May 15, 2010 at the LA 3D Film Festival sponsored by the Movie Division of SCSC. Tom Jane and Ron Perlman, who had a supporting role in Dark Country, appeared after the LA screening for a Q&A session. The audience response to both public screenings confirmed the fact that Thomas Jane's vision of a coherent stereoscopic narrative had been realized.

---

**Take a 3D Vacation to the Rocky Mountains!**

**MILE HIGH 3D**

**NSA 2011**

*Loveeland, Colorado*

---

**NATIONAL STEREOSCOPIC ASSOCIATION**

**NATIONAL CONVENTION**

**JULY 12-18, 2011**

---

Events: An extended Stereoscopic Theatre with spectacular new shows and an evening revisiting classic bests from years past, Trade fair, 3D Art Gallery, Workshops, 3D Auction, 3D-Technology Exhibits and other surprises!

Excursions: Rocky Mountain National Park, the Internationally acclaimed Benson Sculpture Park and a working Bronze Foundry, Brewery tours, Mountain Wildflowers and more!

---

**www.stereoworld.org/2011**

---

---
The First World War is a vague memory in today’s hectic world of 24 hour news cycles. It was envisioned to be a short and decisive war, but lasted four years and four months. For the last time, Soldiers sang patriotic songs as they marched off to battle. In August of 1914, they were all convinced they would be victorious and home by Christmas. They had faith in their presidents, kings, Czars, and Kaisers, some still ruling by divine right. Their leaders knew what to do, God was on their side, and just to ensure that they would sweep the enemy from the battlefield, priests were on hand to bless them as they marched to war.

Military technology had steadily advanced by 1914, but military tactical doctrine was still in the 19th Century. Military planners envisioned large numbers of men sweeping the enemy from the battlefield with grand maneuvers as Napoleon would have done. The French had some of the most modern field artillery in the world in 1914, but still sent its infantry to war wearing bright red trousers and caps. Cavalry, the most outdated of all the armed services, was the favorite of the high command, as most of them were old cavalry men. They were very impressive parading down the streets of Vienna, London, Berlin, and Paris in their dashing uniforms, but they would soon find that they were very out of place on the modern battlefield. No longer could the lancers save the day by a glorious charge, when in a few moments, one man with a machine gun could mow down an entire regiment of men on horses.

The War began on July 28, when Austria declared war on Serbia. Russia began mobilizing its army to aid Serbia. The Kaiser asked the Czar to stop, when he did not, Germany declared war on Russia on August 3. The French, pledged to help Russia, declared war on Germany later that same day. Germany, fearful of fighting a two front war with France and Russia, declared war on Belgium on August 4, hoping to take a short cut through Belgium and deliver a quick and decisive blow to France. This act violated the 1839 Treaty of London, guaranteeing Belgian neutrality, that Germany had signed. The British, nervous at the threat of rapidly growing German navy, chose to uphold the treaty, and declared war on Germany late in the day on August 4. In just seven days Europe had chosen sides. Although they all said they did not want war, they all seemed eager to join in, and did very little to prevent war from coming. There were active fronts in France, Eastern Europe, Italy, the Middle East, China, Africa, and the Pacific Islands. There were naval battles in the North Sea, the Mediterranean Ocean, the Indian Ocean, the South Pacific and South Atlantic. German submarines prowled the waters around England, the Mediterranean, and after 1917, the east coast of the United States. For the first time in history, battles...
raged in the air, as well as on the ground and the sea. Germany and Austria prevailed over the Russians, and for a short time added Serbia, Romania and a large portion of Russia to their empires. In the end, the final outcome of the war was decided on the Western Front in France and Belgium.

In 1914, each nation had a war plan. The Germans had the Schlieffen Plan, which called for a wide sweep through Belgium and France. There was a strict timetable to keep so that they would be victorious over the French in six weeks, the amount of time it would take Russia to fully mobilize. After defeating the French, the troops would be sent east, to handle the Russians, if everything ran on schedule. The French had Plan XVII, which was basically a mass frontal assault on the Germans, wherever they were. Plan XVII lacked much in the way of detailed planning and depended on the Élan of the French soldier, whose bayonet charge was officially invincible, as decreed by the French high command. The Russians had a similar plan, just push forward with their massive army, and crush the enemy with overwhelming numbers of men, even though many Russian soldiers did not have rifles, and some with rifles had no bullets. The British had no real plan for their army, they depended on the Royal Navy to preserve the empire. Their army was small, but extremely well trained. The tiny British Expeditionary Force, the BEF, was sent over to France, where they would muddle through somehow, the superiority of being British would bring them victory.

The Germans expected to move through Belgium quickly. Belgium put up a stubborn defense, slowing down the Germans, while they waited for the British and French.

A glass view by LSU, No. 53 “Reischhaker Arbalet” (the Reischaker Crossbow). This view illustrates a spring activated grenade thrower, with a range of about 90 yards. The grenade was held in the cup strung between the upright metal rods. At the base of the crossbow was the winding mechanism. After reliable rifle grenade launchers were issued, bomb throwers such as this were removed from service, usually by tossing them over the parapets of the trenches along with all other disused and useless items.

A stereo card by NPG, Neue Photographische Gesellschaft, No. 145 “Im Schützengraben eingebautes Maschinengewehr” (in a trench with a machine gun). NPG was the largest German stereo view publisher. The photo was printed in 1915. The official news stated that victory was always just weeks away, and the Kaiser was always right. All wartime photos were listed as Krieg (War) 1914, or Krieg 1914-15. By 1917 the practice was dropped, as it was clear that war was not going to end soon, or ever, despite official news from the Kaiser. This is a highly posed portrait. The uniforms are very clean, the trench is very tidy, and the photo was taken well behind the front lines. A telescopic sight is mounted on the 1908 model Spandau machine gun, and was used for long range shooting. This gun is also fitted with a metal trench shield. The shield makes the usefulness of the telescopic sight and binoculars questionable, as it blocks their view. The Germans set up machine guns to fire obliquely across the battlefield, and could not fire straight ahead, depending on machine guns to either side for protection. In this way, No-Man’s-Land was covered with overlapping fields of fire to deadly effect.
to arrive. The British did arrive, but the BEF was small, only a few divisions, and as valiantly as they tried, could not stop the Germans. The French were fully engaged with the German army on French and German frontier, and unable to aid Belgium. Belgium was finally overrun by an invader very angry at having their time table disrupted by an impudent little country and England's Contemptible Little Army, as the Kaiser described it. The cost for their stubborn defense was very high, and Belgian cities were looted and burned in retribution.

The scheduled German sweep through France ended with the 1st Battle of the Marne, southeast of Paris. It was the first of many battles where it was difficult to determine the victor from the vanquished. The German advance was stopped, so it is considered a strategic victory for the French. But the victory had cost an alarming number of French lives. A few more such victories would leave France without an army. The battle of the Marne did leave the German right flank exposed. The Allies shifted their forces, hoping to turn the German flank. The Germans shifted their forces and tried to outmaneuver the Allies. Each side tried to outmaneuver the other, hoping to turn the enemy flank in a frantic period known as the Race to the Sea. By November of 1914, the race was over, they had both reached the beaches on the North Sea, and neither side had outmaneuvered the other. Both sides had suffered massive casualties, and were desperately short of men and munitions, the soldiers uniforms and boots were in tatters, and winter was setting in. Neither side could advance one step forward, and neither side would retreat one step backward. The soldiers dug in for the winter, and waited for spring.

Around midnight on December 24, 1914, German soldiers put candle lit fir trees on the parapets of their trenches, and began singing Christmas carols. Christmas trees were a German tradition, and for many British and French troops, it was the first time they had ever seen one. Although they suspected some type of fiendish German trick, they held their fire, and kept a vigilant watch. They soon began singing carols of their own. The Germans came up out of their trenches, unarmed, and the spontaneous Christmas Truce of 1914 began. On Christmas day, after burying the dead, British and German soldiers played soccer in No-
A glass view by Brentano, "Un episode de la prise de Montdidier" (an episode during the capture of Montdidier). The photo was taken during the summer of 1918, as the French were retaking the city of Montdidier. Several gas mask canisters are visible, indicating that they are near the front lines, where gas shells could drop at any moment. The 2nd soldier from the left may be holding a camera, or binoculars. It is possible that this is a team of military photographers or artillery spotters, as the only weapons visible are pistols, and not rifles, indicating that these are not infantrymen. They are standing in a hastily dug entrenchment, but no entrenching tools are visible, indicating that those who dug the trench have moved on. This rough earthwork is the first stage in digging a proper trench, as it offers some protection from enemy fire. The goat is a complete mystery.

Allies, except for German East Africa, which held out for the entire war. The small 10,000 man Schutztruppe lead a brilliant hit and run guerilla campaign, tying up 100,000 British colonial troops combing bush trying to bring them to a decisive battle. On November 13, 1918, two days after the signing of the Armistice in France, the Schutztruppe was informed the war was over, and it surrendered undefeated.

In France, trench warfare settled into a deadly routine, as the commanders searched for a way to break the stalemate. The trenches became a complex network of earthen fortifications. The front line was protected by a belt of barbed wire, then several hundred yards behind that were the second line of trenches, often with its own

Man's-Land, although nobody kept score. They exchanged photos, hats, cigarettes, cigars, beer, rum, coffee, and other items. The French were more reserved, and did little fraternizing, but did refrain from shooting. The high command of all the armies were stunned, then horrified, when they learned that their soldiers had taken matters into their own hands, and stopped the war! After a few days of peace, they managed to get the war started again, but not until after new years day.

In 1915, the war widened to other fronts all over the globe, while bloody and pointless battles were fought in France and on the Eastern front. Turkey had been pulled into the war on the German side, despite 100 years of British support. Winston Churchill, First Lord of the Admiralty, planned an amphibious invasion of Turkey at Gallipoli, using British, French and Australian troops to open a land route to Russia through the Middle East. It was an epic disaster. After months of furious fighting and massive casualties, the Allies left Gallipoli leaving the Turks victorious, but severely shaken. A later campaign was launched from Egypt. It proved successful in defeating the Turkish army, but not until 1918, too late to help Russia. Italy, technically a German and Austrian ally, saw an opportu-
belts of wire, and several hundred yards behind the second line were the third line trenches, with machine gun posts, artillery spotting posts, mortar emplacements, telephone exchanges, and underground shelters, all interconnected with communication trenches. Behind the front lines were thousands of guns, everything from 3" field guns, to massive 18" heavy artillery. Any enemy attack soon drew machine gun and mortar fire from the trenches as well as a devastating artillery barrage, and aerial bombardment. Behind the trench and the gun lines were the supply depots for food, equipment, ammunition, and men held in reserve. These depots were connected by roads and railways, so any area could be supplied quickly. Light gauge railroads connected the supply depots to the trench lines to speed the delivery of food, men, artillery shells, and other items.

A thin strip of land between the opposing trenches was created, and was apply named No-Man's-Land. In some areas this was strip was 20 feet wide, in others, it was as much as a mile. During an artillery barrage, No-Man's-Land, as well as the front line positions were transformed. Forests were reduced to splintered stumps. Towns and villages were reduced to rubble, some never to be rebuilt. Pastures and fields soon became so full of shell craters and devoid of plant life, they were more like the surface of the moon. A long barrage transformed well constructed trenches into a series of connected shell holes. When it rained, the front lines and No-Man's-Land became an impassible muddy swamp, capable of swallowing men, horses, guns and vehicles. If one did break through the enemy front line, the advancing troops left supplies and reinforcements far behind, while the enemy was being pushed back closer to his source of supply and reinforcement, allowing for swift counterattacks.

The Germans were not the first to introduce poison gas, but were the first to do so successfully. On April 22, 1915, the Germans intro
duced chlorine gas at Ypres in Belgium. It was released from cylinders, painfully manhandled into the front lines, and released when the wind conditions were favorable. This was a calculated risk, if the wind died down, or changed direction, you might gas your own front line, or the gas cloud could drift harmlessly away. Later on gas was delivered in artillery shells and canisters fired in large groups from banks of specialized mortars, no longer dependent on a favorable wind. Before effective gas masks were developed, pads of gauze were issued with a neutralizing chemical to be poured on the mask from a bottle, then tied over the nose and mouth. If one's bottle of chemicals was empty, one could

A stereo card by NPG, No. 222 “Kasperletheater unserer Truppen im Waldlager” (Puppet theater entertaining the troops in a camp in the woods). In keeping with German censors, nothing in this photo from 1915 would be of use to the enemy, or upset the morale of the people on the home front. One would think that maybe a troop of scantily clad dancing girls would have been more entertaining to soldiers far from home than puppets. Entertaining the troops became important in keeping up moral. Popular stage entertainers and movie actors made the rounds entertaining the troops. When professional entertainers were not available, the troops would stage their own performances, as many soldiers had been performers and musicians before joining up and others were talented amateurs.
urinate on the pad, as urine would offer some protection from chlorine gas. Other types of gas were introduced, such as mustard gas, that would blister the skin and cause blindness as well as burn the lungs. As a weapon, gas had little significance in the final outcome of the war, but added to the misery of the front line soldiers.

Trench mortars were short range weapons, and feared by both sides due to the devastating amount of explosive they carried. While this mortar looks crude and flimsy, it was quite effective. The large finned mortar round was mounted to a rod that fit down into the barrel of the mortar.

Between the battles, there were long stretches of mind numbing boredom in the trenches. Snipers made sure that nobody showed themselves above ground during the day, leaving soldiers with little to do. They passed the time standing guard, watching the enemy through a periscope, playing cards, hunting rats, picking lice out of their clothes, cleaning their rifles, scrounging enough to eat and drink, trying to stay dry in the rain, and sleeping. The nights could be filled with activity; from patrolling No-Man’s-Land, building
bunkers, barbed wire stringing parties, laying out or repairing telephone cables, bringing up food and water from the rear area, reliving troops holding the line, and raiding the enemy's trenches.

Some sectors were very quiet, and a live and let live policy was informally adopted. As the war went on, the front line soldiers felt very far removed from those they were defending at home. They found the only people who understood them and their experiences were their comrades and the enemy across No-Man's-Land.

The high command believed that if one had "control" of No-Man's-Land it would demoralize the enemy. They ordered trench raids by squad and platoon sized units. The tools of the trench raid were pistols, trench knives, grenades, clubs, and sharpened entrenching tools. These were brutal and vicious hand to hand bat-
tles, and in the end, did nothing to bring about the end of the war and only added to casualty lists. Patrolling No-Man’s-Land was a common task, and troops would often run into an enemy patrol doing the same thing. A fire fight would begin in the darkness, then both sides would rake the area with machine guns, trench mortars, and artillery, killing friend and foe alike.

It was not possible to bury all of the dead, especially in No-Man’s-Land. Soldiers smoked constantly to cover the odor of unwashed bodies, human waste, death and decay of the trenches. The dead attracted rats and clouds of flies. Rat hunts in the trenches and dugouts became a necessary sport on both sides.

Soldiers’ wounds brought new medical problems. Sanitary conditions in the trenches were primitive at best; the soldiers were very dirty, as were their uniforms. A bullet, shrapnel ball or shell fragment could drive a mud covered piece of fabric deep into the wound, causing Gas gangrene, which turned a serious wound into a deadly one. Standing in water or mud for long periods lead to trench foot, a condition similar to frostbite. Combat fatigue was not well understood at the time, and was called shell shock. Many men who suffered from this were considered malingerers, and were sent back to the front lines until they broke down completely into insanity.

In February of 1916, the Germans launched an offensive at Verdun, a place of great historical significance to France. General von Faulkenhayn, chief of the General Staff, planned the battle. He claimed, in a post war memoir, that the strategy was not to capture the city and its surrounding forts, but to maintain the appearance of nearly capturing it, so the opposing forces would be kept in constant combat. In this trench it is knee deep, and these soldiers have been detailed to clear the trench of mud, a Herculean task. Wounded and exhausted soldiers could sink and drown in the mud if there were no comrades to aid them. In some areas, the water table was just inches below the surface of the ground, so trenches and bunkers were built up with sandbags on the surface of each side of No-Man’s-Land. It was one of the few areas where earthworks were constructed above grade. If one’s trenches were at a slightly higher elevation than those of the enemy, one could direct rain water drainage towards them, adding to their misery.
French would continue to send in troops, and the Germans could kill them. Whether or not this was the strategy, or just a way to save face after the war for a failed offensive, it is what happened. The strategy of “Bleeding the French White” did work, and damaged the moral of the French army. In the process, just as many German soldiers as French were killed, and the battle damaged the moral of their own army. Nearly one million men were killed or wounded during the battle of Verdun, and no tactical advantage was gained by either side. Bones and dud artillery shells are still turning up on the Verdun battlefield, ninety years later. As the battle raged around Verdun, the landscape became a poisonous swamp of mud and corpses. Men stuck in the mud could sink and drown when their strength gave out. A platoon in an advanced post would have a company sent to relieve it. When the company arrived, only a platoon sized group would have survived the journey to the front lines. The dead were everywhere, exploding shells continually covering and uncovering them.

To relieve the French at Verdun, the British planned an offensive on the Somme River. They had greatly expanded their small army with partially trained volunteers, eager to fight for king and country. The British soldiers, loaded down with sixty pounds of gear, went over the top on July 1, 1916, in a massive assault. It had been preceded by a week long artillery barrage that did not fully clear the German barbed wire, or fully destroy the front line positions. It had alerted the Germans to exactly where the assault was going to take place. The British soldiers were told all they had to do was walk over and take possession of the empty German front line. On the first day the British lost 60,000 men, killed and wounded, and reached none of their objectives, while German casualties were less than 8,000. As time went on, there were high casualties on both sides, in a landscape transformed into mud and corpses. Every success was followed by an enemy counterattack, and when the battle was over, more than a million and half men had been killed or wounded in four months of continuous fighting, again with no tactical advantage for either side.

1917 was a year of limited objective attacks, working out new tactics through trial and error. The errors still cost thousands of men

---

A glass view by LSU, No. 2130 “Chasse aux poux” (Hunting Lice). The unsanitary conditions of the trenches meant that all soldiers had lice. There was little to be done, except to go over every inch of one’s clothing hunting the little insects and their eggs, and crushing them between thumb and finger nails. One never found them all, so it was a never ending task to engage in a louse hunt in one’s uniform. When soldiers were relieved and sent behind the lines they could take a hot bath and have their uniforms de-loused, giving them a short break from the infestation of the tiny blood sucking insects.
killed and wounded, but there were a few successes that lead to new tactics which were to be used in later campaigns and on a larger scale. It was also a year that nations and armies on the verge of collapse, did so. The United States entered the war. Russia left the war, having disintegrated into revolution and civil war. After a particularly botched offensive, the French army mutinied. The soldiers agreed to man the trenches, but would no longer participate in futile assaults on the Germans, until a better way was found. Even the British army had a small rebellion at a harsh training camp in France. The Italian army, after two years of failed offensives against the Austrians, was overrun when the combined forces of Germany and Austria attacked at Caporetto.

The campaign ended when the German troops were diverted back to France, leaving the Italian army in disarray, but not defeated. In Germany and Austria, things were not going well on the home front. The British naval blockade was taking effect. Everything was in short supply, including food, metals, wood and coal for home heating. The German potato crop failed, leading to the Turnip Winter of 1916. Most Germans spent the winter of 1916-1917 without enough food or heat in their homes. The German government could feed the army or feed the people, they could not do both. They chose the army, and bread lines grew longer while unrest grew stronger.

The Germans knew they had one chance left to strike before American soldiers arrived in massive numbers, and the blockade starved them into surrendering. Troops released from Russia were sent to France, giving them superiority in numbers for the first time since 1914. They had perfected new tactics in Russia and Italy. There was no long preliminary barrage, but a short but very intense artillery barrage the day of the attack, followed by a very swift infantry assault, infiltrating into the enemy line, while the artillery shifted the barrage to the rear and sides of the area under attack, preventing reinforcements from coming in. Ground attack aircraft were also used to support the advance. The next day it would be repeated, then the next, and the next, until the enemy line broke under the...
pressure. The German army had also been reorganized so that the front line infantry units had their own machine guns, flame throwers, rifle grenades, mortars and light artillery integrated into the rifle company, giving them a massive amount of firepower. If one area managed to hold out, it was bypassed, and left behind, for the second wave to take care of, but the first wave kept on moving forward.

In March of 1918, the Germans unleashed a new offensive on the Western Front. The new tactics pried the Allies out of the trenches and back into open warfare. They were able to push the Allies back, in some places for 40 miles, and

A view by Realistic Travels of London, No. 153 "Dead Jerry found in our wire after a futile raid on our lines at Givenchy." The British army was very strict about photo censorship. Photographers and newsreel cameras were carefully guided to places where they could take photos in arranged photo shoots, and were never allowed into the front lines. While this is a posed photo, it is a classic image of the war. Realistic Travels was notorious for staging action shots to liven up their sets of war views but they were not alone in this practice. Their final set of war views was a truly massive 600 views. Keystone would reorganize their views when they expanded the size of sets. Realistic just added an additional box of 100 views to their previous set, with little to no organization to them.
Choromoplast-Bild Photo No. 332 (reproduced here in black & white), from a series of war views. Choromoplast-Bild, of Stuttgart, Germany, produced stereo views on cardstock with their own color process from 1910 to 1920, complete with their own Holmes style folding viewer. The viewer and stereo cards came in a very colorful cardboard box, and were relatively inexpensive. They were mostly known for nature and scenic views, but did publish war photos. The photos tended to be grainy and not very sharp, but they were in natural color, and not tinted. This posed photo shows a soldier standing guard, looking towards the enemy with binoculars. The photos of this series were taken well behind the front lines and at training camps. There are some official French war photos in color as well.

nearly broke the Allied army. The British had issued orders for units to stand their ground, hold out to the last man. Clerks, cooks, and other noncombatants were given rifles and sent to the front line. The Germans had finally found a way to end the stalemate, they had the Allies reeling, but it was too late, there were no more men to continue the offensive. They had taken massive casualties they could not replace and the intense barrages had worn out the barrels of their artillery, also irreplaceable this late in the war.

In the summer of 1918, the Allies had recovered and began an offensive. They had found their own way to break through the enemy’s front line. They had also integrated machine guns, rifle grenades and mortars into their rifle companies, and were using ground attack aircraft. The French army had refitted itself, and recovered from the mutinies. The Americans were there in force, with more arriving every day. The Allies had developed a weapon the Germans had not, the tank. The tank proved to be one of the lasting military innovations of World War One. After a number of failed attempts, they learned how to use the mechanical monsters effectively. Hundreds of tanks spearheaded attacks over solid ground, not over ground broken up by long artillery barrages. They drove a path through the enemy barbed wire and took out machine gun positions with their guns, or by simply rolling over them. The allies were able to launch an attack anywhere on the 500 mile long front line, without a long preliminary artillery barrage. With little to no warning when or where an attack was to take place, the Germans could only pull back to a new defensive line. The French, British and Americans kept up the pressure with a steady series of attacks, at numerous places along the line, giving the Germans no chance to recover. Finally, in early November, the German high command advised the Kaiser to abdicate and leave Germany, the war was lost. Turkey and Austria had surrendered in October, the German navy had mutinied, the nation was collapsing into anarchy, and he no longer had the loyalty of his soldiers. The Kaiser abdicated, and a provisional government was hastily put together. On the 11th hour of the 11th day of the 11th month, the shooting stopped.

Europe had used up an entire generation of young men in the war. The German, Austrian, Russian and Ottoman empires had vanished, leaving those nations in turmoil. England and France emerged with their empires intact, but they were not the world powers they had been in 1914. Italy, one of the victors, and despite gaining new territories, was in economic ruin. Japan and the USA emerged as rising world powers, as they had lost the least and gained the most in their limited involvement in the war. Japan had acquired the German colonies in China and the Pacific Islands. The United States emerged as a dynamic economic and industrial machine. Following the end of the war, many nations saw economic collapse and famine. A world wide flu epidemic came on suddenly, killed millions across the world, and then vanished. Mussolini’s Fascists in Italy, Hitler’s National Socialists in Germany, and Lenin’s Communists in Russia, were reactionary political movements that grew as a direct response to the war and its aftermath. Ideas of nationalism and self rule in colonies still under European domination grew in strength. The course of the 20th century was put in motion by the First World War, and some effects are still unfolding. Who could have foreseen that one of the most far reaching effects of the First World War would be the end of the Ottoman Empire and the reshaping of the Middle East?

I have the highest respect and admiration for soldiers who put themselves in harms way to defend their country, especially in the circumstances the soldiers of the First World War found themselves. I do not have the same feelings for Generals, presidents, kings, Kaisers, and Czars who commanded them from the comfort and safety of their headquarters, offices and palaces. The soldiers of World War One were forced to lead men, wiser men, to lead them, than those they had.

Each army had official photographers. The French sent out teams of them, including stereographers, to document everything. One of the uses for these photos was evidence to claim war reparations from Germany, and they were used for that purpose. The French military stereo views captured the true (Continued on page 33)
Robert Shriver and the Formation of the 1861 Amateur Photographic Exchange Club

by Daniel Weinstock, M.D.

The Amateur Photographic Exchange Club (APEC) was the first association of amateur photographers to form in the United States. During its brief 24-month existence from November 1861 until November of 1863 a total of 32 members participated in the exchange of photographs, mostly stereoviews. By the rules of the Club, such exchanged photographs would be:

... properly labeled with a descriptive name, the name of the artist, and the date of the printing, and they must be guaranteed not to fade for two years; and if toned by experimental process, must be marked "Experiment."

These men were an eclectic group representing a number of occupations, all remarkably accomplished and successful in their respective fields. To illustrate, among them were cofounders Henry T. Anthony, the photography entrepreneur and banker Frederic Ferris Thompson; polymath Titian Ramsay Peale and his nephew, engineer Coleman Sellers; Professors Charles Francis Himes and Edwin Emerson of Troy, New York; lawyer and astronomer Lewis Morris Rutherfurd, and Philadelphia lawyer Samuel Fisher Corlies. The history and importance of this club has received attention in a number of publications (see references). In addition to the exchange of photographs between the members, the members engaged in active research, experimentation, and dialogue regarding the technical aspects of the art, from the optics to the chemistry. The importance of this small group should not be underestimated. These amateurs were on the cutting edge of photography of the day.

The demise of the APEC was clearly related to the Civil War. F.F. Thompson, the Secretary, and editor of the APEC organ, Amateur Photographic Print, volunteered for Union military service in June, 1863. The loss of this key member's participation was profound. The war disrupted the lives of other members as well.

Other factors were also at play. The closure of Troy University in New York resulted in the departure to Europe of members Himes and Emerson. The formation of the Photographic Society of Philadelphia competed for the attention and energy of the ten Philadelphia members.

Somewhat more elusive is an understanding of the circumstances that led to the formation of APEC. The social, intellectual, psychological and historical perspectives have been analyzed. There is one far more simple explanation provided by Professor Himes, himself, in a nostalgic reflection given in his address as the outgoing President of the Section of Photography and Microscopy of the Franklin Institute on January 2, 1902:

It originated in a desire on the part of some amateurs to obtain copies of a peculiarly good stereograph of a "cattle picture" taken by Robert Shriver, of Cumberland, Md., without actually begging the pictures. They proposed, therefore, to exchange pictures of their own for them.

Robert Shriver, a lifelong resident of Cumberland, was born May 7, 1837 and died March 18, 1912 (Fig. 1). He actively photographed the Cumberland area throughout his adult life. Cumberland is photogenic. It is located in a valley formed by the confluence of the North Branch of the Potomac River and Wills Creek. The Narrows is a scenic natural gateway that Wills Creek has cut through the Alleghenies to the Ohio River valley. Shriver's home in Cumberland was in the path of...
Civil War skirmishes. In 1863 he wrote to F.F. Thompson:

times hereabouts in the middle of June
were very exciting. We didn't skedaddle, although strongly tempted to do so, but remained and were captured along with Cumberland and the spunky ones who stood by their homes. When the rebs left they did not take me, so I am here yet. You can tell my friends of the club that I am around, and will be pleased to hear from any or all if so disposed.

Shriver had, of course, been one of the first men invited to join the APEC in November 1861. He was self-educated, yet able to achieve a high degree of competence in diverse fields in addition to photography. He was noted for his accomplishments in numismatics, geology, and ornithology. In 1861, at the time of his membership in APEC, he was employed as the bookkeeper in his father's bank, The First National Bank of Cumberland, Maryland. In 1886, following his father's death, he would ascend to its Presidency. He became one of the wealthiest residents of Cumberland, and amassed a large and valuable coin collection and library. He served in a number of civic offices including that of Treasurer of Allegany County.

Coleman Sellers writes of him: "...painstaking care is needed in photography. We can find no picture sent to us by him that does not show the same care."

Thanks to NSA Past President Brandt Rowles, we may now have the Shriver image which Henry T. Anthony sought and which initiated the Amateur Photographic Exchange Club. In his collection, Brandt has a stereoview titled "A Cattle Scene, at Midday in the Narrows; Cumberland Md" and signed "Robt Shriver Phot." His blindstamp, "R. SHRIVER", is impressed on the mount adjacent to the left-hand print (Fig. 2, Fig. 3).

The George Eastman House International Museum of Photography and Film has this same view in its collection. The Eastman view is titled "A midday scene in the Narrows near Cumberland, Md", and is also dated August 7, 1861. (Accesion Number 81:8481:0001). It is one of three stereoviews in the Eastman House collection taken by Shriver on that same day. The other two are "View in the Narrows, Cumberland Md. CC & ICRR (Columbus, Chicago and Indiana Central Railroad) bridge in foreground.

National Road Bridge in distance" (Fig. 4, Fig. 5) and "Looking down Wills Creek from Natl Road Bridge in the Narrows; Cumberland Md" (Fig. 6, Fig. 7).

The Rowles stereoview is an albumen print flat mounted onto a 3.25 x 6.875 board. It is a well-composed bucolic scene of about a dozen cattle standing in the still waters of Wills Creek. Rocks serve as the foreground and the steeply sloped hill with talus is the background. The cows and water are motionless. The white cows and
larger pale stones of the partially dry creek bed are reflected in the water. The contrasting tones of these black and white elements crisscross diagonally through the image. Despite a reversal of stereo window, especially at the right edge, the stereoscopic effect is effective, sharp even to the detail of the sparse plants growing among the rocks on the near bank.

This stereograph does not bear an APEC label, which according to the rules, was to be affixed to all exchanged photographs. Nor do any of the August 7, 1861 views at the Eastman House bear an APEC label. There are extant APEC labeled Shriver views which were taken prior to the formation of the APEC. These were reprinted after November 1861 and sent to members with the mandatory label indicating the date of the negative and the date of the print. An example is his view of the “News depot, at Cumberland Md., on the arrival of particulars of the riot in Baltimore, 19th Apl. 1861” with the negative date of “Apl 20/ 61” and the date of the print “Jany 1862” (Fig. 8, Fig. 9). If the cattle stereoview had been exchanged in late 1861, it may be that Shriver’s printed label was not yet available. More likely, however, is the conclusion that the Rowles’ print was not one of those formally sent out to Club members.

Although it cannot be stated with absolute certainty that this is the Shriver “cattle view” referred to by Himes, it is an excellent candidate. I have found no other Shriver
photograph of cows. The photograph is of the correct time frame. There were many other landscapes to tempt Shriver's eye, and it would indeed be more surprising than not, to find yet additional views featuring cattle. The intent of serious amateur landscape photographers of the period was to record the natural beauty of the country rather than to record the livestock. As Robert Eskind states, regarding the APEC members:

[Their photographs] counter the contemporary heroics of the Civil War with a relaxed enjoyment of the surrounding countryside; photographs that bear closer relation to the European traditions of the picturesque and the romantic, than to the spectacular landscapes of the subsequent western explorations; photographs that exhibit an intimate and unexamined exploration of the suburban environment.

This stereophotograph confirms Sellers' praise of Shriver's great skill. It is of such artistic and technical excellence that it might well have generated sufficient excitement among the New York and Philadelphia amateurs to initiate an exchange program with Shriver and each other. It is reasonable to regard this as the view that gave rise to the Amateur Photographic Exchange Club.

References

A loving and grateful tribute to Robert Shriver; Anon. [s.l. : s.n.], 1912

The Amateur Photographic Exchange Club is alive and well, now in its third incarnation with around 20 active members. Participants send their card stereoviews to a re-distributor, who sorts and sends complete sets to all the members to keep as great way to build a collection of modern stereo cards and to see what others are doing in card design.

Members include a wide range of active photographers from professionals to beginners who contribute stereos from nude model studies to landscapes to flower macros. Comments about the cards are posted after each exchange in order to improve images, stereo effect, or card design. For more information see www.dddesign.com/3dbyan/apec/join.htm or contact Tom Dory, tdory@cox.net 832 W. Rawhide Ave., Gilbert AZ 85233.
Located on the eastern side of the Gulf of Thailand, the city of Pattaya is not as well known as a tourist destination as the western towns of Phuket and Samui. Pattaya is actually a group of smaller towns which have grown together into the metropolis now known generally as by that name. It is in one of these suburbs of Pattaya known locally as Nakula, where the wealthy Thai philanthropist Viriyaphant Lek began construction of Prasat Sut Ja-Tum or "The Sanctuary Of Truth" almost thirty years ago. This structure is a celebration of the four major philosophical or religious influences on Thai culture: Buddhism, Hinduism, Taoism, and Animism. Construction is ongoing, with completion expected around 2015. The structure is roughly cruciform in shape with each wing dedicated to one of the philosophies. It stands roughly 300 feet tall and is a major feature on the landscape. It is constructed entirely of wood, and completely covered with intricate carvings inside and out.

The exterior is substantially complete, and most of the construction is now oriented toward completing the interior. But since the structure is located on a tongue of land extending into the Gulf of Thailand, the elements have taken their toll on some of the older and more delicate exterior features, so along with new construction, constant effort is also dedicated to ongoing repairs on the exterior. Tourist literature describes "a crew of 250 wood carvers working continuously" but on several visits there I would estimate more like a total construction crew of 50 to 75 people with perhaps as many as 25 actively engaged in carving at any one time.

Kuhn Lek died a few years ago before seeing completion of the project, but he is said to have endowed a foundation to see to its completion. They seem to derive at least a portion of their revenue from operating the place as a tourist attraction, and to that end several decorative gardens have been established and many carvings which were either rejected or removed from the building due to the effects of the elements are used to decorate the landscape.

Guided tours in the main structure have always been the main tourist feature. Apparently to make the experience more attractive to tourists and to increase revenue some more mundane extra cost recreations have been added in recent years, so that now horse and buggy rides, dolphin shows, and powerboat rides in the Gulf are also available. These are done fairly tastefully so as not to distract from the general ambiance of the place, which for me has always been one of amazing calm and harmony.

Notes: The photos were all taken with a single HP R742 seven megapixel digital camera operating in maximum resolution mode, handheld using the shuffle method. The author has traveled to Thailand a few times on business. Of the many attractions in Thailand and the Pattaya area, this is one of his favorite places.
A maze of carved wooden posts supports one intensely decorated wing of the The Sanctuary Of Truth.

The carvings on every edge of the structure reflect the icons of the different philosophies represented in the Sanctuary.

The view out a door from the dark interior of the Sanctuary.
A four faced Brahma sits atop the pavilion while the three headed elephant Erawan of the Hindu religion hangs from the roof of a balcony.

A section of one of the sculpture gardens near the main structure.

Wooden carvings in the area adjoining the workshops.
New Dimensions for the 3D Center

Although young in years, the 3D Center of Art and Photography in Portland has already cut its teeth when it comes to proving itself as a valuable resource in the world of stereo photography; past, present and future.

by Stacy Webb, Director

When the Oregon Historical Society called in the fall of 2008, asking the 3D Center to curate an exhibition, the board and staff quickly agreed. You don’t have to be a card-carrying, stereo club member to know 3-D photography has long been “stereotyped” as trivial and this exhibition could help in the efforts to improve its reputation. And, that is exactly what it has done over the past year.

The six-month exhibit 1 Brain + 2 Eyes = 3D, named by the Center’s very own Mart McCann, was an enormous success with more than 20,000 visitors. It included cameras, prints and equipment from the 3D Center’s permanent collection and items loaned by many other stereo club members. A looping theater presentation produced by Eric Kurland of the Stereo Club of Southern California featured nearly 20 shows and LAIKA studios even provided a set from Coraline 3D.

How does this benefit you?

The Center is now looking at ways to provide other stereo clubs, museums and educational organizations with exhibitions. Curating an exhibition takes a lot of time, money and hard work and that’s what we would like to do as part of our outreach, educational programming. Providing other cities with these types of exhibits will increase awareness of 3-D imaging, enhance lives and in turn bring more young people to your club meetings!

Classes & Workshops

Last fall the 3D Center began a yearlong student project with the Metropolitan Learning Center in Portland. More than 100 middle school students participated in the outreach program at the center where they learned techniques in 3-D imagery. Students took their own photographs and learned to use Stereo Photo Maker. An exhibition featuring their work displayed in the Center’s main gallery last month. Future classes are also being planned.

A comprehensive 3-D photography course is currently underway at the Center with instructor Shab Levy. This course is designed for beginners to 3-D imaging and teaches creating stereo cards, anaglyph prints, Phantograms, View-Master reels, lenticular photography, shows for digital projection and introduces stop-motion animation. Other courses are offered throughout the year focusing on individual stereoscopic methods. To date, 150 students have participated in course work.
Online Courses

This fall the Center is planning to launch online courses in stereo image making. We're planning introductory courses as well as more advanced classes, all taken from the convenience of your home! This will be a great way to maintain new club members if you don't offer classes of your own. And, the Center plans to publicize online courses worldwide. Students who register for online classes with the Center can also be referred to the stereo club in their area. Helping you grow your stereo club is an important part of our mission!

Online Lending Library

One of the most exciting coming attractions to the 3D Center of Art and Photography is the online lending library of slide and video presentations. The goal is to provide a diverse collection of programming for stereo clubs and other educational organizations all over the world. We have worked with an impressive variety of artists over the past six years and hope to promote their work and at the same time promote 3-D imaging.

Project Grants for Artists

Featuring diverse artists in our gallery, stereo theater and our 3-D monitor exhibit means we rely on individuals and groups to provide us with their work. One of the first road blocks to exhibiting all of the talented artists available is funding. The Center is now working to establish an educational endowment fund where mini-grants can be awarded to artists to help fund stereoscopic projects.

The Center also intends to work closely with potential exhibiting artists on how they can find funding in their communities to assist with project costs. This would include tips on searching for grants from local art councils and professional organizations, as well as seeking business sponsorships.

Exhibiting Now

The Center is very proud to present a collection of stereoscopic digital paintings by Theo Prins. The exhibition will be on display through August and features thirteen side by side prints. Theo's artwork is created using a Wacom pen and tablet in Photoshop. He begins his creative process by first creating what he calls an abstract mess of textures to allow for "an accidental discovery of a composition."

"Even though my paintings often have elements connected to our contemporary world, they are largely abstract when looked at closely. Loosely defined shapes and textures emerge as buildings, streets, market stalls and people, giving the illusion reality." Theo says this exhibition is largely inspired by the time he spent in Seoul, South Korea when he was working for a video game studio as a concept artist. He says he was captivated by the city scenes on his daily train commute.

To convert the digital painting to a 3-D pair, "I set out to isolate each 'thing' in the painting on to Photoshop layers and organize these layers according to depth. Close objects above far objects. I then duplicate this painting and set it next to the original. Using a Screenscope viewer to fuse the..."
images together, I shift each of these layers in the duplicate painting to create a slightly shifted perspective of the scene painted."

To learn more about Theo’s work and the 3D Center of Art and Photography, please visit us online at www.3dcenter.us.

Theo Prins’ stereoscopic, digital paintings are on display during the 2010 NSA convention in the NSA Art Gallery.

Trench War 1949-1918 (Continued from page 22)

nature of war, and were never intended to be made public. After the war, a number of French veteran groups demanded that they be released, so the truth would be known. Bowing to public pressure, the French government released them all, and in the 1920s, French publishers began selling them. They sold quite well, and reinvigorated stereoview sales for a few years. Then interest in the war declined, the world wide depression was on, and they faded into obscurity.

The French views outnumber all the others I chose for this article. I did not intend to focus on the French army, but they tell a truth that the Keystone, NPG, Underwood, and Realistic Travel views do not. These photos illustrate what any soldier in any army faced in that war, and not just those of France. I am indebted to Robert Boyd and Doug Jordan, who were very generous in allowing me access to their impressive World War One stereo view collections. Robert Boyd’s website GreatWar-Photos.org is an excellent source of information on World War One stereo views, and he is the author of The Great War Through Keystone Stereographs.

Sources


The First World War, Hew Strachan, Viking, 2003
A Growing 3-D Zone In Your iPad

Among the quickly growing number of 3-D apps for the iPad is one that makes some of Ray Zone's anaglyphic 3-D comic book art available. The first three titles are *Space Ace*, *Too Late for Love* and *Red Mask* "The Doom Trail". Now also available from Robert Schoenburg are anaglyphic stereos of several national parks. For both of the above, see [http://itunes.apple.com/us/app/id371523724?mt=8](http://itunes.apple.com/us/app/id371523724?mt=8).

Another set of 3-D images for the iPad features the entire periodic table of elements with each shown as a 360° rotating sample and also viewable as a stereographic image. For more about The Elements: A Visual Exploration see [www.mobileent.biz/news/36580/The-Elements-app-gives-chemistry-an-iPad-makeover](http://www.mobileent.biz/news/36580/The-Elements-app-gives-chemistry-an-iPad-makeover).

While the above are examples of passive 3-D viewing, a more creative app, "3D Camera Studio" by Juicy Bits Software has recently been approved for the iPad. Based on the popular 3D Camera app for iPhone and iPod touch, it has been completely redesigned to take full advantage of the larger iPad screen. Featuring a project gallery, a simple alignment mode, wireless image transfer, advanced export to JPG, PNS, and MPO files, and an intuitive interface, it can create finished crossview pairs, parallel pairs, or anaglyph stereos from any raw image pair.

Pair alignment is by touch, with images superimposed on each other and a magnification loupe provided for precise vertical alignment. Two buttons allow final window adjustment with automatic cropping. Several modes are available for anaglyphs, including b&w, full color, half color and "optimized". The stereos can then be filed or e-mailed to friends or to your own computer for printing.

Details of 3D Camera Studio can be seen at [www.juicybitssoftware.com/3d-camera-studio](http://www.juicybitssoftware.com/3d-camera-studio). With the width of the iPad allowing for lenses of multiple (or maybe adjustable) spacing in possible future models or in some competitor's touch pad, digital stereo images could be captured, manipulated, stored and presented by a single device that could capture the imagination of the popular marketplace.

"At the Helm" from Claudia Kunin's "3D Family Ghost Stories". ©2010 Claudia Kunin (Story, page 35.)
From Dark Crystal to Deep Crystal

A 3-D sequel to Jim Henson’s 1982 fantasy film The Dark Crystal is being produced in Australia by the Jim Henson company and Omnilab Media.

Power of the Dark Crystal is directed by Peter Spierig and Michael Spierig, with the screenplay written by Australian Craig Pearce based on an original script by Annette Duffy and David Odell. Fantasy artist Brian Froud will reprise his role as conceptual designer of the film, which will use a mix of live action and traditional puppetry combined with visual and special effects. Work has already begun work on the film’s complex CGI elements.

Set hundreds of years after the events of the first movie when the world has once again fallen into darkness, Power of the Dark Crystal follows the adventures of a mysterious girl made of fire who, together with a Gelfling outcast, steals a shard of the legendary Crystal in an attempt to reignite the dying sun that exists at the center of the planet.

Not All Ghosting Is Bad

NSA member and 2007 Stereo Theater Paul Wing Award winner Claudia Kunin was among the winners of the 2010 Prix de la Photographie in Paris with “3D Family Ghost Stories” (see SW Vol. 33 No. 3, page 22). Her exotically constructed anaglyphs won First Place in the Abstract Fine Art category and Second Place in the Fine Art category. See www.px3.fr/winners/cat_details.php?cat_name=Fine%20Art&compName=PX3%202010&pro=pro#.

LA 3-D Festival Winners

The Los Angeles 3-D Club (SCSC) Movie Division has announced the winners of The 7th Annual LA 3-D Movie Festival. The Festival’s mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The Festival took place on May 15th, 2010, at the Downtown Independent Theater in Los Angeles. Winners received LA 3-D Club “Ro-Man” trophies, and a selection of Stereoscopic books from authors Ray Zone, Barry Rothstein, and Bernard Mendiburu.

Audience Award and Jury First Place: Fractal Odyssey by John Hart and Jerry Oldaker

3-D Motion Art of Mandelbrots, Fractal Flames, and IFS Fractals are featured in this artistic study of the evolution of fractals transforming and morphing.

John Hart is a stereo photographer and filmmaker from Boulder, Colorado who has won numerous awards in the NSA Stereo Theater. His images have been published in magazines such as Adventure Sports, Outside, American Canyoneering, Science, Microscopy Today, and Stereo World. www.crystalcanyons.net.

Jerry Oldaker is a stereo artist from Eugene, Oregon. His artistic goal is to create visually exciting fractal compositions using fantasies of form and color. His work has been shown in the 3D Center for Art and Photography and Stereo World, and he won the Best Stereo Artist award at the NSA Convention in 2008. His two collaborations with John Hart, Fractal Fantasy and Fractal Odyssey, have won awards including Best of Show at NSA conventions. www.gostereoartist.com.

Jury Second Place: Microworlds by Greg Passmore

MicroWorlds is a live-action 3-D educational science film that explores the world of life that goes on, unseen, all around us. From the earthworms in our backyards to the alien beauty of a garden snail, MicroWorlds examines the patterns, cycles, and daily rituals that are repeated on every scale, both in nature and in the lives of all creatures.

Greg Passmore has a 30 year career in technology innovation and creative imaging. His firm, PassmoreLab, has about 75 employees in three countries performing software development, 3-D conversion and live action filmmaking. Mr. Passmore is an accomplished photographer, with his work appearing in Vogue, Cosmo, Wired, textbooks, and exhibitions. www.passmorelab.com.

Jury Third Place: Fractallax 3-D Shorts by Nat Bartholomew

A four minute bicycle freeride segment in Utah, followed by three minutes of “My Best Stuff!” Nat Bartholomew was a pro downhill mountain biker during college. He started filming action sports in 2004. Fell in love with 3-D in 2007. Produced, filmed, and edited Truth and Beauty, the first 3-D freeride/downhill mountain bike movie. www.spinbeck.com.

Diane Rulien, Broker/Realto

www.dianerulien.com

email: drulien@comcast.net
cell: 503-307-1531

RE/MAX equitygroup, inc., Portland, OR

Call me for all your real estate needs, because your home is more than just a house.
For Sale

ARCHITECTURE and Design Classics in ViewMaster® 3D including Frank Gehry’s Walt Disney Concert Hall in Los Angeles. For details, visit viewproductions.com

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at www.3dphoto.net/forum. Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

LAKES OF THE SANGRES in 3D, an e-book with over 200 anaglyphs with the glasses. Mention this add and get $2 off. Details: http://pikespeakphoto.com/store.html (item #5).

LENSES FOR STEREO BOOKS. Quality optical-plastic lenses 43 mm diameter, 2.3 x magnification, individually packed, for stereo books, cards etc. Minimum quantity 1,000. See: www.3dexp1882.com. Contact Michael Tongue: info@angolmedia.se

Q-VU FOLDOVER MOUNTS simply mount your print stereo views. Sample kit $8. Med. format mounts, white or (new!) black. Beginner's stereo kits: camera, viewer, views, etc. $89.99 up. Q-VU, Box 55, Holtville, CA 92250-0055.

STEINHEIL Wide Angle unit for Realist. Reversal of Wollensak lenses & shutter board - progressing excellently, done. Want mint Revers cameras with bad shutter boards or body only. Call Van Horn - (661) 281-9207.

STEREO PHOTOGRAPHY WORKSHOP Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming. $25 each. Details: http://home.comcast.net/~workshops/ or send SASE for list to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

As one of the benefits of membership, N3A 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 words 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. (A rate sheet for display ads is available from the same address. Please send SASE.)

For Sale

STEREO VIEWCARD book boxes. Now accepting orders for handmade, fully personalized boxes. Fit sleeved viewcards. Send SASE for full details to Boxcrafters, PO Box 55, Holtville, CA 92250 or call (760) 356-4102.

STEREO VIEWS FOR SALE on our website at: www.daves-stereos.com. email: cdwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREOVIEW AUCTION PRICES. Only $10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over $50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

WANTED

ALABAMA STEREOVIEWS. Michael McCachern, 711 South 3rd St., Hamilton, MI 58640. (406) 363-7507. cave3D@msn.com

ALASKA & KLONDIKE steers needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22166, Juneau, AK 99802. (907) 789-8450. dick@AlaskaWanted.com

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

COLLECT. TRADE, BUY & SELL: 19th Century images (cased, stereo, CDV, cabinet & large paper) Bill Lee, 8658 Gildarway Dr., Sandy, UT 84094. billlee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COMPLETE STEREOLANSETs, viewers, glass slides, any unwanted bulk! PK, PO Box 717, Marysville OH 43040, PKSTOREZ@Stereeview.net.

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

FOR RESEARCH, DO NOT WANT TO BUY: Looking for stereo views, lantern slides, literature, advertising by Lynn C. Skeels, Globe Stereograph Co., Stereo-Travel Co. & Stereo Record Co. Especially need titles from unusual/scarce sets incl. Indianapolis Motor Speedway, balloon & auto races; Lowell, Mass auto races; Trotters at the Track; Cuba, Jamaica; anything not mentioned in my book incl. "Home Views" of families/events etc. 1900-1948. John Waldsmith, PO Box 83, Sharon Center, OH 44274.

WANTED

GERMANY stereoviews wanted. Preferably made by German stereographers between 1860-1920, but also Kilburn, Underwood and White views. Klaus Kemper, Kommerscheidterstr.146, D-52385 Nideggen/Germany. Offers and scans to ddd.kemper@t-online.de.

I BUY ARIZONA PHOTOGRAPHY! 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.

IMAGES OF RURAL LIFE & AGRICULTURAL LABOR in Scotland by G W Wilson, Charles Reid, James Valentine, and Anonymous. Send scans to: kennethsalings@hotmail.com

MUYBRIDGE MODOC WAR view #1604 wanted to complete my panorama. Willing to buy or trade. Lee Laney 530 343-8913 or laneyhogs@aol.com

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47503 Edin­borough Lane, Novi, MI 48374.

O.B. BUELL PHOTOGRAPHER, Key West, Fla Views in the series "I.O. Telegraph Expedition Illustrated" wanted for research project. Scans acceptable. Bill Burns: billy@flitdesign.com.

PENNSYLVANIA OIL Region Stereoviews wanted: #2751, 2752, 2756, 2766, 2775, 2777, 2785, 2789, 2801, 2804, 2808. Originals or copies. Bruce Barrett, 601 Chestnut, Meadville, PA 16335.

PITTSBURGH (region) and Allegheny City, Penn­sylvania. Scenic, city & industrial stereo views. Photographers, Studios, dark tents, photo wagons. Round Kodak photos, interesting daguerreotypes, including jewelry. ngrayer@rochester.rr.com N.M. Graver, 276 Brooklawn Dr., Rochester NY 14618.

REALIST SLIDES OR STEREOVIEWS of the "Guidford Inn" Scarborough, Ontario, Canada, aka "Guid of All Arts", "Gualdwood Park", "the Studio", "Ranelagh Park" and "HMCS Bytown II". I know a couple took Realist slides in 1956 and these may be in your collection. Actual slides or HQ scans. timo.puhakka@bellnet.ca.

RESEARCHER seeking any stereographs or other format photos showing American sculptor, Vin­nie Ream, or her works. Contact Paul Juhl, 832 Westside Drive, Iowa City, Iowa, 52246 or email at lhulpj@aoa.com.

SINGLE VIEWS, or complete sets of "Longfellows Wayside Inn" done by D. C. Osborn, Artist, Ass­abet, Mass., Lawrence M. Rochette, 169 Wood­land Drive, Marlborough, MA 01752.
Wanted

SOCCER & RUGBY. Vintage North American & World photos (and memorabilia) wanted by collector. Buy or exchange. Les Jones, 56A Leuty, Toronto, Canada, M4E 2R4. Tel: 416 691-1555 lesjones@ca.inter.net

STEREO WORLD - original copies of Vol. 1, #2; Vol. 2, #2; & Vol. 2, #3. Please email info. and price to Paula Fleming at: britishstereos@hotmail.com.

STEREO VIEWS of Black Hills of Dakota for book on Gold Rush. Study copies or buy originals. Have 200+ need to fill sets by Mitchell (McGowan), Rodacker/Blanchard, (Melander), Angell, Stiff (Pepper), Pollock (Boyden/Duganne), Leonard and others. Kilde 1301 South Duluth, Sioux Falls 57105, (605) 360-0031, bobkolbe@gmail.com.

STEREODEVIEWS of the Danish West Indies (DWI) or Virgin Islands (St. Thomas, St. Croix or St. John/St. Jan or views by Holt & Gray). Contact: Michael Sheen, 6249 Frydenho J-49, St. Thomas, U.S. V.I., 00802-1403, (340) 714-1884, mosheen@islands.vi.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/-dssweb/ or call Dennis Green at (248) 398-3591.

TIMOTHY O’SULLIVAN stereoviews from the King Survey, Wheeler Survey and Darien Expedition. Would like to correspond with collectors. Highly interested in ANY stereoviews from the King Survey. Most anything from the Darien Expedition. Wheeler - anything on unusual/uncommon mounts and those published by E & HT Anthony. Also, those on plain unprinted mounts which have captions or notes written in period ink or pencil. Will purchase certain items if for sale, but mainly interested in quality photocopies or digital copies for research study. Will pay all copying and shipping costs. dansherman@oikosmedia.com.

WEITFLE STEREOVIEWS, cabinet cards, or CDVs, by my Great-grandfather Charles Weitfle. Write to Paul Weitfle, 10309 Gentlewind Drive, Cincinnati OH 45242, or phone (513) 793-4815, or email me at pweitfle@aol.com.

WEST VIRGINIA stereoviews, postcards, other photography, and old better paper. I buy on approval, xerox or e-mail scan. Tom Prall, PO Box 2474, Buckhannon, WV 26201, WVABOOKS@AOL.COM, (304) 924-6553.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

Carl’s Clean & Clear Archival Sleeves
Polypropylene Acid Free

<table>
<thead>
<tr>
<th>Size</th>
<th>Price for 1000</th>
<th>Price for 100</th>
<th>Price for 200</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cdv (2-3/4 x 4 3/8)</td>
<td>100 for $9</td>
<td>1000 for $80</td>
<td>200 for $40</td>
</tr>
<tr>
<td>Snapshot (3-1/4 x 4-3/8)</td>
<td>100 for $9</td>
<td>1000 for $85</td>
<td>200 for $45</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>100 for $10</td>
<td>1000 for $90</td>
<td>200 for $50</td>
</tr>
<tr>
<td>4 x 5</td>
<td>100 for $10</td>
<td>1000 for $90</td>
<td>200 for $50</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>100 for $11</td>
<td>1000 for $100</td>
<td>200 for $55</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>100 for $11</td>
<td>1000 for $110</td>
<td>200 for $60</td>
</tr>
<tr>
<td>5 x 7</td>
<td>50 for $10</td>
<td>1000 for $35</td>
<td>200 for $70</td>
</tr>
<tr>
<td>#10 Cover (4-38 x 9-5/8)</td>
<td>50 for $11</td>
<td>1000 for $40</td>
<td>200 for $80</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>25 for $9</td>
<td>1000 for $60</td>
<td>200 for $120</td>
</tr>
<tr>
<td>8 x 10</td>
<td>25 for $10</td>
<td>1000 for $70</td>
<td>200 for $140</td>
</tr>
<tr>
<td>8-1/2 x 11</td>
<td>20 for $10</td>
<td>1000 for $85</td>
<td>200 for $170</td>
</tr>
<tr>
<td>11 x 14</td>
<td>10 for $10</td>
<td>1000 for $75</td>
<td>200 for $150</td>
</tr>
<tr>
<td>16 x 20</td>
<td>10 for $25</td>
<td>1000 for $200</td>
<td>200 for $400</td>
</tr>
</tbody>
</table>

U.S. Shipping—$4 per order
California Residents add 7.38% sales tax

Total

Grand Total

Carl Mautz
329 Bridge Way
Nevada City, California 95959
530-478-1610 Fax 530-478-0466
cmautz@nccn.net

• Order Sleeves or Books online at www.carlmautz.com

The 3D Center of Art & Photography
is the only museum and gallery devoted to 3D imagery in the US.

Changing gallery exhibitions and theatre shows of contemporary 3D artwork by US and international artists;

Public classes in 3D techniques;

Vintage stereo cameras, viewers and 3D paraphernalia;

Historic images and stereoviews;

A growing research library, and more...

Submit work for consideration by the Creative Committee for exhibition at the 3D Center. Proposals always welcome.

Now in its 6th year of operation with over 11000 visitors.

Carl's 3D Center of Art & Photography
1928 NW Lovejoy
Portland, OR 97209
503.227.6667
www.3dcenter.us
**Archival sleeves:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Per 25</th>
<th>Case of 100</th>
<th>Case of 200</th>
<th>Case of 500</th>
<th>Case of 1000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW CDV (2 3/4&quot; x 4 3/8&quot;)</strong></td>
<td>$9</td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$15</td>
</tr>
<tr>
<td><strong>CDV POLYESTER (3 3/4&quot; x 6 3/8&quot; x 4 3/8&quot;)</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>POSTCARD (3 3/4&quot; x 5 3/4&quot;)</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>4” x 5”</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>STEREO / #6 3/4 COVER (3 3/4” x 7”)</strong></td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$14</td>
<td>$15</td>
</tr>
<tr>
<td><strong>STEREO POLYESTER (3-mil)</strong></td>
<td>$24</td>
<td>$25</td>
<td>$26</td>
<td>$27</td>
<td>$28</td>
</tr>
<tr>
<td><strong>CABINET / CONTINENTAL (4 3/8&quot; x 7”)</strong></td>
<td>$12</td>
<td>$13</td>
<td>$14</td>
<td>$15</td>
<td>$16</td>
</tr>
<tr>
<td><strong>#10 COVER / BROCHURE (4 3/8” x 6 5/8”)</strong></td>
<td>$7</td>
<td>$8</td>
<td>$9</td>
<td>$10</td>
<td>$11</td>
</tr>
<tr>
<td><strong>5” x 7”</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>BOUDOIR (5 1/2” x 8 1/2”)</strong></td>
<td>$9</td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
</tr>
<tr>
<td><strong>8” x 10”</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>10” x 14”</strong></td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$14</td>
<td>$15</td>
</tr>
<tr>
<td><strong>STEREO POLYESTER 8” x 5” x 7”</strong></td>
<td>$12</td>
<td>$13</td>
<td>$14</td>
<td>$15</td>
<td>$16</td>
</tr>
<tr>
<td><strong>BOUDOIR (5 1/2” x 8 1/2”)</strong></td>
<td>$9</td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
</tr>
<tr>
<td><strong>11” x 14”</strong></td>
<td>$10</td>
<td>$11</td>
<td>$12</td>
<td>$13</td>
<td>$15</td>
</tr>
<tr>
<td><strong>16” x 20”</strong></td>
<td>$12</td>
<td>$13</td>
<td>$14</td>
<td>$15</td>
<td>$16</td>
</tr>
</tbody>
</table>

Russell Norton, PO Box 1070, New Haven, CT 06504-1070


---

**Over a Billion Served!**

Welcome to American Paper Optics - May I take your order, please?

That's no short order! After manufacturing over 1,000,000,000 paper 3D glasses, we know how to satisfy your taste for 3D. American paper Optics, the world's leading manufacturer and marketer of 3D glasses and 3D products, is your one stop source for anything 3D. A variety of frame styles, specialty optics, full color printing, and intricate diecutting capability make it easy for you to "Have it your way."

Our menu of 3D glasses include:

- Anaglyph (red/green - red-blue - red/green)
- Polavision (linear - circular)
- Pulsar (depth - closeup)
- Diffraction - rainbow effect (3D wearers)
- Decoders (red or blue for hidden messages)

Really hungry for great 3D? American Paper Optics is the exclusive manufacturer of:

- CinemaDepth® 3D (Clear lenses for creating 3D effects from Color)
- HoldPics® (Color photographs framed on points of light)
- TrueView 3D (Our unique line of patented stereo viewes)
- ColorCode 3-D® (Amazing New Danish 3D system)

Satisfied customers have included National Geographic for 20,000,000 anaglyphic glasses and Discovery Channel for 6,000,000 pulchritud glasses for Shirk Week in 3D. Talk about "seafood."

Over 5,000,000 Radio City Music Hall patrons have lined up to wear our polarized glasses to view the Christmas Spectacular in 3D. We produced 30 delicious delights for the March 2005 - 2008 Issues Of Nickelodeon Magazine in 3D. We turned the NBC show Medium into eye candy with more than 10,000,000 3D inserts distributed via TV Guide. Nearly 7,000,000 readers went "Swimming" in 3D with our glasses in the 2007 Sports Illustrated Swimsuit edition in 3D.

We supplied the 3D DVD market, cooking up 20,000,000 3D glasses for Shrek 3D, 16,000,000 for Barbie Pegasus 3D, and 40,000,000 for Hannah Montana 3D. Recently, we have supplied the best 3D effects on DVD for such titles as Journey to the Center of the Earth 3D, Polar Express 3D, and Fly Me to the Moon 3D, as well as over 125,000,000 glasses for 3D commercials during Super Bowl XLIII. Our drink menu has included 3D projects for Von Gogh Vodka, Zima, Budwiser, Coca-Cola, and Coors Light. "Thirsty for more? Call us and we will serve you up a shot of 3D!"

2085 Appleby Road, Suite 104 • Bartlett, TN 38133

901-381-1515 • 800-767-0427 • FAX 901-381-1517

www.3dglassesonline.com
Girlie Magazines have never seemed so real as this collection of hips, lips and comic strips! Shh! features sexy, playful, nude pin-up photography in the vein of vintage men's magazines, with full page comics, and adult humor peppered throughout the entire 36 pages of nude photos and erotic art, all of which is viewed in amazing 3-D, allowing you a sneaky peek around every naked nook and curly cranny to see details and realism missed in traditional "flat" magazines! Also, see vintage 3-D photos from the 1950's and 60's featuring topless tarts and nude cuties. Plus, amateur 3-D photos sent in from readers!

Order yours today from www.Shh3D.com or send a check or money order for only $20 to: Shh! Productions P.O. Box 621 Battle Creek, MI 49016

Berezin Stereo Photography Products

3D HMD
Head mounted display for 3D Visualization. $1195.95

NuView Camcorder Adapter
Shoot 3D Video with your Camcorder $199.95

3D Lens in a Cap
Convert your SLR camera to 3D. $59.95 (109.95 for Digital).

3D Shutter Glasses
From $15

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
Shoot 3D, develop anywhere $59.95

3D Books...Many titles

Mounting Supplies
Slip-In
Geppe Glass Mounts
RBT Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

3D Print Viewers
Monitor Viewers
Viewmagic
Pokescope
Screenscope
Lorgnettes
Holmes Stereoscopes
Cardboard Viewers

Berezin Stereo Photography Products.
21686 Abedul, Mission Viejo, CA 92691 USA
Phone (949) 215-1554, Fax (949) 581-3982
Website: www.Berezin.com/3d Email: info@berezin.com
We take all major credit cards. Visit Our Online Web Store, Write or Call for Catalog

FRESA VOLANTE
BLANK REELS
for Viewmaster® photgraphers
WWW.FRESA VOLANTE.COM

19th and Early 20th Century Stereoviews For Sale

Over 10,000 all illustrated, graded & priced, (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com

19th and Early 20th Century Stereoviews For Sale

19th and Early 20th Century Stereoviews For Sale

19th and Early 20th Century Stereoviews For Sale
We've expanded beyond the two dimensional world.

From the advanced 3D digital camera to the stunning 3D digital viewer and breakthrough 3D printing technology, this total 3D imaging system will change the way you take and enjoy photos. Viewed with just the naked eye, 3D images come alive with breathtaking reality and natural beauty. Fujifilm has developed a groundbreaking image capture system comprising two Fujinon lenses and two CCDs, and the system is integrated in the compact body with high-precision engineering. An aluminum die-cast frame provides the solid platform for the precision alignment of the left and right lenses so you can take 3D images with an unprecedented quality of reality.

www.fujifilmsusa.com/3D
Now Available on DVD!

The first 34 years of **STEREO WORLD** magazine (all 200 issues!)

Plus a searchable **STEREO WORLD** Index covering Vol. 1 No. 1 through Vol. 34 No. 3 (1974-2008)

$49.95

Order directly from:

---

The Hard Copy

**STEREO WORLD** Index


$20

Order directly from: