3-D Imaging Past & Present

September/October 2014
Volume 40, Number 2

L’ÉTERNITÉ POUR MORT STÉRÉOSCOPES
ETERNITY FOR DEAD STEREOSCOPES

WW1 Artillery
Paper Art

3D-Con 2014
Part 1
John Martin of California sent our first two views this time, and is actually pictured in the first one, seemingly suspended in mid air! That’s his parent’s Cadillac Eldorado (a 1959 model, he believes) in the winter of 1958-59 in Chicago. I love that little kid’s seat with the steering wheel—it’s so simple but very cool. It sure does look like he’s floating!

If you look closely in the second view, there is a small black dog in the shadows to the left of the car who almost looks like he’s considering leaping into the open car window so as not to be left behind!

And speaking of dogs, our final view this time is from an unlabeled View-Master Personal reel, and includes a dog that’s really a bit too close to the camera, causing him to poke out of the stereo window. He’s cute, but I’m more interested in the classic cars in the background.

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 stwld@ teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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The National Stereoscopic Association
is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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**Editor’s View**

**A WW1 Helmet vs Artillery**

The new documentary film *Soldiers’ Stories in 3-D* (see New Views in this issue) concentrates on the Somme Offensive of 1916 to tell the story of World War One and the ordinary soldier’s experience, illustrated through vintage stereoviews. That massive battle saw the British introduce tanks to warfare, well covered in Ralph Reiley’s cover story in *SW* Vol. 34 No. 4—something to read while you wait for the film to receive wide distribution.

Ralph’s feature in this issue, “Ultima Ratio Regis; The Last Resort of Kings, Artillery 1914-1918” includes guns of every size and description in views by both major publishers and amateurs. One image that didn’t make it into the article (and probably not the film, either), but well deserving publication is a small French glass view of a helmet punctured by “a burst from a shell” according to the Editions S.T.L. title. The fate of the soldier wearing the helmet at the time is unknown, but whether it failed or succeeded in its purpose, it was considered important enough for a carefully arranged stereograph offering bloodless but graphic evidence of the effectiveness of WW1 weaponry.

**Avatar’s Banshee Found in China**

Yet another honor has been awarded the pivotal 2009 3-D film *Avatar*, this time by a paleontologist at the Institute of Vertebrate Paleontology and Paleoanthropology in Beijing. Xiaolin Wang and his colleagues unearthed the fossils of a species of pterosaur in the Liaoning province in northeast China. The fossils date back 120 million years to the early Cretaceous Period and reveal a strange pouch and blade-like crest along its jaw.

Because of this unusual head structure, the newly discovered species has been named “Ikrandraco avatar” after the somewhat similar Ikran (banshee) ridden into battle by the natives in *Avatar*. Unlike the film’s creatures, Ikrandraco avatar couldn’t carry anybody in flight as this pterosaur was likely around 2.3 feet long with a wingspan of around 8 feet. (It may have had a throat pouch similar to a pelican, allowing it to catch fish while flying low over the water.) While far from the biggest pterosaur, it can now boast the coolest name! The news coverage is at [www.reuters.com/article/2014/09/11/us-science-avatar-idUSKBN0H62HP20140911](http://www.reuters.com/article/2014/09/11/us-science-avatar-idUSKBN0H62HP20140911) and the illustrated scientific report is at [www.nature.com/srep/2014/140911/srep06329/full/srep06329.html](http://www.nature.com/srep/2014/140911/srep06329/full/srep06329.html).

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**National Stereoscopic Association**

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Peter Eric Palmquist was killed by a hit and run driver on January 13, 2003, at the age of 66. The former NSA President had been a professional photographer for more than 50 years, 28 of them at Humboldt State University. He is considered one of the most important photo historians of the 20th century. His emphasis was the American West, California, Humboldt County before 1950, and the history of women in photography worldwide. He published over 60 books and 340 articles, including those in *Stereo World*. With co-author Thomas Kailbourn, he won the Caroline Bancroft Western History Prize for their book, *Pioneer Photographers of the Far West*. Professor Martha Sandweiss, Princeton University, wrote, “He (Peter) established new ways of pursuing the history of photography, and with his collections and research notes soon to be accessible at Yale, he will be speaking to and inspiring new generations of students and researchers forever.” Established by Peter’s lifetime companion, Pam Mendelsohn, this fund supports the study of under-researched women photographers internationally, past and present, and under-researched Western American photographers before 1900.

A small panel of outside consultants with professional expertise in the field of photohistory and/or grant reviewing will review the applications in order to determine the awards. Applications will be judged on the quality of the proposal, the ability of the applicant to carry out the project within the proposed budget and timeline, and the significance of the project to the field of photographic history. Each recipient of the award will agree to donate upon completion of the project a copy of the resulting work (i.e., published book, unpublished report, thesis, etc.) to the Humboldt Area Foundation to submit to the Peter Palmquist Archive at Yale University.

Eligibility

Individuals researching Western American photography before 1900 or women in photography as well as nonprofit institutions conducting research in these fields, are eligible to apply.

Application Guidelines

1. Complete application form and budget form
2. Write a short statement explaining your study of either:
   • Under-researched women photographers internationally, past and present
   • Under-researched Western American photographers before 1900
3. Statement must be double spaced, 1-inch margins, 12-point font, and no more than 1,250 words. Statement must describe how funds will be used.
4. Please include resume or curriculum vitae no longer than 3 pages.
5. Previous Palmquist Grant recipients may reapply if they include the following information:
   • Report the specifics of what was accomplished with the award.
   • Report the specifics of how the funds were used to reach that accomplishment.

No other materials (additional samples of work etc.) will be considered; please enclose only the items listed above.

Completed applications must be postmarked by: November 3, 2014 by 5:00 pm, and submitted to: Humboldt Area Foundation, 363 Indianola Road, Bayside, CA 95524

Or Email application to: sarad@hafoundation.org.

For official application form please contact: Sara Dronkers, Director of Grantmaking, at (707) 442-2993 or sarad@hafoundation.org.
History and technology fused in Murfreesboro, TN from July 8 to 14 at the NSA's 40th annual 3D-Con. While the attendance total of 220 was challengingly low, the event's full schedule of tours, competitions, shows and workshops in addition to the Trade Fair, Awards Banquet and Spotlight Auction provided an intense and unforgettable stereoscopic experience for the very fortunate attendees.

While the Nashville area seemed to have been a target for extreme thunderstorms and tornado watches in the weeks leading up to 3D-Con, calm weather with even slightly less than the usual heat and humidity greeted the event. Only at the conclusion of Monday's (July 14) day-long “Discover Music City” tour did weather threaten, with a brief burst of strong wind and rain arriving just as the bus returned to the hotel. Damaging high winds warned of in a “red alert” weather forecast never materialized, and by evening all was back to normal.

With the background of an Embassy Suites hotel providing comforts now familiar to many members (free breakfasts and evening happy hour among them), the full range of events ran very smoothly over the busy seven days of the convention. All on-site events, including registration, were located down a single hallway on the ground floor, with the Trade Fair and Stereo Theater in adjacent rooms.

A view from Russell Norton’s Treadwell Award winning card exhibit “STEREOMIVEWS: shoot to salon.” This unidentified photographer in his lab circa 1865(?) has it all: wet plate camera, stereoscope, microscope, balance, chemicals, and a host of scientific apparatuses. (This is a bonus “Unknown” view, eligible for the prize in the new “UNKNOWN” column elsewhere in this issue!)
Awards Banquet

Saturday evening’s NSA Awards Banquet drew 116 people to cheer those honored as NSA President Lee Pratt presented awards and introduced those handing out awards in a variety of specific categories.

NSA Awards

THE WILLIAM C. DARRAH AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Nicholas M. Graver, a founding NSA member. He has promoted the education of historical photography to students at both RIT (Rochester) and Ryerson (Toronto) and has been a supporter and participant at the Photo History Conference held every three years in Rochester. As a member of the Stereoscopic Society, Nick photographed historians, collectors, dealers and members of the American Stereo Exchange Group during the formative years of NSA as part of his (now quite collectible) “A Second Century Of Stereoscopic Views” series.

THE ROBERT M. AND LOIS WALDSMITH AWARD for Meritorious service and Extraordinary Contribution of Time and Effort went to Rich Dubnow for his years of help assisting the Stereo Theater and his many generous contributions of reels for 3D-Con registration packets among other volunteer efforts.

Stereo World Awards


A SPECIAL AWARD went to Richard C. Ryder not only for his continuing “Personalities in Perspective” series but for his many feature articles of note, including his recent “William Culp Darrah: Paleontologist, Professor, Stereographic Pioneer” and “Gettysburg at 150: A Battle, A Building and the Battlefield Photographers.”

Stereo Theater Awards

Eric Kurland chaired this year’s Theater, presenting four days of stereoscopic movies, slideshows and presentations to the attendees with the assistance of Rich Dubnow. The audience enjoyed the eclectic program and selected the following winners by daily paper ballot. (Show descriptions and sample images will appear in our next issue.)

THE PAUL WING AWARD for Best Show and 1st Place went to Jeff Boller for “The Simple Carnival: A Geek Like Me.”

BEST VIDEO PRESENTATION went to Takashi Sekitani for “Hyperlapse.”

BEST PHOTOGRAPHIC PRESENTATION went to Phyllis Maslin and Rich Dubnow for “Two Wives: A Civil War Tale.”

NSA President Lee Pratt hands Rich Dubnow and Phyllis Maslin awards for their Stereo Theater show “Two Wives: A Civil War Tale,” which won Best Photographic Presentation. The prizes handed out were “My Reel” viewers donated by Rich’s Image3D company, the sort of service that had earned him the Robert M. and Lois Waldsmith Award earlier in the evening.

Diego Ruiz receives his Second Place award in the Modern category of the NSA Card Competition for “A Walk Through Taughannock Falls.” This was Diego’s first 3D-Con & his first time to enter the exhibit.
BEST SHOW BY A FIRST TIME PRESENTER went to Barry Rothstein for “Innuendo.”

Exhibits
Card Exhibits Chair David Goings did a great job of pulling in seriously interesting competitive displays in the vintage and modern stereo categories. Sometimes winning isn’t even the point; there have been some wonderfully innovative modern stereos and some delightful vintage gems to be seen. Some of these are illustrated here and some will appear in future issues. Entries were down this year with only nine Exhibitors. Fortunately, most of them submitted more than one entry, so there was a total of 17 entries.

Vintage:
FIRST PLACE & TEX TREADWELL AWARD went to Russell Norton for “Stereoviews: From the Shoot to the Salon.”
SECOND PLACE went to Russell Norton for “Remember Chambersburg.”
THIRD PLACE went to Jim Crane for “Battling for Richmond.”
HONORABLE MENTION went to Michael McEachern for “19th Century Alabama Stereographers.”

Modern:
FIRST PLACE went to Robert Bloomberg for “Reef Encounters.”
SECOND PLACE went to Diego Ruiz for “A Walk Through Taughannock Falls.”
THIRD PLACE went to Michael McEachern for “Mary Byers Barbies.”

The custom Nikon D-90 rig used by Diego Ruiz for his winning entry in the Modern card competition, “A Walk Through Taughannock Falls.” It drew considerable attention at 3D-Con for its elegant design and the smooth, silent operation of the adjustable spacing.

A View from the Second Place winning Modern category card exhibit “A Walk Through Taughannock Falls” by Diego Ruiz.
HONORABLE MENTION went to Robert Bloomberg for “Roadside Attractions.”

On-Site Image Competition

Chaired by Chris Schneberger, this always popular feature drew a number of astounding images this year, and one can only imagine what sort of response will be inspired by the mountains of Utah next year!

FIRST PLACE went to William Costa for “Captive Audience.”

SECOND PLACE went to Eddie Bowers for “Old School.”

THIRD PLACE went to Ron Fross for “Stones River National Cemetery.”

HONORABLE MENTION went to Steve Hughes for “Preparing to Fire,” George Themelis for “Girl and Dog,” Steve Berezin for “Eileen Rose,” and George Themelis for “Boots in Nashville.”

NSA Art Gallery

THE ARTISTS’ CHOICE AWARD, selected by participants in the annual Art Gallery chaired by Claire Dean went to David Tank for his large installation of anaglyphic imagery combined with actual objects.

Sam Davis House Competition Reel

For the first time, a 3-D photo competition was tied to a specific excursion location when a photoshoot organized by Phyllis Maslin was conducted at the historic Sam Davis House, a few miles from the hotel. Re-enactors posed for a variety of scene setups including both Civil War military and civilian period settings. As an exception, photography was allowed inside the house for this special event. Stereographers were invited to submit their images from the event to a competition for inclusion in a special “Sam Davis House Re-enactment Reel” provided by Image3D for winning participants. Some submitted multiple images, and the winners were Peter Sinclair, Peter Weiler and John Bueche, with Honorable Mentions going to Suzanne Hughes, Mary Ann Sell, Andrew Hurst and Steve Schmidt.

Keynote

Guest speaker this year was Phil “Captain 3D” McNally who has given us quality 3-D in some of the best animated features ever (Meet the Robinsons, Puss in Boots, How to Train Your Dragon, etc.). His talk, titled “Riding the 3D Wave” provided an inside scoop on the 3-D movie surge in Hollywood, the technology involved in 3-D animation, and the...
This year, the Spotlight Auction featured over 140 lots. The top lot was a group of 10 surprise tissues won by NSA photo researcher and author Paula Fleming. Paula has been collecting and studying tissue stereos for years and is working on a Surprise Tissue article for a future Stereo World. The images reproduced here give a glimpse of the fun of holding one of these views up to the light: surprise! A hidden backlit image appears.

More Surprises!
Annual NSA Spotlight Auction emcee/auctioneer/manager Bob Duncan has announced plans to make the 2015 Spotlight Auction at the Salt Lake City Convention the best ever. The NSA is starting early to plan and promote the 2015 auction, including free online catalogs, continuing updates in coming issues of Stereo World, web updates and Facebook

Among the gems to be won at the 2014 NSA Spotlight Auction was this “surprise” tissue showing a train station in Paris. Illuminated from the front, only an empty track recedes before the camera in this view by an unknown publisher. (Paula Fleming collection)

Illuminated from behind, a surprise train with steam and an additional person appears in the scene.

McNally is the co-author of the book 3D Storytelling (SW Vol. 39 No. 1, page 36) and recently served as Stereoscopic Supervisor on DreamWorks Animation’s Turbo. Prior to Turbo, he worked in the same capacity on all of their 3D releases including The Croods, Madagascar 3, Puss in Boots, How to Train Your Dragon, Shrek and Monsters vs Aliens.

He was introduced to stereoscopic photography in 1990 while studying at the Royal College of Art in London and learned many stereo photography techniques through the UK’s Stereoscopic Society. This hobby soon became his passion and has developed over the years through a range of creative projects, from View-Master promotional reels to gallery installations to movies.

demands placed on those hired to develop and use it.

McNally is the co-author of the book 3D Storytelling (SW Vol. 39 No. 1, page 36) and recently served as Stereoscopic Supervisor on DreamWorks Animation’s Turbo. Prior to Turbo, he worked in the same capacity on all of their 3D releases including The Croods, Madagascar 3, Puss in Boots, How to Train Your Dragon, Shrek and Monsters vs Aliens.
In 2001 he moved to California to work as an Animator at Industrial Light & Magic after the success of his short animated film *Pump-Action*. His stereoscopic experience was rewarded when Disney tasked ILM with converting *Chicken Little* into a 3-D release in 2005. This movie was the start of Digital 3-D in the cinema and McNally was in the perfect position to get involved with the coming 3-D wave.

Unlike his more technically oriented keynote at the 2008 NSA convention (SW Vol. 34 No. 3, page 24), he was now able to describe in more personal detail just how wild riding that wave really was. Trying to help some of the biggest movie names and studios in the world understand 3-D (especially regarding animation) as it entered the digital age required balancing technology, personalities, and time constraints from project to announcements. To encourage high quality consignments and a top quality auction we are offering extremely competitive consignment rates, negotiated reserves for select high value lots, and almost unique these days—*no buyers premium*!

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

So how does it work? 15% for lots that sell for $500+, 20% $100-$499, 25% under $100 ($5 minimum fee) and *no buyers premium*! You won’t get lower rates unless you sell it yourself. And remember, all donations are tax deductible. To donate, consign, or ask about reserves on quality items please contact: Bob Duncan, 2015 NSA Auction, PO Box 127, Southampton, MA 01073 (413) 527-5619, oldimage@aol.com.

Another tissue won at the 2014 Spotlight Auction shows an unknown Egyptian ruin by an unknown photographer on an E.L. embossed mount, shown here by reflected light. (Paula Fleming collection)

Viewed by transmitted light, the Egyptian ruin acquires a moon along with strong colors, a more common type of surprise tissue.
Other sections of David Tank’s Artists’ Choice winning installation included books and anaglyphic art as well as a phantogram chess board, but a visitor favorite was this 3-D glasses wearing Barbie doll posed next to a dark lagoon in which The Creature could be seen below the surface when viewed through the supplied anaglyphic glasses. (The illusion worked amusingly well in the gallery, but we were unable to do it justice in print.)

“Eternity for Dead Stereoscopes” was just part of the anaglyphic and real object installation that earned David Tank the 2014 Artists’ Choice Award in the NSA Art Gallery.

18th Tennessee Infantry re-enactors march across a bridge near the Sam Davis House during a special photo shoot opportunity for NSA visitors. For more, see www.samdavishome.org.
It was fascinating to hear just how tentative employment can be with major studios, and how little various departments seem to communicate—leaving one’s future, even when devoting massive overtime and innovative techniques to projects, perpetually uncertain. Having now escaped the depths of Hollywood, Phil’s new interest (as revealed in his Stereo Theater show) is the creation of exciting 3-D videos from quadcopters in an effort to recreate “dream flying” and, just maybe, the effect of flying on a newly trained dragon!

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**2014 Convention Committee**

Art Gallery: Claire Dean  
Auction: Bob Duncan  
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Card Exhibits Assistant: Donna Matthews  
Chair and Treasurer: Bill Moll  
3D-Con Coordinators: Wolfgang & Mary Ann Sell  
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Webmistress: Terry Wilson  
Welcome to Show: Lee Pratt & Andrea Shetley  
Workshops: Eddie Bowers  
Workshops Assistant: George Themelis

**Sponsors and Donors**

Rich Dubnow, Image3D: “Historic Stereo Views of the Nashville Area” reel and the “My Reel” award sets.  
Mike Griffith: images for the “Historic Stereo Views of the Nashville Area” reel.  
John Jerit, American Paper Optics: Stereo Theater and anaglyph glasses.  
Patrick Bouchard, Strong-MDI: Stereo Theater screen.  
Ken Conley, Micro Lens: Lenticular samples.

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**Next Year**

July 21-27 of 2015, the NSA heads for high ground out west with a grand 3D-Con above Salt Lake City, Utah at Snowbird Resort where a 360˚ view of stunning alpine scenery will keep cameras busy. At many NSA conventions or ISU congresses, a memorable place like this would be a two hour stop on a busy tour, but NSA members and guests will get to spend a week here, surrounded by the Wasatch Mountains in the Wasatch-Cache National Forest. With a facility elevation of 8,000 feet, some members may need time to accommodate on arrival but others will quickly opt for the aerial tram ride up the mountain to the 11,000 foot top of the ski resort for an even better view. Details will soon be available at www.stereoworld.org/2015 or talsip@cyclopital3d.com.

**Next Issue**

Part two of our coverage will include Stereo Theater show descriptions and sample images, the workshops, excursions, special events, Nvidia Digital Showcase winners, etc. To see entries in the NSA 2014 Nvidia Digital Showcase sooner, go to http://photos.3dvisionlive.com/NVIDIA/album/53fc1dcd475fe1c6a000051/.
Artillery is defined as any artificial means to propel a projectile to harm or kill. It has been with us since the dawn of history. The bow and the sling were the earliest form of artillery. Siege engines, the artillery of potential energy, hurled stones or javelin bolts for centuries. At the start of the 13th century gun powder had made its way to Europe. By the end of the 14th century, gun powder artillery had replaced traditional siege engines. During the 15th century, guns began to be highly decorated. Some decoration on guns persisted up the start of the 20th century. From the 16th Century to the early 20th Century, it was not uncommon for the kings of France, Spain, Prussia, Bavaria and Württemberg to have the Latin phrase *Ultima Ratio Regis*, *The Last Resort of Kings*, cast into the barrels of their artillery as an ironic comment on the failure of diplomacy to achieve the desired result.

The First World War is remembered as a long and bloody struggle fought in the trenches. However those who commanded the armies of 1914 envisioned sweeping the enemy from the battlefield with grand maneuvers in the style of Julius Caesar or Napoleon. They were confounded that the war they envisioned eluded them, and became an extended siege. Sweeping the enemy from the field as a sign of victory was replaced by measuring yards of front line gained or sustaining fewer casualties than the enemy.

George Rose No. 12,906, “Throats Which Speak for the Empire, 18-Pounder Guns of the Australian Expeditionary Force in Broadmeadows.” The standard British Ordnance Factory Quick Firing 18 Pounder gun, designed in 1904, was based on recent experience during the Boer War. This was the mainstay of the British field artillery in WW1, and the forerunner of the 25 pounder of WW2. Rose sold a small number of WW1 related views, and they are highly sought after today. (Collection of Robert Boyd)
The causes of the stalemate were the modern weapons in use, and the antiquated military doctrine stubbornly adhered to by those in command. The bolt-action rifle, the machine gun, and breach loading artillery brought an end of the era when men could be maneuvered on the open battlefield like pieces on a chess board.

From its introduction in the late 15th Century to 1800, the effective range of the smooth bore musket was 100 to 150 yards, and accuracy was poor. Soldiers had to stand shoulder to shoulder, and fire in volleys for their musket fire to be effective. After 1870, the bolt-action rifle became standard, and by 1914, five to ten round magazines had been added to them. Men were still trained to fight in closely packed ranks but the effective range had been extended to 1000 yards and the rate of fire and accuracy had been greatly increased.

Artillery had also undergone improvements over the years. From the 15th Century up to 1840, the range for artillery had always been greater than the musket, but limited to about 1500 yards. After 1840, developments in artillery increased the range, rate of fire and effectiveness of shells. In the 1880s the machine gun was perfected. Machine guns fired rifle ammunition, but they were considered to be small artillery pieces. From its inception, artillery had been a dominating factor in war, but in World War One, it became the overriding factor in winning or losing a battle.

The recoil of large cannon had been a problem for centuries. Man-handling guns back into position after recoil was a difficult task, and kept their rate of fire low. In the middle of the 19th century, breach loading guns were developed, and the rate of fire increased, but the recoil problem remained. At the end of the 19th century, guns were developed that allowed the barrel to recoil while the carriage remained in place. In 1897, the French developed a hydro-pneumatic recoil system. This allowed for smooth and efficient recoil, and a very high rate of fire for a field gun—15 rounds a minute. In the hands of a well trained crew, 30 rounds a minute could be sustained for short periods. In 1914, this would prove to be a devastatingly effective weapon against armies advancing across open fields in closely packed ranks.

Artillery is divided into two types, cannons/guns and howitzers/mortars. A cannon, or gun, fires at a low trajectory of less than 45 degrees and the shell hits the target head-on at a shallow angle. A howitzer, or mortar, fires at a high trajectory of greater than 45 degrees, and the shell lands on top of the target. In 1914 there were two basic artillery shells; high explosive that burst on impact, or with a short delay, and shrapnel, named after its inventor Major General Henry Shrapnel, 1761-1842, a British artillery officer. His shell was filled with lead bullets, with a small bursting charge. It also had a timed fuse so that it burst in the air over the heads of the enemy, showering them with lead bullets. Shrapnel shells are no longer used, but the term shrapnel now refers to all fragments and splinters from a high explosive shell.

Prior to 1914, the last major European war had been the Franco-Prussian war in 1870. There were early examples of quick firing artillery and crude machine guns in use, but they were not crucial to the war’s outcome. The European wars of the 19th century were short and decisive. Battles were over in a day, and it was very clear who was the victor and who was the vanquished. The Europeans believed that war in the early 20th century would continue to be short and decisive, despite the long drawn out sieges of the Boer War and at Port Arthur during the Russo-

Underwood & Underwood No. 11935, “Most famous weapon of the Allies, the wonderful 75 centimeter gun.” Keystone also sold this view after 1921, but not in standard sets of war views. Underwood’s title has the size completely wrong. It’s actually a 75mm gun, not 75 centimeter. It had a standard rate of fire of 15 rounds a minute, although a well trained crew could fire 30 rounds a minute for short periods. This was probably the best field artillery piece of the war. Despite its simple and frail looking appearance, it was a very rugged gun. (Collection of Robert Boyd)
Japanese War in 1905. They were all convinced that their nation was superior to all others, and their army would win the day, as God favored them over all others.

The 75mm, 3", quick firing field gun had become the standard for field artillery. The Germans had their Krupp 77mm FK96, the British the Royal Ordnance Factory Mk I 18 Pounder, and the French had the amazing Canon de 75 model 1897. The "French 75" was such a popular gun it had a cocktail named after it. Quick firing field guns firing shrapnel shells were devastating for armies advancing over open ground. The Germans and the British had learned a few lessons from the Boer War and the Russo-Japanese War, and had integrated some howitzers and heavy guns into their field artillery units, but still relied heavily on the 3" field gun. The French army had no heavy guns or howitzers in their field artillery at the outbreak of war in 1914, although they had a large reserve of obsolete guns in storage.

The new artillery was organized to be highly mobile so it could be quickly moved into place and brought into action. Guns had steel shields on them to protect the gunners from rifle fire, as they expected enemy infantry to be within rifle range. As the war of movement ended, the static nature of the trench war made the mobility of field artillery of less value than the rate of fire or range of the gun.

The war was supposed to be quick and decisive; artillery and the machine gun were intended to make battles more so. In fact they had the opposite effect. Men advancing across a field could not withstand such firepower. At some point the enemy would refuse to advance into withering fire and be annihilated. They would go to ground. Once the enemy had gone to ground and dug in, the machine gun was useless in killing them, but very useful in keeping them pinned down. Artillery was...
of some use, it could be zeroed in on the enemy position, but artillery fire
only drove those on the receiving end to dig deeper to avoid its effects.

As the war continued, more and more machine guns and artillery were brought into use, and the trenches got deeper, stretching from the coast of Belgium to the Swiss border. There was no enemy flank exposed, and no way to maneuver into a favorable position.

After the front lines had been established, the European command-ers were faced with the dilemma of finding a way to dislodge the enemy and move forward. The combination of artillery and the machine gun gave the defender a huge advantage over the attacker. The firepower the defender could bring into play stopped any forward movement by the attacker, no matter how many men were used in the attempt. As the war continued, guns became more numerous and long drawn out barrages were used in an effort to pulverize the enemy and his earthen works. Bunkers and dugouts were built so troops could go underground, some so deep no shell could reach them, no matter how large or how many were dropped on them.

In 1915, the allies were desperately short of artillery shells. At one point, the British artillery was rationed to three shells per gun a day. During this time, both the British and French carried out repeated assaults on the German lines, gaining very little ground, and sustaining enormous casualties. It was determined that the lack of artillery was the reason for the failures. A tactic based on sheer volume of artillery was developed. After sufficient shells were stockpiled, guns were massed behind the front line. In some places the guns were wheel to wheel, and would fire for days or weeks at the enemy front line. Thousands of guns

"Pièce de 240 sous bois"
(240mm Gun in the woods.)
A French glass photo by LSU.
This is a 240mm, 9.5" gun of naval origin on a stationary mount, under some trees and with a tent for some camouflage. Simple camouflage such as this created the need for aerial 3-D photographs, which were taken by a single camera with timed shots. The speed and altitude of the aircraft determined the time between shots for a proper stereo pair of aerial surveillance photos. This method is still in use by aircraft and satellite surveillance.

NPG No. 14, "Krieg 1914-1915 15cm Schwere Haubitzen in Feuerstellung am nördlichen Kriegsschauplatz." (15cm Heavy howitzers on the northern theater of war.) The 1893, 15cm, 6", Krupp heavy howitzer. This was taken on the Eastern Front, and the guns are being used by the Austrian army. It was an obsolete gun with no recoil system, but remained in use throughout the war by Germans and Austrians on all fronts. Germans tended to name wars by the dates of the beginning and end. Thus, the Krieg 1914-1915 would have been the War of 1914-1915. German propaganda always indicated that the end of the war was just weeks or months away. NPG, the largest German stereoview publisher, always titled their war photos with the start of the war and the year the photo was published, anticipating a quick and victorious end to the fighting.

NPG No. 14: "15 cm schwere Haubitzen in Feuerstellung am nördlichen Kriegsschauplatz."
(15cm Heavy howitzers on the northern theater of war.) The 1893, 15cm, 6", Krupp heavy howitzer. This was taken on the Eastern Front, and the guns are being used by the Austrian army. It was an obsolete gun with no recoil system, but remained in use throughout the war by Germans and Austrians on all fronts. Germans tended to name wars by the dates of the beginning and end. Thus, the Krieg 1914-1915 would have been the War of 1914-1915. German propaganda always indicated that the end of the war was just weeks or months away. NPG, the largest German stereoview publisher, always titled their war photos with the start of the war and the year the photo was published, anticipating a quick and victorious end to the fighting. (Collection of Robert Boyd)
firing millions of shells did make life in the front line miserable for the enemy, but never totally destroyed them or the barbed wire as planned.

The British had also amassed a large stock of shrapnel shells, although shrapnel had little effect in use against a well dug in enemy. Shrapnel, however, was officially declared the best way to cut enemy barbed wire. Despite the official declaration, the German wire refused to be cut. After a week or so of shelling with shrapnel, the German barbed wire was still intact, much to the dismay of attacking British soldiers. A long barrage did alert the enemy exactly where the attack was going to occur and give him time to prepare counter measures. During the six month long Battle of Verdun in 1916, the French and German artillery fired over 40 million shells. A million men were killed and wounded, and no tactical advantage was gained by either side.

This massive use of artillery created landscapes never seen before. Villages and towns were reduced to rubble, forests were transformed into splintered stumps, and fields of wheat and barley were converted into crater filled plains, much like the surface of the moon. Carefully constructed trenches became little more than connected shell holes. The smoke generated by the guns and the exploding shells on a large battlefield affected the weather, causing more rain than normal, and the land was transformed again, into an oozing swamp of mud and corpses. As the rain turned the blasted ground into mud, many shells just

Eddie Rickenbacker, the premier American fighter pilot, wrote that while on patrol, they often saw shells of this size as they changed trajectory. They slowly stopped rising, slowly started falling back to earth, and then quickly picked up speed as they fell. Occasionally a shell of this size would collide with an aircraft, with disastrous results. (Collection of Robert Boyd)
sank into the wet ground and did not explode.

Dud shells are still turning up in the fields of France and Belgium. The explosive in them is still dangerous, and every year there is an “Iron Harvest”, where these shells are collected and disposed of. The freeze/thaw weather cycle brings the dud shells back to the surface. Each year the Iron Harvest has collected more shells than the year before, so there is no end in sight. It is estimated that one ton of explosive was dropped on every square meter of the Western Front, and that one out of every four shells was a dud. Some sources put that figure at one out of every three. This does not take into account the dud shells and bombs from World War Two, which are also coming back to the surface.

Another artillery tactic in World War One was the rolling barrage. It would be concentrated on the front line, and then it would start creeping forward, while the troops went over the top and advanced across No-Man’s-Land, keeping just behind the rolling barrage. In theory it should have worked. In reality, the infantry could never keep pace with the rolling barrage, and it eventually moved on and left them behind to the mercy of the enemy and his machine guns and artillery. Another tactic called for gas shells to be intermixed with high explosive, to keep the enemy off balance. Gas was generally as much a hindrance to one’s own troops as the enemy. It made life extremely unpleasant, but had little effect on the final outcome of the war.

The static nature of the war created new challenges for artillery. With targets out of site for the gunners, they had to aim indirectly at coordinates on a map. Front line artillery spotters, balloon observers and artillery spotting aircraft could report on the accuracy of their shelling, and relay adjustments. Any unusual activity reported by balloon or aircraft observers would draw down a barrage on the enemy trenches or...
rear areas that were in range of the
guns. A crossroad or railroad jun-
tion would be located behind the
enemy line, and the coordinates
would be recorded. It could be
shelled randomly at night, just in
case the enemy was moving troops
or supplies in the dark. Finding the
enemy's artillery became a job for
one's own artillery units. Aircraft or
balloon observers would note the
location of enemy artillery batteries
and other vital targets. Prior to an
assault, these locations would be
shelled, often with gas so the enemy
artillerymen would have to wear gas
masks, reducing their ability to han-
dle their guns. The enemy artillery
would engage in counter battery bar-
rages, leading to duels between
opposing gun batteries. Hiding from
prying eyes in the sky became
important for the artillery.

Camouflage was developed to hide
artillery emplacements, as well as
fortification of gun emplacements.
Dummy gun batteries were set up to
to fool the enemy into wasting shells
on false targets and giving away the
location of their artillery. A long
artillery barrage put the enemy on
notice, and their artillery would
often remain silent under camou-
flage canopies to avoid detection. As
soon as the barrage lifted, the enemy
guns would open up, hoping to
catch large numbers of men in
crowded front line trenches about to
attack.

The use of camouflage nets lead to
the invention aerial stereo photogra-
phy. A single photo could be fooled
by a camouflage net, but a stereo
shot would reveal the odd interrup-
tion of the land contour by the cam-
ouflage net. The photos were taken
with a single camera using timed
shots. The speed and altitude of the
aircraft determined the time between
shots. This technique is still in use
with aerial observation, for espi-
one and mapping. Satellite imag-
ing also uses the same technique.

Soldiers came up with slang names
for the various shells dropped on
them. The British called the shells
from the Krupp 77mm gun Whiz
Bangs. When your heard the
whizzing sound, you had a second

burst in the air over the heads of the enemy, showering them with lead shrapnel balls. The
shell on the right is a gas shell. It would have been filled with poison gas in its liquid state
and a small bursting charge. The charge was just large enough to break the steel shell and
vaporize the gas. The wheels are equipped with “feet”, which aided the gun in traveling
over unpaved roads.

(Collection of Robert Boyd)
or less to hit the ground before the bang. They called the shells fired by the German 155mm howitzer Coal Boxes, as the shells exploded with a dense black cloud. A Daisy Cutter was a shell that exploded instantly upon striking the ground. The Russians referred to large German shells as Suitcases. Some of the shells were so large, you could see them coming, giving the soldiers time to vacate the area. When England was desperately short of artillery shells in 1915, American industry stepped in and manufactured hundreds of thousands of them. Quality control was lacking, and a large percentage of these shells were duds. They were referred to as “Wilsons”, as they were too proud to fight. This was the soldier’s comment on the reluctance of the USA to actually enter the war, but not to profiting from it. The shells from the German 42cm mortar, called Big Bertha, had whistles on the fuse, so one could hear them coming. The British called the 42 cm shells Jack Johnsons, after the black American Boxer, due to the immense black cloud of smoke they produced, and enormous explosive power.

The vast length of the front lines required more guns than were available in 1914. All the armies scrounged their arsenals and museums, searching for any gun to make do, while new ones were being built. Guns from the 1870s and 1880s were put back into use. Some 18th century Coehorn mortars were taken from museums and used in the trenches until new trench mortars were available. Some guns were also removed from fortresses and coastal artillery and placed in the field. They were stationary guns, and a heavy timber or concrete pad had to be placed in the field for them. The old guns were difficult to move, and had a slow rate of fire, but the static nature of the war made them useful again.

Naval guns meant for battleships and coastal defense were used as field guns. They were capable of sending a very large shell a very long
distance. At first they were put on makeshift gun mounts, but the recoil was enormous, making them hard to handle in the field. Stationary rotating mounts were developed, like a gun turret on a battleship. When naval guns were placed on special railroad mounts, the railway gun was born. A heavy and mobile gun was of immense value. A spur track was put in behind the lines near the target area, with a curved section for aiming the gun. The entire gun and rail carriage rolled backwards in recoil, as much as 100 feet. These guns got larger and larger, 30 cm (12”) and 40 cm (15”) rail guns were common, able to send a huge shell 15 miles or more. At the end of the war the French were building a 52 cm, 20.4”, rail gun, but the war ended before it was finished.

The Germans built the ultimate special purpose gun, the “Paris Gun”. The Germans called it the Kaiser Wilhelm Geschütz, Kaiser Wilhelm’s Gun. Only one was made, although numerous gun barrels were made for it. It was a 210mm, 8”, gun, but it was massive in size, and sent a shell over 75 miles. The barrel was so long it had a cable suspension support to keep it straight. The Paris Gun was in use from April to August of 1918, and only used to shell Paris. It created more terror than real damage, although civilians were killed. No target of any military importance was ever hit by the Paris Gun. Because it sent its shell 25 miles high, and it took nearly three minutes to reach its target, the rotation of the earth had to be calculated when aiming the gun. This was the first time objects from the stratosphere fell from the sky onto civilians in a time of war. At the end of the war, the gun was dismantled, and most of its blueprints were destroyed to keep the gun out of the hands of the Allies.

(Continued on next page)
W ecome to the new
Unknowns; there has been
far too long a lapse in this
once popular column. Reader com-
ments, observations, identifications,
and submissions are eagerly encour-
aged as well as applications for a
new editor to replace me! And did I
mention prizes? The inaugural prize,
until claimed by the first correct
identification for this (or subse-
quent) unknow ns, will be a soft-
bound copy of Paul Wing’s book
Stereoscopes: The First Hundred Years,
contributed by your Unknowns edi-
tor who’s decision to award the prize
shall be final. Additional prize
submissions are encouraged as
well and will be acknowl-
edged... plug away!
This issue’s puzzler is a full
size glass stereo of a group six
of very well dressed gentlem en,
possibly distinguished American pro-
fessors circa 1860, bound in black
paper tape. The most senior of these,
seated at the center front, has what
may be a Phi Beta Kappa key.
I have no firm clues to offer other
than I have seen this twice on glass
and once on paper so it may have
been more widely distributed than
most private photographs. Could it
perhaps be associated with the
Amateur Exchange Club?
Please email, call, or write:
Russell Norton, PO Box 1070, New
Haven CT 06504, (203) 281-0066,
oldphoto9@earthlink.net
(Please check this issue’s coverage
of the 2014 3D-Con Competitive
Displays for a Bonus “Unknown”—
also eligible for the inaugural
prize!)

Artillery 1914-1918
(Continued from previous page)
By 1917 new field guns were in
use, all improvements over the pre-
war designs. The pre-war 3” field
guns had been modified so they
could fire at a higher trajectory,
increasing their range. New field
guns grew larger and larger, up to
16”, with longer ranges. Howitzers
were also more numerous, and larger,
with greater ranges. There were even
eyear experiments in putting field
guns and heavy mortars on a tank
chassis to make self-propelled
artillery, that could follow the
infantry over broken ground. Guns
also got smaller, so the infantry
could carry them on an assault. The
French 37mm, 1”, infantry gun was
developed. The Germans used a
short barreled 75mm, 3”, mountain
gun that could be manhandled in
the field, as well as providing a
wheeled carriage for the 77mm,
3.25”, light trench mortar, which
converted it from a stationary mor-
tar into a mobile infantry field gun.
The machine gun was also trans-
formed from a stationary small field
piece to a mobile gun to be taken on
an assault. The Italians and Germans
developed sub-machine guns firing
pistol ammunition. The French and Americans developed light machine
guns, now called assault rifles. The
British stuck with the Lewis Gun as a
light machine gun, a pre-war inven-
tion that was very effective.
A successful tactic developed by
the Germans late in the war was the
box barrage. With no long prelimi-
nary barrage to give the location of
the attack away, artillery would be
massed behind the attack area. On
the morning of the assault, every
gun would begin an intense, but
short, barrage of the enemy line,
including gas shells. Storm troopers
would have moved out into No-
Man’s-Land just before dawn, up
close to the enemy line, but just
short of the barrage area. The barrage
would then lift to the sides and rear
(Continued on page 23)
by Richard C. Ryder

William Tecumseh Sherman
‘War is Hell’ Visionary

I stood by Grant when he was drunk, and he stood by me when I was crazy, and now we stand by each other.” Gen. William Tecumseh “Cump” Sherman understood the meaning of loyalty. Unfortunately for the South, he also understood the meaning of war.

Maybe he was just a little bit crazy. Maybe one had to be to think of war the way he did. Warfare at the start of the Civil War was largely envisioned as it had been defined in the Napoleonic Era. You made war against armies, not against civilian populations. Victories were attained by beating the enemy in open combat and wars were won by capturing the enemy’s capital. Yet even Napoleon had realized that, as he put it, “an army marches on its stomach.” Deprive an army of its logistical support, its food supply, and it ceases to be an effective fighting force.

Yet technology had transformed warfare. Explosive shellfire and cannon from massed cannon could kill hundreds in a single volley, wiping out entire ranks of neatly marching troops. And railroads were now vital arteries, carrying troops and supplies to key points. Rail centers had become key strategic targets as well, whatever the impact on the local population might be. What Sherman did was to take this a step farther, envisioning an enemy’s entire production system, what we would call its economic infrastructure, as a proper military target. By eliminating that, you destroyed an opponent’s ability to make war and, with luck, impaired his morale as well. To some degree, this would impact the civilian population, but, as Sherman may or may not have said, “War is hell.”

Sherman had been born in Lancaster, Ohio, in February of 1820, but after his father, a justice of the state supreme court, died suddenly in 1829, he was raised in the home of Thomas Ewing, a U.S. Senator and family friend, ultimately marrying the Senator’s daughter Ellen, his own former foster “sister” in 1850. Ewing influence got him an appointment to West Point, from which he graduated near the top of his class in 1840. Despite notable service in California during the Mexican War, the next years were stagnant ones and Sherman resigned from the Army in 1853, becoming for a time a banker in Gold Rush San Francisco, then a lawyer in Leavenworth, Kansas, and finally Superintendent of the military academy at Baton Rouge that in time would go on to become Louisiana State University.

As an adoptive Southerner, Sherman had somewhat conflicted loyalties and soon returned to St. Louis, where shortly after the outbreak of the Civil War, he was appointed a colonel in the regular Army. After a lack-luster performance at 1st Bull Run, he was posted to Kentucky, where he experienced bouts of depression and, following a presumed mental breakdown, was relieved. Yet as a division commander, Sherman performed well at Shiloh, where, after a surprise Confederate attack, he helped save Ulysses Grant’s army from disaster.

On the Mississippi, now a Major General of Volunteers, Sherman led the first, unsuccessful Union attempt to take the key fortress of Vicksburg by the improbable assault at Chickasaw Bluffs, and later served under McClernand in the capture of Arkansas Post. Then, as commander of XV Corps, he played a key role in Grant’s brilliant and unprecedented campaign that resulted in the surrender of Vicksburg on July 4th, 1863.

In the fall, after the embarrassing Union defeat at Chickamauga, Gen. Rosecrans managed to get his Army pinned inside Chattanooga. Sherman commanded part of the force under Grant that relieved the besieged Army. Then, in a bloody hand-to-hand assault, Sherman’s men aided in the capture of the key position on Missionary Ridge, thereby breaking the Confederates’ stranglehold on the city. (Primary credit for the Union victory also belonged to the soldiers of Gen. George Thomas’ command, who, when ordered to take an outlying position, pressed on up and over the ridge without orders, driving the startled Confederates before them.)

When Grant was called to Washington in March of 1864 to assume command of the entire Union war effort, perhaps his easiest decision was who to leave in charge in the West. In May, Sherman moved out of Chattanooga with his Army of the Tennessee and headed down the railroad line toward Atlanta, repeatedly maneuvering Joe Johnston’s Confederates, which slowed but did not impede the advance, out of blocking positions. After an indecisive fight at Kennesaw Mountain, Johnston was replaced by the more combative John Bell Hood. Johnston had understood that, while he couldn’t hope to defeat Sherman, delaying his advance might cost Lincoln the 1864 election and give the South a chance at a negotiated peace. Hood, on the other hand, promptly engaged, was soundly defeated, and by September 1st, Sherman was in Atlanta, which the Confederates had been forced to abandon.

Sherman did not burn Atlanta as is popularly believed; it was in fact overzealous Confederate efforts to destroy military supplies that consumed the city. What Sherman did next was deliberate, however.

Leaving George Thomas to deal with the remnant of Hood’s army, Sherman spread his army out, boldly cut himself off from his supply lines (as Grant had done before Vicksburg), and struck out southeast to “make Georgia howl.” Moving like a plague of devouring locusts in a great swath across the state, Sherman’s forces seized or destroyed livestock, crops, and other items of economic value in their path, ripping up railroad lines (heating the steel rails over bonfires and bending them into what were termed “Sherman’s neckties”), and even destroying homes wherever they met with resistance. Thousands of “contraband” slaves poured in to accompany the marching force. For several weeks, Sherman was out of contact, then resurfaced.
on the coast late in December, capturing Savannah, which he famously presented to Lincoln as a “Christmas present.”

With the new year, Sherman turned north into the Carolinas, burning Columbia where secession had begun, pushing back a scratch force that had been assembled under the reinstated Joe Johnston to block him. His intent was to march north to join Grant at Petersburg and crush the remaining Confederate armies between them. Before he could do so, Grant broke through the Petersburg lines, Richmond fell, and Lee fled west, only to surrender at Appomattox on April 9th. Johnston capitulated to Sherman at Durham two weeks later and the war was over.

Sherman had been a hard and demanding taskmaster, yet, through it all, his men appreciated his willingness to “rough it” with them (something many Generals refused to do) and had come to trust implicitly in the leader they called “Uncle Billy.” With the return of peace, Sherman was promoted to Lieutenant General (Grant’s old rank) and to full General and commander of the entire Army upon Grant’s accession to the White House in 1869. As such, he had to deal with the military aspects of Reconstruction and, to a larger degree, with the awkward problem of policing the Indians on the frontier, the latter exacerbated by the fact that miners and settlers notoriously refused to observe the terms of existing treaties, then, when the Indians reacted, called on the Army for protection. There was also the totally inept management of Interior’s Bureau of Indian Affairs to contend with. Eventually, their messe wound up in the Army’s lap. Although Sherman generally advocated taking a firm hand with the Western tribes, his views were not quite as extreme as those of Phil Sheridan—whose definition of a “good Indian” has become proverbial. The Presidency might have been Sherman’s for the asking in 1884. Yet having seen what the Presidency had done to his old friend Grant over eight years, he wasn’t that crazy, and adamantly refused to run. Besides, brother John was the politician in the family, U.S. Senator, former Secretary of the Treasury, and all that. It would be he, not the General, who would author the Sherman Silver Purchase and Sherman Anti-Trust Acts, ultimately going on to become Secretary of State. Having resigned from the Army in 1884, “Cump” Sherman, the former General, spent his remaining years as a popular draw on the lecture circuit. Sherman died in New York in February of 1891, a year after his beloved Ellen. His old adversary, Joe Johnston, an honorary pallbearer, marched bareheaded in an icy wind in Sherman’s funeral, caught pneumonia, and died within weeks. Asked why he had done it, the failing Johnston replied that Sherman would have done the same for him. Even in death, the old enemies were united in mutual respect.

Artillery 1914-1918 (Continued from page 21)

of the area under attack. The box barrage kept the front line troops from retreating as well as keeping reinforcements from coming to their aid. When the barrage lifted, the storm troopers would immediately attack with hand grenades, flame throwers, and light machine guns. They were quickly followed by the first wave from the trenches, and ground attack aircraft. Areas that held out were bypassed and left for the second wave to finish off, but the first wave kept moving forward. The territory gained by the troops would be consolidated, the artillery would be brought forward, and the next morning it would begin again, and again, until the enemy line was broken.

(Continued on page 25)
It reads like the plot of a Hollywood western. A photographer and his assistant ride into Fort Apache, Arizona Territory in 1881 just as "Indian trouble" breaks out. After an Apache Medicine Man attempts to organize some final resistance to loss of their land and is arrested by the 6th Cavalry, the army's own scouts mutiny and kill six soldiers. As Apache attacks on the fort begin, the photographers make a dash in their wagon for Fort Thomas to avoid being pressed into the fight.

They race on barely ahead of the Apache and make it across the Black River just a day before the civilians and soldiers who helped them across are found dead. A burned wagon at the scene is mistaken for theirs, and word is sent to Phoenix that they have been killed. Finally arriving at Fort Thomas, they sent a telegram to correct the error just as Geronimo and his band leave the San Carlos reservation to attack a freight train and kill five people in one of the group's final uprisings.

From very early Arizona stereographers like H.H. Edgerton, Carlos Gentile, and Francis A. Cook to more familiar names like Alexander Gardner, John K. Hillers, Timothy O'Sullivan and Carleton Watkins, biographical pages trace the Arizona careers of at least 40 known photographers as well as many of their partners and assistants. Some worked with the government's famous Wheeler and Powell surveys, some for railroads, and some established studios of their own, but the author has clearly tried to research every professional stereographer to have even passed through Arizona in that 65 year period.

That of course includes the above mentioned George Rothrock, who's biography fills 15 pages and covers in detail his numerous photographic partners and travels around the territory, documenting in stereo its landscape, towns, forts and soldiers, and native populations. Stereo World readers may also recognize the names of other very active Arizona stereographers like Dudley P. Flanders, Charles R. Savage and Daniel F. Mitchell. Also discussed and illustrated is the output of view publishers large and small who left their photographers unidentified. An extensive, 43 page checklist of Arizona stereographs is included.

Hardly a prolific stereographer but a great example of the kind of interesting characters found in Arizona Stereographs 1865 to 1930 is the wonderfully named Camilious Sydney Fly, famous for having photographed the final surrender of Geronimo and widely marketing those (unfortunately flat) prints for several years. His Tombstone studio is also famous for having been located next to the legendary O.K. Coral where a certain gunfight occurred in October of 1881. When both Tombstone and his business began to decline, he "took to drink" but was nevertheless elected sheriff of Cochise County in 1894. (One of his rare stereos appears at the bottom of page 12, SW Vol. 13 No. 3.)

At first glance, some readers may be frustrated by the reproduction size of views in the first half of the book, which range in width from four inches to five inches to many at a full seven inches. All are quite viewable thanks to the high quality of reproduction, and the reduced sizes obviously made possible the inclusion of more images—all as full pairs.

We fanatics who cringe at views reproduced at anything less than six inches wide need only browse beyond page 137, where await 113 pages of choice Arizona stereoviews beautifully reproduced at not just
full size, but in fact at seven and a half inches wide. The views are perfectly centered, one per page, and provide a captivating, time machine look into the Arizona so often crudely simplified by Hollywood. Any reader should be forgiven for starting at the second half of the book, and when finding an irresistible view, referring to the first half to learn more about the subject and the photographer. Their stories can provide the same sort of depth to history as their images, and Jeremy Rowe has assembled both into a valuable and scholarly work that is a delight to both read and view.

Artillery 1914-1918

This tactic was developed on the Eastern Front against the Russians, and then used against the Italians. The tactic was used against the French and British during the German spring offensive of 1918. The tactic nearly broke the allied line. They pushed the allies back, in some places for 40 miles. The previous years had taken their toll on all the armies, especially the Germans, who had taken massive casualties in this spring offensive, and did not have the reserves to replace the men lost. The intense barrages also took a toll on the artillery, also irreplaceable in 1918. The guns could only fire a finite number of shells before the barrels wore out and needed to be re-lined. Shells fired from worn out guns were not accurate, and fell short, often on their own men. At the moment when the Germans had found a solution to end the stalemate of trench warfare, they had run out of men and guns to continue, and the Spring Offensive ended, just short of breaking the Allied line.

In the summer of 1918, the allies, reinforced with the ever increasing numbers of American troops, began their own offensive, using similar artillery tactics as the box barrage and ground attack aircraft. They also spearheaded their attacks with hundreds of tanks. The allied summer offensive of 1918 steadily pushed the Germans back until November 11, 1918, when the armistice was signed.

The artillery of World War One put an end to 19th century romantic ideas of glory in war. No matter how strong, brave or bold a soldier was, there was no safety from an anonymous machine gun bullet, shrapnel ball, or shell fragment. Only an armored vehicle could cross No-Man's-Land amid the bursting shells and drive a path through the enemy barbed wire and eliminate his front line defenses before the infantry could reach the enemy's rear area. Artillery was credited with causing 67% of all the casualties of the First World War. Their impersonal and devastatingly destructive power ended old ideas of waging war, and any notion of war as a glorious adventure.

Censorship was very tight during World War One, but there are a large number of stereo photos of artillery in the commercial sets of war views, very often of obsolete artillery put back into use, or captured guns of the enemy. It could be that the photographs of the guns were taken so far behind the front lines that...  

(Continued on page 29)
High Def VR Camera System

Thanks to viewing systems like the Oculus Rift, Virtual Reality has been resurrected from the 1990s. This has been driven largely by the gaming market, but now another camera system for the capture of native 3-D, ultra high definition, 360° 3-D virtual reality content for the mass market has been announced. NextVR, a pioneer in immersive, high-definition virtual reality technology for live and recorded experiences, has introduced their new NextVR Virtual Reality Digital Cinema Camera System using six Red Epic Dragon cameras in a special array.

The system captures immersive, ultra high definition stereoscopic video and spatial audio for virtual reality displays and products like the recently launched Samsung Gear VR. “Having a true professional-grade digital cinema camera system is imperative to help filmmakers and broadcasters create the highest quality virtual reality content possible,” stated D.J. Roller, co-founder, NextVR.

“This system will help produce the compelling visuals consumers expect, as the demand to enjoy these amazing ‘like being there’ experiences expands.”

See www.nextvr.com/news.

EyeFly3D Screen for iPhones

Development in autostereoscopic screens for phones and pads continue, with the latest announced self-stick supplemental 3-D “screen protector” film coming from Nanoveu and branded as EyeFly3D. The product is also available in a tempered glass version called Nanoglass. Both types make 3-D available whenever needed in both landscape and portrait modes, once the free proprietary apps from the iTunes App Store—EyeFly3D Vid for videos and EyeFly3D Pix for pictures—are downloaded.

EyeFly3D screens claim not to distort normal 2-D viewing of fine lettering, with the screen remaining bright and clear when texting and emailing. Users can stream 3-D videos in real-time from the EyeFly3D Vid app, which is able to search YouTube’s collection of videos, among others. 3-D content can also be created via conversion using with the EyeFly3D app. (In the company’s website FAQ section, it’s made clear that 3-D movie style depth is sacrificed in favor of comfortable viewing, a not unusual consideration with any lenticular 3-D format.)

Currently the EyeFly3D technology is compatible with the iPhone 4S, iPhone 5, iPhone 5C, iPhone 5S, iPod Touch 5th generation, and iPad Air. The EyeFly3D ultra-thin plastic screen for mobile phone platforms is made from scratch-resistant PET (Polyethylene Terephthalate) containing a layer of thousands of microscopic lenses about the thickness of a human hair. The version for the iPad Air utilizes nearly a million micro lenses. The Nanoglass version for both sizes is made of 9H hardness tempered scratch-resistant glass. See www.eyefly3d.com.

Sorry, the neat little fly robot doesn’t come with the EyeFly screen film.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
WW1 Stereos Come to IMAX Screen

The 100th anniversary of World War One is commemorated in the new film Soldiers’ Stories in 3D. Filmmaker Jonathan Kitzen’s half-hour documentary pairs restored stereoviews with commentary by veterans of contemporary wars, dropping audiences directly into World War I trench warfare as seen through the eyes of a soldier. The late Mickey Rooney provides narration emotionally rooted in recollections of his own war experiences.

Produced by Academy Award-winner Nicholas Reed (The Lady In Number 6, Music Saved My Life), Soldiers’ Stories in 3D merges technology, history and storytelling for an immersive cinematic experience. The filmmakers digitally restored over 200 vintage 3-D photographs of the battlefield created between 1914 and 1918, creating what they are calling “the world’s oldest 3D film.” (Not technically true, but an effective headline on the poster.) Soldiers’ Stories in 3D will be shown in state-of-the-art IMAX 70mm as well as other formats.

“As a medium, 3-D works especially well in extremely tight quarters,” says Reed. “In this case, we experience the claustrophobia, urgency and emotional upheaval of the trenches just as the soldiers did. As seen on a huge IMAX screen, it is truly something that audiences will never forget.”

“It’s one thing to work in 3-D,” says Kitzen. “It’s another challenge entirely to take 3-D to the highest resolution possible. We have done that with film that is 100 years old, with images that were taken under grueling combat conditions and required extensive corrections. But when I look at it now, I know it was a battle worth fighting.” (Most Stereo World readers will be aware that few views were taken in actual combat, but of course conditions in the trenches could be gruesome enough even between battles.)

The inhumanity of war is captured in the story of a single battle: the Somme Offensive. One of the largest campaigns of the First World War, as well as one of the deadliest military operations in history, more people died in one hour at the Battle of the Somme than were killed during the entire D-Day Offensive.

The last known surviving veteran of World War I died in 2012, but Kitzen has used testimony by veterans of the conflicts in Vietnam, Iraq and Afghanistan—an eerie and fascinating counterpart that could have been written by the survivors of the early 20th century combat. These emotional “grunt-eye view” accounts provide a shockingly fresh portrait of the terror, the adrenaline, the thrill and even the smell of war.

3-D TV vs Negative Expectations

Stereo World contributor Dr. Jenny Read of Newcastle University, UK (“Man, Mantis and Machine” Vol. 40 No. 1), has led a lab-based research project into users’ experiences with 3-D TV. The objective of the study was to investigate visual discomfort in relation to 3-D display technologies. It involved 433 viewers of ages 4 to 82, in which participants were asked to watch Toy Story 3 in either 2-D or 3-D and report on their viewing experience. Unlike other such studies, this one considered the impact of people’s preconceptions on their experience of 3-D TV.

Research participants were asked to rate their viewing experience according to a number of parameters and soon it emerged that those watching three-dimensional content had a significantly higher incidence of adverse effects than their 2-D counterparts. The team suspected that this might partly reflect a “nocebo effect”—an intrinsically harmless substance or procedure causing adverse effects due to negative expectations. To shed light on the matter, the team devised a harmless ploy; two-dimensional content was shown to a number of viewers expecting to watch a 3-D movie, and results were then compared with those from the 2-D group. The outcome corroborated the researchers’ suspicions, confirming that, when it comes to 3-D TV, some people approach it with a jaundiced eye.

The study confirms watching 3-D television can cause discomfort to a small number of viewers, but why this is so remains unclear. “When cinema was first introduced, people found that very disturbing, and yet nowadays we all watch it happily,” says Dr. Read. “There is a kind of circular effect—as the technology gets better, people will use it more.”

To see the full text and charts in the detailed academic research paper by Jenny Read and Iwo Bohr, go to www.jennyreadresearch.com/download/journals/ReadBohr2014.pdf.
As a designer, artist, photographer and paper model builder, I often shoot quick and easy freehand 3-D photos to explain and show others the things I do and the art pieces I create. 3-D pictures better illustrate my projects, in a far better way and with a great deal more fun, than just a 2-D photo provides. I can carry 3-D glasses and anaglyphic prints, images on a computer tablet or a cell phone for easy portable presentations. These can also simply be shared or sent over the internet to anywhere in the world.

I hope these photos will inspire others to try 3-D photography. The photos were created using a single digital camera and shot freehand, taking a left and right image, shifting the camera position for the second exposure. Neither a stereo camera, nor devices like a precision rack mount or any other sophisticated and often expensive device was used. A computer or access to one, a digital camera, a cell phone camera, even a laptop or tablet with a built in camera is all the equipment needed to become engaged in the exciting world of 3-D photography. There are inexpensive and free apps available on the internet, as well as computer software, that can help adjust and align the left and right images into a multi-dimensional stereo picture. It is also possible to use some of the photo editing software to accomplish the same tasks, but with a bit more effort.

A 3-D comic book once served as my entry point into the world of stereo images. I still have a copy of the Harvey Adventures in 3-D comic
that sparked my fascination with 3-D these many years ago, and still enjoy viewing it. Today’s 3-D movies do provide an introduction to the stereo world, but there is nothing like the excitement of creating your own 3-D photos and sharing them with others. With the many digital image capturing devices available today, it is easier to do and less expensive than ever before in history.

As usual, I am highly indebted to Robert Boyd and Doug Jordan for providing me copies of the images in their amazing stereoview collections. I am also indebted to Neal Sobania for his editorial services, repairing my haphazard punctuation, and treating me to my favorite kind of beer, a cold one.

Sources:

Twentieth Century Artillery, Ian Hogg, Barnes & Noble Books, 1994

My vision is fading as the result of an auto accident and I am unable to afford the expense to repair it. I will miss the great enjoyment, fascination and fun I have experienced with the world of 3-D, but perhaps the pictures will get others to try 3-D. They will discover the joy and excitement of 3-D photography if they try it. They can become part of the stereo world.

Artillery 1914-1918
(Continued from page 25)

security was relaxed or could not be enforced. Captured enemy guns on display were good propaganda. It was a traditional sign of a significant victory when large numbers of prisoners were captured and the enemy abandoned his artillery in a hasty retreat. It could also be that the guns, being large objects, lent themselves as very good subjects for a stereo view.

As usual, I am highly indebted to Robert Boyd and Doug Jordan for providing me copies of the images in their amazing stereoview collections. I am also indebted to Neal Sobania for his editorial services, repairing my haphazard punctuation, and treating me to my favorite kind of beer, a cold one.

Sources:


German Artillery of World War I, Herbert Jäger, The Crowood Press, 2001
The First World War, Hew Strachan, Viking, 2003

Artillery, John Batchelor and Ian Hogg, Ballantine Books, 1973

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SSA Exhibition Wrapup

The 18th International Stereo Card Exhibition of the Stereoscopic Society of America was efficiently and capably managed by Exhibition Co-Chairpersons Betty Drinkut and Gene Mitofsky. In fact, I received my results by e-mail on the second day of 3D-Con.

This year, judges Lawrence Kaufman, Takashi Sekitani and Al Sieg viewed a total of 108 stereo views from 27 makers. From these, they selected one Best of Show, three Judge’s Choices, and four Honorable Mentions. An additional 30 views, scoring at least 11 (out of 15) were accepted into the Exhibition.

All award winning and accepted views were displayed in the 3D-Con Art Gallery. These images were then subsequently shown on July 24 at the Camera Club of Sun City West, Arizona.

Some of the top award winners are reproduced.

“Singing for their supper” by Chris Reynolds of Simpsonville, SC was selected as Best of Show.

“Ziegenmarkt” by Bruno Braun of Kassel, Germany was a Judge’s Choice.
here; to see all the award winning images, visit the web site of the Detroit Stereographic Society at http://home.comcast.net/~dssweb/.

Thank you to all those who helped out with the Exhibition this year, as well everyone who participated by entering. We hope even more people will get enthusiastic about making their own stereo views and enter next year’s SSA Exhibition, which be judged and displayed at 3D-Con 2015 in Salt Lake City, Utah.

SSA Exhibition Award Winners

Best of Show
“Singing for Their Supper”
by Chris Reynold, Simpsonville, SC

Judge’s Choice
“Schwerfliegen auf Tagllie”
by Klaus Kemper, Nideggen, Germany

“Ziegenmarkt”
by Bruno Braun, Kassel, Germany

“St Louis Canyon Frog, Starved Rock State Park” by Michael Pecosky. Mt. Horeb, WI

Honorable Mention
“My Falls”
by Chris Reynolds, Simpsonville, SC

“Bumble Bee in Crocus”
by Klaus Kemper, Nideggen, Germany

“Bennett Springs, Missouri May 2014”
by Michael Pecosky, Mt. Horeb, WI

“Pewitt’s Nest Baraboo, Wisconsin Nov. 2013” by Michael Pecosky, Mt. Horeb, WI

SSA Exhibition Acceptances

“Red & Yellow Roses”
by David Allen, Beaverton, OR

“St Louis Canyon Frog, Starved Rock State Park” by Michael Pecosky of Mt. Horeb, WI was a Judge’s Choice.
“Domicile Dragon Defense”
by David Allen, Beaverton, OR

“St. Peter’s Square, The Vatican 1968”
by John Ballou, Orinda, CA

“Junge Braut”
by Bruno Braun, Kassel, Germany

“Old Rusty”
by Michael Cosentino, Dawson, MN

“Steam Power”
by Michael Cosentino, Dawson, MN

“The Clipper”
by Michael Cosentino, Dawson, MN

“To The Trains” by Brian Davis, Derbyshire, United Kingdom

“Water Lily”
by Emily Dean, Orland Park, IL

“Monarch Butterfly Larva on Milkweed”
by Geoff Peters, Fairfax, VA

“Skipper Butterfly”
by Geoff Peters, Fairfax, VA

“Tufa Tower”
by Byron Hindman, Cool, CA

“Iguanas at Parrot Jungle”
by Suzanne Hughes, Ellijay, GA

“Open Wide”
by Harold Jacobsohn, Mequon, WI

“Bart Iris”
by Klaus Kemper, Nideggen, Germany

“Tales of the Crypt”
by David Kuntz, Rancho Palos Verdes, CA

“Shadowplay”
by David Kuntz, Rancho Palos Verdes, CA

“White Orchid”
by David Kuntz, Rancho Palos Verdes, CA

“Bourban Street Neon”
by David Kuntz, Rancho Palos Verdes, CA

“Glass in Orange and Yellow”
by Eugene Mitofsky, Sun City West, AZ

“Red Glass Among the Cacti”
by Elizabeth Mitofsky, Sun City West, AZ

“Double Arch - 2”
by Nicholas Muskovac, Palm Harbor, FL

“Concretions Theodore Roosevelt National Park” by Michael Pecosky, Mt. Horeb, WI

“The Tetons”
by Lee Pratt, Madison, AL

“Schoolhouse Ice Grotto”
by Chris Reynolds, Simpsonville, SC

“Hibiscus Flower”
by Andrea L. Shetley, Fayetteville, TN

“Textured Rock”
by Andrea L. Shetley, Fayetteville, TN

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“Nicole 195 B+W”
by Cecil A Stone, Orlando, FL

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Logo by Ron Labbe
During the theater presentations at 3D-Con 2014, I made the public announcement of the launch of a new venture, 3-D SPACE—The Center for Stereoscopic 3-D Photography, Art, Cinema and Education. 3-D SPACE is intended to be a museum, gallery, theater, and classroom dedicated to both the preservation of the history of stereoscopic imaging, and the advancement of current and future 3-D arts and science. I am at the beginning stages of developing 3-D SPACE as a non-profit arts corporation, and over the next year, I hope to be able to focus my skills as a 3-D creator, curator, administrator and teacher on making 3-D SPACE a physical reality in Los Angeles.

The inspiration for this project began 2½ years ago, when Ray Zone and I were able to rescue three truck-loads of artifacts from the estate sale of the late Dan Symmes. Ray and I discussed the possibility of someday finding a place to display these materials. Sadly, we lost Ray before we were able to move forward with any plans, but the idea continued to grow, and last year at the World 3-D Expo III, I was able to display a piece from the collection—the Natural Vision camera rig used to shoot House of Wax in 1953. I began looking at my own personal long term goals, and decided that I want to continue doing the curating of 3-D content, preservation of 3-D history, and public outreach and education that I have already been doing for the LA 3-D Club, practically on a full-time basis, for the last several years. So I have spent the last year developing the idea for 3-D SPACE into a plan of action, getting advice from many advisors with expertise in different disciplines—from academia, museums, and art galleries, to successful non-profit arts groups, the entertainment industry, and the international 3-D community. And I have been met with great enthusiasm from everyone that I have talked to about this endeavor. In fact, I am very excited to announce that the Portland, Oregon based 3-D Center for Art and Photography, which unfortunately had to close its doors several years ago, has transferred their entire collection to 3-D SPACE. During the first week of August, I became the new caretaker of the Portland collection when Ron Kreisel delivered it by truck to Los Angeles.

There is a lot of work ahead—finding a location to be the home of 3-D SPACE, cataloging and restoring the many items already in the 3-D SPACE collections, and of course fundraising to make this idea a sustainable reality. I will be launching an internet-based crowdfunding campaign in September, to raise a portion of the initial seed money and be able to move forward with the preservation of some of the more rare and fragile materials. I look forward to the support and guidance of the 3-D community, and encourage you to visit our virtual home at www.3-DSPACE.org.
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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 www.Detroit3D.org or call Dennis Green at (248) 398-3391.

WANTED	WANTED	WANTED

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.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jeeps to Jan Schimmelman, schmellman@oit.edu.

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email wmbold@yahoo.com.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.

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Email: john.saddy.3d@sympatico.ca
Website: www.saddyauctions.com

CONSIGNMENTS WANTED:

I can arrange packing and shipping from ANYWHERE ON EARTH.
(In very special cases, I can chip in on shipping or even fully pay for it.)
I also can arrange pickup in my general geographical area (600 mile radius?)
In such cases, all you need to do is open the door to allow in the packers and shippers.
All Bids are in U.S. Dollars but I can pay consignors in the currency of their choice.

I have been honored with the consignment of the Stereoview Boxed Set Collection
of the late Harry L. Newman and will be offering it for sale through my auctions.
It is the most comprehensive (known) boxed set collection in the world.

Please see my Website for more information.