3-D Imaging Past & Present

July/August 2015
Volume 41, Number 1

3-D at CES

Luftwaffe!
Part 1

View-Master Marker
at Oregon Caves
A taste of the late ‘40s through the early ‘60s found in amateur stereo slides

by Mark Wilke

‘50s Flavored Foods

I selected these views out of a series of several dozen wedding photos. All three feature the same table full of food at the reception, and I couldn’t resist sharing them here. As much as I love all things mid-century, there’s something about this type of food popular in the ‘50s that just looks unappetizing to me! But I do like that light fixture that’s barely visible in a couple of them!

These slides are part of a collection I had obtained quite a few years ago. I never seriously considered running any of them in this column though, due to the fact that they were not shot on Kodachrome, and have faded to all oranges and browns. On a whim though, I scanned the ones shown here, and was astounded at how much color was able to be brought back by the scanner software. Lunch is served!

‘50s Flavored Foods

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

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

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Front Cover:
“A fighter pilot in his seat, ready to fight the enemy.” is the back caption on this view (No. 26) from the 1942 Raumbild book set “Fliegen und Siegen” (Flying and Winning). Observing the 75th anniversary of the Battle of Britain, Part 1 of our feature “Luftwaffe! – Hitler Takes to the Skies” by Richard C. Ryder details some of the reasons the “winning” part didn’t happen.

Back Cover:
“Gen. Lee’s Slaves, Arlington Va” is from this issue’s Unknowns column. (Courtesy of The Robert E. Lee Memorial)

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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Annual membership dues (six issues): $32 third class US, $44 first class US, $44 all international memberships. New members receive a plastic lorgnette viewer.

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**Battle of Britain + 75**

Starting in this issue, our two-part feature by Richard C. Ryder observes the 75th anniversary of the Battle of Britain, July-October 1940. Illustrated through the extensive Raumbild cards in the “Flying and Winning” set, “Luftwaffe!” examines the history, leadership and aircraft of the German side. The victorious British defense has been covered extensively in books, TV documentaries and films, but for all too rare WW2 stereoscopic imagery, the Raumbild set is a treasure trove documenting years to a few months does exist—deflecting a dangerous asteroid that might cross the Earth’s path. NASA and various research groups have come up with numerous ways to accomplish that, but first, many more asteroids of all threatening sizes must be detected and tracked. Encouraging just that is the goal of Asteroid Day and the 100x Asteroid Declaration, which calls on governments to increase by a hundredfold the discovery and tracking of near-Earth objects. The first Asteroid Day was June 30, the anniversary of the 1908 impact of an asteroid in Siberia that wiped out some 800 square miles of forest.

One of the founders of Asteroid Day and the Declaration is NSA member/astrophysicist Brian May, along with other influential people like science educator/TV host Bill Nye, comet Shoemaker-Levy co-discoverer Carolyn Shoemaker, British Astronomer Royal Lord Martin Rees, astronaut Eileen Collins and biologist/author Richard Dawkins. For more, see www.asteroidday.org.

**About the Frogs**

My first thought on seeing the Frog Jumping stereos in Robert J. Leonard’s article in this issue was less about the telephoto technology than about the welfare of the frogs, given the endangered status of so many from so many causes, recently including the long California drought. While the historic jumping contest is undeniably an example of animals being used for human entertainment, the contest rules include nearly 2000 words outlining policy for capture, handling, housing, feeding, transport and later release of the frogs. No endangered species may be used, and exactly how to hold them is explained. Of all the animals involved in the entertainment industry, it seems that frogs in California are about as safe as possible, certainly safer than in Twain’s day.

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3-D Con News Flash

3-D Rarities Thursday Night Event
Bob Furmanek will present his 3-D Rarities, a collection of ultra-rare and long-lost movies, on Thursday night in celebration of 100 years of 3-D Cinema. See www.3d-con.com. In 1990, Bob realized that a majority of the world's 3-D film heritage was on the verge of being lost forever. In response, he founded the 3-D Film Archive, an organization dedicated to rescuing, preserving and restoring our stereoscopic heritage. Over the next two decades, Mr. Furmanek preserved over fifty 3D films. 3D Rarities is the result of this effort. (See review in this issue.)

President’s Breakfast!
Unfortunately the President’s Breakfast was accidentally left off the Convention Registration form. Tickets will be available at the Convention Registration Desk until Saturday, July 25 at Noon. At the door Sunday, Breakfast Buffet tickets will be $20—cash or personal check only.

George Stacy Info Located
When we wrote our article on George Stacy [SW Vol. 40 No. 5] we were not able to establish an exact date of death. We tried for years to find a death certificate or an obituary. Recently we tracked down a copy of the death certificate and it provides the following insights into his death. We know this is the right George Stacy because his father is listed as Hiram and the age of 66 years is correct. He died April 17, 1897 at his candy and fruit business at 61 Market Street, Paterson, New Jersey. Cause of death was pernicious anemia (handwriting is bad, but we are convinced this is what it says) from which he had suffered for two months. He is buried at “Ever Green” Cemetery, Brooklyn, New York.

–Keith Brady and Jean Stacy Gore

Rx: 3-D for Better Brain Function
Recent research by neuroscientist Patrick Fagan of London’s Goldsmiths University found a 23% increase in cognitive processing, awareness and reasoning in those who had just watched the 3-D version of Big Hero 6 over those who saw it in 2-D. Also, they had 11% better reaction times and were 7% more emotionally engaged with the film. Fagan commented: “It is a fact that people are living longer and there is a noticeable decline in cognitive brain function in old age which can impair future quality of life... The initial results of this study indicate that 3-D films may potentially play a role in slowing this decline.”

GONE MADD

by AARON WARNER

3-D by Charles Barnard

“OF COURSE IT’S A 3-D T.V. IT HAS HEIGHT, WIDTH AND TEN TIMES THE DEPTH OF TODAY’S TELEVISION SETS.”

“OF COURSE IT’S A 3-D T.V. IT HAS HEIGHT, WIDTH AND TEN TIMES THE DEPTH OF TODAY’S TELEVISION SETS.”
May 16, 2015 marked an important date in View-Master history—the installation of a historical marker at Oregon Caves National Monument. It was there in 1938 that William Gruber had a chance meeting with Harold Graves and the rest is history.

William Gruber, with his marvelous idea for an ingenious system for viewing 3-D images and Harold Graves, postcard publisher extraordinaire, were both in the right place at the right time to meet. After William accidently stepped into the photographic shot Harold had lined up, Harold questioned the unusual stereo camera William was carrying...leading to a brief discussion of William's idea for a 3-D viewer and round viewing reels. Later the dialogue continued in the Chateau dining room. From there the iconic View-Master was created. Billions of
The story began at the Oregon Caves in 1938. After taking a tour, William B. Gruber, an Oregon inventor, met Harold J. Graves, the president of postcard company, Sawyer’s Inc.

Deans asked Gruber about the device he carried consisting of two cameras mounted side-by-side on a tripod. Gruber described his work to create a 3D viewing device. That evening, they met in the Oregon Caves Chateau, and their conversation led to the transformation of Gruber’s invention into the product we know as the View-Master viewer. This 3D viewer was produced by postcard company, Sawyer’s Inc. in Washington County, Oregon for decades. View-Master is now owned by Mattel, Inc.

Three days of 3D (May 15-17, 2015) was a special event created in conjunction with the marker’s dedication. Karl & Gretchen Gruber along with Jay & Anne Graves were special guests along with dignitaries of the Oregon Travel Experience. Attendance was strong and special presentations were given by Rich Dubnow, Ron Kriesel & Wolfgang Sell.

Book signings kept Gretchen busy as well as Wolfgang & myself. VIEW MASTER the Biography of William B. Gruber by Gretchen Gruber was reviewed in SW Vol. 40 No. 5, page 34. View-Master Memories by Mary Ann & Wolfgang Sell and Charley Van Pelt is available at www.cinti.net/~vmmasell/memories.html. Both books are now part of the Caves bookstore and available to visitors.

A commemorative three-reel set of new images was photographed by Rich Dubnow of Image3D.com and Ron Kriesel of the Cascade Stereoscopic Club, who spent three days photographing the highlights of the caves in the fall of 2014 in order to create a limited edition boxed set of reels for the Caves store.

(Continued on page 28)
Frog Jockey Riley Kitchell won the 2013 Calaveras County Frog Jumping Jubilee with “SHHH! Don’t Tell Morgan,” jumping 20’ 10”. Riley beat last year’s winner—his mother Laura—whose frog “Slip Sliding Away” jumped 19’ 4”. Making it a family affair, Riley’s cousin and a member of his team, Caitlin’s “Das Tater Nater” jumped 18’ 4” for third place. (The family appears to compete for wildest names, as well!) This was the first success for Riley’s team, Foothill Froggers, who broke away from his mother’s team seven years ago. Riley shared one of his secrets to successful frog jockeying: “We just feed them crickets. Nothing but crickets.” [As for the frogs? See Editor’s View.]

(Continued on page 17)
A lot of different people try to qualify for the 50 places in the finals. You do not have to bring your own frog, as you can rent one from the Fair.

A frog jockey on the “Main Stage.” Photographed from about 35 feet away with the Fuji W3 and 2.2X Telephoto Lenses.

2013 winner Riley Kitchell with “SHH! Don’t Tell Morgan.” Photographed with a Fuji W3 without any attachments.

There had once been a time when Hitler had looked up to Italy’s Benito Mussolini, even considered him as a kind of mentor. But that had been long ago, and times had changed.

Back in the early 1920s, Mussolini had been the first of the Fascist dictators to come to power, while Hitler was then but a failed revolutionary, his abortive Munich Putsch or coup the pathway not to control of Bavaria’s provincial government but only to a cell in Landsberg prison. Since then, the roles of the two men had largely been reversed.

It had started in Landsberg, where Hitler had spent much of his time dictating his political manifesto, Mein Kampf, to fellow Nazi prisoner Rudolf Hess. In the early days of Germany’s troubled post-war Weimar Republic, Hitler’s National Socialist movement was regarded as little more than a distraction from more serious problems, most of which were fallout from the excessively punitive Treaty of Versailles, in which the victorious Allies, particularly the French, had needlessly savaged the remains of Kaiser Wilhelm’s once mighty German Empire.

While Mussolini was receiving kudos for making Italy’s trains run on time, Versailles had given Hitler a cause, and his trial in the wake of the failed coup had given him a national audience. He had emerged from Landsberg in little over a year, his movement no longer an irrelevant joke.

Emphasizing his belief that Germany had not really been defeated on the battlefield in the World War, but had allegedly been “stabbed in the back” by Communists and Jewish war profiteers at home, Hitler’s NSDAP (National Socialist German Workers’ Party) promised to restore the Fatherland to its “rightful place” in the sun as Europe’s preeminent military power. Year after year, the Nazis secured a growing percentage of seats in the Reichstag (Germany’s national Parliament), until at the start of 1933, Hitler was named Reichschancellor as the Nazis swept into power by the ballot box rather than by the gun. The latter was used to keep them there, however, with the subsequent burning of the Reichstag conveniently blamed on the Communists, the first of increasingly
onerous restrictions on Germany’s Jewish population, and elimination of rivals within the Party through a bloody purge, the “Night of the Long Knives.”

Within three years, while the Allies wrung their hands in dismay and debated how to respond, Hitler was openly defying the hated Versailles Treaty, by greatly expanding the German military and sending troops into the demilitarized Rhineland, the area west of the great river where German forces had been forever banned as a concession to France. Meanwhile, Mussolini’s forces had invaded the East African kingdom of Ethiopia to avenge the half-century old humiliation of Adowa (the only definitive defeat of a European military power by native warriors in the entire European “partition of Africa” in the late 19th Century), but, despite an overwhelming military advantage, the new Ethiopian campaign proved longer and more grueling than anticipated. In the end, technology triumphed and Emperor Haille Selassie was left to protest to the League of Nations in vain, while Hitler took note of the weak Western response.

Part of Hitler’s massive rearmament program was to reestablish the banned German Air Force, now rechristened the Luftwaffe (literally Air Weapon). For a time, they trained in secret, the thousands of
young men who joined civilian “flying clubs” throughout Germany, where they imbibed a military mindset and the practical skills of precision flying in aircraft that were easily adaptable for combat purposes. Meanwhile, German factories began to turn out various items of “machinery” which were shipped to isolated airfields in remote areas and there secretly assembled into the real thing, then hidden in disused hangars and barns away from prying eyes.

By the late 1930s, the Luftwaffe would largely discard the early, experimental aircraft types that had characterized its formative years, and had instead come to rely on several more efficient fighter and bomber designs that would dominate the skies throughout the first years of World War II. These included the Messerschmidt ME-109 and ME-110 fighters, the Junkers JU-87 dive bomber, and a trio of twin-engine heavy bombers, the Dornier DO-17, Heinkel HE-111, and Junkers JU-88, as well as the Focke-Wulf Condor, which had begun life as a commercial airliner and would develop into a fine long-range scout aircraft.

A product of Willy Messerschmidt’s famous firm, the ME-109 (also known as the Bf 109 from the name of the plant where it was built) was a superb combat aircraft, with its 1,150 hp Daimler-Benz engine giving it a top speed of 357 mph and a combat range of 412 miles, while its twin 7.9 mm machine guns, synchronized to fire through the propeller, and a pair of wing-mounted 20 mm cannon provided considerable firepower. It was certainly preferable to the twin-engine ME-110 “Zerstorer” (Destroyer), which, although it possessed similar speed and greater range, suffered from a slow rate of acceleration and a wide turning radius that put it at a disadvantage in a dogfight.

Until supplemented by the sturdy and somewhat faster Focke-Wulf FW-190 midway through the war, the ME-109 would remain Germany’s principal front-line fighter aircraft. Of the three heavy bombers, the Dornier was the oldest. Originally designed as an airmail plane, it carried only a small bomb-load and had a long, thin, even anorexic appearance that led to its nickname as “the Flying Pencil.” Already on the verge of obsolescence, it would largely be withdrawn from front-line duties during the Battle of Britain.

The other two bombers carried approximately twice the Dornier’s 2,200 lb bomb load. All three planes were similar in size, although the Heinkel had a somewhat broader wing, and all were powered by twin engines that delivered approximately 1,000 hp each. The Heinkel was a bit slower than the Dornier and the JU-88 a little faster but, other than their bomb capacity, the chief difference between them was their range, with the Heinkel capable of operating more half again as far from its bases as the DO-17 and the JU-88 more than twice as far. This meant that they could strike targets much more powerfully and at far greater range than the “Flying Pencil.”

Meanwhile, confronted by more austere budgets, the Allies continued to fly a number of outdated, even obsolescent aircraft, such as Britain’s Gloster Gladiator, a biplane fighter that would have been more at home in World War I. Even the vaunted Royal Navy continued to employ a biplane, the Swordfish (which pilots derisively called the “Stringbag”), as its primary torpedo bomber aboard its carriers throughout much of the war. While England and France did possess some modern aircraft and were building more all the time, they would still be at a considerable disadvantage when war came.

Superintending the rebirth of Germany’s air arm was Hermann Göring (or Göring), a larger-than-life character in every sense of the word. Göring was Air Minister of the Reich, Commander-in-Chief of the Luftwaffe, and second only to Hitler in the Nazi hierarchy.

Born in Marienbad in 1893, the son of a retired government official, Göring was raised near Munich in Bavaria, especially at Castle Velden-
ing transferred to the air service, initially as an observer in the squadron of a friend. He soon qualified as a pilot and became an ace, with 22 victories to his credit. He eventually succeeded the legendary Manfred von Richthofen, the “Red Baron,” in command of the famous “Flying Circus” squadron, emerging from the war with the coveted Pour le Mérite or “Blue Max,” Germany’s equivalent of the Medal of Honor.

Disillusioned by the humiliation of Germany in the wake of Versailles, Goering joined Hitler’s fledgling Nazi Party in 1922, to which, as a decorated war hero, he brought an air of respectability. Seriously wounded in the failed Munich putsch in 1923, he was forced to flee the country and became addicted to morphine as he convalesced.

As Hitler’s fortunes rose in the late 1920s, Goering’s rose with them and he became both President of the Reichstag and Prime Minister of Prussia, by far the most powerful of the individual German states. With Hitler’s assumption of power, which Goering had helped to orchestrate, the “iron man” began to show his harder side, helping to organize the Nazi’s feared private army of stormtroopers, establishing the Gestapo or “secret police,” and moving to set up the first concentration camps.

On a more private level, Goering had changed, his once robust athletic physique now gone to flab. His lifestyle was outlandish in the extreme, with sumptuous food, the finest wines, and scores of spectacular if often bizarre uniforms, many self-designed, all fueled in part by liberally dipping into government funds. He owned dozens of castles and hunting lodges, and enjoyed an active outdoor life, being both a crack shot and a superb horseman. Furthermore, he assembled through purchase or theft one of the finest art collections in Europe.

He had met his first wife, a Swedish countess, when his plane was forced down in a snowstorm and he was obliged to take refuge in her nearby castle. After her death, Goering’s great estate of Karinhall was named in her honor.

When Goering traveled, it was in an equally lavish style, in a special command train, codenamed “Asia,” which included a fully equipped cinema, in addition to other embellishments for his staff.

If Goering was the public face of the Luftwaffe, day to day operation was in the hands of his deputies, Generals Ernst Udet and Gerhard Milch. Three years younger than Goering, the short, balding, and affable Udet had a passion for flying. In World War I, he had been Germany’s second highest scoring ace, yielding only to the immortal von Richthofen in his individual tally of kills. After the war, he was a devotee of stunt flying and once, while filming wildlife in Africa, had flown so low that his plane had actually been damaged by a lion leaping from the ground! As Director of Armaments, Udet was largely responsible for development of both the ME-109 fighter and Stuka dive bomber. He had been promoted at Goering’s insistence as a counterweight to the growing influence of Gerhard Milch, despite insisting that the job was beyond his ability, which was probably true.

Goering both respected and was somewhat jealous of Milch, the last in the trio of top Luftwaffe leaders. Though of suspected Jewish ancestry, a sure career-ender in Nazi Germany, Milch managed to overcome such allegations. Like the others, he had served in the air in World War I, although not as a pilot, and by the late 1920s had emerged as head of Lufthansa, Germany’s civil aviation consortium. With Hitler’s rise to power, he transferred to the newly emerging Luftwaffe as Inspector General in 1935 and had observed aerial combat conditions firsthand as head of the volunteer Condor Legion in Spain in the late thirties. He would ultimately replace Udet as Director of Armaments at the end of 1941. It would be Milch who would...
Also pen a brief introduction to “Fliegen und Siegen,” Raumbild-Verlag’s classic stereo volume on the Luftwaffe.

Yet, despite their impressive backgrounds, none of the top Luftwaffe leaders fully appreciated the complete potential of airpower, particularly the concept of “strategic bombing” as preached by the American General Billy Mitchell and the Italian Emilio Douhet. As a result, all had acquiesced in shelving plans for a truly long-range four-engine bomber, focusing their efforts instead on turning out the maximum possible number of two-engine bombers like the Dornier DO-17 and Heinkel 111.

To some extent, this policy was forced upon them by circumstances. As Goering noted, Hitler was more interested in the number rather than the size of his bombers. Consequently, although Germany would enter World War II with the largest and unarguably the best air force in the world, in this one key aspect they would be lacking and, as a result, many of England’s more distant factories would remain relatively immune to Luftwaffe attacks for the duration, while the Soviets too would be able to relocate much of their industrial production beyond the reach of the German bomber force.

The Allies meanwhile, deathly afraid of repeating the dreadful experience of the trenches of 1914-18, chose not to believe what their informants were telling them. By the time Hitler chose to reveal that he was rebuilding a military air arm, it was too late. The new Luftwaffe was an accomplished fact. And it was getting actual combat experience as well, its officers “volunteering” in the Spanish Civil War, where they helped secure the ultimate rise of Gen. Franco to power. Here they engaged in aerial combat with rival government forces and practiced the bombing of ground targets, including towns like Guernica, subsequently immortalized by Picasso.

With a top air speed of 367 mph at 12,300 feet and mounting four machine guns, the Me-109E was a formidable opponent in a dogfight. Over 30,000 109s were built during the war, more than any other German combat aircraft type. No. 26 in “Fliegen und Siegen.”

Back of Raum bild card No. 26 (the source of our cover image) from their 1942 Luftwaffe book set “Fliegen und Siegen” (Flying and Winning) which illustrates this feature noting the 75th anniversary of the Battle of Britain. More information about the stereography appears in Part 2.

so. As a result, German pilots and aircrews were the best trained in Europe, while the planes themselves were honed to near perfection as design flaws were discovered and eliminated.

Thus the war-weary and cost-conscious Allies, supposedly all powerful (at least on paper), started out at a disadvantage, and fell further behind month after month, as Hitler’s factories turned out more and more combat aircraft. By the time they began to heed Churchill’s warnings and started to rearm, it was already too late. The best they could hope for in the near term would be to narrow the gap.

Now Hitler began to turn his attention to another group of provisions in the hated Versailles Treaty, those which had stripped Germany of many of its border regions, areas that had gone to establish a number of weak new democratic states like Czechoslovakia and Poland, states with large ethnic German minorities. In pursuing a policy of “divide and conquer,” the Allies and their despised Treaty had hoped to keep Germany small and perpetually weak, yet had only succeeded in uniting Germans in their desire to rectify what they saw as a manifest injustice.

First on the list would be Austria, the land of the Fuhrer’s birth. Austria was the Germanic part of the old Austro-Hungarian Empire. Designated as a new country by Versailles and the other treaties that ended World War I, it had been forbidden ever to unite with its fellow Germanic state to the north.

At the start of 1938, Hitler had arranged for “plebiscites,” non-binding popular votes to be held in both Germany and Austria, where the people overwhelmingly approved unification. Just how accurate a sampling this might have been, especially in Austria where there had earlier been some opposition to the idea, is none too clear, for Nazi elections were often rigged and considerable pressure had been applied to the voting population. Nevertheless, the Allies, England and France, were placed in the unenviable position of opposing the expressed will of the people. German troops soon poured across the border, to be greeted by wildly enthusiastic crowds, and the unification or “Anschluss” quickly became an established fact. Any who...
opposed the new regime too openly quickly disappeared into a concentration camp.

Next on the agenda was the Germanic-speaking Sudeten region of Czechoslovakia. Unlike Austria, this had actually been a part of Germany, but had been stripped away and combined with a portion of the Austro-Hungarian Empire, the idea being to give the newly created Czech state a strong and secure border. Hitler wanted the Sudetenland back and the Sudeten Germans wanted to come back.

The result was the so-called Munich Crisis of the late summer of 1938. The Czechs, who had been promised military support by the Western Allies, were sold out, and British Prime Minister Neville Chamberlain returned home to London, waving the agreement Hitler had signed and proclaiming “Peace in our time.” It wasn’t.

The Allies had wasted a priceless opportunity here. The Czechs were the strongest military power in Central Europe outside of Germany and the disputed region was ruggedly mountainous, ideal for mounting a defense. The Czechs were willing to fight, if only the Allies had backed them. What the Allies didn’t know was that the German generals were in a panic and were prepared to remove Hitler from power in the event of military resistance. But once again Hitler had proven clairvoyant, the Allies had caved, and Chamberlain had gone away with Hitler’s promise that this was his last territorial demand in Europe. It was a policy that soon would become known and vilified as “appeasement.”

Within six months, Hitler swooped in and seized the rest of Czechoslovakia, an area that was decidedly non-Germanic and had never been part of the old Reich. Munich had stripped them of their border defenses and industrial heartland, and the Czechs were powerless to resist.

All eyes now turned to Poland, a large, somewhat amorphous state with few strong natural defenses that sprawled along Germany’s eastern border. In fact, given that the isolated German province of East Prussia lay to the north and that Hitler now controlled Czechoslovakia to the south, Poland was actually surrounded by Germany on three sides, while the powerful and equally hostile Soviet Russia lay to the east.

Poland had been created in 1919 as a counterbalance to Germany, in part from German territory but largely from lands that Russia had lost to Germany earlier in the war and both countries wanted their turf back. It had been an attempt to give the ethnic Poles a national homeland, something they hadn’t had since the original post-medieval Poland had been dismembered by its more powerful neighbors (including Russia and Germany) in the 1700s. Most troubling of all was the so-called “Polish corridor,” a strip of decidedly non-Polish land that had been included to give the otherwise landlocked Polish state an outlet on the Baltic Sea. This included the important German port of Danzig (Gdansk) and severed the coastal province of East Prussia from the rest of Germany. Hitler wanted it back.

In the wake of Czechoslovakia, England and France now fell over themselves promising military aid to Poland in the event of war but, given their previous performance, Hitler understandably didn’t believe them. This time he was wrong.

The key would be the attitude of the Soviet Union. No one had been a stauncher opponent of the Communists over the years than Hitler and he had repeatedly talked of Germany seeking “living space” for its growing population in the east. Yet, while the Western Allies could do precious little to aid Poland directly, Stalin, with his large army on its eastern borders, could. And so, Hitler determined to do a deal with the devil. In return for a free hand in obliterating the Polish state, Russia would regain those territories in eastern Poland that it had lost in the first war. Both dictators viewed the agreement cynically; each would have to deal with the other at a later date. But for now, Poland and the Western Allies were on their own.
From Austria through the beginning of the Polish Crisis, the Luftwaffe’s role had largely been an indirect one, primarily confined to troop transport and logistical support. All that was about to change.

With Stalin’s acquiescence in hand, Hitler was ready to move. He immediately demanded the return of Danzig, then, while the Poles dithered, arranged for a staged “Polish attack” on a German border post. The pretext was now in place.

Before dawn on the morning of September 1, 1939, hundreds of thousands of German troops poured across the Polish borders, in a massive attack unlike anything that had ever been seen before. While massed spearheads of German tanks (or panzers) slashed through weak points in the Polish defenses, carefully avoiding (bypassing) major strong points, the Luftwaffe rained death from the air, smashing troop concentrations, transportation facilities, and eventually cities with equal enthusiasm. It was an entirely new form of warfare, soon to be dubbed, from its lightning-like speed, “Blitzkrieg.”

With masses of German tanks now positioned behind them, the Polish defenses collapsed. Some units gallantly tried to break out of the trap. But horse-mounted cavalry charges against armor could have only one result. Within a week, it was all but over.

On the 17th, Stalin moved to collect his “pound of flesh” as hordes of Soviet troops poured across Poland’s eastern frontiers. Soon Russian and German troops met at the pre-agreed dividing line and, although resistance continued in some of the cities until the start of October, Poland had for all practical purposes ceased to exist.

The Allies had meanwhile dutifully responded to the German invasion by issuing an ultimatum demanding that Hitler withdraw his troops from Poland by September 3rd. That wasn’t going to happen and, at the appointed hour, Britain and France declared war on Germany, somewhat to Hitler’s surprise. The Second World War had begun.

The Luftwaffe was about to enter the war with a number of advantages. So successful had been the German program and so dilatory the Allied response that Goering would enter the conflict with some 9,220 combat aircraft, including 4,530 bombers and 2,915 fighters, while the Allies, France and England combined, possessed only about 2,450 of the former and 3,160 of the latter, which, together with various auxiliary types, yielded a total of 7,195 combat aircraft in all.

Furthermore, appearances could be deceptive. Although the Allies seemed to possess a significant advantage in fighter aircraft, many of these were obsolescent and, in terms of modern, front-line fighters, the numbers were more or less equal.

Then too, German aircraft production was running at full blast, while the Allies were just reaching their potential. Furthermore, the German aircraft were combat-tested and their pilots more experienced, while the Allies suffered from the perils of divided command. Such advantages wouldn’t last long. But for the moment, the Germans were flying high. What they would do with it all remained to be seen.

In years to come, the iconic New York Yankees catcher Yogi Berra would famously speak of “Déjà vu all over again” and, for Britain, this situation certainly met all the criteria of the slugger’s famous future comment. The scene was London; the date September 3rd, 1939. Once again, as in 1914, the members of a British government, this time Prime Minister Neville Chamberlain’s, had gathered to watch the hands of a clock tick off the last moments of peace.

As Britain prepared for war, Chamberlain, in a bid to broaden his government’s popular base, felt compelled to offer Winston Churchill, long out of power and generally regarded as Britain’s annoying gadfly on issues of national defense, his old job back. He would once again be First Lord of the Admiralty. From London, word was flashed to the British Fleet. The message was terse but said it all: “Winston is back.” It
Blitzkrieg” in Poland had been a case of “Déjà vu all over again.”

But, even though the Allies had managed to honor their obligations by declaring war, they were powerless to intercede in events in Poland, where the combination of Luftwaffe air attacks and massed ground forces, particularly armor, was making quick work of the opposition. Nevertheless, their reaction in Western Europe, where they could at least have harassed the Germans, was remarkably tepid by any standards.

The defensive-minded French, with long memories of the carnage of World War I, slipped into the fortifications of their supposedly impregnable Maginot Line and refused to budge. The small British Army, powerless to act alone, also hunkered down. With the Allies still hoping for some sort of negotiated peace, the air forces were similarly inactive, with the sizeable British bomber force confining itself to dropping propaganda leaflets on various German cities. Only at sea, where Churchill’s exemplary vigor emboldened the Royal Navy, was there any serious fighting.

The sudden, decisive shock of the “Blitzkrieg” in Poland had been succeeded by “Sitzkrieg,” the “sit-down” or “phony war” in the West. It all seemed too good to be true. And it was.

With Poland exterminated, Hitler used the winter months to shift his forces to the West. By the spring he would be ready. In the event, the Allies forced his hand, but hardly in the way one might imagine.

One way in which the Allies could put pressure on Hitler’s war machine was to attack its supply of raw materials. A key element in this was Germany’s supply of iron ore, which went into the manufacture of tanks, planes, and bombs. Nearly all of Germany’s iron ore came from mines in northern Sweden, and was shipped to the Reich via the Baltic during the summer months.

But the Baltic freezes in winter, and, at this time, the ore had to be shipped overland by rail to ports in neutral Norway, then down the long coastline through inter-island waters, perilously close to the British bases in Scotland. As long as the freighters stayed within Norwegian territorial waters, they were legally immune to attack. The British protested vigorously over this misuse of neutrality but the Norwegians, with one eye on Hitler, did nothing.

Finally, the British, prodded by Churchill, determined to lay minefields in the Norwegian waters to force the German ships out into the open sea. But Hitler, well aware of what the British were up to, moved first, invading both Norway and tiny Denmark on April 9th, 1940. Denmark fell in a single day, in a largely bloodless occupation facilitated by the first ever combat jump by paratroops (what the Germans called “fallschirmjäger”).

Meanwhile, in Norway the Luftwaffe swooped down on the airfields around Stavanger and Oslo, seizing them with airborne troops and facilitating a quick if somewhat improvised takeover; when bad weather forced some of the Ju-52 transports to turn back, one vital airfield was captured in part by the crew of half a dozen ME-110 fighters, who crash-landed their planes on the field despite heavy defensive fire, then used the planes’ removable machine guns to pin down the defenders until additional Ju-52s could land. Hardly a textbook use of fighter aircraft. Further up the Norwegian coast, air support allowed the quickly moving ground troops to dislodge the counterattacking British from hastily established positions near the port of Trondheim.

Far to the north, around the town of Narvik, from which the illicit ore shipments had originated, it was another matter. Here a tiny German force had been landed by sea, and, although their ships and reserve supplies were soon destroyed by the Royal Navy, the Germans managed to hang on for several weeks, largely thanks to supplies and occasional reinforcements provided by the Luftwaffe. Although the British finally captured the port, the German invasion of the Low Countries shifted their minds (and priorities) to other things and the Brits finally withdrew.
Both sides had lost heavily in the naval battles around the Norwegian coast and it is no exaggeration to say that it was primarily the impact of the Luftwaffe that had made the German conquest a reality.

Up until now, the Luftwaffe’s performance had been superb, even dazzling. But it didn’t really count. The main test was yet to come. It remained to be seen how Goering’s men would fare against the primary enemy. And that could only come in France.

Early in the morning of May 10th, 1940, German forces slashed across the frontiers of neutral Belgium and, unlike in World War I, of the Netherlands as well, in an assault highlighted by the capture of a key Belgian fortress in a well-planned glider-borne attack (another first) by the Luftwaffe. With the Belgians desperately resisting, the British and French moved north to assist.

It was all a carefully prepared trap. Despite the lessons of World War I, the French had unaccountably built their admittedly strong Maginot Line defenses only along their borders with Germany, leaving the frontier with Belgium unprotected, despite the fact that this was the way the Germans had come in 1914, and it looked like history was about to repeat itself.

But things weren’t quite what they seemed. As the Allies moved forward to confront the Germans, they left one weak, virtually undefended gap in their lines, that facing the supposedly impenetrable Ardennes Forest, which was clearly impassible to tanks—or so it seemed. Which of course was precisely where the Germans were coming.

Astonishment quickly turned to horror as the masses of panzers poured from the deep woods, on roads the Allies had discounted. The Germans had split the Allied defenses and, as the tanks raced toward the Channel coast, threatened to cut off the small British Army (and some of the French) from the main French Armies to the south. Counterattacks proved availing and the British forces were compelled to fall back toward the beaches near the small port of Dunkirk.

Once again, as in Poland and Norway, the Luftwaffe had been a vital component of the German victory. In particular, it had been the “Stuka” dive bombers that had been the key, hurtling down over Rotterdam and other Dutch cities, spreading devastation in their wake, and literally herding tens of thousands of terrified refugees onto the roads, thus interfering with Allied troop movements.

The Junkers JU-87 Stuka was one of the most easily recognizable aircraft of the war, with its peculiar “gull-wing” silhouette, shrieking dive bomber (augmented by a specially designed siren to inspire terror), and fixed, non-retractable landing-gear, it seemed like some fierce, gigantic bird of prey to those on the ground. Nevertheless, the bomber possessed some fatal, and as yet underappreciated, weaknesses, and, though none could know it at the time, the Low Countries had been the Stuka’s shining moment. But for now, Hitler and the Luftwaffe reigned supreme.

With the German assault on the Low Countries, May 10th, 1940, had been a decisive day by any standards. But it was a key moment for England as well. For Neville Chamberlain’s now thoroughly discredited government had been forced to resign, and the King turned to another, more aggressive leader to form a new administration. It was Winston Churchill’s “Finest Hour” and it was about to become England’s as well.

Given the Luftwaffe’s record to date, at this point Goering could do no wrong. Yet he was about to persuade Hitler to an unwise decision that would greatly impact the course of the war. With the British Army pinned against the beaches at Dunkirk, Hitler had but to unleash his panzers and it would be all over. But the swampy ground along the coast was poor terrain for tanks and Goering convinced Hitler that the Luftwaffe alone could take out the floundering British and force their surrender. It should have worked. But this failed to take into account growing British resolve, the Royal Navy, and hundreds of small private craft that repeatedly crossed the
Channel in the face of determined Luftwaffe air attacks to rescue the trapped soldiers from the beaches. So while Hitler held back his tanks for the upcoming battle in France, 90% of the British Army was whisked to safety from right under his nose. Though they had lost all their heavy weapons and equipment, the British Army would live to fight another day.\(^3\)

It was Goering’s first serious miscalculation. There would be others. But now, as Hitler’s panzers, rested and regrouped, turned south, nothing could save the French. By mid-June, the Germans were in Paris, and Hitler forced his defeated foe to sign a humiliating surrender in the very railway car at Compiègne where the Allies had compelled the Germans to sign the Armistice in 1918.\(^4\)

With virtually all of Europe under Hitler’s control, Britain now stood alone. And the Germans would soon be coming. Of that everyone was sure. But they couldn’t land without control of the air. It would be the Luftwaffe’s biggest test.

Well might Churchill exhibit his typical fierce confidence and bravado, saying of the anticipated cross-channel invasion, “Let them come.” The British eagerly awaited the attempt, he said, going on, and “so no doubt do the fishes.” But the outcome was far from certain. It would take more than tough talk to stop Hitler. If the Germans could manage to land even one fully-equipped division on the south coast, there would be no stopping them short of London. But first, the Germans would have to establish control of the air over the southeast counties and the Channel. That would be the job of the Luftwaffe.

While Goering had been making his unintended contribution to “the Miracle of Dunkirk,” over in England Churchill was assessing the situation. In the past, England had depleted its air defenses to send additional fighter squadrons to the front. No more. Allies had compelled the Germans to cohere stereographic coverage of World War II aviation provided by Raumbild-Verlag, coverage that may rival or even surpass that of the First World War.

Notes

1. Such figures for speed and range are somewhat subjective, and vary considerably depending on the altitude flown and the particular model of the aircraft involved; for example, most Messerschmids employed in the Battle of Britain were the ME-109E, the fifth version of the famous fighter, while a later incarnation, the 109F, possessed a more powerful engine, and consequently a higher speed and longer range.

2. World War II actually began at 4:34 AM, eleven minutes before the German ground assault commenced, when three Stukas attacked the approaches to a pair of key railroad bridges over the Vistula, severing demolition wires to prevent the Poles from blowing the spans and thus slowing the German advance.

(Continued on inside back cover)

Jumping Frogs

To honor Mark Twain’s short story, *The Celebrated Jumping Frog of Calaveras County*, thousands of frogs and their fans have come to Angels Camp, California every year since 1928 for the county fair and International Frog Jump. While most of the competitors come from California or Oregon, this year did have an international frog jockey. Alana Barbosa, a high school foreign exchange student from Brazil, recorded the 25th-best qualifying jump with her frog the “Pride of Brazil” and a respectable 15', 4.75”, in Sunday’s final.

Photographing this unique sporting event can present several challenges. The first is you never know where a frog is going to jump; down the center, to the left or to the right. You also don’t know when a frog is going to jump, if it is going to jump at all. Several frog jockeys had their frogs refuse to jump within the one-minute time limit. To over come this problem a camera with a low lag time between pressing the shutter button and the camera actually firing is needed. 2-D photographer Joy Crosser, PPSA (and first time frog jockey) switched between her point and shoot used during the qualifying rounds to her Nikon digital SLR for the finals because of the lag time.

The author of this article using a Fuji W3 3D camera with a long lag time had to anticipate every jump, sitting ready to shoot with the shutter button half pressed. Even with this approach, more often than not this resulted in a great photo of the frog jockey; but no frog in the picture.

Next, a camera with sensitivity (ISO) setting and a fast shutter speed is needed. When a frog does take off it can move quicker than the blink of an eye. The limited research out there indicates that frogs can jump at a speed of over 70 miles per hour. Again, another reason to use a SLR with its shutter speeds over a \( \frac{1}{1000} \) of a second. The Fuji W3, while it has a maximum ISO of 1600, has a shutter speed that tops out at \( \frac{1}{400} \) of a second—not always fast enough to keep the jumping frog in sharp focus.

Last, telephoto lenses are a must as bullfrogs, from the stands, are pretty small subjects. Photographing the qualifying and finals at the “main stage” the press photographer is about 30 feet away from the “lily pad” starting point. In the first row of the stands you would be an additional five feet away. The Fuji W3 camera is very limited with only a 3X lens for a range of 35 to 105mm. The company Cyclopial 3D makes a lens adapter for the W3. This adapter is used by many 3-D photographers for wide-angle lens, but can also be used for a telephoto lens. The author’s lens adaptor on the W3 has a pair of Polaroid Studio Series 2.2x Telephoto lenses. This gives the camera an effective range of 77 to 231mm, enough to make the frog very visible from 35 feet away. \( \text{End} \)
Rarities Revealed in 3-D Blu-ray

review by Ronald Epstein

Writing as the “3D Addict” on the Home Theater Forum website, Ronald Epstein has reviewed numerous 3D films. (See his “Top 30 3-D Blu-ray Releases” in NewViews, Vol. 40 No. 6.) When we learned that his latest effort covered the long awaited 3-D Rarities, we realized this was a chance to include a review in Stereo World much closer to the time of release of an important new 3D Blu-ray disc for home viewing. He graciously agreed to let us run the review, and later some of his past reviews of 3D Blu-ray discs. For a peek, see www.hometheaterforum.com/topic/300565-htf-top-30-must-own-3d-titles/

3-D Rarities is the most prized Blu-ray in my library of well over 100 3D titles. It is the absolute best 3D title currently available - and it accomplishes that task without being Avatar.

It all starts with my first meeting with 3-D Archive Preservationist, Robert Furmanek. Knowing how much I appreciated the format, he invited me to his home to treat me to a showing of classic archive material he was looking to get released. That meeting took place in 2012.

At that point, I had never seen any classic 3D material. Everything I knew about 3D was based upon recent releases. My opinion at the time was that anything from the classic era of 3D could never live up to the grandeur of Avatar or anything being brought to Blu-ray at the time. I could just imagine Mr. Furmanek’s interest in showing me the material he had acquired.

That meeting with Bob Furmanek literally changed my life. As I sat on a couch in front of Bob’s large LCD display, donning passive 3D eyewear, he took me through hours of 3D history, beginning with some of the earliest footage taken at the very beginning of the century. I sat there in amazement watching early experiments from filmmakers hoping to bring flat pictures to life with vivid depth. More than three decades before the format would eventually boom, it was quite astonishing to see how dimensionally pleasing that early footage looked. Bob showed me two clips from the 1940s, one a promo for the Pennsylvania Railroad and another from the World’s Fair that featured the building of a Plymouth automobile. Of course, the wealth of material I was shown was from the 1950s, considered the “Golden Era” of the format. I will talk a bit more about those clips and others that appear in 3-D Rarities, further into this review.

By the time Bob had finished his presentation, I was floored by what I had just witnessed. It was obvious to me, while present-day Hollywood filmmakers were making every attempt to dumb down 3D, that the material that truly represents what this format is all about, was lying around someone’s home waiting for a distributor to take interest.

Let me start talking a bit about what you’ll find on this extraordinary Blu-ray release of 3-D Rarities. On inserting your disc you will come to a Main Menu that divides the 147 minutes of material across two chapters. I have included the complete program below, from the booklet included in the Blu-ray packaging.
3-D RARITIES PROGRAM

PART 1: THE DAWN OF STEREOSCOPIC CINEMATOGRAPHY

Kelleys Plasticine Pictures (1922/1923) ........................................ 7.41
William T. Cretnine/Jacob Leventhal tests (1924-1927) ............. 5.44
John Norling/Jacob Leventhal tests (1935) .............................. 3.25
Thrills for You (1940) ............................................................. 8.36
New Dimensions (1940) ......................................................... 9.08
Now is the Time (1951) ......................................................... 3.13
Around is Around (1951) ....................................................... 7.28
O Canada (1952) ................................................................. 1.32
Twirligig (1952) ................................................................. 3.35
Boker Stereo (1952) .............................................................. 10.32

INTERMISSION SNIPES (Original 1953 3-D Intermission snipes)

PART 2: HOLLYWOOD ENTERS THE THIRD-DIMENSION

M.L. Ginzburg Presents Natural Vision Three-Dimension (1952) ........ 5.23
It Came from Outer Space trailer (1953) ................................ 3.39
Hannah Lee trailer (1955) ..................................................... 2.07
Starlight in Your Eyes (1955) ............................................... 6.10
The Maze trailer (1955) ....................................................... 2.86
Doom Town (1953) ............................................................ 15.25
The Adventures of Sam Space (1960) ................................... 9.13
I'll Sell My Shirt (1953) ...................................................... 9.54
Miss Sadie Thompson trailer (1953) ................................... 3.00
Boo Moon (1953) ............................................................... 7.33

BONUS FEATURES

3-D footage directed by Francis Ford Coppola from:
The Bellboy and the Playgirl (1962) ............................................ 2.04

3-D photo galleries - Hunchback of Notre Dame (1923), New York World's Fair (1933), Sam Sawyer View-Master reels (1950) and 3-D Comic Books (1953)

Part 1: The Dawn of Stereoscopic Cinematography

Most of the program content within this chapter covers the earliest stereoscopic cinematography between the years 1922-1952. Some of the material is not in great condition, though still highly effective in its translation to 3D. Speaking with Mr. Furmanek about the quality of the material within this chapter, he emphasized the following...

The first few shorts are the earliest surviving examples of stereoscopic film footage, from 1922-1927. They have some wear but the fact they even survive is quite remarkable.

We did not have the funds to do a complete digital scrubbing as they are licensed from the Library of Congress and George Eastman House. They are also extracted from red/green anaglyphic nitrate prints—the only existing elements—and some baked-in ghosting/crosstalk is visible.

Once you get into the 1930s and beyond (material that we own) the image cleans up considerably. Please keep in mind the age and historic significance of this footage.

One of the most startling moments for me—which brings home the historical significance of the contained material—comes at the disc's very first presentation, Thrill's The Trees. Here is a look at our nation's Capitol during the early 1920s, including a reunion of Civil War veterans at Arlington Cemetery. Though the footage is a little rough, one gets a nice sense of depth and spacing while sitting in awe of the documented footage.

There are some terrific pop-outs that include an old hag delivering a poisonous concoction that extends off the screen before being thrown in your face. Later, a delivered hot dog protrudes so far off the screen that it comes inches from the viewer's lips (though with some "baked-in" ghosting crosstalk described above). The effect will be quite memorable for those that rarely see this kind of protrusion from their current 3D titles.

But Wait! Things are about to get even better. A sequence from 1935's John Norling/Jacob Leventhal tests takes us to the Thunderbolt rollercoaster on Coney Island. I swear to you, watching the coaster car climb to the very top of the tracks and then plunge itself downward, across the 118" projected screen, was a pretty queasy experience for me. I would estimate some others will feel exactly the same way no matter what their screen size.

Most viewers should enjoy the 1940 promotional short, Thrills For You, which features the Pennsylvania Railroad, the most elegant method of rail travel for its time. The photography provides a very interesting level of depth of the inside capacity of the train and the passing landscape alongside it.

Another highly enjoyable short (though a bit too lengthy for its own good) is New Dimensions, Chrysler's promotional short that premiered during the 1940 World's Fair. It took nine weeks to photograph the stop motion animation, set to music, which depicts the building of a Plymouth Sedan. The fascinating short provides an adequate amount of depth as automobile parts are "magically" placed in position. It should be noted that the short has been restored from the only known surviving 35mm Technicolor print. It looks wonderful.

There are several drawn animated features from Canadian Norman McLaren that include: Now Is The Time, Around Is Around and Twirligig. I found Twirligig the most captivating. Watch for its animated optics that come off the screen and dance inches before the viewer's face. It's almost a hypnotic sort of sensation that should elicit a few "oohs" and "aaahs" from all who view it.

Part 2: Hollywood Enters The Third Dimension

As we now move forward into the 1950s which became known as the "Golden Era" of 3D filmmaking, you discover how all the experimental footage from the prior chapter is now applied to Hollywood film. Collected here are some rare tidbits that haven't been seen since their original showing.

My favorite segment within this chapter is M.L. Ginzburg Presents Natural Vision Three-Dimension. Originally shown in 1952 as a prologue to Bwana Devil, this short serves as an educational tool to audiences not familiar with the new technology that had just crept into their theaters. Not only does the short feature the beautiful Shirley Tege (1949's Miss USA), but also the very popular Beany and Cecil who get to experiment with their own glasses. I hope viewers will find this as entertaining as I did, as I feel it is one of the best shorts within this assemblage.

For those of you who cherish trailers, there are plenty to be found here. We have four from 1953: It Came Thru' The Trees.
From Outer Space, The Maze, Miss Sadie Thompson and Hannah Lee.

The first and only 3D newsreel ever produced, Rocky Marciano vs. Joe Walcott (1953) may appeal more to the hardcore boxing fan than most. It does provide an interesting look at the World Heavyweight Champion at ease, in his home, chewing down or playing cards with his father and assorted friends while also toying with the camera by attempting to do his own 3D effects. The depth is quite good, and a few clips of the boxers working out with a punching bag provide some neat pop-out.

Stand In Your Eyes was shot in 1953 and opened for the 3D cult favorite, Robot Monster. It features nightclub comic Slick Slavin against a static backdrop doing a host of impressions of Hollywood’s greatest actors from that era. This is another short that concentrates on realistic levels of depth rather than resorting to any gimmickry. I remember really enjoying this piece when Bob Furmanek originally showed it to me back in 2012. I am so happy I found its inclusion here.

Perhaps the short that put the biggest smile on my face was the Casper The Friendly Ghost cartoon, Boo Moon, produced in 1953. I haven’t seen a Casper cartoon since I was a kid. Bob Furmanek had originally shown it to me back in 2012, but I had forgotten about it. So, when I saw the familiar logo and music suddenly appear onscreen, I felt like a kid all over again. This time, I was watching a full-fledged 3D cartoon - and it looked awesome — thanks to its perfectly layered placement of objects. No doubt, those of you who grew up in the Casper era are going to really enjoy this short.

Once again, these are highlights of the bounty of material that has been put together for this rarities collection. If you venture into the bonus material, one of the clips you should look at is The Bellboy and the Playgirls. It was lensed in 1961 with parts written by upcoming filmmaker, Francis Ford Coppola. What was very interesting about this clip, for me, was the fact that it has a very multi-layered look to it.

You have a piece of furnishing directly front right. Then there is June Wilkinson layered front center. Behind that actor Don Kenney in drag. Behind that you’ll find the other girls. Just an amazing use of 3D that is worth a look.

As mentioned at the top of this review (with a quote from Bob Furmanek), the overall quality of the clips, shorts, newsreels and features presented in this package vary according to year. For the most part, outside of the early work that was licensed from the Library of Congress and George Eastman House, the quality of content is mostly exceptional. The same can be said for the accompanying audio. Sans the early material already discussed, both video and audio are in nearly reference shape here. You can really see that this was a labor of love for 3-D Archive restorationists Furmanek and Kintz who have taken this old material and miraculously revived it.

To accentuate the amount of care that went into putting together a quality Blu-ray package, one needs to look no further than the included 24-page booklet. Wonderfully illustrated, and with an introduction by film historian Leonard Maltin, the booklet provides a historic perspective on all the material included within this Blu-ray collection. You'll undoubtedly find yourself thumbing through it before and after the presentation.

I would estimate that because you are reading this review, you love film and have a keen interest in 3D. Well, imagine yourself going into an old attic, rummaging around the multitude of spider-web covered artifacts that are strewn across the floor. Suddenly, you uncover an old box without a label. You open it—and behold—you find an aged collection of 3D movie reels. Your entire body tingles with excitement knowing the treasure you have just uncovered.

That is the feeling I had when I first saw much of this material for the first time back in 2012. I experienced the same feeling this very week when I watched 3-D Rarities for the first time and discovered even more stuff I had never seen before.

It is so very, very important that people support this release. The only way that we are going to show distributors that there is interest in these classic films is through purchasing them. If this release sells well enough, who is to say that much of the other material that is out there won’t get picked up.

This is the real stuff when it comes to 3D. It’s the kind of disc you’ll throw on to demonstrate to friends exactly what your system is capable of producing. Don’t expect today’s Hollywood films to come close to the level of dimensional enjoyment you will experience here.

To get even more detailed insight into 3-D Rarities, don’t forget to visit the official website at: www.3dfilmarchive.com/3-d-rarities.
Paris Boxed

review by John Dennis

Black Dog and Leventhal Publishing has been putting out a steady stream of books packaged with folding stereoscopes and sets of 6 x 13 format views, generally copied and reduced from larger format negatives or prints. So far, these include The Great War in 3D, New York City in 3D, Civil War in 3D and now Paris in 3D in the Belle Époque (1880–1914) by Bruno Fuligni.

Like all of these productions, the books and the view sets seem related only by general subject, apparently meeting only at the instant the boxes are filled with book, folding viewer and views somewhere in China and the clever magnetic cover flap closed for shipping. The good news is that the Paris set contains no pseudoscopic reproductions, unlike Civil War in 3D reviewed in our previous issue. In fact, most of these 34 views are interesting choices, with a number of great street scenes plus stereos of the World Fair of 1900 (Exposition Universelle) as well as architectural views and a shot of the construction of a subway station.

One of the Exposition Universelle views shows people riding a moving walkway on the grounds, anticipating by 80 years or so the interiors of airports around the world. Four views document horse-drawn public transportation, both omnibus and streetcar, with a one great 1910 shot taken from the crowded open top deck of an omnibus on Avenue de L’Opera as an identical vehicle approaches from the opposite direction.

With only the most basic titles on the backs (although many provide dates), the views include no information as to photographer or publisher and the book says nothing at all about stereography and its significance during the years pictured. The screenless reproduction is good, but not quite up to the magnification provided by the folding viewer. It closely matches the viewer design of the Raumbild Verlag books, intended for viewing actual photographic prints of the type seen in this issue’s “Luftwaffe” article. With many of these views, the sandy texture of the (Continued on page 24)
3-D was alive and well at the annual event commonly called the Consumer Electronics Show. The official name is the International CES®, since it is a closed show which showcases electronics for consumers and not a show for consumers to attend. CES is the world’s gathering place for all who thrive on the business of consumer technology, innovators across the show floor unveiled technology services that will improve lives and solve world problems. The 2015 CES ran from January 6th to the 9th and was once again the largest in show history, breaking all records with more than 2.2 million net square feet of exhibit space featuring more than 3,600 exhibitors, including a record number of startups. Shown were the latest from automotive electronics to personalized health care solutions, unmanned vehicles, connected devices, 3-D printers, gaming and more. This year over 170,000 industry professionals, including more than 45,000 from outside the U.S. convened at the only event of its kind to engage in the hands-on experience of interacting with the next generation of technology.

CES is the center of convergence among content, services and products. Thought leaders from many diverse communities came together for cross industry collaboration. The Photo Marketing Association (PMA) gave up on their annual show several years ago and just joined the CES. I was surprised this year that Fujifilm didn’t have a booth, instead they only had a meeting room to meet with clients and customers. The 2015 CES featured technology breakthroughs and product launches across the technology ecosystem, drawing the world’s attention to innovation from driver-less cars and 3-D printers to lifesaving body monitoring systems and connected homes. This year’s show featured three venues—Tech East, Tech West and C Space at ARIA, established to curate technology innovation, foster community and satisfy all technology appetites.

Product area-specific marketplaces and the new show venues enabled attendees to easily find specific areas of innovation while seeing the relationship among diverse technologies. Attendees from an array of industries were able to have the optimal CES experience across the three venues. The International CES, which serves as a proving ground for innovators, big and small, featured 375 startup companies, up from 220 last year. One attendee stated “CES is the new World’s Fair.”

3-D sightings are now fewer in the huge Central hall where most of the television manufacturers present their latest and greatest. TV manufacturers have already rolled out 3-D TVs and moved along to 4K, Ultra high definition and even 8K. Larger...
were a few other demo models throughout the show floor.
This year 3-D was seen most-prevalently in the South Hall, in the gaming area with all types of VR headsets. The Emerging Trends in Gaming Super Session featured panelists discussing new opportunities for game developers. While the competition is fierce for developers, the panelists concurred that it is an extremely exciting time as well. Mobile, streaming, and 4K are driving much of the enthusiasm, but all eyes are on virtual reality as the most thrilling segment emerging in the industry. I believe we’re just waiting for a little better resolution and more compelling content. Their were numerous booths showing off VR goggles, many using a current smartphone as the display device. Gadmei, which in the past has had a booth of mostly dummy 3-D tablets, this year had a booth of mostly dummy 3-D goggles. In addition to a very large booth, Oculus also had a very long line.

Other booths worth mentioning

ImmersiON-VRelia’s virtual reality HMD line, which transforms your smartphone into a 3-D 360 VR world

Nikon presented nu-reality VR goggles
Dive by Durovis, see durovis.com

Elvision Technologies, see elvisiontech.com
G04D VR, see go4dtech.net
HOMIDO, see homido.com
ANTVR Limited had a small booth with many concept goggles.
3D VR Glasses and tablets by Arts were presented at the Longfar Hank booth.
3D HEAD, see 3dhead.com
OSVR (Open Source Virtual Reality) had VR goggles on display, under plexiglass, see osvr.com

Other 3-D items on display

Hamppoo and their Immersive 3-D tablet Experience

Toshiba has licensed SuperD’s eye-tracking technology for their demos (see below.)

Lightweight active 3-D glasses for TV by GETD, see f3dt.com
Freevi was promoting its Flightdeck 3-D tablet, see freevi.com
Nanoveu has improved their EyeFly 3-D phone and tablet innovation, see eyeFly3d.com
Unipolar was promoting their portable dual mode 3-D projector
For one of the most impressive 3-D debuts, you had to leave the Las Vegas Convention Center and head towards the International Pavilion located in what used to be the Las Vegas Hilton Hotel. Now known as Westgate Las Vegas Resort and (Continued on page 32)
The Society and Beyond

The Stereoscopic Society of America and the Wide, Deeper World of Today's Stereographers
by David Kuntz

The Society and Beyond 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 views, which have traveled the circuit and have 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, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dadesign.com

Paris Boxed (Continued from page 24)

screenless process is enlarged enough to be clearly visible and distracting when examining small details.

The book provides a fascinating look at Paris in those “beautiful” times leading up to WW1, with 127 pages of revealing photos and history divided into chapters like “The Street,” “The Parks” and “The Night.” The chapter “The Seine” includes several photos of the flood of 1900, which inundated nearby streets as well as Metro stations. The World Fairs of both 1889 and 1900 are of course well covered, as are famous cabarets, parks and even movie theaters. Despite the limitations of the view reproduction, both book and views make up a tasty sampling of Paris in some (at least outwardly) beautiful times.

The DSEC flipbook.
Dubuque, Iowa may not make many people's mental lists of towns particularly well covered by 19th century stereographers, but a new book should change that assumption. Historic Dubuque: Up Close and in 3-D by Marlys Dunphy and NSA member Paul C. Juhl provides illustrated biographies of both local and visiting photographers followed by full size color reproductions of views showing the downtown streets, major buildings, scenes from (and on) the bluffs, the river, railroad, and nearby countryside. Like the seven hills of Rome, Dubuque has seven major bluffs surrounding the town, and they attracted both local and visiting photographers with stereo cameras seeking high points of view from which both the town and nearby Mississippi River could be photographed, sometimes in the same frame.

The lives and careers of photographers John Plumbe Jr., Samuel Root, J.E. Bilbrough, Ephraim Cutter, Grosvenor & Harger and J.P. Doremus (See SW Vol. 30 No. 5) are detailed in the first section. Brief mention of C.R. Melendy, George Riley, Henry Jordan, Allen & Taylor and J. Corbett as temporary or visiting photographers is included.

A total of 49 views are featured, one on each left page with often extensive captions describing the subject and its place in Dubuque history. On each facing page are enlargements (averaging 7”x7”) of one side of the view. The fine screen reproduction of the views is impressive with any hand held viewer, and is even OK under the high magnification of an OWL viewer, which the spiral binding makes possible with the pages laying flat.

(Continued on page 28)

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**A Bluff with a View**

review by John Dennis

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Grosvenor & Harger, "Bluff Above Eighth and Bluff Streets" from page 80 shows a typical, rocky Dubuque bluff. Below on Bluff Street was the wagon factory of Thomas Connolly, with Hill Street in the distance. This may have been a member of the Connolly family who posed for the photo.
**Ceres in Depth**

A NASA video posted to YouTube on June 8, 2015 animates 80 images of the dwarf planet Ceres into a 75 second movie of the nine hour Cererian day. A pair of adjacent frames from the video provided the rather hyper but still interesting stereo shown here, which includes the now famous bright spots in the crater at the upper left. The Dawn spacecraft will reach a much lower orbit (900 miles) by early August, possibly providing far more revealing stereos of surface mysteries like the bright spots and a recently noticed three mile high mountain shaped enticingly like a pyramid. (Pyramid popularity doubled in space news with the recent notice of an even more precisely shaped, four inch high rock in footage from the Mars Curiosity rover, but no stereos of that one yet.) The Ceres video used a three-dimensional terrain model that NASA had produced based on the images acquired so far, and includes an added star field in the background. See www.youtube.com/watch?v=uSa1VAl-OhY.

**Deep Walls**

3-D Wallpaper is here (not the screen background, but the kind you paste on real walls). The twenty2 company, which sells high-end wallpaper and other products online, has introduced five different anaglyphic 3-D patterns from abstract to flowers, trees and Viking ships. Two of the patterns are reversed, requiring that glasses be positioned red-right, and one of those, the trees, is flat except for being “behind” the effectively non-existent window. But the Viking ships pattern is very effective with multiple, quite deep planes.

**Future 3D-Cons**

**3D-Con 2016**

July 12 – 18, 2016, at the Renaissance Tulsa Hotel and Convention Center, 6808 South 107th East Avenue, Tulsa, Oklahoma 74133 Phone 1-918-307-2600. It’s being chaired by Carol & Eddie Bowers: carol_bowers@hotmail.com.

**3D-Con 2017**

July 18 – 24, 2017. Welcome back to Southern California. It will be a joint Convention/Congress with the NSA, the ISU, the LA 3-D Club and 3-D SPACE. You won’t want to miss this event! Hotel Irvine Jamboree Center 17900 Jamboree Road Irvine, California 92614 Phone 1-949-230-4452. Chaired by Steve Berezin: steve@berezin.com.
IMAX Lasers

IMAX's new dual-laser projection system is now at the Smithsonian's IMAX Airbus Theater. The Airbus IMAX Theater at the Smithsonian's Steven F. Udvar-Hazy Center unveiled the upgrade, switching from standard xenon lightbulb projection system to the brighter and sharper dual-laser technology. The already earsplitting audio has also been improved, with the installation of yet more speakers, including several in the ceiling, for a truly bone-rattling sonic immersion.

Along with the museum's typical tourist fare, short films such as Journey to Space 3D and Living in the Age of Airplanes audiences can now experience such Hollywood blockbusters as Ultron and Tomorrowland projected with state of the art clarity, contrast and color onto the theater's 86-by-63-foot screen. “You’ll never again feel cheated in brightness,” promised David Keighley, IMAX’s chief quality officer.

The technology, which was designed specifically for ultrajumbo screens can be seen in Los Angeles at the TCL Chinese Theater, Scotiabank Toronto & IMAX and the Pacific Science Center in Seattle. Photos exploring the projection booth at the Pacific Science Center can be seen at www.geekwire.com/2015/photos-inside-one-of-the-worlds-most-advanced-imax-movie-theaters/. According to Keighley, IMAX's 950-plus smaller screens will eventually be upgraded to a version of laser projection still in development.

Next International 3-D Exhibitions

The Photographic Society of America’s (PSA) website, psa-photo.org can be checked for upcoming 3-D exhibitions. The Stereo division is now called 3D. It just makes good sense to take your better club images and enter them into PSA International Exhibitions. Every year there seems to be fewer to enter, so don’t delay. PSA members receive credits towards “Star” ratings.

Aug 2, 2015 – PSA (USA): Prints (Open, Hyper & Close-up) & Slides (Open); Instructions & Entry Forms: psaexhibition.com.


Andrew Lesnie 1956 – 2015

Cinematographer Andrew Lesnie died of a heart attack at age 59 in his Sydney, Australia home on 27 April 2015. Peter Jackson hired him as cinematographer for all the Lord of the Rings films after seeing his work on Babe (1995.) Lesnie went on to work on the 3-D films The Last Airbender (2010) and the Hobbit trilogy. He had been a member of the Australian Cinematographers Society (ACS) since 1989 and the American Society of Cinematographers (ASC) since 2005.

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.

ISU in Busan

We’re looking forward to the 20th ISU Congress in Busan, South Korea held from September 5-11, 2015. (See www.3Dkiss.org.) The ISU hosts a bi-annual 3-D get-together with several hundred like-minded stereo lovers from as many as twenty-six countries attending. We’ve attended many and always have a great time and take lots of 3-D shots; the 3-D theater shows have a real international flair and we enjoy visiting with 3-D fans from around the world. Plus we spend as much time as we can discovering the local sites, as we fight off jet-lag. Busan is the second largest city in Korea and is called the City of Cinema or the City of Film, well-known for its Busan International Film Festival—the most prestigious film festival in Asia, which attracts more than 230,000 attendees from around the world.
Web and Facebook Pages Worth A Look


An unusually thoughtful (for the mainstream media) essay on the history and content of 3-D films: www.newyorker.com/culture/cultural-comment/the-misunderstanding-of-3-d.

View Productions, source of so many architectural View-Master reels, invites you join them on Facebook to discuss all things 3-D: https://www.facebook.com/viewproductions3d.

The Johnson-Shaw Stereoscopic Museum, at 423 Chestnut Street, Meadville, Pennsylvania, now has a Facebook page. Follow them at Facebook.com/johnsonshawstereoscopicmuseum to see photos, learn Keystone View Company information, plus get updates on our museum and its research library.

75 Years of History (Continued from page 5)

To our knowledge this is the only permanent national historical marker ever placed to honor the creation of a 3-D product. The Oregon Caves Chateau will be forever known as the birthplace of View-Master with the installation of this marker located by the reflecting pool outside the dining and gift area.

Oregon Historical markers are administered by the Oregon Travel Experience. Oregon Caves National Monument is administered by the National Park Service. It took four years and a lot of communication to create this marker, and I am proud that we were a part of it from the beginning.

A Bluff with a View (Continued from page 25)

The selection of views goes far beyond the possibly expected shots of hotels, storefronts, docks and bridges. Among my favorites are a view of a steam powered streetcar (needed to climb the steep bluffs) on its first day of operation, a shot of a railroad trestle through the sloughs of Dubuque harbor with photographer Samuel Root’s dog Dean standing in attention in the foreground for better depth, and “Fishing on Catfish Creek” in which a man in a straw hat sits on a log with a crude pole, fishing in this wonderfully isolated looking tributary of the Mississippi River.

In light of my remarks about the pseudoscopic pairs in the view set with the Smithsonian book Civil War In 3D: The Life and Death of the Soldier (reviewed in our previous issue), I should point out that two of the views appearing in Historic Dubuque have the same flaw, wrongly mounted that way by their 19th century publishers and correctly reproduced as-is, being historic artifacts on their own as well as images. My only hope (one apparently in vain) is that publishers of books like this warn innocent readers that these particular views won’t work with the viewer provided, and give the source of a crossviewing tutorial. With full views including mounts reproduced and photographers identified whenever possible, this limited edition, locally financed book exhibits the sort of conscientious attention to historic images we should have be able to expect in the Smithsonian’s recent Civil War set.

(Historic Dubuque was produced with financial assistance from Premier Bank of Dubuque. All profits will go to the Loras College Center for Dubuque History.)

3D Guild

During Cannes, on May 15, 2015, the 3D Guild was announced and launched. The 3D Guild is a European based organization to bring together and support the 3-D community in Europe and beyond. It is focused on the individuals that contribute to the craft, rather than the organizations hence the ‘guild’ approach. If you get a chance have a look at the website, www.3dguild.eu.
Leaving on May 15, 1861 General Robert E. Lee’s wife entrusted the keys to Arlington House to her enslaved head housekeeper, Selina Norris Gray, shown on the right. Mrs. Lee was never to return again but Selina Norris Gray is credited with saving George Washington’s inherited heirlooms at the Arlington House. Because Arlington House overlooks Washington DC from Arlington Heights in Arlington VA the property was soon occupied by Union forces for the defense of the capitol, pushing out the Virginia Militia without opposition.

There is a touch of irony in that today the property has become Arlington National Cemetery.

The stereo comes to us courtesy of the Arlington House, “The Robert E. Lee Memorial.” The stereo itself has an interesting recent history having been purchased by the Arlington House from England in an eBay auction September, 2014 for $700 after being spotted by Arlington House volunteer Dean DeRosa.

Although Selina Norris Gray is credited for her loyalty in saving precious George Washington heirlooms, Robert E. Lee was a cruel enough Master. Telling runaway slave Wesley Norris that “he would teach us a lesson we would not soon forget” (1859) and ordering 50 lashes for the men and 20 lashes for Mary Norris stripped to the waist. This was followed by salt brine poured over the wounds. By 1860 Lee had “broken every family but one.”

So we know the lady on the right is Selina Norris Gray and the two others presumably her daughter and perhaps granddaughter although we don’t know their names. Was the photographer Bell? And which Bell? There is William Bell, as well as F.A. & C.M. Bell, The Bell Brothers. The handwriting and mount style may offer clues. Please compare these with stereos in your collection! And the date the photo was taken remains a very interesting puzzle.

Lee became a General May 14, 1861; the day before Mrs. Lee abandoned the property, so the stereo could have been taken very early and they were quite literally still slaves.

The inaugural prize of the Paul Wing book Stereoscopes: The First Hundred Years remains unclaimed, we are still waiting for a winner! Please write, call, or email Russell Norton, PO Box 1070, New Haven CT 06504 (203) 281-0066, oldphoto9@earthlink.net.

“The Unknowns
Can You Identify the Subjects of these Views?
by Russell Norton


OLD/NEW LEAVES LEAVES

Arlington

Arlington

Arlington

Arlington

Arlington

Arlington

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# Classified

## For Sale

<table>
<thead>
<tr>
<th>Item</th>
<th>Details</th>
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<tbody>
<tr>
<td>ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com</td>
<td></td>
</tr>
<tr>
<td>BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: <a href="http://www.3d3live.com">http://www.3d3live.com</a> or contact George Themelis at <a href="mailto:drt-3d@live.com">drt-3d@live.com</a>.</td>
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<tr>
<td>CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <a href="http://CPRR.org">http://CPRR.org</a></td>
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</tr>
<tr>
<td>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.</td>
<td></td>
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<tr>
<td>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 <a href="http://www.Detroit3D.org">www.Detroit3D.org</a> or call Dennis Green at (248) 398-3591.</td>
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VISIT [www.stereoscopy.com/3d-books](http://www.stereoscopy.com/3d-books) and have a look into the three View-Master Collector’s Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

## Wanted

<table>
<thead>
<tr>
<th>Item</th>
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<tr>
<td>ALABAMA STEREOVIEWS</td>
<td>Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. <a href="mailto:cave3Daim@msn.com">cave3Daim@msn.com</a>.</td>
</tr>
<tr>
<td>ALASKA &amp; KLONDIKE stereo views, especially Muybridge; Maynard; Brodbeck; Hunt; Winter &amp; Brown; Continental Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, <a href="mailto:dick@AlaskaWanted.com">dick@AlaskaWanted.com</a>.</td>
<td></td>
</tr>
<tr>
<td>BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also, want any other Dakota, So. Dakota and No. Dakota photographs and stereos. <a href="mailto:19t1s@Duluth.Ave,Sioux.Falls,MN.57105,(605)360-0031.">Hobet Korte</a>.</td>
<td></td>
</tr>
<tr>
<td>CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Valleé, Ellison, Notman, Parks, or other fine photographers. Email Pierre Lavoie at <a href="mailto:papiolavoie@hotmail.com">papiolavoie@hotmail.com</a> or call (418)440-7698.</td>
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<tr>
<td>WANTED HECKLE &amp; JECKLE 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman at <a href="mailto:kaufman3d@gmail.com">kaufman3d@gmail.com</a> or call 951-642-0691.</td>
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## Classified

### Carl’s Clean & Clear Archival Sleeves

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<td>Cdv (2-3/4 x 3 3/8)</td>
<td>100 for $9, 1000 for $80</td>
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<tr>
<td>Snapshot (3-1/4 x 4-3/8)</td>
<td>100 for $9, 1000 for $85</td>
</tr>
<tr>
<td>Postcard (3-3/4 x 5-3/4)</td>
<td>100 for $10, 1000 for $90</td>
</tr>
<tr>
<td>4 x 5</td>
<td>100 for $10, 1000 for $90</td>
</tr>
<tr>
<td>Stereo (3-3/4 x 7)</td>
<td>100 for $11, 1000 for $100</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>100 for $12, 1000 for $110</td>
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<tr>
<td>Large Cabinet (4-1/2 x 7)</td>
<td>100 for $12, 1000 for $110</td>
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<tr>
<td>5 x 7</td>
<td>50 for $10, 200 for $35</td>
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<tr>
<td>#10 Cover (4-38 x 9-5/8)</td>
<td>50 for $11, 200 for $35</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>25 for $9, 200 for $60</td>
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<tr>
<td>8 x 10</td>
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<td>8-1/2 x 11</td>
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<td>11 x 14</td>
<td>10 for $10, 100 for $75</td>
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<td>16 x 20</td>
<td>10 for $25, 100 for $200</td>
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<td>Total</td>
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</tbody>
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U.S. Shipping—$4.00 per order, non-U.S. please email California Residents add 7.875% sales tax

Grand Total

*Large cabinet sleeve is seamless but .5 mil lighter*

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- Order Sleeves or Books online at [www.carlmautz.com](http://www.carlmautz.com)
WANTED

I BUY ARIZONA PHOTOGRAPHS! 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.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1507.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Lee- land. He produced stereo views mainly in 1904. The mounts read "LeeLand Art & Mfg. Co, Publishers, Mitchell, South Dakota." Contact Bill @ Bstahl7@comcast.net.

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

19th and Early 20th Century Stereoviews For Sale

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WANTED

STEREO WORLD back issues. Vol. 1, #6, Vol.2, #7s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other then moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

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) 398-3591.

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.

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

NSA Website Needs Help!

The NSA is urgently seeking volunteer assistance with our website! We have opportunities for a webmaster as well as assistance to generate and enable content to build and grow the site. Currently included are general information, membership, Stereo World updates and convention information. Expanded initiatives including catalogs and checklists of historic views, and a calendar of events to begin to expand and update the site are urgently needed. If you have strong web development skills and want to donate some of your time and efforts to the NSA to help, please contact the Web Development Chair Russell Norton, oldphoto9@earthlink.net (203) 281-0066. Thank you.
Arizona Stereographs 1865–1930
by Jeremy Rowe

Arizona Stereographs combines scholarship with readable text plus full-sized stereographic illustrations which provide insight into Arizona history. Never before has such a wealth of visual information and scholarship on the stereography of Arizona been made available in such a beautiful and readable way. Paula Richardson, stereo collector and author of The North American Indians

• Cloth $50 — ISBN 978-1-887694-56-0

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Gepe Glass Mounts
RB1 Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2c2
Achromatic
Lighted
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Website: www.berezin3d.com Email info@berezin3d.com
We take all major credit cards. Visit our online web store, write or call for catalog

3D at CES
(Continued from page 23)

Casino, it housed the International booths and hundreds of smaller booths, many from Asia. SuperD Technology Co. Ltd. unveiled its exciting new line of glasses-free 3-D solutions. SuperD had a larger booth, with many different demos and had a prime location near one of the entrances, where it showcased tablet-based, glasses-free 3-D solutions on multiple operating systems, a stand-alone, glasses-free 3-D display accessory concept, and glasses-free 3-D gaming machines. Together with partner Infocus, SuperD also announced that it will power two new glasses-free 3-D mobile smartphones which will launch in China in Q1.

In 2013, SuperD was bestowed with the highest technology honor in China and was presented with China State Technology’s Top Invention Award. In September 2014, SuperD was awarded with the “3-D Mobile Product of the Year” by the International 3-D & Advanced Imaging Society (I3DS). SuperD was founded in Shenzhen, China in 2004 and earlier this year established a U.S. headquarters in Santa Clara, California. SuperD is dedicated to the development and commercialization of the innovative 3-D image display technology. After 10 years of innovation, SuperD has solidified its standing in the 3-D industry and has filed for about 300 China national and worldwide patents, over 50% of which has been granted. These patents are found in areas of processor chips, hardware and software and throughout the 3-D industry and distributed in China, U.S., Japan, Korea and EU.

The International CES will return to Las Vegas January 6 through 9, 2016, but due to increasing attendance numbers, even more proof of industry involvement will be required for registration.
Although the Poles did manage to destroy one of the bridges, the other remained intact, and the German advance swept on unimpeded.

3. Many years ago, on a visit to London, I myself had a rather poignant encounter with the history of this time. I had gone down the Thames to Greenwich and was returning upriver on an old wooden passenger ferry. The evening air being chill, I had deserted the open upper deck and was making my way downstairs to the enclosed cabin when I noticed the small brass plaque attached to the frame above the companionway. I glanced at it and froze. All it said was two words: "Dunkirk 1940." I sought out the ferry’s captain and learned the full story. Nearly half a century before, this same vessel had repeatedly crossed the Channel as part of that amateur armada and had carried hundreds of British soldiers to safety on the very decks I was now walking. If I hadn’t seen that tiny sign, I never would have known.

4. Hitler didn’t miss a trick. After the ceremony, he had the railway car destroyed so that it couldn’t be used again.

Lufwaffe!

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