A taste of the late ’40s through the early ’60s found in amateur stereo slides

Wild West Summer

These views were shared by David Starkman and Susan Pinsky, and were part of a large assortment of family slides shot by the late Samuel Biren. See the ‘50s Flavored Finds column in SW Vol. 36, #6 for the whole story of their connection to the Biren family.

These views were taken in 1952 at the Corriganville Movie Ranch. A bit of online research revealed that this complex was a working film studio, a ranch for outdoor location shooting, and a western-themed tourist attraction. It was owned by actor and stuntman Ray “Crash” Corrigan, and was located in the foothills in eastern Ventura County, California.

The ranch was open to the public on weekends and holidays from 1949-1965. Fires consumed most of the structures in the ’70s, and today the property is a regional park.

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

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

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Cover Surprise

Our 3D-Con 2015 cover image from NSA Treasurer Carol Bowers’ On-Site Image Competition Second Place winner “Beneath, Between and Behind” contains a surprise. In the front window of the descending aerial tram is another stereographer with a Fuji W3. That’s nothing special on its own, given the number of NSA members riding the tram during the convention at the Snowbird resort. But this is almost certainly the first time an On-Site Image winning stereo has included the stereographer of another winning view from that same competition, George Themelis, whose “Salt Lake City Aerial Hyper” was awarded First Place.

And yes, George got a shot of Carol and Eddie Bowers shooting stereos from the upper landing of the aerial tram within seconds of Carol (right) taking her winning image. Included here is a very cropped and enlarged left image from his shot—maybe the first time any award winning stereographer has been captured almost at the instant of taking their stereo by another winner in the same competition! As if all of this wasn’t enough, the Third Place winner in the On-Site Image competition, “High Above Salt Lake City” by Ron Fross was also taken near the upper landing of the Snowbird aerial tram, but at least he avoided including any stray stereographers in his shot!

Oliver Sacks

I don’t know which I remember more fondly—reading his books or listening to the gentle voice of Oliver Sacks during his many radio appearances on NPR’s Science Friday. He was their “go to” person for many questions about neurological topics, and the fact that stereo vision and imaging were among his interests made him, if possible, even more interesting.

The dramatic 3-D fish picture that Susan Barry mentions in her contribution to “Remem bering Oliver Sacks” in this issue is from Mark Bloom’s 1997 book Beneath the Sea in table. I told him that he forgot the book and he said something like, ‘No, I left it for you since you enjoy it so much.’”

Oliver Sacks apparently didn’t do stereo photography himself while he was a member of the New York Stereoscopic Society, but he had made anaglyphic stereos as a boy. (See the chapter “Images” in his book Uncle Tungsten.) At least one survives and has been restored, a view from his childhood home in London. For more about research into stereo vision, see Susan Barry’s Fixing My Gaze: A Scientist’s Journey Into Seeing In Three Dimensions or visit stereosue.com or strabismus.org. Her 2009 NSA Workshop including the Brock string for stereo vision therapy was covered in SW Vol. 35 No. 3 pages 18 & 20.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97260.
Concerning Richard Ryder’s excellent “Luftwaffe!” feature, I have a small clarification: On page 10 (3rd column, 2/3 down) Mr. Ryder states that Britain’s Fairey Swordfish was “derisively called the ‘Stringbag’.” This is not so. In fact, the term Stringbag was used with affection and respect. The Swordfish was nick-named Stringbag not because of its biplane struts, spars, and braces, but because of the seemingly endless variety of stores and equipment that the aircraft was cleared to carry. Crews likened the aircraft to a housewife’s string shopping bag, common at the time and which could accommodate contents of any shape. Like the shopping bag, the crews felt that the Swordfish could carry anything.

From To War in a Stringbag: “While being tested with this wide array of loads, some wag had commented that, ‘No housewife on a shopping spree could cram a wider variety of articles into her Stringbag.’ The name stuck, and from that moment the pilots always called it the Stringbag when talking about it amongst themselves.”

–Hank Caruso

Andrew Griscom
1928 – 2015

The NSA lost a great friend and collector with the passing of Andrew Griscom, 86, on Father’s Day June 21, 2015. Andy was a long time stalwart on the Board of Directors from 1990 to 2009 and a generous long time donor. During his tenure as Chairman from 1992 to 1996 he was instrumental in helping to rescue the NSA during its period of crisis. Andy collected and studied stereos for nearly 65 years with a special fondness for New Hampshire and Kilburn. He also wrote at least three articles for Stereo World: John Merrill (“The Philosopher of the Pool” Vol. 8 #4), Nancy Luce (“Unsung Poet of Chickens on Martha’s Vineyard” Vol. 34 #6), and a very intriguing essay concerning modern painter Rene Magritte’s possibly 3-D works (“Rene Magritte’s 1928 Masterpiece of Stereoscopic Painting” Vol. 33 #1).

After completing his doctorate at Harvard, Andy had a lifelong career at the U.S. Geological Survey, starting with a short stint in Washington, D.C. He then transferred to the USGS in Menlo Park, CA, where he served until his retirement in 1996. After retirement, Andy lived in Palo Alto, CA and Chatham, MA. He was a life member of the Harvard Mountaineering Club, Geological Society of America, National Stereoscopic Association and Stage Harbor Yacht Club (Chatham, MA). He was a scuba diver, served on the Board of the Peninsula School (Menlo Park) and supported many charities.

Among other things, I especially admired Andy’s climbing adventures. As an undergraduate at Harvard he and a friend determined to repeat the classic New England rock climbs in winter (!) including the Whitney-Gilman Route on Cannon Cliff. And as a graduate student he once had permission to spend an entire week camped on the summit of Mount Katahdin in Maine as part of his PhD thesis work on the bedrock geology of Maine. Andy will be greatly missed by his very many friends and fellow collectors. Interested friends will want to read more in the thoughtful obituary written by Andy’s wife Shannon at http://paloaltoonline.com/obituaries/memorials/andrew-griscom?o=4329.

–Russell Norton

GONE MADDD

by AARON WARNER
3-D by Charles Bernard

“ENOUGH WITH THE 3-D COLLECTION, THU., YOU ALREADY BOUGHT STEREO SCOPES THE LAST TIME I SENT YOU OUT FOR GROCERIES.”

“ENOUGH WITH THE 3-D COLLECTION, THU., YOU ALREADY BOUGHT STEREO SCOPES THE LAST TIME I SENT YOU OUT FOR GROCERIES.”
The 2015 3D-Con at Utah’s Snowbird Resort drew 223 people from six countries for all or part of the seven day event. The perceived isolation and exotic nature of the venue may have discouraged some members from coming or bringing material for the Trade Fair, but responses from those who attended were overwhelmingly positive. The shuttle arrangement from Salt Lake City airport worked smoothly, providing a scenic excursion of its own up Little Cottonwood Canyon, in contrast to most airport shuttles that expose you to little but freeway ramps. The weather at the resort was generally sunny and cool at its 8000 foot elevation.

The facilities, within the Cliff Lodge where all convention events took place, were impressive although widely spaced. The Stereo Theater and NSA registration were located exactly half a floor between the main entrance and the actual lobby, requiring some concentration at first within the maze of halls, stairs, mezzanines and overlooks. Only the Trade Fair lacked a spacious area, being divided among some adjacent interior rooms and a wide, windowed hall that connected them. With nearly every stroll between events, one passed the nine story high glass wall of the atrium, where mountains in every direction loom. This stereo map of the Snowbird area is a small section of a larger poster created by Steve Richardson and his son Ben Richardson. Their company 2i3D (www.2i3D.com), based in Utah, was a vendor at the 3D-Con trade fair, where they had an assortment of similar 3-D photographic maps and also 3-D topographic maps for sale. Special thanks to Steve for doing additional work on this part of his map specifically for use in this article, including adding some key letters showing areas relevant to the convention. A: The Cliff Lodge and Snowbird Village. B: The 11,000 foot summit of Hidden Peak, destination of the Aerial Tram. C: The wildflower meadow where Sunday’s wildflower excursion took place. D: Cecret Lake, an optional destination during the wildflower excursion, and pictured on page 12. Its spelling seemed odd, but Steve explained that Cecret Lake received its name from prospectors in the 1860s who didn’t know how to spell Secret!
high above the green hills and meadows next to the resort.

**Awards Banquet**

The 2015 Awards Banquet drew 138 people to a large, open sided tent structure at the base of the Cliff Lodge. NSA Board Chair Lawrence Kaufman introduced 3D-Con Chair Tanya Alsip, who named and thanked all who helped with the event. NSA President Lee Pratt then announced this year’s NSA award winners and introduced those in charge of handing out awards in other specific categories.

**NSA Awards**

**THE WILLIAM C. DARRAH AWARD** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to GeorgeThemelis for his many informative NSA workshops and his years of editing and writing for the Ohio Stereo Photographic Society’s monthly newsletter **STEREOGRAM**. All of the above is of course in addition to his seemingly countless winning stereos, including a couple more at 3D-Con 2015.

**THE ROBERT M. AND LOIS WALDSMITH AWARD** for Meritorious Service and Extraordinary Contribution of Time and Effort went to David Kuntz for his energetic work as General Secretary of the Stereoscopic Society of America (enlivening their annual dinners at 3D-Con), author of “The Society and Beyond” column for Stereo World, and editing the ISU magazine **STEREOSCOPY**.

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The glass wall of Snowbird’s Cliff Lodge in a hyperstereo from an upper floor. Below are the tables of the Atrium breakfast area where Tuesday’s “Meet and Greet” event allowed old friends to chat while watching the local marmots munch on flowers in the patio planters.

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Eric Kurland announces the winners of this year’s Stereo Theater Awards at the Banquet.
A Special Award went to 3D-Con Chair Tanya Alsip for her work assembling such a complex event at a type of location new to many members.

**Stereo World Awards**

**THE RAY ZONE AWARD** for Best Stereo World Article on Historical Stereocopy went to Keith B.C. Brady and Jean Stacy Gore for the feature “George Stacy” in Vol. 40 No. 5.

**HONORABLE MENTION** went to Peter Klein for “From Berkshire to the Strand, The Fortunes of Victorian Entrepreneur Samuel Poulton (1819-1898)” in Vol. 40 No. 6.

**THE LOU SMAUS AWARD** for Best Stereo World Article on Modern Stereocopy went to Michael Taylor for “Stereoscopic Images used as an Aid to Painting” in Vol. 40 No. 4.


**Stereo Theater Awards**

Eric Kurland passed out the awards to shows selected by the audience via daily paper ballots.

**THE PAUL WING AWARD** for Best Show went to Robert Bloomberg for “Hidden Stereo Treasures: New Discoveries.”

**THE FIRST TIME AWARD** for Best New Presenter went to Catriona Baker and Curvin Huber for “Every Two Minutes.”

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Robert & Lois Waldsmith Award winner David Kuntz at the Banquet.

Franklin London, winner of the 2015 Artists’ Choice Award, explains how the glowing plastic cube award reminds him of the cubic characters in the about to be released 3-D film Pixels, for which he had done effects animation work.

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“Salt Lake City Aerial Hyper” by George Themelis was awarded First Place in the On-Site Image competition. Taken with a Panasonic GX7 camera on burst mode as his plane was about to land, it captured the salt flats, part of the city and the edge of the Wasatch Mountain range where the Snowbird Resort is located.

“Beneath, Between and Behind” by Carol Bowers took Second Place in the On-Site Image competition, capturing the aerial tram leaving the upper landing area on the summit of Hidden Peak. In the yellow shirt up front is George Themelis, so the Second Place On-Site image actually includes the photographer of the First Place image! (See Editor’s View.)

“High Above Salt Lake City” by Ron Fross won Third Place in the On-Site Image competition. Taken at the 11,000 foot high top landing of the aerial tram, it shows construction equipment involved in building what will be a 23,000 square foot, 400 seat restaurant, to open in December, 2015. For photos, see www.snowbird.com/hiddenpeak.
THE BEST VIDEO AWARD went to Masaji Suto for “Magic Field.”

THE BEST PHOTOGRAPHY AWARD went to Jay Horowitz for “2015 Ohio International Stereo Exhibition.”

A SPECIAL AWARD from Stereo Theater volunteers went to Ikuo Nakamura for “Aurora Borealis.”

Exhibits

Competitive Exhibits Chair Donna Matthews announced this year’s winners of the card exhibits.

- FIRST PLACE went to Russell Norton for “Utah and the Mormons.”
- SECOND PLACE went to Steev Schmidt for “Panama-Pacific International Exposition 1915.”
- THIRD PLACE went to Michael McEachern for “Illuminating Darkness.”

Vintage

FIRST PLACE went to Russell Norton for “Utah and the Mormons.”

SECOND PLACE went to Steev Schmidt for “Panama-Pacific International Exposition 1915.”

THIRD PLACE went to Michael McEachern for “Illuminating Darkness.”

“Chambers Street” by Tim Farrell is from his First Place winning portfolio in the 2015 NVIDIA Showcase.

“White Sands Afternoon” by Lee Pratt is from his Second Place winning portfolio in the 2015 NVIDIA Showcase.

“Brow Bar” by Oleg Vorobyoff is from his Third Place winning portfolio in the 2015 NVIDIA Showcase.

3D-Con 2015 Chair Tanya Alsip thanks the volunteers who made the whole thing possible at the Banquet.

George Themelis, left, receives the 2015 William C. Darrah Award from NSA President Lee Pratt. (Stereo by Lawrence Kaufman)
HONORABLE MENTION went to Steev Schmidt for “German Views of the Great War - 100 Years Ago.”

Modem:
FIRST PLACE AND THE TEX TREADWELL AWARD went to Bill Lee for “Family Favorites – views chosen by his wife and daughter.”
SECOND PLACE went to Michael McEachern for “Natural Trap.”
THIRD PLACE went to Carleen Phillips for “Lessons from Buck Creek.”
HONORABLE MENTION went to Andrew Lauren for “Execution Rocks Lighthouse Boat Tour.”

On-Site Image Competition
Chair John Bueche announced the winners from among stereos taken in an area of countless natural and resort subjects.
FIRST PLACE went to George Themelis for “Salt Lake City Aerial Hyper.”
SECOND PLACE went to Carol Bowers for “Beneath, Between and Behind.”
THIRD PLACE went to Ron Fross for “High Above Salt Lake City.”

NSA Art Gallery
THE ARTISTS’ CHOICE AWARD, chosen by participating artists in the annual Art Gallery, was announced by Gallery Chair Claire Dean and went to Franklin London for his “Hydra” multiple slide viewer featuring water themed stereos.

2015 NVIDIA Showcase
Chair Chris Schneberger announced the winners from among 22 photographers who entered six images each. This year, awards were given to the portfolio of photos by each photographer rather than to individual images, although there was no requirement that the six images be of the same subject and style.
FIRST PLACE went to Tim Farrell.
SECOND PLACE went to Lee Pratt.
THIRD PLACE went to Oleg Vorobyoff.
HONORABLE MENTIONS went to Mat Bergman, Bob Karambelas, and George Themelis.

3D Rarities
June 10, 1915 saw the first documented public exhibition of a 3-D film (now lost), at New York’s Astor Theater. In commemoration of the 100th anniversary of 3-D cinema, on Thursday evening Bob Furmanek, who started preserving 3-D films about 35 years ago and founded the 3-D Film Archive, presented his “3-D Rarities” show which had previously been seen in New York and Los Angeles. It opens with the oldest remaining 3-D film, the carefully restored 1922 Kelly’s Plasticon Pictures, and continues with other rare examples of anaglyphic 3-D films (digitized for polarized projection) from the 1920s and 1930s.

The work of 3-D pioneers John Norling and Jacob Levinthal in and around New York City is included. The famous Thunderbolt roller coaster in Coney Island. Among the early examples of polarized 3-D presentations is the Pennsylvania Railroad promotional film Thrills for You, shown at the Golden Gate Exposition in San Francisco, which provides an in-depth look at luxury passenger rail service in 1939. The first color 3-D film, Chrysler’s New Dimensions, uses stop-motion animation to “magically” assemble a complete car. Shown in 1940 at the New York World’s Fair, it adds humor and music to the 3-D technical achievement. Furmanek explained some of the measures required to align and restore images from the one remaining shrunked and curled print to produce today’s smooth, sharp digital version.

Moving into the Hollywood 3-D films of the early 1950s, a true rarity titled Doom Town from March, 1953 is included. Documenting an atom bomb test in Nevada, the color 3-D footage shows preparations, the blast, houses being blown away, and follow-up examinations of mannequins in the ruins, etc. Filmed with full government approval, it played briefly only in Oakland, San Francisco and Los Angeles, then “disappeared without a trace.” The restorers’ theory is that the film’s very anti-atomic stance got it suppressed.

Other Hollywood rarities include cartoon gems like The Adventures of Sam Space (stop-motion) for which intense digital work was required to restore the color in the only existing print. A fine example of 1950s 3-D cell animation is Casper the Friendly Ghost in Boo Moon, shown in its entirety, while trailers for several other Hollywood 3-D features of the day are included along with some...
3-D shorts. The 3-D Blu-ray version of 3D Rarities contains even more material (see review in SW Vol. 41 No. 1, page 18) and was available at 3D-Con.

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**Keynote**

“The Poor Man’s Picture Gallery” was this year’s Keynote presentation by Brian May and Denis Pellerin. At 3D-Con 2014, Denis Pellerin had shown some paintings and stereos from that book as part of a series of talks on “3-D as a Business” but this year the two authors took turns showing and discussing even more of the amazing images tying together the worlds of painting and stereography. (See the book review in SW Vol. 40 No. 3, page 28.)

Brian May opened the event by thanking Denis Pellerin for his years of research that made the project possible, following that with an illustrated discussion of the pivotal importance of Victorian art’s attention to realism and the impression of depth just as photography and stereography appeared on the scene. Sev-
eral popular stereos based on famous but largely inaccessible paintings were then projected and explained, as well as a couple of stereos that in fact inspired later paintings of the same subjects. The three-dimensional medium of fairings (small china figurines intended as prizes at fairs) was covered too, with the genre views that directly inspired them projected as well as stereographs of some of the figurines. More about the book (including a video) can be found at www.thepoormanspicturegallery.com.

As he had promised at the opening, Brian May included a surprise following the conclusion of the evening's topic. His long interest in Utah is famous for dinosaur discoveries, and this fellow invites visitors to fund more digs and exhibits at the Natural History Museum of Utah by letting coins roll down his tongue.
(not to mention PhD) in astrophysics led him to the headquarters of NASA’s New Horizons Pluto flyby in mid July to watch as the first images came in. One image showing Pluto in a single shot had been acquired earlier, but another, a mosaic recorded when the spacecraft was about 450,000 kilometers from Pluto and delayed in transmission until after the flyby, provided a tempting second angle of view (the left) for a stereo pair that Brian assembled and projected to the delight of the NSA audience. There is a clear difference in resolution, and the stereo is hyper to the point of nearly an egg shape, but after all this is Pluto, for years seen so dramatically only in the imaginations of science fiction writers and excited children dreaming of a visit. The stereo pair was later chosen as Astronomy Picture of the Day for August 6th at http://apod.nasa.gov/apod/ap150806.html.

As if that’s not enough, the August 30, 2015 entry in his “Soapbox” (www.brianmay.com/brian/brianssb/brianssb.html) is another stereo assembly, this one revealing a jet of gas and dust spurting from the surface of Comet 67P as captured in photos by the Rosetta probe when the comet was close to the sun. Presented as an animated GIF, the brief jet flashes like a Jetsons style space beacon, but in perfect 3-D. The whole effect required considerable alignment and manipulation (explained in the website’s lengthy caption), but the result is likely the first ever close-up of a comet jet in 3-D!

Catcher at the top of the tallest 2002 Olympic ski jump, the NSA group surveys Utah Olympic Park and the Olympic village near Park City.

Catching jumpers in mid stunt involved both patience and luck as they flew off the plastic slopes and into the pool at Utah Olympic Park.

A trio of stereographers wait for the perfect instant as the bubbles are turned on for another jumper at Utah Olympic Park. This shot was a bit too soon, as it appears to freeze the jumper on the edge of the judging stand roof. The large blue thing at left is a rope-free climbing wall that curves over the pool.
Excursions

The “Big Red Bus Tour” on Wednesday dropped off 38 NSA members and their assorted cameras at the convention center in downtown Salt Lake City, where a block away they were able to board a “hop-on-hop-off” red tour bus that offered 17 possible stops around the area. Among these were West Temple Square, North Capitol Hill, The Utah Museum of the Fine Arts, Fort Douglas Military Museum, The Natural History Museum of Utah, Hogle Zoo, and The large City Creek Center Mall. One option was to stay on the bus for the full circle and hop off at an interesting site later, but several members had made their initial choices by the time the mostly open air bus reached the Natural History Museum on a hill above the University of Utah and historic Fort Douglas. Besides the museum and its view of the city, this stop connected with the trail to Red Butte Garden and Arboretum for more tempting stereo opportunities.

Sunday’s “Afternoon Wildflower Shoot” made a Snowbird Shuttle available to the natural area two miles up the mountain. The 36 stereographers who signed up could continue another mile on foot to Cecret Lake or just admire the alpine view in all directions.

Monday’s day long tour “Heber Valley Railroad and Park City” drew 39 members and started with a treat for any fan of vintage rail travel. The rail yard surrounding the Heber depot is full of old rolling stock from passenger cars to cabooses and a rusting steam engine at the main entrance to the parking lot. All of the above received nearly as much stereographic attention as the train excursion itself, which took the group past some of the farms of Heber Valley and along the shores (Continued on page 38).

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Sunday’s Afternoon Wildflower Shoot offered stereographers the opportunity to walk up to Cecret Lake, where the wildflowers weren’t as dense as below, but did add some color to the lake’s surroundings.

Don’t try this on Amtrak, but the Heber Valley Railroad invites passengers to shoot pictures from the open windows of vestibule doors. Here NSA member Ron Kostecka aims at the engine on a curve as the Monday excursion ride passes Deer Creek Reservoir.

David Starkman doing his “king of the world” impression after the Heber Valley excursion train pulled back into the station as the first attraction of the day long Monday tour.
Is this issue’s Unknown a gristy murder scene? Photographed by A.N. Blanchard of Barre VT in the early 1870s, we have a badly decomposing body but unfortunately he has left us with no caption and no clues on these yellow mount views. Perhaps you can provide one!

The inaugural prize of Paul Wing’s book Stereoscopes: The First Hundred Years for a correct identification 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. Your interesting and challenging Unknown submissions are eagerly welcomed.

The Unknowns
Can You Identify the Subjects of these Views?
by Russell Norton
In the world of stereoscopic equipment there are items that are pretty rare, such as the Contura Stereo Camera (approximately only 150 were made), and the Simda Stereo Camera (it is estimated that only 2,500 were made). In my own experience with buying, selling, and collecting 3-D equipment (along with my partner Susan Pinsky) since 1977, I’ve seen more than one of those items, and have seen at least several of each come up for sale.

Then there are the extremely rare items. Some are items that show up in literature, but none, or only one or two are known to exist (for example, the stereo praxinoscope).

The Depthro Stereo Projector is one of those extremely rare items. I first saw the name when Susan and I were compiling our “Reel 3-D News Reference Guide for Stereographers” published in the May-June and July 1979 issues of Reel 3-D News. Divided into categories such as Stereo Cameras, Stereo Projectors, Stereo Viewers, etc. we wanted to list all of the items in those categories that showed up in print from around 1945 to 1960.

To do that we used the yearly equipment guides published by the “big three” American photography magazines of those years. That is where we first saw a very poor 1.5” x 1.5” photo of the Depthro Model 8 Stereo Projector, Made by Stereovision Co., (no relation to Chris Condon’s Stereovision International) with a brief description of its specifications. That description was from 1950. A current web search turns up a 1948 magazine listing the same model projector, with the same photo, but with a
slightly different description. The 1948 version describes a mechanical shutter and mechanical viewer as the means for separating the left and right images for each eye!

Amazingly, a couple of years later, we happened to get a Depthro stereo viewer that went with the projector. It consisted of a rectangular box made of heavy cardboard, with wood end caps, a wood handle, and a short power cord with a standard U.S. 120 volt plug at one end. There were apertures for both eyes, covered with clear plastic stapled in place. Inside was a cardboard cylinder, looking very much like a toilet paper core, that had two sets of apertures, on matching opposite sides for each eye, and at 90 degrees to each other, as far as where they were placed on the tube. The cylinder rotated within the viewer in such a way that when one could see all the way through on the left side, the right side was blocked, and vice-versa for the right side.

A small knob extended out from one side of one end, which allowed you to rotate the tube by hand. We could not resist plugging it in to 120 Volts, to see what would happen. We discovered that the internal motor required a few spins on the knob to get it going, but once it started the cylinder actually rotated at a very high speed. The black painted outer surfaces of the viewer were also painted with the words “Stereovision, Amarillo, TX”. This was the mechanical stereo viewer that went with the Depthro projector. Sadly, we had no projector to go with it.

We never thought we’d see such a projector, but around 1997, Susan and I, along with David Burder, visited professor Hal Layer in San Francisco. We knew of Hal from his writings, and from personal correspondence. He had become involved in stereoscopy many years before we had, and, from what he had told us in writing, he had amassed a truly impressive library of books and papers on stereoscopy, dating back to the late 1800s. When we visited him we were extremely impressed, both in his extensive knowledge, and his collection of books and paper ephemera on the subject of stereoscopy.

However, one of the biggest surprises of that visit was when he brought out what looked like very old projector case and opened it up. Inside was a crude looking stereo projector that we had never seen before. Removing the top to show the lamps and inside also revealed a cardboard “toilet paper core” cylinder that matched the one in the viewer that we already had. This was confirmed when he took out a matching viewer to the one I’ve already described. Plus, like the viewer, the projector had the “Stereovision, Amarillo, Texas” name and logo on it. So, here in front of us was the Depthro Stereo Projector! To make an already long story a bit shorter, within a few years David Burder had acquired the projector, and our viewer, to go with the one that came with the projector. We also got to try out the whole system, just to see how it worked. It did, but was obviously not very viable compared to polarized projection, which was already on the market around the same time that this projector was developed. Still, since the mechanical shutters were all depending upon the 60 Hz cycle of the electricity to synch them, it was quite amazing to see it in working action!

A 1948 advertisement for the Depthro projector and viewer. The projector with three viewers was $175.00 and additional viewers were $3.95 each.
At that time we got some literature on the Depthro projector and a Depthro Camera (which has never been seen as far as we know—it may have been a prototype). We sold photocopies of those few pages until 2005 in our 3-D Catalog.

Fast forward to March 2015. Since that day in the late 1980s we’d never seen or heard of another Depthro Stereo projector. Amazingly, David Burder found one listed on Ebay from a USA seller in Iowa, bought it, and had it shipped to us. This was obviously an update on the model we had previously seen. The case was like a real factory made case, with cloth and imitation leather covering typical of the 1950s cases. Thanks to being in a case for all of these years, the projector inside was very clean, and in very good shape. The overall design is very similar to the earlier one, but looking more factory finished. Inside there is no mechanical shutter, but there was an empty slot just where one would expect polarizers to go. The base of the case is permanently attached to the projector, as the cooling fan is in the base. One fan blade was bent, preventing rotating, which was easily fixed. In our collection of old projection lamps we managed to find a pair of 300W lamps that fit (the literature says 200W, 300W optional), and I cut a pair of polarizers, which, properly oriented and taped together, fit into the polarizer slot. The slide carrier turned out to take Stereo Realist format slides (1¾” x 4” or 41mm x 101mm mounts).

With all of that taken care of, we set up the projector to try it out on a 40” x 40” silver screen. (With the 300W lamps, the brightness would not really be good enough for a larger screen).

I’m happy to report that it all worked! We found it to be no match for the TDC Vivid Stereo Projector in actual use. Besides the small lamps and a very small cooling fan, the lenses individually focus, but there is no horizontal adjustment. The lenses do not adjust vertically, but I discovered there is a vertical adjustment at one end of the slide carrier slot, which allowed me to almost (but not

(Continued on page 30)
Many NSA members will be saddened to hear of the passing of Bart Conchar on April 27th of this year. Bart leaves behind the love of his life and his wife of 25 years, Teresa, as well as a daughter and stepson and four grandchildren.

Bart came to the world of stereoviews relatively late in life (he was already more than half a century old). But when he discovered the history and the artistry involved in the making of the cards that he termed “wondrous artifacts that came as close as possible to time travel”, he was hooked for good. The very earliest stereoview collecting he did was just for the fun but it quickly evolved into a more advanced concern of collecting for knowledge and research. His face may not be well known to many NSA members as he was in attendance at only one NSA national event, in Charleston, S.C. in 2003. Those NSA members who regularly attended the D.C. Photo show were pretty much his only contacts within NSA face to face. But many other NSA members knew Bart by name through long periods of persistent and mostly significant correspondence. Bart was quick to contact and share his knowledge and discoveries with those working on research projects while at the same time soaking up every juicy morsel of information forwarded his way. He loved all that the world of the stereoview opened up to him and he savored it right until his final earthly moments.

It should not come as a surprise to those who were both fortunate enough and privileged enough to have known Bart as a friend to be told that his life, from beginning to end, was a constant quest for knowledge. It was a thirst that was seemingly unquenchable and led him through a full and fruitful life… never living in fear of changes, never passing up an opportunity to experience something new, and always being true to himself. He would be Bart, no matter where he was and no matter what was taking place around him.

Bart was originally from Millburn, New Jersey and attended private school at St. Andrews in Delaware, graduating in 1964. His school years saw him quite active. He prospered in the Boy Scouts, earning Eagle Scout status. There were successes in the wrestling and football programs. He became an accomplished body builder. His collecting interests may have begun in school as well as he was active in both the stamp club and the coin club. While at St. Andrews, Bart also served as a library supervisor. His love of books had begun. He took a strong classical studies curriculum, including both Latin and French, and, unlike many of us, thoroughly enjoyed studying the various words and the roots of those words and developed a lifelong appreciation for words, books and languages in general.

Following his graduation from St. Andrews, Bart would follow his heart. Initially, that led him to the Richmond School of Law. However, just as he neared the end of his studies there, he made the decision that a career as a lawyer might not line up with his real personal goals. It seems that he had essentially concluded that a commitment to lawyering might involve personal compromises that would only act as roadblocks or hindrances to what he really wanted out of life. So he left law school just months before graduation and instead, launched a multiple career path that led through various colleges and numerous training programs.

Over the years, Bart’s activity and career choices suggested a wide range of interests and a mind that wanted to be challenged. He learned carpentry and then operated his own construction business. He practiced photography, first for simple personal satisfaction and then as a professional trade. He joined the National Guard. He trained and became an EMT. He was a member of a Search and Rescue Organization. He returned to school to become a Registered Nurse and later joined Hospice providing personalized RN homecare for many dying patients, enabling them to spend the last days of their lives in their homes.

Lots of variety in those career moves, but perhaps the last move was the one most out of the ordinary. When Hollywood Casinos at Charleston Races opened their new casino a dozen miles from his home, Bart was there on opening day as one of their in-house card dealers. Bart wasn’t just moving from one job to another. He was moving from one career to another. Bart being Bart. Looking for purpose and fulfillment and spice throughout the days of his life.

Of course, there were the off-work hours too. There were the carpentry skills in updating the home place. There was the woodsman and nature lover in him, loving all things natural…landscapes, plant life and animals (especially St. Bernards). One of his favorite activities was hiking along the nearby Appalachian Trail. And the love of words continued. National Geographic, Smithsonian and The New Yorker were three of his favorite reading materials while crossword puzzles helped his mind to concentrate and focus on words and word associations.

Then there were the collecting interests. He was a stamp collector and a member of the Philatelic Society. Also a movie collector. Then an antiques collector. He also was a bit of a book collector and gave new life to a number of old books by learning and practicing the art of bookbinding. Of course, all these things, as collections often do, practically required him to become an antiques dealer and this he did for quite a few years with a booth in an antiques mall.

As is often the case, along with the love of antiques there existed a love of history. Bart was especially fond of books and documentaries and... (Continued on page 27)
In the summer of 1940, Germany enjoyed a huge numerical superiority in planes of all types. In mid-July, the Germans had deployed in France a total of 1055 ME-109 and ME-110 fighters, 316 Stukas, and 1131 heavy bombers, supplemented by another 34 ME-110s and 129 bombers based in Norway, while the British possessed a mere 749 Hurricanes and Spitfires, plus 151 older, second-line fighters to repel them.

But the British had a few hidden advantages of their own. Operating closer to their bases, the British had less distance to travel. Furthermore, if a plane was seriously damaged, the pilot would usually bail out and parachute safely to the ground, in what the British humorously termed a “brolly hop” (think Mary Poppins). Operating over their home turf, this meant that many downed British pilots were soon back in the air, while German aircrews inevitably ended up in a prisoner-of-war camp.

Then too, the British had two “secret weapons” of sorts, Ultra and RDF, the latter what the Americans called radar. The former was a top-secret system of code-breaking that allowed the British to read a considerable portion of encrypted German radio traffic. As to the latter, during the previous couple of years the British had built a series of stations along the south coast, from which radio waves could be beamed out across the Channel, the returning echoes indicating the approximate strength, altitude, range, and direction of an incoming attack. Thus, RAF pilots did not have to fly endless patrols but merely responded to “scrambles” when German aircraft were detected, and they could then be “vectored” directly onto the oncoming enemy formation.

The primary line of defense would still be the Hurricanes and Spitfires of the RAF Fighter Command. These were both single-engine aircraft that were remarkably similar in many respects, the Hawker Hurricane being slightly larger and possessing a longer operating range and the Supermarine “Spit” being somewhat faster (about 360 to 330 mph respectively). Both were powered by the same 1,030 hp Rolls-Royce Merlin twelve-cylinder engine, and both carried identical armaments of eight .303 in. Browning machine guns mounted in the wings. Each was roughly the equivalent of the ME-109, which had a slightly more powerful engine and rivaled the “Spit” in speed. Yet each type had its own distinctive characteristics and possessed its own peculiar advantages (such as maximum altitude, climb and dive rates, and turning radius) in combat.

It had begun in July with fighting over the Channel, as the Luftwaffe tried to eliminate what remained of Britain’s coastal shipping. In this they were largely successful, despite the fact that the outnumbered RAF fighters gave a remarkably good account of themselves. But this was just the preliminary to the main event.
The Luftwaffe planned a massive assault by hundreds of planes on the south of England that would shatter the RAF and British defenses there in a single day. Originally set for August 10th, “Adlertag” or Eagle Day had been shifted to the 13th because of bad weather, and Goering was forced to postpone it again at the last moment. Not everybody got the word, however, and a few small air groups launched their attacks as scheduled, thus giving the RAF some inkling of what was coming.

The main attack came two days later, but the Luftwaffe had in effect stumbled haphazardly into the Battle of Britain. Nevertheless, the assault was devastating. First on the Luftwaffe’s agenda were those pesky RDF stations along the Kentish and Essex coasts, whose massive radio masts stood out so provocatively against the skyline. The Germans, who were experimenting with radar themselves, knew precisely what they were for.

In addition to land-based patrol aircraft like the Condor, the Luftwaffe operated numerous water-based planes for coastal surveillance. These generally fell into two categories, “floatplanes,” in which the main body of the aircraft was raised clear of the water on pontoons, and “flying boats” in which the hull itself sat directly in the water. The large Heinkel HE-115 floatplane seen here was used to lay mines off the English coast. A flying boat is visible in the background. No. 42 in the Raumbild-Verlag “Fliegen und Siegen” set.
and the RDF stations were the particular target of the Stukas, who swooped down to destroy some—but never managed to knock out quite all—of the system. And many of those stations damaged were soon back in operation.

Next on the list were the RAF airfields (which the Brits called aerodromes) of Hugh Dowding’s Fighter Command, particularly those at Biggin Hill, Kenley, Tangmere, and Hornchurch in the southeast. With the early warning system compromised, several attacks arrived undetected and a fair number of aircraft were destroyed on the ground. While the ME-109s swept in low to strafe the parked planes and personnel, the high-level bombers and Stukas targeted hangars and other structures and cratered runways so that the RAF fighters would not be able to land and refuel. The overall goal was to drive the RAF back to the north and west of London, leaving the Germans in control of the air over the southeast in preparation for the invasion.

In this they were only partly successful. Many RAF planes did manage to get off the ground, often under fire, and the pilots fought back stubbornly, while hasty repairs kept the airfields in operating, though hardly optimal, condition. Yet day after day the attacks went on, steadily eroding the dwindling power of the RAF.

Not quite everything went the Germans’ way however. In particular, the vaunted Stukas fared rather badly. Though efficient killers of ground targets, their slow speed and lack of protection made them easy prey for the avenging fighters, and many were shot down.

So savage was the fighting above the southeast of England that the area was promptly dubbed “Hellfire Corner” and so many planes were shot down there that the locals soon began to frame directions in terms of such grotesque landmarks, ie., “Turn left at the Stuka and go on until you pass the second Messerschmitt.” Nevertheless, the Germans were winning. The RAF was running out of planes and, worse yet, pilots. For Goering and his men, a couple more weeks should see it through.

And then there occurred one of those quirky events that sometimes change the course of history. One dark night a lost German bomber accidentally jettisoned its bombs over London. Not knowing this had been unintentional, the following night a small British bomber force raided Berlin in retaliation. Though the damage was minimal, Hitler was furious. Goering was humiliated. In a rage, they ordered the Luftwaffe to break off its successful campaign against the airfields and concentrate on London.

On the bright, clear morning of September 7th, 1940, Goering stood with a group of Luftwaffe officers on the cliff tops at Cap Blanc-Nez, White Nose Cape, on the French coast, staring across the eighteen miles of Channel to the shimmering cliffs of Dover, dimly visible on the distant horizon. Above, the sky was filled with groups of German bombers, all headed northwest toward London. As the massed formations of planes droned ceaselessly overhead, Goering turned to his officers. Elated, he told them, “If we lose now, we deserve to have our asses kicked.” He was right and, in the end, that’s just what happened.

It was called ‘the Blitz.’ Throughout the fall and into the winter, London and other cities like Coventry would be pulverized but the RAF would gain precious time to recover its strength. It proved to be the turning point.

It began with nightly raids, with the population taking refuge in underground shelters while large high-explosive bombs, ranging from 250 to 1000kg (and the occasional, even larger ‘Fat Hermann’), shattered docks, factories, and residential buildings, and thousands of smaller incendiaries rained down, igniting fires that spotlighted the way for the additional bomber formations that followed. Eventually, the Germans switched to more brazen daylight raids, like that witnessed by Goering.
where targets could be more easily identified and pinpointed. Yet the daylight raids were more costly, as the RAF fighters and antiaircraft fire ripped into the bomber formations. By now, the aging Dorniers, the “Flying Pencils,” had largely been withdrawn from such hazardous duty, and the newer Heinkels and JU-88s bore the brunt of the battle. But now things were different.

As the days and weeks had gone by, the shattered airfields had been rebuilt, new planes were arriving daily, and the RAF had expanded its pool of pilots by activating training squadrons of volunteers, Czechs, Poles, Canadians, even a few Americans. What’s more, the Brits were now downing the German planes at a rate of three or four to one, in part by employing a dramatic new combat strategy, that of the “Big Wing,” in which groups of fighters from different bases would join together before engaging, thus striking the German bomber formations and escorting fighters in overwhelming strength. Eventually, Hitler was forced to cancel “Operation Sea Lion,” his planned cross-channel invasion, and turn his attention eastward for the long-delayed confrontation with the Soviet Union.

What Churchill famously called “the few” had won. The Luftwaffe had suffered its first defeat. The Battle of Britain was over.

While Hitler had seemingly been romping and stomping all over Europe, Benito Mussolini had been having his share of problems. With the fall of France, the Italian dictator had declared war on England, eagerly hoping for a share of the scraps from the Fuehrer’s table. But he would have to earn it.

Accordingly, the Italian forces in Libya promptly began a major assault on the British frontier positions in neighboring Egypt. The British quickly launched a counterattack, seizing the vital coast road, and the Italian Army immediately collapsed, retreating deep into Libya with the British in hot pursuit. Only the arrival of a small German force, the Afrika Korps, under the brilliant leadership of General Erwin Rommel saved the Italians from complete disaster.

This was bad enough. But worse was to come. To restore his reputation, Mussolini now turned his eyes to the east, to the tiny country of Greece. Italy had long held Albania, on the eastern side of the Adriatic, and now was the time, he thought, to expand his horizons. Under Mussolini’s direction, the Italian forces in Albania thereupon launched an assault across the Greek borders. As a result, the Greeks were soon pressing deep into Albania and Mussolini once again had to call upon Hitler for help. It was all so humiliating.

And so, in April of 1941, Hitler’s forces swept down across the tiny Balkan republics of southeastern Europe. Only in Yugoslavia was there a protracted guerrilla campaign that would sap German strength. But that lay in the future.

There was far more serious fighting in Greece itself, where the British, again honoring a commitment, had withdrawn much of their army from North Africa to bolster the Greek defenses. To no avail. As a result, Rommel was soon deep in Egypt, while the newly arrived Brits were unable to stem the German advance on Athens, and were forced into another Dunkirk-like withdrawal. But, as Churchill had earlier noted, “Wars are not won by evacuations.”

Much of the credit for the German success in Greece was due to the Luftwaffe, which had quickly obliterated the Greek air defense and then provided effective ground support for the advancing troops. As a result, Goering and his men recovered much of their former prestige that had been so badly tarnished over Britain in the fall.

Attention now shifted to the long, skinny island of Crete, which sprawled like some massive breakwater across the southern end of the Aegean. If the British could be evicted from their bases there, they would be forced all the way back to their Egyptian strongholds. But, given the strength of the Royal Navy in the Eastern Mediterranean, any
In war, logistics is everything. The versatile JU-52 transport handled numerous non-combat functions, from carrying needed supplies (like the munitions seen here) to evacuation of wounded personnel, all of those functions being documented in the Raumbild set. Although not specified here, these munitions look suspiciously like incendiaries, which were sometimes, as in Poland, deployed by JU-52s by the simple expedient of being dumped out of the side doors of the cargo compartment by members of the flight crew. No. 57 in “Fliegen und Siegen”.

Dressed in full flight gear, a member of the aircrew, likely a radioman, checks out his electronic equipment aboard a bomber in preparation for a mission. Such close-up views of personnel are one of the most impressive features of the set. No. 60 in “Fliegen und Siegen”.

It was three airfields on the northern side of the island, capture of which would allow the paratroops to be strongly reinforced. But the British fought back stubbornly and it was only when the Germans managed to take the small field at Maleme that the reinforcing JU-52s were able to land additional troops under heavy fire.

Maleme proved to be the turning point and the British were soon forced to pull their remaining forces from the island. It had been a close run thing and the Germans had emerged victorious. But at great cost.

More than half of the nearly 500 JU-52 transport aircraft used in the invasion of Crete had been lost, a shockingly unacceptable number, and the airborne troops and “fallschirmjäger” or paratroops had likewise been severely mauled. Hitler had lost a powerful weapon; he would not be able to use it again in a significant role for the duration of the war. And in the center of the Mediterranean sat Malta.

Positioned south of Sicily, midway between the toe of the Italian boot and the coastline of German-controlled Libya, British-occupied Malta was the key to dominating the Central Mediterranean—and North Africa as well. Whenever Malta was weak, usually due to concentrated Luftwaffe bombing attacks, German supplies were able to reach Rommel in sufficient quantity and the Afrika Korps advanced to threaten the heart of British-controlled Egypt itself. If Malta was strong, those supplies generally went to the bottom of the Mediterranean, and Rommel was forced to retreat deep into Libya.

In the spring of 1941, Malta almost certainly could have been taken by a determined Luftwaffe airborne assault. But it was not to be. Hitler's airborne weapon had been fatally compromised in the invasion of Crete, and an opportunity which might have driven the British from Egypt and the Mediterranean—and possibly ended the war with a German victory—went begging. Malta would live to fight on. The Afrika Korps’ days were numbered.

Two years hence, the airborne troops would enjoy one more brief moment of glory when, under General Kurt Student, they swooped down in a dazzling special operation to rescue the former Italian dictator, Benito Mussolini, who, upon the Allied invasion of Italy in September 1943, had been deposed and imprisoned on an isolated mountaintop. Once again Hitler had come to Mussolini’s rescue. But such operations were mostly for show, and could have no real impact in terms of the overall war.

Back on the 22nd of June, 1941, Hitler’s armies poured across the borders of the Soviet Union in a massive invasion, codenamed “Operation Barbarossa,” the scale of which has never been equaled or even approached before or since. Stalin had chosen to ignore repeated warnings from the British, who were aware of many of the details of what was coming from Ultra and other clandestine sources, and the Soviets were taken completely by surprise.

Hitler had delayed his attack for some weeks and much has sometimes been made of the rather
improvised Greek campaign in this regard, with some claiming that it in fact “saved Russia.” But the connection seems rather slim at best. In the wake of a wet spring, Hitler had actually delayed “Barbarossa” primarily to allow more time for the wretched Russian roads to dry out.

When Hitler's tanks and planes knifed into Russia on June 22nd, Britain had “stood alone” against the Nazi tyranny (if one can consider having a worldwide empire plus the English-speaking dominions of Canada, Australia, New Zealand, and South Africa on your side really “alone”) for precisely one year to the day. Now they had a powerful if uncertain ally. Churchill had always been a staunch foe of Communism but, operating on the principle that your enemy’s enemy is your friend, he now commented that if Hitler had invaded Hell, he would at least have made a favorable reference to the Devil in Parliament.

On the ground and in the air, it was a replay of Poland and the Low Countries, the classic “Blitzkrieg” on an unprecedented scale. The massed tank formations and more than three million infantry advanced with astonishing speed, shredding the Russian forces, which fell back before them.

As in the previous cases of “Blitzkrieg”, the Luftwaffe led the way. After months of high-altitude photo reconnaissance (of which Stalin had been fully aware but powerless to counter), on the morning of June 22nd, the Luftwaffe pounced on the advanced, exposed Soviet airfields, destroying more than two thousand of the largely antiquated Russian aircraft on the first day alone, most on the ground. By the end of the first week, the tally had reached twice that, while the cost to the Luftwaffe was a mere 150 planes. Meanwhile the panzers and ground troops, aided by plentiful and efficient air support, had advanced a full 200 miles into Soviet territory.

Week after week the advance continued, now many hundreds of miles deep into the Russian heartland. But while the ever-lengthening German supply lines (particularly fuel for the tanks and planes) stretched almost to the breaking point and the onslaught moved on, so did the season. By late November, Leningrad was surrounded—it would remain so for nearly three years—while further south, the Germans were almost within sight of Moscow. They had advanced nearly eight hundred miles, roughly the equivalent of New York to Chicago. And still the Russians refused to give up.

By now there was a decided chill in the air and the first dusting of snow covered the ground. Anticipating a quick victory, the Germans were not prepared for a winter campaign. The engines of the tanks and planes began to seize up with the cold, while the infantry shivered in their summer uniforms, then starved and froze. Thousands died. They would have to do it all over again the next year.

With the Russians fighting for their very survival, the Allies much would depend on keeping the Soviet Union supplied with sufficient planes, tanks, and other weapons to enable it to continue the struggle. These could only come from factories in the still neutral United States, which, in the wake of “Barbarossa,” had extended its vital program of “Lend-Lease” war supplies to include the Soviets.

But such supplies would be of little value unless they could reach the men on the fighting front. This meant delivery by sea via the long and treacherous “Murmansk Run” convoys to the arctic ports of north Russia. Here the Luftwaffe again came into play. Condors and other aircraft operating from bases in Norway supplemented the efforts of the U-boats and various surface units to locate and attack the Allied convoys and their British naval escorts, sinking numerous merchant ships and for a time forcing abandonment of the convoys entirely. Much of that lay in the future however, for, as 1941 entered its final month, the war was about to change in a fundamental way.
Less than forty-eight hours after the German advance ground to a halt before the gates of Moscow, planes from six Japanese carriers attacked the American naval base of Pearl Harbor on the Hawaiian island of Oahu, destroying several major ships and causing heavy losses among American aircraft and personnel. Despite the carnage, Prime Minister Churchill was elated. “So we had won after all,” he wrote. It was an odd reaction.

But Churchill was right. Two days later, Hitler declared war on the United States. Given the increasing German-American naval confrontations in the North Atlantic, it was a fatal, if perhaps inevitable decision. Confronted with the seemingly inexhaustible manpower supply of the Soviet Union, and now the combined industrial production of the United States and Britain as well, Germany was doomed. The path ahead might be long and at times uncertain, but the end result was inevitable.

The spring of 1942 found the Germans again on the offensive in Russia, although this time they concentrated their efforts in the south, where their armies again pushed ahead incredible distances (now approaching in total that of New York to Omaha), their goal being the vital oil fields of the Caucasus Mountains at the south end of the Caspian Sea. Again they came up just short of their goal and autumn found the German spearheads fighting in and around the key city of Stalingrad on the banks of the Volga River. But the Russians, massing forces north and south of the threatened city, counterattacked, sweeping around and isolating the main German force.

Now surrounded, the German commander sought permission to withdraw to a safer position. Hitler was furious. Retreat? Never! Besides, Goering had assured him that the Luftwaffe was fully capable of supplying the besieged army. It turned out it wasn’t. Stalingrad surrendered at the beginning of February and a long, slow retreat began that would end only in Berlin.

And so, the once-mighty power of the Luftwaffe began to wither away, in Russia, in the Mediterranean, and in the skies over Europe, where hundreds of American Flying Fortress and Liberator bombers began to augment the British efforts with daring daylight raids that targeted the heart of Germany’s war production, destroying targets like the Ploesti oil refineries in Rumania and the Schweinfurt ball-bearing factories that supplied a vital component in Hitler’s weapons production.

Meanwhile, specially-equipped night-fighters, usually ME-110s, played a nightly game of cat-and-mouse with the long streams of British Lancaster and Halifax bombers that swept over the darkened Reich to strike cities like Cologne (the first to be hit by a “thousand plane raid,” in May of 1942) and Hamburg, where the bombing was so prolific that it created a firestorm, with heat so intense that the updraft formed a vortex, a fire tornado of sorts, over the doomed city. It was an experience that would be repeated just as horribly at Dresden. The nightly raids created a war of electronic hide-and-seek, with the British employing “window,” long strips of aluminum foil dumped from the bombers to blind the German radar and throw off the fighters.

German factory output slowed to a crawl, while, during the day, the heavily-gunned American bombers, now escorted by long-range P-51 Mustang fighters, drew the dwindling Luftwaffe defenders to them and shot them from the skies. By the time the Allies invaded the French coast at Normandy on June 6th, 1944, D-Day, the most the Luftwaffe could do in response was a single fighter sweep over the invasion beaches by a mere two aircraft.

By August, the Allies were in Paris. Despite Hitler’s last-ditch counterattack in the Ardennes just before Christmas, the end could not long be deferred. The Allies were across the Rhine by March, and by the end of April, Hitler and Mussolini were both dead and the Russians were in
the heart of Berlin. Within days, the war in Europe was over.

As Hitler’s fortunes had soured and the Luftwaffe’s resources had dwindled away, attempts were made to stabilize the situation by reliance on new weapons, most notably the Messerschmitt ME-262 fighter aircraft. Although several countries had experimented with the new technology since the late 1930s, the ME-262 was the world’s first truly operational jet fighter. Yet with Germany’s weapons production at a standstill, relatively few were in service before the end of hostilities and, although the 262s blew through the Allied bomber formations with a top speed of 540 mph, 100 miles faster than the best the escorting Allied fighters could manage, it was a case of too little, too late. To be effective, the Germans still had to come to the bombers, and even a 262 couldn’t outfly a bullet. Although the ME-262 ushered in the jet age, it had little real impact on the course of the war.

With the end of the war, Goering was now a prisoner. Convicted of crimes against humanity at the Nuremberg War Crimes Trials, on the night before his scheduled execution, the Luftwaffe’s top leader and former Reichsmarschall escaped the hangman by taking cyanide pills he had earlier hidden in his cell.

Among the top Generals, Albert Kesselring, who had played a key role in the Battle of Britain and later delayed the Allied advance in Italy for a full year and a half, though personally guiltless, was held responsible for atrocities committed by troops under his command and sentenced to life imprisonment, although he was freed after a few years for “health reasons.” Milch too survived the war and, like Kesselring, was sentenced to life imprisonment, but similarly released after only a few years.

Some of the aces fared rather better, including the famous Adolf Galland and Erich Hartmann, whose record of 352 victories was without parallel. Both enjoyed distinguished careers in postwar Germany.

It is conventional wisdom among most stereo collectors that the Second World War was only poorly covered in stereographs, if at all. Yet, while this may be true for the traditional card stereograph, which had by this time shrunk to a mere shadow of its former abundance, it doesn’t tell the full story. The first two years of the European phase of the war are in fact covered to a surprising degree, one that even approaches that accorded to World War I.

And, while Keystone did issue a few views of the opening months of the conflict, particularly views taken in Britain, and several countries used stereo imaging as a military asset in reconnaissance, commercial stereo coverage of the Second World War consists almost entirely of the various book sets issued by the Munich firm of Raumbild-Verlag under the auspices of Hitler’s Third Reich. While not all of their wartime offerings were military-themed, four volumes in particular were. These covered the opening campaigns from the perspective of the Army, in a pair of volumes entitled Die Soldaten des Führers im Felde (The Fuhrer’s Soldiers in the Field), subtitled respectively “Der Polenfeldzug 1939” (The Polish Campaign of 1939) and “Der Kampf im Westen” (The Struggle in the West), the latter detailing the campaign in France and the Low Countries, while the Navy was represented in Die Kriegsmarine, and the Air Force in Fliegen und Siegen (Flying and Winning), which is subtitled “Ein Raumbildwerk von Unsere Luftwaffe” (A Raumbildwork on Our Air Force). To these might be added Grosdeutschlands Wiedergeburt (The Rebirth of Greater Germany), which documents the 1938 Anschluss with Austria, a key event in the coming of war, and Hitler – Mussolini, which details a key wartime conference between the two fascist leaders.

There were also sets which were geographically themed, as well as others which showcased German pride, both patriotic and ethnic, sets like that devoted to the 1936 Berlin Olympics or to the various annual Nazi Party Day celebrations in
withdrawal from Crete and subsequently run aground; though worthless, the captured wreck provided the Germans with some welcome photo ops. No. 89 in "Fliegen und Siegen".

Hauptmann (Captain) Hermann-Friedrich Joppien, a member of Mölders' Jagdgeschwader (Fighter Group) 52, was one of several pilots who each destroyed five Soviet aircraft in a single day. No. 12 in "Fliegen und Siegen".

works, those on the Navy, the Luftwaffe, and the Campaign in France. These works are more compelling, in fact exceptional. And the Luftwaffe volume may be the best of the bunch, certainly from the point of view of stereo collectors, who generally put a premium on aviation views.¹

In typical Raumbild fashion, Fliegen und Siegen consists of a heavy clothbound volume of some 90 pages of text, in this case authored by Dr. Heinz Orlovius, supplemented by eight additional pages of high-quality tinted photographs. The covers are of thick cardboard and are pocketed to hold four groups of 25 (13 x 6 cm) stereographs each as well as a folding metal viewer of the standard Raumbild type designed by Adolf Potzl.

The results are awesome. And incredibly comprehensive.

The set begins with several views of the Luftwaffe command leadership, including four views of Reichsmarschall Goering (who also appears in one of the large color prints), plus three which show General Ernst Udet, who headed the Luftwaffe in the early war years, while Chief of the General Staff Hans Jeschonnek appears in a pair of views, one a group shot with “Smiling Albert” Kesselring, perhaps the Luftwaffe's best field commander and the defender of Italy from 1943 to 1945, Alexander Löhr, who shared command responsibilities with Kesselring in Poland and headed the Luftwaffe assault on Crete, General Keller, and the omnipresent Goering. There are top aviators as well, a pair of views each of aces Mölders and Joppien, plus a single view of Jope, who helped sink the liner Empress of Britain.

Aircraft are everywhere, including five views which show the infamous gull-winged JU-87 Stuka dive bomber, at least half a dozen of the Messerschmitt ME-109 fighter, and similar numbers showing the Focke-Wulf Condor reconnaissance-bomber and Junkers JU-52 transport aircraft, while eight views are devoted to various seaplanes, of both the float-plane and larger “flying boat” varieties. Only the heavy bombers seem to come up short, with few identifiable images other than a pair showing Heinkel HE-111s.

There are in fact more views which show the preparation and loading of bombs than those of the bombers themselves, a situation only partly rectified by the inclusion of two superb views of JU-88s among the color prints. In one of the latter, the bomber is shown on a Sicilian airfield with Mt. Etna in the background, and is clearly part of the famous Fliegerkorps X, which for three years supported Rommel and suppressed Malta. Anti-aircraft defenses come in for exceptional coverage as well, with an even ten views, and there are nearly as many views each of downed Allied aircraft and aerial panoramas. The activities of airborne troops and paratroops or "fallschirmjager" are also well represented in the set, although not so dramatically as one might perhaps like.

And yet there are other topics, not so voluminously covered, which are equally enticing. These include airfield defense, including several which show protective camouflage netting and one of heavy concrete barriers erected to minimize damage, in the event of an Allied air raid.
among planes dispersed around the perimeter of an airfield. There are views of Goering's staff train, including the superbly equipped map room, as well as of ground crews servicing planes, including a number shown working on opened engine compartments. A pair show aircraft tail-fins listing tallies of kills, two depict the evacuation of wounded troops, and a similar number feature a canine mascot (likely belonging to Molders). Several show pilots and aircrew in full combat dress, both on the ground and aboard planes, while one shows machine guns being loaded aboard a bomber before a mission.

Many, although by no means all, of these images appear to have been taken during the campaigns in Greece and Crete, which makes sense given the volume's 1942 publication date. Although many of the stereographic images are credited to the more generic Oberkommando der Wehrmacht or non-specific Kriegsberichter Luftwaffe, individual photographers represented in the set include Weixler (the vast majority of views) and Aubele (ten, primarily of the seaplanes), while Eitel Lange apparently supplied the images of the Luftwaffe leadership.

It's hard to imagine but, based on this one set alone, the aviation coverage of World War II appears to rival, in both quantity and quality, that of the First World War. From a historical perspective, we owe Raumbild-Verlag a considerable debt of gratitude for this one.

Further Reading

A fine overview of the air war in general is provided by Walter J. Boyne in *Clash of Wings: World War II in the Air*, while the German story is exceptionally well-covered by Time-Life Books in *The Luftwaffe*, a volume in their comprehensive *The Epic of Flight* series. On the pivotal event, Len Deighton's *Battle of Britain*, which consists of numerous brief snippets and a number of very entertaining sidebars, is highly recommended. For a superb visual recreation, the film *Battle of Britain*, available on DVD and starring Laurence Olivier, Michael Caine, and Robert Shaw, is a must-see that presents the story from both sides.

Notes

1. Curiously, the Biggin Hill airfield lies directly adjacent to the back fence of Downe House, Charles Darwin's old country home in Kent. The British have so much history that it sometimes tends to get a bit crowded.

2. The sheer scope of the Russian campaign is hard to grasp. Americans tend to believe that “we” won the Second World War, that the so-called D-Day invasion was decisive. Yet nearly 90% of the German Army was deployed to the Eastern Front, while the U.S. and Britain had to deal with just over 10%. Then too, the Russians (who were not at war with Japan) lost some 13 million military dead, in addition to massive civilian casualties. Soviet military casualties were 50 times that of the United States.

3. Another experimental fighter, the stubby little ME-163 “Komet,” employed such a highly corrosive fuel mix that, if the line were severed in combat, the pilot might not simply burn to death but could actually dissolve.

4. The war-themed Raumbild volumes have been the subject of a number of my previous *Stereo World* articles, notably “Anschluss!” (Vol. 16, No. 1), “Blitzkrieg in the West: The Fateful Spring of 1940” (Vol. 17, No. 1), and “Kriegsmarine: Life in Hitler’s Navy” (Vol. 32, No. 2), as well as the more general “U-boat: German Submarines Through Two World Wars” (Vol. 28, No. 3), and this current piece in effect marks the conclusion of the series. For more on Raumbild-Verlag in general, see Dieter Lorenz’s fine article in the November-December 1985 issue (Vol. 12, No. 5).

Bart Conchar (Continued from page 17)

photos that were war related...WW1, WW2 and, especially, the Civil War. When you love history in general and your mailing address is Harpers Ferry and your driving route to and from practically anyw here you go leads you directly through the School House Ridge section of the Harpers Ferry 1862 battlefield, it is hard to imagine you as anything other than a Civil War buff. Bart extended this interest outward from just an abiding personal interest to one where he became an active member of the Civil War Trust.

As Bart worked his way through the trauma of his final illness, he continued to live his life as fully as he could. Back at home and nearing the end, he was increasingly struggling with the simple act of breathing. Nevertheless, at least one visitor arrived to find him sitting up in bed while reading the Works of Chaucer...in Old English. His health and body might have been failing him, but his love of words and his thirst for new understanding and new knowledge never did. He left this world as he lived it...Bart being Bart.

Bart, Thank you for accepting me as one of your friends. You first found me and came to me hoping I would mentor you in the world of stereoviews, a new fascination in your life at the time. But in the end, you were as much a mentor as I in that shared interest. And, beyond that, in your zest for learning and for living, it was you who was the mentor in our relationship. I’ll miss our chats and travels. They turned out to be far too few.

-Dave Klein
Curiosity and Empathy

Oliver Sacks, who passed away on August 30, 2015, was like a father to me. He was such a unique individual that he taught me how to stick to my own eccentric self, to like myself, and to be and do my best. When I talked with him, he listened without distraction and with complete focus. I felt totally heard. This is how he must have been with his patients.

During one visit, I remember Oliver kneeling down with his magnifying glass to study the lichen on the steps leading up to our house. Nothing was too small or insignificant to escape his curiosity or sympathy. He was the most empathetic person I know.

Over the past ten years, Oliver and I exchanged 130 letters. I loved him deeply. Whenever I write in the future, I’ll imagine I’m writing a letter to him and, in so doing, keep a part of him with me always.

I posted the following on June 3, 2009 at www.psychologytoday.com/blog/eyes-the-brain/200906/me-and-oliver-sacks.

Me and Oliver Sacks

When I gained 3-D vision, the world expanded and inflated. Ordinary things looked extraordinary. I was captivated by the pockets of space between tree branches and liked to immerse myself in those pockets. “Look at that hanging light fixture,” I would say to friends. “Do you see how it floats in mid-air?” Or I would point to the arc of a sink faucet that now popped out toward me and tell them that it was the most beautiful arc I had ever seen. To everyone else, these views were nothing out of the ordinary. They looked at me with a mixture of bemusement and concern. I began to wonder if I was going nuts.

So, for almost three years, I stopped talking about my new vision and kept my wonderful new views to myself. Then, one day in December, 2004, I decided that I must write down my story while it was still fresh in my mind. Fortunately, that evening, my children and husband got involved in a late night Monopoly game, so I retired to a quiet room in our house and wrote a long letter to the neurologist and author, Oliver Sacks. I had met Dr. Sacks briefly almost nine years earlier at a party, and we had talked about my lack of stereovision. He asked me then if I could imagine what it would be like to see in 3-D. I had answered in a very off-hand way and told him that I thought I could imagine seeing in stereo. I taught all about stereopsis in my college classes and assumed that this knowledge gave me insight into what I was missing. So now, almost nine years later, I began my letter by reminding Dr. Sacks about his question, then told him that I had been wrong, and went on for nine single spaced pages about the wonders of stereovision.

The next day I showed the letter to my husband who encouraged me to mail it. I wasn’t so sure. I had written the letter more for myself as a sort of journal. Besides, I didn’t think anyone else would believe me. My acquisition of stereovision at age 48, after a
lifetime of being cross-eyed, went against all the conclusions drawn from a half century of research on “critical periods” in visual development. Even if Dr. Sacks believed me, I thought, he might not appreciate just how surprising and wonderful the change in my vision was. It would be pretty deflating to have him or someone else say “Well you’ve had an interesting experience but it’s really no big deal.” Should I take the risk? Should I mail the letter? I decided to give it a shot. I took the letter to the mailbox and dropped it in.

About a week later, Dr. Sacks wrote back and asked if he could come to visit. The next month, he and two of his friends, an ophthalmologist and vision scientist, came to my house. We cleared away the dining room table to make way for all the things that Dr. Sacks had brought with him to test my vision. I was surprised by his tools—some seemed like simple toys, not like the sophisticated equipment in my optometrist’s office. The three visitors kept showing me one 3-D picture after another and asking me what I saw. Once, after about an hour of this, I was looking at a difficult stereogram when Dr. Sacks put in front of my eyes a set of 3-D glasses and a picture of a fish. I went nuts. “Whoa,” I said, practically jumping out of my chair, “look at that fish! Look at its mouth. It’s really sticking out at me.” Then I stopped, feeling embarrassed. No self-respecting 51-year-old lady should get that excited about a 3-D fish. Sheepishly, I looked over at Oliver Sacks, and he was looking right at me with this enormous grin on his face.

I think, at that moment, (though I don’t really know for sure) Dr. Sacks put all doubts aside. He concluded that I really did gain 3-D vision because no one could fake a reaction like that.

Since that time, I have had my vision tested by many other scientists and doctors. All of them have their pet theories or pet experiments that they want me to try. I always agree to their requests because I always learn something new. But sometimes, I think they miss the point. I wish they would think more broadly, beyond their particular experiment or theory, to what I try to tell them: that the acquisition of stereovision changed the whole way I saw space and experienced my surroundings.

Dr. Sacks went on to write a story about me called “Stereo Sue” which appeared in the June 19, 2006 issue of The New Yorker. He wrote the foreword for my book, Fixing My Gaze, and he encouraged me to seek out other people with vision stories similar to my own. For all this, I feel great gratitude. But I am particularly thankful to Dr. Sacks for considering me not as an oddity, an experimental subject, or an interesting case of two eyes and a brain, but instead for seeing me as a whole person who had experienced a fundamental, far-reaching, and unexpectedly joyous change in her perception of the world.

~Susan Barry

**Meeting and Sharing the 3-D Experience with Oliver Sacks**

One Saturday evening in 1999, in an auditorium at the American Museum of Natural History, I gave the February meeting of the NY Stereoscopic Society a full-evening presentation of what was then my 26 years of creating stereoscopic art. I showed everything, from my early anaglyph prints to my videos for the Rolling Stones, to digital color anaglyphs, SIRDs, and lenticular images. I noticed a man with a big white beard looking intently at everything, but had no idea who he was.

A few days later, a letter arrived from Dr. Oliver Sacks, M.D., who I had certainly heard of and read. In the letter he gave lavish praise and spoke of loving 3-D all the way back to his childhood. He particularly appreciated that I had found a way to print anaglyphs with high contrast and no ghosting, which I was
especially proud of. Needless to say, I was thrilled, so I called him and invited him to visit my loft, where all the work had been produced. He loved seeing and talking about everything and we walked out to dinner at Monster Sushi, and became friends.

Over the next years we spoke and wrote each other about stereo vision including the peculiar way that it develops in our brains during infancy, but only if both eyes are working properly at that time. A number of children are born with crossed eyes that often get surgically “fixed” before starting school—but well after that short window when the brain learns to process stereo. These kids grow up with two working eyes but still unable to process stereo in their brains. Doctors are divided as to whether these kids can learn as adults to process stereo. It’s a medical disagreement and almost a political turf war. I think we also spoke of people who had lost stereo vision.

In September of 2009, I had a large retrospective gallery show of what had grown to 36 years of 3-D work. Oliver asked if he could have a private viewing in the gallery, explaining that he had had some eye surgery that may have or probably messed up his stereo vision, but he wanted to look and see what he could see. We met at the gallery and Oliver took his time looking at everything. In the end, he needed to state that he saw no stereoscopic depth and this was clearly very painful for him, but, as a trained scientist, he honestly presented his true observations. He did not say then that a tumor had been treated behind his eye and no one could know then that cells from this tumor would come back to kill him.

A few days later, Oliver asked if I would give the same private showing to his friend, Dr. Susan R. “Stereo Sue” Barry, and we arranged for her visit. Now, even though Sue was recommended and sent by Oliver, and had published a book about her stereo vision, acquired in adulthood, I did not automatically accept the validity of her claim until I had personally observed her looking at my 3-D and heard her speak about what she saw. She may or may not have realized that I was, to some degree, testing her, but she passed with flying colors and it was a great pleasure to see her fully enjoy my work.

In the Spring of 2013, NY Live Arts devoted their annual Live Ideas festival to The Worlds of Oliver Sacks with panel events celebrating many of Oliver’s very many interests. The panel on Stereoscopic 3-D consisted of Sue, me, and distinguished film editor Walter Murch. I assembled an anaglyph slideshow for Sue’s and my presentations. At each of the panels you would see distinguished practitioners of that field so very happy to honor Oliver with fun demonstrations of what they do.

Our panel did remind Oliver of his pain in losing stereo vision and I felt sad for that. I had witnessed other stereo practitioners lose stereopsis in their later years and we all must wonder if it will happen to us. I also remember many people in our audience joyfully doing the string exercises for vision training during Sue’s talk.

Oliver was proud to be a member of the NY Stereoscopic Society and had it on his resume. Now, New York’s stereo club has been reorganized as the NY Stereoscopic Association and I know that he would be a member if that could be. He is a member Emeritus, very Emeritus!

Oliver listed one other club membership on his resume, The New York Fern Society, and I share his love of ferns. This past weekend I went and transplanted several ferns from a friend’s property in Westchester and they now reside on the tiny terrace at the rear of my Manhattan loft, my Zen Garden, such as it is, and they will always remind me of Oliver and his delightful thinking.

—Gerald Marks

Depthro Slide Projector (Continued from page 16)

completely) get the verticals closely aligned. Still, just to see it working after probably 60 more years of being in mothballs, was both fun and gratifying.

Visually it is an interesting projector, with an almost Streamline Moderne look to the design. The literature has hand written, “1940” on it, and shows an even earlier version of this projector that is different from the two I’ve just described.

Some technical specifications:
Lamps, two 200 or 300 Watt T-8 single contact bayonet base lamps (ANSI Code CGW for 200W, CLS for 300W), Lenses, 4 inch Buhl Optical, speed not stated, probably f/3.5.

As of this writing we have not been able to find any further information on the Stereovision company of Amarillo, Texas, or any other mention of these projectors. If any readers can provide more information, please send them to the Stereo World Editor, John Dennis.
An exhibit titled “Mount Vernon in 3-D Then & Now” will run at George Washington’s home to Nov. 20, 2015 in the form of anaglyphic prints of vintage stereoviews. At www.mountvernon.org/the-estate-gardens/anaglyphs, 19 of the images can be seen along with captions explaining the particular history of the subject, be it interior or exterior, the house, or surrounding structures. As well, the site includes paragraphs about represented stereographers Alexander Gardner, Luke C. Dillon, Newton G. Johnson and the Langenheim Brothers.

Clicking on the images brings up larger anaglyphs in which considerable detail can be seen. Several of the images appeared as full stereoviews in Robert Waldsmith’s 1980 feature in SW Vol. 6 No. 6, “Mount Vernon Enshrined in Stereo” but a couple of interesting views not in the article are seen here.

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The Mount Vernon Wharf (Photographer and date unknown). In 1849-1850, a steamboat line received exclusive rights to deliver passengers to the Mount Vernon landing. In mid-1912, the wharf was completely reconstructed with a concrete foundation and walls, and tour boats use it today.

Experience 3-D on Route 66!

3D-Con 2016

Tulsa, Oklahoma
July 12-18
www.3d-con.com/2016
SSA Exhibition Wrap-up

I was fortunate enough to be one of the judges for the 19th International Stereo Card Exhibition of the Stereoscopic Society of America, which was held during 3D-Con 2015 in Snowbird, UT. Simply said, this was an amazing group of images. It was great to see the level of creativity and skill that is currently being employed by 3-D photographers to keep this venerable stereoscopic format current and thriving.

The 2015 Exhibition was again co-chaired by Betty Drinkut and Gene Mitofsky. In addition to me, the other judges were NSA President Lee Pratt and Linda Thompson. Helping the judging to run smoothly were Elizabeth Mitofsky, Andrea Shetley, Lawrence Kaufman and Cassie Kaufman.

A total of 108 stereo views from 27 makers were submitted this year. In addition to the usual Best of Show and three Judge’s Choices awards,

“On the Temple’s Corner” by Maciek Samulski earned the Best Novice award.

“Pewitt’s Nest October 2014” by Michael Pecosky was awarded Best of Show.

this year we also included the Ray Zone Award for Entire Stereo Card Design/Presentation (sponsored by the LA3D Club), and the Best Creative
"Green Lynx on Fig Leaf" by Andrea Shetley received one of the Judge’s Choice awards. "Bonaventure #1” by Chris Reynolds received one of the Honorable Mention awards.

Award, sponsored by the Cascade Stereoscopic Club.

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

Some of the top award winners are reproduced here; to see all the award winning images, visit www.stereoworld.org/ssa/2015-results.php.

Thank you to all those who helped out with the Exhibition this year, as well everyone who participated by entering. We hope even more people will get enthusiastic about making their own stereo views and enter next year’s SSA Exhibition, which will be judged and displayed at 3D-Con 2016 in Tulsa, Oklahoma.

Award Winners
Best of Show: “Pewitt’s Nest October 2014” by Michael Pecosky
Ray Zone Award for Card Design: “Nathan P. Jackson” by David Thompson
Best Creative: “Glass Alien” by Michael Cosentino

Best Novice: “On the Temple’s Corner” by Maciek Samulski
Judge’s Choice: “Summer Frolic Light Trails” by Michael Pecosky
Judge’s Choice: “Green Lynx on Fig Leaf” by Andrea Shetley
Judge’s Choice: “Jumper” by Andrea Shetley

Honorable Mention
“Rock Quartet” by Michael Cosentino
“Old Rusty” by Michael Cosentino
“Pemaquid” by Chris Reynolds
“Bonaventure #1” by Chris Reynolds

(Continued on page 35)
5,000 3-D Cameras to Document Threatened Treasures

This could be thought of as finally taking up where people like William Rau or George Lewis left off. In an ambitious project overdue by a half century or so, UNESCO World Heritage, NYU’s Institute for the Study of the Ancient World and engineering specialists at Oxford University want to capture a million 3-D images of at-risk objects by the end of 2016. The plan involves giving modified, low-cost 3-D cameras to local museum affiliates, imbedded military, NGO employees and volunteers. An included tutorial package will help with subject choice and advice on taking usable, “archival-quality” images in conflict zones where, as seen recently in Syria and Iraq, historic objects and structures can vanish overnight via theft or explosives.

The cameras will automatically upload stereos to database servers for study and preservation in this first of its kind project. The technology and software involved will all be open source in the hope of inspiring more such projects. Just a couple that spring to mind would involve threatened people around the world as well as threatened shorelines or sea-level communities. See http://digitalarchaeology.org.uk/projects.

All of this crowd-sourced stereography could certainly be augmented with existing stereos from the 19th and 20th centuries, at least for comparison studies, not to mention the more recent work of NSA and ISU members who have visited sites around the world.

SPM for Mac
Masuji Sato has created a Mac version of StereoPhoto Maker, the great software for adjusting digital stereo photos. You can download it here (English version): http://stereo.spm.org/beta/spmkre510b3_mac.zip. This appears to be a WINE-bottled version of the Windows executable, not a native Mac application. Still, it should be very handy for non-windows people.

The interior of the Coliseum in Rome by Claude-Marie Ferrier ca. 1856-1858 demonstrates the value of vintage stereos for historical study of important sites, as well as that of hyperstereos at large or less accessible sites. (See SW Vol. 31 No. 3.)
Rembrandt 3D 4K HD 3-D Screens

Rembrandt 3D introduced its new line of 4K resolution, full HD Autostereoscopic Displays (3DASD) at the Three Rivers Technology Exhibition in Pittsburgh, Pa. Their new “Special Edition” 3DASD 10” Android Tablet premiered Emmy award-winning film maker Ken Love’s new Frank Lloyd Wright Film, “Fallingwater in 3-D, the House Tour.” The 36-minute film is both a historical perspective detailing the creation of the Frank Lloyd Wright masterpiece, as well as a 3-D cinematic virtual tour of Fallingwater, and shows the house in all four seasons in 3-D.

Rembrandt 3D’s 4K autostereoscopic display uses a newly designed proprietary lenticular lens and proprietary IP in concert with a Chinese-based 3DASD manufacturer. As well as No glasses 3-D, the 4K 3DTV is designed to address the rigors of Digital Signage on site issues, such as changing traffic patterns, shifting viewer angles, image throw distance and environmental factors such as lighting and location. The 4K resolution 3DASD screens are available in 23”, 28”, 46”, 58” and 65” sizes. See www.rembrandt3d.com.

SpaceX Rocket Loss Included 3-D Cargo

An unmanned SpaceX Dragon capsule cargo mission crashed back to Earth on June 28th, marking the third failure of a resupply flight to the International Space Station in the past eight months. (The previous two were an Orbital ATK Antares rocket and a Soyuz Progress.) In addition to 4,000 pounds of food, supplies and scientific experiments, Dragon was carrying a new IMAX 3-D camera, a loss not widely reported at the time. The scientific gear also included high-resolution cameras designed to observe and study meteors as they plow into Earth’s atmosphere.

Oregon Caves Reels

The special Oregon Caves reel set with viewer mentioned in last issue’s article “75 Years of History Dedicated at Oregon Caves” (page 4) is now available. See http://oregencaves.mybigcommerce.com/3d-commemorative-viewer-and-three-reels.

Another PhotoEd 3D Issue

PhotoEd Magazine (www.photoed.ca) is working on their fourth 3-D issue and submissions are welcome. They are looking for articles, how-to, and great 3-D imagery. Deadline is October 25, 2015. Address inquiries to felix@photoed.ca.

The Society and Beyond (Continued from page 33)

“Pemaquid Rockpool” by Chris Reynolds

SSA Exhibition Acceptances

“Orange Lilys – I” by David W. Allen
“Bare Survival” by David W. Allen
“Vendor, ATT Park, SF” by John Ballou
“Alein Playground” by Michael Cosentino
“Side Ditch Spider Webs” by Betty Drinkut
“Rocky Mountain Columbine” by Les Gehman
“Spike Shot” by Dennis Green

“Windmill Wheel” by Dennis Green
“Balsam Root Tetons” by Byron H. Diamond
“Cliff Palace” by Byron H. Diamond
“Frigate Bird Offering” by Steve Hughes
“Crocus Bloom” by Suzanne Hughes
“James Watt Statue” by Suzanne Hughes
“Packard Spare Tire” by Edgar Lower
“Stereo Kittens” by Michael McAllen
“Maroon Blossoms” by Elizabeth Mitoysky
“Beach Buddy” by Eugene Mitofsky

“Girl with Snake” by Eugene Mitoysky
“Monarch on Tall Plant” by Nicholas Muskovac
“Great White Egret” by Nicholas Muskovac
“Bennett Spring Gage House” by Michael Pecosky
“Mill at Cades Cove” by Michael Pecosky
“Sensitive Brier” by Geoff Peters
“White on White” by Geoff Peters

“Glass Alien” by Michael Cosentino won the Best Creative award.

Pages to Check Out

Two on-line essays regarding different aspects of stereo imaging recently appeared, and are well worth reading. See www.bostonglobe.com/ideas/2015/08/15/stereoscopes-could-change-how-see-world-again/jpA86dN29law1C9YQruC/story.html?campaign=8315 and www.huffingtonpost.com/entry/wim-wenders-retrospective-3d_55e0d0abe4b0b7a963391adf.
For Sale
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.

BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1980) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.drt3d.com/SW/ or contact George Themelis at drt-3d@live.com, 440-666-4006.

CALLING KEN BURNS or anyone who knows him, we need a film, for theatrical release, about any historic subject that is well documented in 3D. using his techniques could be akin to time travel. zcrackers.com.

For Sale
STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! Exclusive here $60 US postpaid, check with order please. Russell Norton PO Box 1070 New Haven CT 06504 or stereoview.com

STEREO/VIEW 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.

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) 396-3911.

VISIT www.stereoscope.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
ALASKAN & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWant-ed.com.

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

BLACK HILLS Stereoviews from 1874-1880, and photographs. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duleth Ave, Sioux Falls, SD 57105, (605) 360-0031.


CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Valler, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at pialavoie@bluehost.com or call (418)440-7698.

COMICAL STEREO View Sets in Good to Very Good Condition ed.minas409@gmail.com.

Carl’s Clean & Clear Archival Sleeves
Polypropylene Acid Free

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<td>$12</td>
<td>$100</td>
<td>$110</td>
</tr>
<tr>
<td>Cabinet (4-3/8 x 7)</td>
<td>$12</td>
<td>$100</td>
<td>$110</td>
</tr>
<tr>
<td>Large Cabinet (4-1/2 x 7)*</td>
<td>$12</td>
<td>$100</td>
<td>$110</td>
</tr>
<tr>
<td>5 x 7</td>
<td>$20</td>
<td>$200</td>
<td>$35</td>
</tr>
<tr>
<td>#10 Cover (4-3/8 x 5-5/8)</td>
<td>$22</td>
<td>$200</td>
<td>$35</td>
</tr>
<tr>
<td>Boudoir (5-1/2 x 8-1/2)</td>
<td>$25</td>
<td>$200</td>
<td>$60</td>
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<tr>
<td>8 x 10</td>
<td>$25</td>
<td>$200</td>
<td>$70</td>
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<tr>
<td>8-1/2 x 11</td>
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<td>$200</td>
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<td>11 x 14</td>
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<td>16 x 20</td>
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</tr>
<tr>
<td>Total</td>
<td>$200</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 .3 mil lighter

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WANTED

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

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SURPRISE TISSUES wanted, especially unusual ones other than 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.

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 dsundmann@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 3039 Mt. Eustis Rd., Littleton, NH 03561-3735.

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

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3D-Con 2015

(Continued from page 12)

of Deer Creek Reservoir. See http://hebervalleyrr.org.

Lunch was in Park City, where the group was let off near the center of town (next to another vintage rail depot, now a trendy restaurant), to choose among the wild variety of eateries and wander around town past endless boutiques, galleries and sporting goods shops. The business district of Park City is only about five blocks wide, with Main Street the location of most attractions, many housed in carefully maintained 19th century buildings offering multiple stereographic targets.

The final stop was the nearby Utah Olympic Park, site of the outdoor events at the 2002 Winter Olympics. Unlike many other such sites around the world, the park is an active, official U.S. Olympic Training Site for Olympic and development level athletes and is open year-round to visitors. Those expecting to get stereos of ruins overgrown with weeds were

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amazed to find a busy, mountain-top attraction with lines of people waiting to ride the 60mph wheeled bob-sled, steep zip lines, an alpine slide, rope courses, etc. All of these surround the Olympic ski jumps, equipped for summer with slippery plastic surfaces. See http://utaholympiclegacy.org/park. Yet another set of jumps aims skiers into a large pool which fills with bubbles for the instant of impact but then reverts to non-aerated water so the jumpers can safely swim out. Park headquarters and a museum are located next to the pool, where many in the NSA group spent nearly an hour trying to perfectly capture the jumpers in mid air and mid splash as they rocketed off the steeply curved ends of the five graduated jumps.

**Thanks To**

3D-Con Chair: Tanya Alsip
Registrar: Barbara Gauche
Trade Fair: Bill Lee

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Stereo Theater: Eric Kurland & Ron Labbe
Treasurer: Bill Moll
Exhibits: Donna Matthews
Workshops: David Kuntz
Art Gallery: Claire Dean
Spotlight Auction: Bob Duncan
SSA Exhibit: Betty Drinkut & Eugene Mitofsky
Special Interest Groups: Barry Rothstein
Excursions: Tanya Alsip
Facilities: Wolfgang & Mary Ann Sell
Glasses Design: Ron Labbe
NVIDIA Competition: Chris Schneberger
On-Site Competition: John Bueche
Logo: Ron Labbe
Publicity & Banquets: Tanya Alsip
Printed Program: Karen Bueche
Website: Terry Wilson

**In part 2**

Coming in part 2 of our coverage will be descriptions of the Stereo Theater shows, the Art Gallery, exhibits, auction, Trade Fair, Gretchen Gruber’s special presentation, workshops and Special Interest Groups.

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**The Society and Beyond**

(Continued from page 35)

“Schoolhouse Ice Cave” by Chris Reynolds
“Sneaking up on a Giant” by Diego Ruiz
“Insurrectionary Time” by Maciek Samulski
“Echinda” by Andrea Shetley
“Pemaquid Reflection” by Al Sieg
“Along the River” by Al Sieg
“Nicki at the Beach #10 B&W” by Cecil Stone
“Me and My Shadow” by Cecil Stone
“Beaver Pond - Lundy Lake” by David Thompson
“Pot of Gold” by David Thompson

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