Gallipoli with a Verascope

Riding SeaGlass

European Gems Return
A taste of the late '40s through the early '60s found in amateur stereo slides

More '50s Flavored Foods

These views were provided by David Starkman and Susan Pinsky, and they seem to go along well with the food shots shared in this column in the Vol. 41, #1 issue. (In order to fit more than the usual number of views on this page, I've done a bit of cropping where removal of some blank wall or tabletop would not spoil the effect.)

No details are known about these, apart from the fact that someone obviously spent a great deal of time and effort preparing and arranging some elaborate dishes! The lighting appears to be even and intentionally arranged to show off the details of the food—clearly the photographer didn't just walk up to the table and blast these shots with an on-camera bulb flash. Stereo photography is sure a great way to document this kind of thing!

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

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

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
Volume 41, Number 5 • March/April 2016

2 Editor’s View
Comments and Observations
by John Dennis

3 The Society and Beyond
The Stereoscopic Society of America
and the Wider, Deeper World of Today’s Stereographers
by David Kuntz

3 Stereoview Lists Online!

4 European Gems
Stereviews from Old Europe
& the Stories Behind Them
by Denis Pellerin

5 Frank in the Third Dimension
review by Joseph Pedoto

6 New Views
Current Information on Stereo Today
by David Starkman & John Dennis

8 Col. Charles Snodgrass Ryan
At Gallipoli with a Verascope
by Ralph Reiley

18 A Deep Look at Lenticulars
review by Britt Salvesen

20 3-D Format Rarities
Anaglyph Lantern Slides
by David Starkman

23 Foreign Affairs
Early and Rare Views from Outside the U.S.
by Russell Norton

26 Bill C. Walton
by John Dennis

27 Petticoats with True Depth
review by John Dennis

28 SeaGlass Carousel
by Joseph Pedoto

30 Classified
Buy, Sell, or Trade It Here

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

Front Cover:
A young rider on one of the colorful fish of New York’s new SeaGlass carousel. See this and other stereos in the article by Joseph Pedoto.

Back Cover:
Frank snoozes on a dream balcony in an anaglyph from Frank in the 3rd Dimension – the new book of cartoon surrealist art by Jim Woodring with 3-D conversion by Charles Barnard, reviewed in this issue by Joseph Pedoto.

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

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

Member, International Stereoscopic Union
Editor's View

We hope the rather overdue Stereo World Publication Guidelines presented here will give existing and potential contributors a better idea of both the needs and practical considerations related to content in the magazine.

Tulsa OK!

If you’re on the fence about attending 3D-Con 2016, please note that Tulsa offers some rare gems for those into architecture, history, art and music. It was once known as the “Terra Cotta City” for its beautiful examples of Art Deco buildings, an element reflected in this year’s NSA convention logo. See the second photo in the ad in this issue and http://tinyurl.com/z48m9n7.

The Greenwood Cultural Center honors victims of the 1921 Tulsa race riot—one of the worst acts of racist violence in American history, with 35 blocks of thriving black businesses and homes burned down, and conflicting accounts of from 45 to 345 killed. See http://tinyurl.com/zq7glba or http://tinyurl.com/zvvzhj7.

The Woody Guthrie Center in Tulsa provides a look into the life of the writer and singer of iconic works like This Land Is Your Land, Pastures of Plenty, Roll on Columbia, etc. Guthrie’s views on human rights and democracy are examined in interactive exhibits, photography, maps, movies and music. See the center photo in our 3D-Con ad and http://tinyurl.com/gy6qhxh.

Route 66 Historical Village is an open air museum with fully restored remnants from Tulsa’s early days of oil, refining and transportation including a Frisco 4500 Steam Engine, passenger car, caboose and oil derrick standing on the site of the first oil strike in 1901. See http://tinyurl.com/z48mm7.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Tulsa Treats

My thoughts are already turning towards our upcoming convention in Tulsa, OK, and I’m thinking about ways to keep the annual SSA Banquet interesting, in particular. I believe that the opportunities for image sharing at the Banquet introduced over the last few years have been well received, but I want to keep the event fresh and interesting. I’ll probably eliminate the Realist format projection segment this year, but I’d like to come up with more ways to encourage sharing of stereo views in a variety of formats. Please let me know if you have any suggestions.

Whatever we do as far as the particulars of this year’s banquet, I think we can look forward to an enjoyable meal. This year, it will be an all you can eat pasta buffet, held at our convention hotel. I look forward to seeing you all there.

The other significant SSA event at 3D-Con is our annual print Exhibition. Betty Drinkut and Eugene Mitofsky are once again serving as Exhibition Co-chairs. Exhibition judges for this year are Elizabeth Mitofsky, Chris Reynolds and John Waldsmith, with Ted Whitten as our alternate. You have until July 7, 2016 (just one week before 3D-Con), to prepare your entries. Each entrant may submit up to four stereo views; card dimensions should be 7” wide by 3.5” to 4.5” tall. The SSA Stereo Card Exhibition is a PSA sanctioned competition (meaning that awards and acceptances go towards PSA stars and other honors). For complete entry information, download the entry form at www.Detroit3D.org.

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postalfolios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker’s photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddesign.com.

The NSA STEREO LISTS link on the NSA website is finally up and live with a long awaited list of Michael Burr’s British comic narrative views. See http://stereoworld.org/nsa-stereo-lists. (Two Burr views appear on pages 31 and 32 of our previous issue.) Special thanks to volunteer Bob Karambelas for his help putting the lists up with WordPress, we would not have gotten online without him.

The lists will mostly be in the form of spreadsheets which will be made available pre-sorted into logical categories such as photographer’s original number, title, date, etc. These valuable resources will be rolled out a few at a time as they are completed, so researchers should check back periodically. They are free of charge to everyone for downloading and self printing.

Paula Fleming has agreed to oversee this program. As projects like this require the help of many people, volunteers are greatly appreciated. Anyone who has an interest in “adopting” an existing list and overseeing editorial changes, rekeying old documents, or proposing, making and donating new ones should contact her at britishstereos@hotmail.com. We are also open to proposals for a permanent name for this program. Your help is critical in making this exciting program a success.
**Le Rêve**

What are young maids' dreams made of?

Parsons and Squires  
Soldiers in bright attires  
That's what young maids' dreams are made of...

That is if we are to believe Charles André Voillemot's painting (Fig. 1) showing a pretty eighteenth century maid asleep in an armchair, the tools of her trade—a broom and a duster—abandoned for a while. She is dreaming of the man who will sweep her off her feet and will lead her up the aisle, and it is a happy dream as she is smiling in her sleep. Little does she realise that the one responsible for her sweet vision is none other than Mischievous Cupid who is dangling the puppet of a soldier in front of her while lying on the chair on the arm of which he is standing are the puppets of a parson—actually a French abbot—and of a squire. The painting was made around 1859 and soon engraved by Emile Lassalle but it somehow makes me think of a much later painting by American artist Norman Rockwell showing this maid's possible great grand-daughter daydreaming on a chair with paper curls in her hair, her broom in one hand and an open movie magazine on her lap. The stars of the silver screen have replaced the soldiers of yore in young girls' fancies but the dreams are probably still the same.

(Continued on page 32)
Frank in the 3rd Dimension

review by Joseph Pedoto

Charles Barnard has accomplished something remarkable in a very niche field. He’s produced the finest conversions of flat art into anaglyph 3-D to date. Frank in the 3rd Dimension, featuring the work of American cartoon surrealist Jim Woodring, is an instant classic. These are bold statements I know, and may be the subject of dispute by some. But I stand by them. You will too when you hold this book in your hands.

Jim Woodring is an artist who has experienced visual hallucinations since childhood. Some of these have provided the basis of his comic book and graphic novel work. It was while working as an animator in the 1980s at Ruby-Spears—doing forgettable work has been published by Fantagraphics, where he’s produced several series under their imprint.

The dream-like world Woodring created for Jim and his subsequent

(Continued on Inside Back Cover)

Frank on a fantasy boat ride. None of the images have captions, and the only text is a couple of paragraphs below the glasses pocket by conversion artist and NSA member Charles Barnard.

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Frank in the 3rd Dimension


A balcony dream from the book, shown here as a pair converted by Charles Barnard, who also does 3-D conversions for the GONE MADD cartoon series in Stereo World.
Lumière Creative Arts Awards

Star Wars: The Force Awakens and The Martian were big winners in the live-action feature competition at the Advanced Imaging Society’s Creative Arts Awards on Wednesday, January 28th at Warner Bros. Studios in Los Angeles.

Disney/Lucasfilm’s The Force Awakens received Lumière statuettes for best 3-D live-action feature and best 2-D to 3-D conversion. Fox’s The Martian also earned two awards, for best live-action stereography and best use of native 3-D.

The Walk from Sony Pictures won 3-D scenes of the year for its Act 3 highwire walk at New York’s World Trade Center in 1974.

In the animation competition, Disney/Pixar nabbed a trio of trophies, for best 3-D animated feature and best animated stereography for Inside Out, as well as best 3-D short for Lava.

Conquest of the Skies, hosted by Sir David Attenborough for U.K.-based Atlantic Productions, won best 3-D documentary.

In the new category for a virtual reality experience, the award was presented to Sony and Create Design LA for The Walk: VR. Other honorees included Emma, directed by former Disney VP of production technology Howard Lukk through his Pannon Entertainment, which was hailed for best use of high dynamic range.

Marvel’s Victoria Alonso, who heads the studio’s physical production unit and serves as executive producer on many of its films, was presented with the Harold Lloyd Award for filmmaking. Alonso was the first woman to receive the award.

In her speech, Alonso, who was born in Argentina, spoke on the issue of diversity in Hollywood. “I grew up in a military dictatorship where if you had a voice your life could have been at risk, but I did go to the marches and I held a banner on the front line,” she said. “I will hold this banner for your daughters, but what I ask is that you let women into your room, let them at your table and your offices. The balance that we create for filmmaking, for storytelling, is incredible. You don’t know it because you haven’t let us in. Let us in. We can create magic.”

BBC and BBC Earth were awarded the annual Sir Charles Wheatstone Award for excellence in natural history documentaries.

Several jury prizes were presented for special achievement. Among them, director Raman Hui was awarded a trophy for the Chinese blockbuster Monster Hunt.

Winners

3-D Live Action Feature - Star Wars: The Force Awakens - Disney/Lucasfilm
3-D Animated Feature - Inside Out - Pixar
3-D Stereography Live Action - The Martian - Fox

3-D Exhibitions

The Photographic Society of America’s (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions.

Closing April 25th, 2016 - Southern Cross. Two Digital Image sections: “Open” and “Landscape/Seascape.” Andrew Read, 5 Bellamy Farm Road, West Pennant Hills 2125, AUSTRALIA e-mail: MadAd@bigpond.com Website: www.oz3d.info Fee: $5 total for both sections (to encourage entry in both sections)

Closing June 1st, 2016 - 8th Ohio Stereo Exhibition. Digital Images Only. Paul Gauche, 46576 Vineyards Lane, Macomb Township, MI 48042 (586) 598-9313 email: Ohio3D@gmail.com Entry form and Details: http://www.ohio3d.com Fee: $5 U.S. Forms for most stereo exhibitions can be found at: www.exhibitionforms.com/SD.htm

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
View-Master on life support—Prognosis POOR

by Sheldon Aronowitz

I met with Basic Fun/The Bridge Direct in mid February at the Toy Fair at the Javits Center in New York City. I guess you already surmised by the title of this post that the news for View-Master is not good. Unlike past years, the View-Master display this year was relegated to small bit of shelf area in the back of the booth. In past years the large View-Master display had dominated the front of the booth with all the current items as well as all proposed items in mock-up form. I spoke with the vice president and the director of marketing and they told me that sales have been poor and, therefore, they have no plans for future titles. I told them that except for the large and beautiful displays of prior years, they had no marketing, advertising, or promotion to make those companies who may not have attended the Toy Fair or who had attended but not seen their booth, aware of the View-Master line. They did not argue with that but maintained that it is not financially feasible to continue with new View-Master titles at this time.

Presently, Schylling Toy Company, a toy wholesaler, is still marketing the few titles that are in stock—Star Wars, Spiderman, DocMcstuffins, Despicable Me, Marine Life, and the three reel Discovery Box Set. Schylling told me that they are very pleased with the high volume of View-Master sales and would love to carry new titles. Basic Fun said that the Schylling sales are not sufficient to keep the line alive. In any case, unknown to Schylling, Basic Fun/The Bridge Direct is only supplying Schylling with the remaining stock and once the stock is gone no more will be produced. I will be getting a report on the remaining stock numbers.

Surprisingly, though, there is one item which is in the production stages. It is a 12 reel box set with viewer, containing three reels each of Space Exploration, Safari, Marine Life, and Dinosaurs. These are the reels from the four Discovery sets which were sold in Target—red or blue viewer on card with three reels. No one was able to tell me if they were just doing this to use up the remaining Discovery reels or if this would be a regular production item. I suspect the former.

No one at Basic Fun/The Bridge Direct is saying new titles will not be produced in the future—as they would like to produce and sell View-Master, but for now, except for one possibility, there is nothing in the works.

This one possibility, slim as it may be, is an idea someone at the company had, to produce a three reel art conversion set much like the Renoir, Rockwell, etc. sets that Peter Sinclair had produced. They hope to open a museum market for this. I had to encourage them in this regard, as it is this or nothing, but I tried to market the Sinclair sets to the art museums in New York City and there was little interest. So like I said in the title, prognosis is poor.

Upcoming 2016 3-D releases:

03/25/16: • Batman v. Superman: Dawn of Justice (+IMAX)
03/31/16: • Amazon Adventure
• Behind the Cave
• Oceans of Sanctuary
• Search for Life in Space 3D
• Sharks! Rulers of the Sea
04/08/16: • Clifford The Big Red Dog
04/15/16: • The Jungle Book (2016)
04/29/16: • A Beautiful Planet (IMAX/Disney)
04/??/16: • Flight Crew: An IMAX 3D Experience (Russia-1 Channel & Imax)
05/06/16: • Captain America: Civil War
05/20/16: • Angry Birds
05/22/16: • Cranium Intel
05/27/16: • X-Men: Apocalypse
• Alice in Wonderland: Through the Looking Glass
06/10/16: • Warcraft (+IMAX)
06/17/16: • Finding Dory (+IMAX)
06/24/16: • Independence Day Resurgence (+IMAX)
06/30/16: • Hawaii: Islands of Fire
07/01/16: • Disney’s The BFG
• The Legend of Tarzan (+IMAX)
07/08/16: • The Secret Life of Pets
• unspecified Marvel movie
• Ghostbuster (2016)
07/15/16: • Anubis
• Ice Age: Collision Course
07/22/16: • King Arthur (2016)
07/31/16: • Carrier
• Cuba (Golden Gate 3D)
• Pono: The Secret of Hawaii
• Wild Brazil 3D
08/05/16: • Suicide Squad (DC film)
(+IMAX)
08/12/16: • Spectral
• Pete’s Dragon (2016)
08/19/16: • Kubo and the Two Strings
• (Laika Animation)
09/23/16: • Storks
09/??/16: • Earthflight 3D, (BBC Earth & Giant Screen Films)
09/??/16: • Life as a Mantis (Rough Cut Pictures)
10/31/16: • The Intruder 3D
Fall 2016: • Extreme Weather
• (NatGeo/Sean Casey)
Fall 2016: • Voyage of Time (Imax & Sycamore Pictures)
11/04/16: • Trolls (Dreamworks Animation)
• Doctor Strange (+IMAX)
11/11/16: • Billy Lynn’s Long Halftime Walk
11/18/16: • Fantastic Beasts and Where To Find Them (+IMAX)

(Continued on page 19)
The First World War was the first war to be extensively photographed officially by professionals and unofficially by amateurs serving in the front lines. It was also the first war to use photography and film for propaganda. At the start of the war, all nations involved censored photographers and journalists. The British remembered the effect of uncensored photos and reports from the Crimean War. The Germans made it known that foreign correspondents found with a camera would be treated as spies. Soldiers were forbidden to take cameras with them to the front lines, but some soldiers ignored the order. As with all rules, there were exceptions. In some cases a soldier with a camera was chosen by the commanding officer to act as the regimental or divisional photographer. In other cases those in command did not enforce the photography ban.

The governments of the warring nations wanted to keep tight control on what was reported on the war. On the home front there was in increasing demand for the latest news and images. Newspapers, magazines and newsreels were doing what they could to provide what the public demanded, often using stock photos or creating images and passing them off as actual photos of the war. [See SW Vol. 41 No. 3, page 12.] As the war progressed, governments of the nations at war saw the propaganda value of photography, as official reports from the army were not sufficient. The armies began to place official photographers at the front line, and restrictions on soldiers slowly changed, allowing more freedom to snap photos. The British continued to control photography for the entire war, but the Australians had a much more liberal view. Winston Churchill, first Lord of the Admiralty, and a former journalist, also had a much more liberal view of war photography than the British army.

In October 1914, a convoy was ready to transport the men of the Australian Imperial Force, the A.I.F., and the New Zealand Expeditionary Force, the N.Z.E.F., to France. The combined force became the Australian and New Zealand Army Corps, or Anzac. When they reached the Suez Canal, their orders changed. The Ottoman Empire was close to...
entering the war on the side of the Germans and Austrians. The Anzacs disembarked in Egypt and set up base camp near the pyramids to secure the Suez Canal and prepare for possible campaigning against the Ottoman Empire, as relations with the British were deteriorating quickly.

Nearly half of all Anzac troops went to war with a camera, ignoring the official rule. The war was thought to be a grand adventure, and they all wanted a camera handy to record the event. The 1912 Kodak pocket camera was the most popular type for a soldier to pack with his kit. Kodak advertised in newspapers and magazines the virtues of their small pocket camera as just the thing for the man at the front. Newspapers advertised that they would pay very well for photos of front line action. When they could, soldiers would supply photos, and often risked their lives in the effort.

The war in Europe was not going well for any of the nations involved. It was supposed to have ended with a glorious victory before Christmas 1914, but the enemy stubbornly refused to be defeated. The Ottoman Empire entered the war on Nov. 1, 1914, as a German ally and closed the Dardanelles to Allied shipping. This shut off the supply line to Russia, which had no lack of men, but was lacking in everything else. The Russian army did not have enough rifles for all of its soldiers. Those with rifles often had no bullets. Food and medical supplies were getting dangerously low. The supply line needed to be reestablished if Russia was to stay in the war. A plan to force the Dardanelles was drawn up, and it was determined that a joint British and French naval force could reduce the fortifications of the Dardanelles and open a supply line to Russia in the Black Sea. It was thought that just the sight of the mighty British and French navy might topple the Ottoman government before they opened fire. Winston Churchill, First Lord of the Admiralty, devised the plan to reopen the supply line to Russia. It would be such a bold plan that no infantry would be needed, and the war would soon be over with a victory for the Allies.

The Ottoman Empire was believed to be so decrepit that the newest ships of the navy would not be needed, and older battleships would be more than enough. The launching of the HMS Dreadnought in 1906 made all ships built before it obsolete. Battleship design and construction was advancing at such a rapid pace that by 1912, the HMS Dreadnought was obsolete. On February 19, 1915, the combined British and French naval force of pre-1906 battleships steamed into the straights, and began shelling the fortifications. They succeeded in reducing the fortifications, and the way to Istanbul looked open. But the Turks had mined the straights, and four battleships were lost. Then howitzers located behind the ridges started raining shells into the straights, and the ships’ guns were unable to silence them. The invincible naval attack had failed, and it was forced to withdraw. While the attack was a surprise, the Ottoman government remained un-toppled. If the infantry landing had coincided with the first naval attack, securing the Gallipoli peninsula might have been achieved, as the only Turkish troops on the peninsula were the garrisons at the coastal forts. As with many battles of World War One, this became just
another lost opportunity. On March 4, 1915, a new naval force steamed into the straights, but with mine sweepers to clear the way for the navy to capture Istanbul. Mobile Turkish artillery batteries located behind the ridges could not be silenced, and the mine sweepers failed to fully clear the path. Four more old battleships were lost, and the second invincible naval attack failed. It looked like the infantry would be needed after all.

During the battle of Gallipoli a change in the control of photographers was tested for the first time by the British. With Churchill's official sanction of more liberal rules on photography and the Australian disdain for rules, there are hundreds of photographs of the Gallipoli campaign, some by official photographers, but most by soldiers taking photos as if they were on a holiday. Churchill allowed soldiers and journalists a degree of freedom to photograph, and for newspapers and magazines to use these images, with more liberal guidelines than the army allowed on the Western Front. It should be noted that Australians probably would have done the same without British approval. Churchill had several official photographers sent to Gallipoli. Earnest Brooks, an officer in the naval reserve, and a journalist before the war, became the first official photographer at Gallipoli. The first Australian photographer was Captain Charles Bean, who was also an avid historian. He immediately expanded the nature of his official duties. At Gallipoli, Capt. Bean began collecting photographs from everyone, and these photos became the foundation of the photo collection at the Australian War Memorial, an institution that he helped create while the war was still in progress.

In Egypt, the Mediterranean Expeditionary Force, the M.E.F., was being assembled. It was composed of the British 29th Division and the Royal Naval Division, both part of the pre-war regular army, the Anzacs, an all-volunteer force, and the French Oriental Expeditionary Corps consisting of French nationals from the colonies and native colonial troops. The British were the only regular troops used, the rest were volunteers and conscripts. The Turks had not been idle after the two naval attacks. The Germans had supplied them with artillery, aircraft, pilots, infantry officers, and General Limon von Sanders, one of their most capable field commanders. The Gallipoli peninsula was now well defended on the land and the sea.
On April 25, 1915, the first landings took place. The men had received some training in amphibious landings, but under ideal conditions. They were put into boats and barges, and towed to the beach. It was not expected for the Turks to defend the beach, and there were no provisions for an amphibious landing under fire. As the boats packed full of men approached the beaches, the Turkish machine guns opened up on them to devastating effect. The Turks, who were defending their homeland from a foreign invader, fought stubbornly and refused to give up any ground, except at a very high cost in men on both sides. The British and French troops landed at the southernmost tip of the Gallipoli peninsula, at Cape Helles. The Anzacs landed further up the coast, but on the wrong beach, at what became known as Anzac Cove, a place with a narrow beach and steep hills. They did establish a narrow beach head, but the stubborn and tenacious defense by the Turks prevented them from pushing forward inland, no matter how many men were lost in the attempt.

As the Allied force could not push its way forward, it dug in, in Western Front fashion. When the Turks recovered from the shock of invasion, counter attacks were organized. They were not successful, so also in Western Front fashion, the Turks dug in. The opposing trenches were close enough in some parts of the line that insults could be hurled back and forth, along with the makeshift grenades that both sides manufactured from ration tins. As the months wore on, men on both sides were killed in short furious battles or shot by snipers when they got careless, but mostly by disease. The dead in No Man’s Land went unburied. There were swarms of flies feeding on the dead, in the open latrines, and on the rations the men ate. Dysentery and typhoid caused more casualties than enemy action. As there were no proper field kitchens, the Allied soldiers had to make due with a monotonous diet of hard biscuits, tins of tasteless jam and bully beef. The sanitary conditions were primitive. Water was always in short supply. Every soldier was infested with lice. There was no rear area to rest troops exhausted by front line duty that was not within range of the Turkish artillery. The one hospital ship had been used to transport horses before it was a hospital, and it had not been cleaned properly. It was obvious even to the British that the Dardanelles campaign was a miserable failure, but there seemed to be no way to end it without the political fallout of the British Empire being beaten by a perceived inferior nation. So the campaign drug on for

Dr. Ryan’s glass view published by Realistic Travels as No. 117, “Turkish emissary with white flag being led blindfolded through our lines at Anzac beach, Gallipoli.” On May 22, 1915, Major Sam Butler, with the white flag, leads Major Kemal Ohri through the lines at Anzac Beach. He is being taken to Gen. Birdwood’s headquarters to arrange an armistice for May 24 so that both sides can bury the dead from the May 19 battle.

(Associate Image courtesy State Library of New South Wales)

Australians burying the Australian and Turkish dead during the nine hour armistice on May 24, 1915, in front of Quinn’s Post or the Chessboard. Every important trench position or distinctive landmark was given a name by the soldiers. More than 3000 men were buried that day.

(Photograph courtesy State Library of New South Wales)
months, until the Serbian front started to collapse.

With the Germans and Austrians in the north, and then the Bulgarians coming from the east, the Serbian army gave way, and began a long retreat. In October 1915, the French pulled their force from Gallipoli and sent it to Salonica to aid the Serbs. This forced the British and Anzacs to begin their evacuation. It seems the evacuation was the only well planned part of the campaign, from December 1915 through January 8, 1916. A number of deceptions were carried out to disguise the fact that the British were leaving. Extra camp fires were set at night to make it appear that the positions were fully manned. Rifles were set up, with a can tied to the trigger. Water dripped into the can, and eventually pulled the trigger, making empty trenches appear to be manned as random rifle fire continued up and down the line.

The plan to open the Dardanelles failed, making it an Ottoman victory, but one with a terrible cost. The British sent a total of 496,000 men, 328,000 combatants and 141,000 non-combatants to Gallipoli, of which 120,000 were casualties, including 34,000 dead. A steady flow of replacements marched in as the wounded and sick were shipped out. Nearly 60,000 Anzacs were sent to Gallipoli. The Australians lost 19,441 wounded and 8709 dead. The New Zealanders lost 4752 wounded and 2721 dead. The French sent 79,000 men to Gallipoli and lost 17,175 wounded and 9829 dead. Nearly 500,000 Ottomans served at Gallipoli, and suffered nearly 300,000 casualties, including 87,000 dead while 1,700 Indian laborers died, as did an uncounted number of Ger-
Dr. Ryan

One of the men at Gallipoli was a very unusual soldier who left Australia with a stereo camera. Charles Snodgrass Ryan had already lived a full life before 1914. Born in Killeen, Victoria, in 1853, he was the son of Irish immigrants who came to Australia in the 1840s, the time of the Potato Famine. He studied medicine at Melbourne University, and finished his medical studies in 1875 at Edinburgh, Scotland, one of the best medical schools in the world. After finishing his studies, he took a year off, traveled through Europe and spent an extended time in Rome. He wrote that he was nearly engaged to an attractive young Italian woman from a wealthy and aristocratic family. One Friday, at a restaurant, he ordered mutton chops, and not fish. His very catholic near fiancé broke it off with him for being an uncultured lout. A few weeks later he read in the London Times that the Turkish army wanted twenty military surgeons. A few days later Dr. Ryan was on his way to Istanbul with £25 in his pocket for expenses and a contract from the Turkish government for 200 lira a year, to be paid monthly in gold. Dr. Ryan served as a military surgeon in the last phase of the Turkish-Serbian war of 1876-1877. He then went directly into the Russian-Turkish War of 1877-1878, with the Turkish force defending the city of Plevna. Ryan was admired for his reckless habit of tending the wounded men on the front lines during battles, and was called Plevna Ryan, a name that would follow him back home. He also participated in one cavalry charge against the Russians.

Realistic Travels view No. 404, “Trenches on the crest of Lone Pine resolutely held against many violent counter-attacks by the Turks.” A view by Dr. Ryan, taken in May 1915. The battle at Lone Pine was in August, after Dr. Ryan had left Gallipoli. Here soldiers take a break in digging a trench. [The high contrast in this and other Realistic Travels prints of Ryan’s images may be due to copying Ryan’s glass positives rather than having his negatives available.]

London Times.
where he narrowly escaped capture. During his time as a surgeon for the Turkish army, he learned to perform amputations quickly and effectively. With the primitive medical facilities at the time, wounded soldiers had two bad choices, death by gangrene or an amputated limb.

Before the city fell to the Russians, Ryan was ordered to escort the wounded to Sofia, 300 miles away. He was then sent to Erzerum, in Anatolia, where typhoid killed more soldiers than enemy action. Ryan was one of the few surgeons to survive the winter. He wrote later that the winter in Erzerum was the most horrifying part of his life. The city surrendered to the Russians, and Ryan was captured. The war ended shortly afterward and he was treated as a guest of the Russian army and not a prisoner. When Ryan returned to Istanbul, he was awarded the Order of Mejdjidie 4th class and the Order of Osmanieh 3rd class, both prestigious Turkish medals.

Dr. Ryan returned to Australia and wrote a book about his experience, *Under the Red Crescent*, which is still in print. He set up practice in Melbourne in 1878, and was on staff at the Melbourne Hospital and the Children’s Hospital. In 1880 he treated Ned Kelly and kept him healthy for his trial and execution. In the last shootout Ned Kelly and his gang had with the police, only Kelly survived the battle. Like Jesse James, Kelly was a folk hero to some, a murderous bushranger to others. Dr. Ryan remarked that Ned Kelly displayed none of the tough stoicism the wounded Turkish Soldiers displayed as he treated them for their wounds. Dr. Ryan was Medical Officer to the Victorian Railways and the Turkish Consul, and was an avid ornithologist and photographer. He joined the Australian Militia, as Principal Medical Officer, third military district.

In August 1914, at the age of 60, Dr. Ryan enlisted for active duty. He was made a colonel with the Corps Headquarter staff and appointed Consulting Surgeon to the A.I.F., the Australian Imperial Force. He sailed for Egypt in October 1914, and was appointed to Lt. General Sir William Birdwood’s staff. Colonel Ryan was unique among the Australians in packing his Jules Richard Verascope camera with his kit and not a Kodak pocket camera. He took about 180 stereoviews of his time in Egypt and Gallipoli. As Dr. Ryan went about his duties at Gallipoli, he would snap photos, as did other soldiers, despite the harsh and dangerous conditions. On May 19, 1915, the Turks attacked the Australian lines. In a few hours 10,000 men were wounded and more than 3000 Turks and 160 Anzacs were killed in the battle.
No Man’s Land was only thirty yards wide, and the dead were everywhere. After a few days in the sun, the stench from the dead was unendurable, and the clouds of flies feeding on them grew massive. On May 22, 1915, Major Kemal Ohri came to the Australian front line under a flag of truce. He was blindfolded and taken to the command bunker on the beach to arrange an armistice to bury the dead. Dr. Ryan snapped a stereo of Major Ohri being lead to General Birdwood, the Australian commander.

A nine hour truce on May 24 was quickly arranged. It was also understood that no offensive action such as digging new trenches, fortifying positions or gaining intelligence would take place. Dr. Ryan took his camera, against the armistice agreement, into No Man’s Land to photograph the burial of the Turks and Australians killed in the May 19th attack. His camera caught the attention of two Turkish officers who approached Ryan to investigate what he was doing. When they saw the Turkish medals on his uniform they commented to each other about who he had stolen them from, in their language. Dr. Ryan took offense at being thought a thief, and replied to them in passable Turkish that the medals were his and that he earned them in 1878 at Plevna. The Turkish officers were astonished, and had a lively conversation him, until some German officers approached and brought a rude and unpleasant end to the fraternization.

In June 1915, Dr. Ryan contracted typhoid fever after a bout with dysentery, and was evacuated to Egypt to recover. He was then sent to England in 1916, where he served as consulting surgeon, medical head-quarters staff, A.I.F. until the end of the war. He soon gained a reputation for being very tough on medical boards, as he expected all military doctors and surgeons to maintain a high standard of performance. In 1917 he was appointed honorary surgeon-general A.I.F. In May 1919, he returned to Australia, having retired with the rank of honorary major general. In 1919 he was made a Knight Commander of the Order of the British Empire, and became Sir Charles Snodgrass Ryan. In 1926, Dr. Ryan was returning to Australia from Europe onboard the Otranto when he complained to other passengers that he was not feeling well, and died a few hours later of cardiac failure at the age of 73. He was buried in the Melbourne general cemetery. The conditions under which Dr. Ryan took his photos were

(Continued on page 29)
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July 12-18 at the Renaissance Tulsa Hotel & Convention Center, Tulsa, OK

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Mail-in registration forms must be received by July 5, 2016.

Meals and Excursions are NOT included in registration fees.

The following activities (SSA dinner, NSA banquet and excursions) are open to non-registrants. Please indicate the number of tickets you would like to purchase for yourself and non-registrants. (Do not include other registrants in this section).

STEROEOSCOPIC SOCIETY OF AMERICA (SSA) Dinner: Thursday, July 14 6:00PM $35/Ticket X Tickets = $

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* Dinner is buffet style, including 2 meat entrees. ** Please check if you prefer a vegetarian offering:

President’s Breakfast: Sunday, July 17 8:00AM $26/Ticket X Tickets = $

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Excursion #2 - Haunted Tulsa Bus Tour (125 people): Sunday, July 17 7:00PM $27/Ticket X Tickets = $

Excursion #3 - Tulsa Art Deco & Route 66 Guided Tour: Monday, July 18 8:00AM $55/Ticket X Tickets = $

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Payment (in US$) may be made by check or money order payable to "NSA", or made by a PayPal payment (www.PayPal.com) to NSA2016@AOL.COM.

Please direct all registration inquiries to: REGISTRATION@STEREOWORLD.ORG or by phone at (586) 598-9313.

Hotel reservations should be made by calling 1-918-307-2600 or at the link provided on the convention website. If you are with the NSA 3D Con. The room rates are $114 per night plus tax. The cut-off date to obtain the special convention rate is June 21, 2016. We have a contract to fill a minimum number of rooms. We encourage you to stay at the convention hotel.

StereoWorld March/April 2016 17
Kim Timby’s *3D and Animated Lenticular Photography: Between Utopia and Entertainment* is a long-awaited addition to the literature on 3-D history and technology. In addition, it convincingly situates this particular 3-D format within broader histories of art, photography, film, material culture, and technology. Thoroughly researched, well organized, and engagingly written, Timby’s study will be an essential resource, gathering together episodes that have heretofore only been published in articles and weaving them into a substantial interpretive history.

Whereas a parallel 3-D technology—holography—has been the subject of several book-length studies (by practitioners and curators), from the time of its invention to the present day, the literature on lenticular imagery is comparatively sparse. Fortunately the subject attracted the attention of a historian of Timby’s caliber. The recipient of a doctorate from the École des Hautes Études en Sciences Sociales and an instructor at the École du Louvre, Timby demonstrated her considerable skills (and her affinity for 3-D) in the 2001 landmark exhibition and publication *Paris in 3-D: From Stereoscopy to Virtual Reality, 1850–2000*. In this new volume, she presents the full scope of her research on lenticular photography, still concentrating mainly on the French context but ranging across various subjects and formats from the 1890s to the 1990s.

Timby’s interpretive framework is indicated by the book’s subtitle: *Between Utopia and Entertainment*. Innovators of lenticular imaging cherished a utopian dream of “a completely lifelike image, representing the world as our sense perceive it—especially all of its movement and depth” (p. 9). But the other motivation driving the history of lenticular imagery was, as Timby puts it, “the desire to entertain—or to find attractive forms of the process that would sell” (p. 18). Between the hyperbolic claims for lenticular realism on the one hand, and casual dismissals of its trivial applications on the other, Timby finds fascinating episodes of innovation, adaptation, and serendipity.

Timby starts with a concise overview of the history of stereoscopy, establishing a cultural context for optical imaging technologies promising both education and entertainment. She also explains at the outset how lenticular technology can be used to produce a stereoscopic or animated effect—an important distinction, particularly for those readers who are only casually acquainted with lenticular. The history begins around the turn of the twentieth century, with the line-screen method...
ods proposed by A. Berthier, Eugène Estanave, and Frederick Ives. Next, Gabriel Lippmann introduced integral photography, using a screen composed of a network of lenses, to create a “window onto reality.” Other key figures in this early chapter are Bonnet and Lumiére, whose methods of industrial production and marketing strategies are discussed in illuminating detail. During this pre-World War II era, the process was associated with stereoscopic realism, most strikingly demonstrated in photographic portraiture. After World War II, animation became more popular, and this type of lenticular imagery appeared prolifically in advertising and marketing campaigns. Innovation during this optical realm and more in the product-design realm. Lastly, Timby outlines two interesting non-commercial areas of lenticular production: its use by artists in the 60s and 70s, and its use by amateurs in the 80s and 90s.

Timby establishes an intellectual context for the salient technical innovations, while also filling in the social and economic contexts for the products of that research and development. She provides examples of popular formats for mass-produced lenticular imagery (such as portraits, keychains, and postcards), explaining how they were made, distributed, and collected. Crucially, she also considers the reasons for the demise of certain formats, reminding the reader of the importance of novelty as a driving force. Although Timby is clearly an enthusiast for all things lenticular, she is not an apologist nor does she ignore dead-ends and failures. She closes with a brief but provocative consideration of how lenticular photography might be affected by digital technologies in today’s image-saturated world. It is certainly possible—even probable—that lenticular imagery in different forms will continue to rise and fall in popularity, because, as Timby contends, its illusions are perennially pleasurable and perennially marginal.

COSTS, COMPLEXITY, AND COMPETITION will always limit its mainstream adoption, while curiosity and collectability will sustain it on the fringes. With this compelling history at hand, the reader can assess future developments with both skepticism and eagerness.

As all devotees of 3-D and animation know very well, the objects we love suffer from being difficult to reproduce. While this paperback volume does not include an actual lenticular object on the cover as did Paris in 3D, the illustrations are plentiful and effective. When necessary, multiple images are used to show how effects of depth and/or animation were achieved. Caption text is clear and precise. While there is no bibliography, all sources are fully cited in endnotes, which in turn point to any number of further research topics. It is to be hoped that Timby’s study will inspire others to pursue some of these threads and to augment her history with more episodes and case studies from other countries. (Christopher Pinney’s work on Hindu devotional lenticulars, manufactured in China for the Indian market, suggests that the reading of depth and flatness is quite different there than in Europe and the Americas). It will also be good to connect this history to research in the fields of conservation and preservation, for as Timby points out, several of the manufacturing processes and materials are highly susceptible to deterioration.

While in some ways overdue, 3D and Animated Lenticular Photography is also timely. It is relevant to current developments in both the art world and consumer market. In the art world, a limited number of artists (George LeGrady, Julian Opie, Rafael Rozendaal, among others) are producing lenticular editions, and Timby’s thesis prompts us to consider the balance of spectacle and substance in this newer work. The stakes may be higher in the commercial world, where autostereoscopic screens are being developed for trade and consumer markets, even in advance of a steady supply of content. Timby’s book helps explain the desire for these glasses-free 3-D systems and perhaps predicts their fate.

Britt Salvesen is Curator and Department Head of the Wallis Annenberg Photography Department, Prints and Drawings Department, at the Los Angeles County Museum of Art.  

NewViews
(Continued from page 7)
11/23/16: • Moana
• The Great Wall
12/16/16: • Rogue One: A Star Wars Story (+IMAX)
12/???/16: • Ghosts of the Lusitania (Rough Cut Pictures)
12/???/16: • Predators (BBC Earth & Giant Screen Films)
2016: • Biology 2.0 (La Compagnie des Taxi-brouse)
• Leonardo da Vinci (Camera Lucida Productions)
• Spaced Out (Tycho Brahe Planetarium)
• Wild Flight 3D (Atlantic Productions, Colossus Productions)
• African Safari 3D
• Amazing Might Micro Monsters 3D
• Chukh Lagoon 3D
• The DNA Key
• Electropolis
• Kitty Hawk
• Martains
• Moon
• Mystery of the Ebo Gogo
• Ocean Giants
• Patagonia 3D
• Secrets of the Royal Garden
• Secret of the Universe
• Smart Cities 3D
• The Story of Cells
• Volcano
• Wild Light

3-D Movies are the Top Five

With Star Wars: The Force Awakens wonderful success in 3-D, the top five box office grossing films are now all 3-D films. Domestically they rank:
1) Star Wars: The Force Awakens
2) Avatar
3) Titanic
4) Jurassic World
5) Marvel’s The Avengers

Worldwide they rank:
1) Avatar
2) Titanic
3) Star Wars: The Force Awakens
4) Jurassic World
5) Marvel’s The Avengers

(Titanic was originally released in 2-D, making most of its money from that release, but James Cameron was already making 3-D documentaries and probably would have made Titanic in 3-D, if today’s digital theaters had existed in 2007.)
While visiting a 3-D friend recently, Susan Pinsky and I were shown something we had never seen or heard of before—single plate anaglyph lantern slides. For those of you not familiar with lantern slides, these are the forerunner of modern 35mm slides, which have now been replaced by digital image projection.

However, in the 17th century, the earliest form of slide projectors, known as “Magic Lanterns” were created, to project images that were hand painted onto glass plates. These were originally used for public entertainment, though smaller magic lanterns for home use, and even smaller toy versions of magic lanterns for children, were also made. It was not until around 1848, about a decade after the birth of photography, that photographic lantern slides were produced. Although many sizes of slides were made, the most common American size was 3” x 4” (approximately 8.26cm x 10.16cm).

According to Ray Zone (“Ghosts in Relief: Stereoscopic Projection, Magic Lanterns, and the Movies” The Magic Lantern Gazette, Vol. 19, No. 1, Spring 2007) the first person to project (3-D) images in complementary colors “could have been” Wilhelm Rollman around 1853. However, general credit for the first to project stereoscopic images in anaglyph form was Charles d’Almeida in France. In 1858 d’Almeida used two magic lanterns, one with a red filter and the other with a green filter, to project stereoscopic lantern slide pairs by superimposing the two images on a screen. The audience wore matching red and green glasses to view the three-dimensional image.

While Zone described other methods of stereoscopic projection that followed d’Almeida, using mechanical alternating shutters (Rateau, France/Britain, 1897), alternate frame optically printed film-strips (Grivolas, France, 1901), and even early polarization (Anderton, Britain, 1895), the method of projecting an actual anaglyph lantern slide in a single projector seems to be conspicuously overlooked in the majority of stereoscopic literature (at least as far as I have found so far).

So, seeing and holding an actual anaglyph lantern slide was quite a revelation. Thankfully, the lantern slides were labeled: “Procédé Tauleigne Mazo” (Process Tauleigne Mazo). An Internet search quickly found several references both to J.A.B. Tauleigne, and to Elijah Mazo. Both men were photographic inventors in France, and seem to have developed a three color photographic process, which is mentioned quite a few times in online literature. E. Mazo was also an optician, photographer, and camera manufacturer, located at 8, Boulevard Magenta, Paris, France. In addition, thanks to research provided by Kim Timby, E. Mazo produced a catalog titled (English translation) “E. Mazo: Manufacturers of Accessories, Devices and Views for Projection”. Catalog No. 46, for the years 1910 and 1911 lists series of ready-made anaglyphic lantern slides for sale stating (English translation) “These views for stereoscopic projection use the system created by Mr. Abbot Tauleigne, on the anaglyph principle of Mr. Ducos du Hauron. The views are placed in a single lantern projector and projected on ANY screen. The depth is perceived by all of the spectators without exception, provided that they observe the image projected on the screen by means of a ‘vision selector’.” (Vision selector being an early description of 3-D glasses).

At http://tinyurl.com/nb7qyq7 there is a reference stating “In approximately 1913 E. Mazo partnered with J.B.A. Tauleigne. The two partners improved upon the Dr. Taube mor-dant dye process which removed the silver-iodide thus leaving a transparent dye image (US Patent 1,059, 917). It produced strongly colored photographs.” It was apparently also perfectly suited to making anaglyph lantern slides.

The description of the process for making the anaglyphic lantern slide is so well described in a British Journal of Photography report, that I...
The Tauleigne-Mazo Anaglyph lantern slide image “Lourdes pèlerinage” (Lourdes Pilgrimage). (Claudia Karin collection.)

have transcribed in its entirety to present here:


THE TAULEIGNE-MAZO STEREOPROJECTION AND THREE-COLOUR PROCESSES.

(Since referring in the last issue of the “Colour Photography” Supplement to the trichromy process of Mr. A. Tauleigne, we have received from Mr. E. Mazo, the well-known Paris constructor of optical apparatus, the description of the process as it will shortly be placed upon the market. Mr. Mazo has collaborated with Mr. Tauleigne, and the method, as now offered for the purposes of amateur photographers, is the result of their joint labours. The following is the abridged text of Mr. Mazo’s communication.

–Eds. “Colour Photography” Supplement.)

The two processes are distinct. One is concerned with the production of stereoscopic relief on the lantern screen, the other with colour photography from nature. Both are patented in Great Britain and other countries, and both are based upon the well-known principles first enunciated by Ducos du Hauron, namely, that the blending of complementary colours, as embodied in the “anaglyph” method, and that of combining three primary colours.

Just as in the case of the Autochrome and Omnicolore plates, the projection of which was described by Du Hauron as long ago as 1868, both processes have long known to be possible, and, indeed, been practised by amateurs of more serious inclinations until the very great technical difficulties became too obvious.

Misters Tauleigne and Mazo have, however, found that the process can be very greatly simplified by the production of a silver image, which directly fixes the saline colour. It would be well to emphasise first the difficulties involved in the older processes, from which will be seen the superiority of the new process as regards means of working.

Stereoscopic Lantern Projection.

For success in obtaining stereoscopic relief on the lantern screen the principles of stereoscopy must be kept in mind. Just as in nature, objects are seen in stereoscopic relief when two images, one from each eye, are simultaneously transmitted to the brain, so, on the lantern screen, the stereoscopic relief will be observed when there are projected on the screen the two pictures of the stereoscopic pair, and when each eye is allowed to perceive only one picture.

This may be done by staining the right-hand picture red, the left-hand picture green, and placing before the right eye of the observer a green filter and before the left eye a red filter.

When projection is thus viewed the stereoscopic relief of the original subject is seen.

According to the Mazo process, all that is necessary is to make positive transparencies from the stereoscopic negative. The images in these positives are then converted, one into red and the other into green, the silver image itself being subsequently removed, so that the final result is a perfectly clear and transparent image in colour only. These two transparencies are placed one above the other and projected together with the one lantern, the spectators being provided with a pair of tinted glasses for viewing the relief effect.

As previously practised, this process has usually necessitated the use of two lanterns, the lenses in which were provided, one with a red screen and the other with a blue or green screen. The adjustment of the pictures on the screen was a matter of considerable difficulty, whilst, owing to the presence of a black silver image and also of a coloured screen, a very powerful light was necessary. Further, it was difficult to register the two pictures in the lantern and on the screen to such an extent that the process could be employed only for a very small number of views in succession.

By taking advantage of the new method by which the silver image is converted into a transparent dye image, the projection on the screen is of great brilliancy, and as the two positives may be placed one upon the other, in the lantern, only one of the latter is necessary, and the positives also being adjusted once for all, when placed in the lantern, there is no delay in registering each picture at the time of the actual exhibition.

(At this point the rest of the article is about a simplified three color process developed by Tauleigne and Mazo which uses the same technique for creating transparent colored lantern slides as the stereoscopic lantern slides method, but in the three primary colors, and in perfect registration, to provide a full color image in a way that was simpler than other methods of that time.)

My “Modern Interpretation”

By using one of the techniques Tauleigne had developed for their
three-color glass plate process, they converted the separate left and right eye lantern slide plates into transparent green and red image slides. The process made the slides more transparent, as the black and white silver image had been removed in their process, leaving just a single color transparent image (red or green). By then sandwiching the two slides together and taping them to form a single slide for projection, an anaglyph slide could be projected with a single Magic Lantern projector.

This eliminated the need for two projectors, each fitted with red and green filters, and, at the same time, provided a much brighter image from a single projector. In retrospect this idea seems so obvious, and such a great improvement, that it is surprising that it has remained unmentioned (as far as I have been able to find) in later literature on the subject of stereoscopy. A further Internet search shows that, while rare, these anaglyphic lantern slides do occasionally show up in online auctions.

**The Léon Gimpel Stereo Autochrom Process**

While researching Tauleigne and Mazo, Kim Timby in Paris sent information about an anaglyphic stereo autochrom process:

I also remember that a French photographer named Léon Gimpel made anaglyphs on autochrome plates at some point. I’m assuming his idea was to project them. I just went to check some photocopies I made when working on *Paris in 3D*. Gimpel wrote in his journal for 1910 (my loose translation):

> An article in a photographic journal about “composite images” inspired me to do something similar with Autochrome plates. By “composite image” I mean the superimposition on the same surface (glass, film or paper) of several different images printed in different colors. Seen directly, these superimpositions of course only show an unpleasant confusion, but when they are viewed through properly chosen colored filters one can distinguish each image separately, because of the optical elimination of the others. On April 28th, inspired by these experiments, I made my first anaglyphs on Autochromes [footnote: Presented at the Société française de photographie May 19; see their Bulletin no. 6, June 1911 and the Photo-Revue no. 29, July 16, 1911].

Gimpel did much more with this in the 1920s.

The reference for Gimpel’s journal/memoirs (there is a picture on page 124 of *Paris in 3D*) is “Quarante ans de reportages photographiques”. It’s a handwritten document in the collections of the Société française de photographie. The passage quoted is on page 51.

Kim also referenced a completed online auction for a Gimpel anaglyph autochrome of the moon, dated March 1920 and presented as a 9 x 12 cm lantern slide. The auction site reports that in 1924, Léon Gimpel and Emile Touchet introduced a relief projection method using stereoscopic slides, taken with a camera subsequently marketed by Gauumont. The previous year Gimpel had made anaglyph pictures— anaglyphos from the Greek, “carved in relief”—from shots of the Observatoire de Paris; eight of them appeared June 28, 1924 in *L’Illustration*, accompanied by two-color glasses.

The moon image was auctioned by SVV Millon & Associés on November 10, 2011 and sold for 10,000 Euros! In the Millon auction catalog there were a total of nine anaglyphic stereo autochrome images shown. While it makes sense that the Autochrome process was used to make anaglyph lantern slides, these are also quite a 3-D rarity! The images may be seen in color in the online version of the catalog, which may be found at:

http://tinyurl.com/j28x4z.

I find it interesting that while the moon lantern slide was described as anaglyphic Autochrome by Léon Gimpel, it was also stated to be obtained from a negative that was made with the Tauleigne-Mazo process.

While a stereo autochrome has the advantage of being made in color on one plate, versus two sandwiched plates in the Tauleigne-Mazo process, autochromes have the disadvantage of being very dense and requiring a lot of light, making them much less desirable for lantern slide projection.

In the end, Tauleigne-Mazo Process anaglyph lantern slides are a 3-D rarity that I’m pleased to be able to share with *Stereo World* readers, and to add some written documentation to the existing literature on this subject.

**Acknowledgements**

This article is dedicated to Ray Zone, who had an encyclopedic knowledge of 3-D history, and who’s spirit hovers over my shoulder whenever I write on historical 3-D subjects.

Special thanks to Susan Pinsky, my muse, my spellchecker, my editor, and my partner in life. Also special thanks to Claudia Kunin, anaglyph artist and friend, who showed us her collection of Tauleigne-Mazo Anaglyph lantern slides that inspired this article. And a final thanks to Kim Timby of Paris, France, who provided research, information, and translation from French sources.
Part V: London Stereoscopic Co. Spring 1856 Catalog, First Series

In my third Foreign Affairs column (Stereo World Vol. 16 No. 2 May-June 1989) I chronicled the somewhat confusing evolution of the earlier “London Stereoscope Company” name to the more familiar “London Stereoscopic Company” in 1855. There is now known a somewhat earlier use of the “London Stereoscopic Company” name and earlier mention of the 29 Moorgate-street “City Agency” in an advertisement from The Athenaeum No. 1448 dated 28 July 1855, as well as a slightly earlier mention of the 54 Cheapside address from the Illustrated London News on February 2, 1856 (p 135).

In this article I move forward to the London Stereoscopic Company in 1856 and their wonderful gift to historians: the 1856 catalogs. Even more wonderful, the “Spring” 1856 catalog was bound into the back of Sir David Brewster’s newly published book The Stereoscope which was then reprinted in facsimile by Morgan & Morgan in 1971. This reprint is still widely available as a used book online.

When was the “Spring” 1856 catalog published? There are references in both David Bowen and Thomas 1972 (From Today Painting is Dead p. 33 item 225) and BEC Howarth-Loomes 1974 (Victorian photography: A Collector’s Guide p. 78) to a “brochure” that seems to be a copy of the catalog dated May 1856 in the Bodleian Library (Oxford). The British Library Legal Deposit copy of Brewster’s book which also was bound with the LSC catalog has as acquisition date stamp of 31JV56 which means 31 July, 1856. It thus seems safe to call it the “Spring” 1856 catalog. There is also a “Christmas Catalog” which mostly duplicates the “Spring” catalog. Finally, the opening night performance of the Winter’s Tale at the Princess’s Theater seems to have been 28 April 1856, so a May 1856 date for the catalog seems entirely plausible.

Included here are the titles for the First Series, transcribed from the facsimile for enhanced clarity.

MISCELLANEOUS SUBJECTS.
Groups, Figures, &c. &c.
FIRST SERIES
Consisting of numerous Groups and Views, of an amusing and entertaining character of the very finest quality. On card, mounted at 3s. Each slide.

Return from Shooting.
The old Larder.
The family Torment.
The Egg Girl.
A Day’s Sport (Group of Fish).
Articles of Vertue.
The Curiosity Shop.

TR Williams (front & back), “The Old Larder” / “Scenes from our Larder” by TR Williams. Paper label on verso 14 x 108 mm. Note the initials “TRW” on the cask.
The Enraged Cockatoo; or, a Chinese Ball in Danger.
The Pet Bird.
Mortality.
Hawk and Duckling.
Hen and Weasel.
Group of Four Chinese.
Group of Two Esquimeaux.
Robt. Drummond, Valet to late Lord Nelson.
Mr. Lovejoy – objects to be disturbed just when he begins to feel comfortable.
(Taken by Command of Her Majesty.)
Group of Three Sailors – Crimean Heroes.
"Five Royal Marines"
"2 Royal Marine Artillery"
Group of 3 Rifle Brigade – Crimean Heroes.

"3 Fusiler Guards"
Launch of the Marlborough at Portsmouth.
Ditto another View.
Ditto another View.

Several exquisite Rustic Scenes from Berkshire.
Now Publishing, by permission, some Beautiful Scenes from the Winter’s Tale.

And who are the photographers of this First Series? The stereoviews listed very seldom have titles on the cards, and although the titles on the cards may vary a bit from the titles listed here, the stereos are clearly attributable to Thomas R. Williams (1825-1871) and have the tonality typical of paper stereos made from stereo daguerreotypes. The stereos cards are fairly often blindstamped “TRW PHOTO” or “T.R. WILLIAMS PHOTO”) on the lower left corner and most are also well known as stereo daguerreotypes. A few of the still life subjects even have TRW’s initials included as part of the composition. Stereo collector and historian Brian May now owns the London Stereoscopic Company name, and additional illustrations from the “First Series” can be found on the Company’s website (londonstereo.com).

The next group of stereos listed: “Several exquisite Rustic Scenes from Berkshire” are also by TR Williams and are part of the “Scenes in our Village” series from Hinton Waldrist (now in Oxfordshire). For more about these wonderful TR Williams stereos see Brian May’s “Our Village Found at Last!” (Stereo World Vol. 30 No.1; March/April 2004 pp 22-27).
and the wonderful book *A Village Lost and Found* by Brian May and Elena Vidal, 2009. Also visit the London Stereoscopic Company website online (londonstereo.com) where the book may be purchased, the *Stereo World* article read, and many additional illustrations seen.

The final group from the First Series: “Now Publishing, by permission, some Beautiful Scenes from the Winter’s Tale.” is by another photographer entirely; Martin Laroche (15 September 1814 – 10 November 1886). To complicate things a bit, “Martin Laroche” was born “William Henry Silvester,” the elder brother of photographer Alfred Silvester who is well known to collectors of early English studio genre stereos. Laroche is also remembered for defeating Talbot’s patent in England.

In unraveling the mystery of the Winter’s Tale, the Christmas 1856 catalog provides some helpful additional information:

Including MRS. CHARLES KEAN as Hermione; Misses HEATH and LECLERCQ as Florizel and Perdita; Mr. HARLEY as Autolycus; Mr. RYDER, Misses EGLINTON, HUNT, FANNY CLIFFORD, &c., in their favorite characters, together with other celebrated actors. Published at 3s. Each, exquisitely coloured, with full descriptive letter-press at back, or the set of 15 for £2 2s.

This confirms the play was produced by Charles Kean’s Princess’s Theater at 73 Oxford Street. The Martin Laroche studio was conveniently located at 65 Oxford St “near the Princess’s Theater.” Although I do not have a specific reference for Laroche and the Winter’s Tale stereos, we do know he produced a set of (perhaps 15) slipcased stereos “Illustrations and Portraits from Richard the Second, as produced by Mr. C. Kean at the Princess’s Theater” in the fall of 1857. He also photographed a number of other Kean’s plays including Henry V, Midsummer Night’s Dream, and Macbeth as well as portraits of Kean himself by Royal Commission from 1857.

Acknowledgements

Thanks to the late Geoffrey Gilbert for bringing *The Athenaeum* and Illustrated London News advertisements to my attention.

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*Martin Laroche (front & back), “MISS HEATH AND MISS LECLERCQ AS FLORIZEL AND PERDITA FROM THE WINTERS TALE”*
We recently learned of the death in 2014 of former NSA Board Chairman Bill C. Walton, who had been out of touch for some time due to illness. Born and raised in Clarksville, Arkansas, he joined the Army in 1948 and was stationed in Germany. There, in Flensburg, he met Krys, who would become his wife in 1954. Graduating from helicopter flight school in 1957, he flew Army airplanes and helicopters for the next 21 years, including two tours of duty in Vietnam, flying U-1A airplanes (1962-62) and as a helicopter maintenance officer (1967-68).

Retiring from the Army after 30 years in 1978, he joined the staff of The Columbus Times as a writer and photographer. He had made his first stereograph in 1973 and joined the NSA in 1975, so the job provided numerous opportunities to take stereos of local events, historical places and visiting celebrities. In 1981 he started working at the Public Affairs Office of nearby Fort Benning, Georgia where he went from writer to photographer, media escort, editor and Public Information Officer during his nearly ten years there. The job allowed him to take an extensive variety and number of stereos (with his Realist for black and white print views), of people, equipment and training activities at the huge base.

A selection of 74 of these views would appear in his 1992 book BACK TO BASICS – Infantry One Station Unit Training in 3-D. Started in the mid-1980s, work on the book was interrupted in December of 1988 when Bill contracted oyster poisoning (a bacteria called Vibrio Vulnificus) and almost died. With the help of doctors and his wife Krys he pulled through, but the physical and mental toll of the trauma would result in more hospitalizations and lingering effects through his two and a half year recovery and beyond. As “the only known person in Columbus, GA to have survived this deadly bacteria” he enjoyed appearing at the 1991 NSA convention in San Antonio wearing a shirt that warned “JUST SAY NO TO OYSTERS.” The poisoning brought an end to his work at Fort Benning, but not to his stereo related activities.

Bill had joined the Stereoscopic Society of America in 1978 as writer, media escort, editor and Public Information Officer during his nearly ten years there. The job allowed him to take an extensive variety and number of stereos (with his Realist for black and white print views), of people, equipment and training activities at the huge base.

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One of Bill’s more dramatic views from his 1992 book Back to Basics. A soldier training at Fort Benning, Georgia crosses Uptoi Creek on the “Slide for Life.” (Reviewed in SW Vol. 20 No. 1. Page 28.)
Back in 1996, we ran a short (one and a half page) article, “The Cage Crinoline in Stereo Humor” by George Enos. (Vol. 23 No. 3 page 12.) I contributed a faded, pirated version of a Michael Burr view but little did we realize how many more stereoviews featuring this strange device of fashion existed, and how more research into the technology, social implications and media response to it could find enough material not just for a longer article, but for an entire book.

Now, CRINOLINE – Fashion’s Most Magnificent Disaster by Denis Pellerin and Brian May has accomplished just that in 224 pages of fascinating stereography, text and cartoon art. And there at the bottom of page 32 is a far better version of that Burr view we ran in 1996, one of three by different publishers based on an 1858 Punch cartoon in which an omnibus driver tells a woman “Werry sorry’m, but yer’l av to leave yer Krinerline outside.” (Each of the three publishers used that exact caption on their views.)

The illustrated article by the authors in our previous issue (page 30) provides a good look at the scope of the book, but nothing compares with seeing the final production. Many of the cartoons from Punch and other sources are reproduced at half to full page size, along with some 1855 French patent drawings, color lithographs and other art featuring various aspects of the crinoline.

Among my favorite particulars are some notes and drawings describing the manufacturing of crinolines, a page of crinoline jokes, five pages devoted to crinoline songs, and modern stereos of a model wearing an original 1860s crinoline. A chapter on “Whaling and Crinoline” observes that some of the finest were made of baleen from whales (often called whalebone), as were collar stiffeners, corset stays, etc. A quoted section from an 1858 Dublin University Magazine article looks at the matter from the whale’s point of view and concludes:

To be conscious of dying on behalf of soaps, and lamps, leather dressing, and machinery, contributing a stray “fixing” to the corset of a fair one now and then, might not indeed, have been sweet to a moribund mysticetus. It might still have been tolerable. But to die for the sake of a petticoat, and to know it – pro pudor! The very thought must be maddening to a whale.

To Stereo World readers, what will matter most are of course the views, of which there are 114, all but a few from the mid 19th century. Most of them are tinted with varying degrees of skill, with the best standing out as true gems and even the few poorly tinted or badly faded and muddy images revealing an interesting look at this amazing, “magnificent disaster” of fashion.

Like other London Stereoscopic Company books, the slipcase for CRINOLINE features a lenticular by David Burder. The OWL viewer with this book may be the only lavender stereoscope ever made!


Like other London Stereoscopic Company books, the slipcase for CRINOLINE features a lenticular by David Burder. The OWL viewer with this book may be the only lavender stereoscope ever made!

Bill C. Walton (Continued from previous page)

member #715 and became print folio secretary in 1979. He also served as director of the PSA Stereo Card Circuit and was co-chair of the annual SSA International Stereo Card Exhibition. He was named to the NSA Board of directors in 1994 and became Chairman of the Board at the 1996 NSA convention in Rochester, NY. He served on the Board to 2007. In 1999, with Dan Shelley, he produced The Bill Walton 3D-CD Project which contains about 1000 of his stereo images in both anaglyph and pair formats, along with notes about the Back to Basics book and a brief autobiography. A detailed autobiography up to 1998 can be found at www.fensburg-online.de/3d/biografie.html.


– John Dennis

– John Dennis

– Bill C. Walton (Continued from previous page)
On a hot, sunny Thursday in mid-September, 2015 I went down to New York City’s Battery Park to take in the newly opened SeaGlass carousel. Battery Park, almost no one today remembers, was named for the artillery batteries that once protected old New Amsterdam.

The project was developed by the Battery Conservancy and took 16 years and cost $16 million dollars. Certainly, it’s one of the world’s most expensive carousels, sitting on some of the world’s most expensive real estate, adjacent to the skyscrapers of the city’s Financial District. I wanted to see what New Yorkers had got for all that time and money.

When you approach the entrance at State and Water Streets you’re met by the sight of a silvery, tilted, three-layered structure that’s unlike any carousel you’ve ever seen. SeaGlass is a completely enclosed glass pavilion whose shape was inspired by the marine nautilus. This aquatic theme honors the location of one of the nation’s first public aquariums, the New York Aquarium, opened in 1896.

Inside are enormous glowing fish moving up and down and slowly turning in a graceful ballet. The sound design and lighting add immensely to the effect of gliding in an underwater fantasy world. You can ride in a 14-foot-high translucent fiberglass angelfish, an 11-foot Siamese fighting fish, and a 12-foot yellow lionfish; there are 30 fish in all.

Each one has a series of LEDs that change the color of the fish as you ride: blue, green, hot pink, purple and more. I paid my five dollars and chose a lionfish for my first ride. Each fish seats one and comes equipped with stereo speakers. The music is as far from the traditional steam calliope sound as you can get.

Think Cirque du Soleil, not Ringling Bros. and Barnum & Bailey. On your visit you might hear the first movement of Mozart’s 40th Symphony or Dance of the Knights from Prokofiev’s Romeo and Juliet.

For three and a half minutes I was no longer in Manhattan. The minimalist design of the fish and the large circular openings on each side give you a view through the center of the carousel to the outermost mounts. As you dip and rise and turn the effect is kaleidoscope-like and cheerfully disorienting. When the carousel slowly came to a stop, my first thought was the same as all the children there: “I wanna do that again!”

Credit for all this belongs to architects Claire Weisz and Mark Yoes. They worked closely with Broadway set designer George Tsypin, whom you will not be surprised to learn also created an undersea fantasy land.

---

The large circular openings on each side of the fish allow you to see through the ride itself and catch glimpses of your fellow passengers. A setting practically designed for 3-D! Stereos by the author.

---

Lighting, music and movement combine to create the illusion of gently swimming underwater.

---
for the hit show, Disney’s *The Little Mermaid*. The actual construction—delayed at one point by Hurricane Sandy—was done by Industries Show Canada of Laval, Quebec.

If you find yourself in New York City with your kids—or if you have any spark of childhood left inside that grumpy adult skin you’re currently wearing—the SeaGlass Carousel will not disappoint. If you let it work its magic, it may just delight you as much as it did me.

Two shots from similar perspectives reveal how the fiberglass fish change color during the course of your ride.

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At Gallipoli with a Verascope

extraordinarily difficult and hazardous. The entire Anzac position was in range of the Turkish artillery. Gallipoli was a very inhospitable place to live, and waging a war there was extremely difficult. The food was monotonous, water was scarce. Swarms of flies were everywhere, and uniforms were full of lice. Everyone there was suffering from dysentery to some degree. The weather was either extremely hot and arid, or cold and arid. That did not stop Dr. Ryan and the other Australians from snapping thousands of images during one of the most miserable and pointless battles of World War One.

Many of Dr. Ryan’s photos have survived 100 years after they were taken. He used a Richard Verascope camera, and his images are on 45mm x 107mm glass plates. There are multiple copies of his glass views. One set of 31 views of Gallipoli was acquired by the State Library of New South Wales in 2008, and can be found on the library’s Flickr site. A group of his views are held by the Australia War Memorial, where they were donated during the war or shortly after it ended. They can be found on the Australia War Memorial website. One group was donated by Dr. Ryan, but they are all of the Australian troops in Egypt. The other two groups are of Gallipoli, and were donated by R. G. Casey and J. P. McGlinn. Both men were officers in the A.I.F., and both were at Gallipoli when Dr. Ryan was there. If Dr. Ryan did not know them before 1914, he certainly would have had plenty of time to get to know them in Egypt and Gallipoli. It is possible that Dr. Ryan gave both of them copies of his views, and they later donated them to the war memorial.

H.D. Girdwood acquired a number of Dr. Ryan’s images, and they are in the set of 600 Realistic Travels war views. Typically the images in the Realistic Travels views are sharp and clear, but Dr. Ryan’s are not as sharp or clear as the others, with high contrast in the images, much like those of the Troutman war views. One can speculate that they were copy views, or there could have been other reasons, so speculation is mostly pointless, but entertaining.

Dr. Ryan had nearly been forgotten until 2014, when a traveling exhibition of his images made the rounds in Australia as part of the 100th anniversary of the First World War. The exhibition was called “A Camera at Gallipoli, the Photographs of Charles Ryan.” Stereoview halves were enlarged for the exhibit, with a detailed description of each one, a biography of Dr. Ryan and the history of the Gallipoli campaign.

There were two questions I was not able to answer. One was why...
### Classified

#### 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 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.2stfg.com/SW  or contact George Themelis at drt-3d@live.com, 440-666-4006.

- **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) 398-3591.

- **THOUSANDS OF STEREONEWS, CDVs, Daguerreotypes, Ambrotypes, Tinypes, etc.** available for direct purchase every day! Finest selection on the web! www.antiquephoto graphics.co. Let me know what you are looking for! Also looking to purchase fine images!

- **VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector’s Guides**: a total of 2,164 pages of View-Master information, including 132 color pages showing old VM ads and 1,300 VM packet covers.

#### 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 / stereoview.com

- **STEREOWORLD 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.

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#### Wanted

- **ALABAMA STEREONEWS**. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

- **ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodcek; 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@AlaskaWanted.com.

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

- **BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth 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 Vallée, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Laviole at papilolaviole@hotmail.com or call (418)440-7988.

- **CERTAIN STEREONEWS of the Flat Iron Bldg., aka Fuller Bldg. in New York City. I am looking for several views of the Flat Iron Bldg. for a project. Contact me at relleys@att.net for list of views needed for the project.**

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### Carl’s Clean & Clear Archival Sleeves

**Polypropylene Acid Free**

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**U.S. Shipping—$4.00 per order, non-U.S. please email California Residents add 7.875% sales tax**

**Grand Total**

*Large cabinet sleeve is seamless but .3 mil lighter*

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**Carl Mautz**  
530-478-1610 cmautz@att.net  
- Order Sleeves or Books online at [www.carlmautz.com](http://www.carlmautz.com)
**Wanted**

**COLLECT, TRADE, BUY & SELL:** 19th Century images (cased, stereo, CdV, cabinet & large paper) Bill Lee, 8658 Galidor Way, Sandy, UT 84094. billlee@juno.com 801-392-5072.

**Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.***

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

**HARPER'S FERRY** and other stereoviews from other places in West Virginia. Also, looking for various other photos and paper from West Virginia. Tom Pratt, PO Box 2474, Buckhannon, WV 26201. wvabooks@aol.com.

**HECKLE & JECKLE** 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman - kaufman3d@gmail.com or call 951-642-0691.

**HIGH QUALITY** stereoscopic 3D digital photographs to license with our brand new 3D viewer for sale in UK shops this year. All subjects needed: nature, landscape, animals, cars etc. Please enquire at: lyndsay@flipscope3d.com.

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

**KEYSTONE VIEW SALESMA.NS, circulars, and ephemera - originals, reprints, or xeroxes wanted.** The earlier the better! Email Leigh Gleason, leigh.gleason@gmail.com or call 951-213-1501.

**LOOKING FOR** an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl7@comcast.net.

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

**O.S. LEELAND Writer** seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read “Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota.” Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

**REALIST FORMAT SLIDES or VM Personal Reels from 1960s with Ford Econoline E100 pickup truck (front looks like a van with no engine out front) as main subject or in background.** trymymailbox@gmail.com.

**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.**

**STEREO WORLD** back issues. Vol. 1, #6, Vol.2,2,7s1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

**WANTED**

**STUTTGART (Germany) views.** Mostly looking for flat-mount views labeled “Stuttgart”, “Württemberg - Stuttgart”, “Stuttgardt”, “Cannstatt” or “Berg”. Also views by Brandseph, Autenrieth, Schaller or Zahnuising. Contact Alexander by e-mail at klein@stereocopy.com or (415) 852-9911.

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

**THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.**

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

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

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**ARCHIVAL SLEEVES:** clear 2.5mil Polypropylene

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<th>CDV (2 3/4&quot; x 4 3/8&quot;)</th>
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Russell Norton, PO Bx 1070, New Haven CT 06504-1070 / (203) 281-0066 / stereoview.com

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

The score thus far for nine Unknown columns stands at zero identifications, which perhaps reflects the depths of the mysteries that still remain in the history of stereo. This issue's Unknown seems to illustrate the issue nicely. It is fairly clearly an Anthony reprint, unfortunately with the negative number cropped out. However, they did provide a generous clue since “New Hampshire” is printed in white on both stereo halves (hint: right half, lower left corner; left half, lower right a bit up from the bottom).

Tex Treadwell’s 1996 Anthony stereo list has titles for negative numbers and the numbers are also sorted by series, so there is a section for ‘New Hampshire’ titles in the index. Although that seemed like a promising start, there is a large block of missing titles between New Hampshire #8200 and #8275 so even if we did have a negative number we would still have an Unknown!

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Your interesting and challenging Unknown submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

At Gallipoli with a Verascope

(Continued from page 29)

there are multiple copies of his glass images. Of the known sets, many images are the same in each set, and some images are unique to each set. The other question was how Dr. Ryan’s images found their way into the Realistic Travels set of war views. I asked a number of Australians those questions, including the curators of the Ryan traveling exhibition. They all politely answered that they had no idea. Maybe they are pointless questions, and his images are enough for anyone, but they make me wonder. The Realistic Travels images are courtesy of Bob Boyd.

The glass images are courtesy of the Mitchel Library, State Library of New South Wales and the Australia War Memorial.

Sources
First Word War Photographers, by Jane Carmichael, published by Routledge
Gallipoli, by Alan Moorehead, published by The Nautical & Aviation Publishing Company of America
Under the Red Crescent, by Charles Snodgrass Ryan, published by Charles Scribner’s Sons

European Gems

(Continued from page 4)

Some unknown photographer probably took a fancy to the scene and tried to re-stage it for the stereoscope. Though the attitude of the young maid doesn’t look as natural as in the painting and though Cupid has lost some of his impishness, he didn’t do too badly with such a difficult subject, even adding a British touch to the composition—note the presence of a Staffordshire dog—and some tools to the tired maid who now has to carry about a long-handled duster, a broom, a brush and a dustpan. The poor quality of the print is no fault of his, the photo shown here (Fig. 2) being a pirated version.
Frank in the Third Dimension

(work is called the Unifactor. He describes Frank, one of his main characters, as a “generic anthropomorph” and “naive, but not innocent.” All but one of the 23 plates in the book feature Frank amidst Woodring’s bizarre, comic yet slightly disturbing landscapes. All are drawn with “thick, unforgiving lines that marry Walt Kelly with Salvador Dalí.”

In adapting Woodring’s work Charles Bernard used the original drawings as the left eye view. He then made a modified version for the right eye view “…cutting it into 200-400 layers in Photoshop and minutely shifting each element, left or right to create the slightly different vantage point,” he explains. “Additional warping techniques were applied to some elements to create volume and roundness.” The final effect is stunning.

I’ve been buying 3-D comics and graphic novels since 1966 and there is nothing in my collection that has anywhere near this exquisite attention to detail, nothing.

Fantagraphics has to be commended for the superb production values. Frank in the 3rd Dimension comes with a pair of Woodring style cardboard anaglyph glasses. The book is 10 x 8 inches and is printed on very thick card stock. Every two page spread lays flat for optimal viewing. And those end papers, a single image measuring 8 x 20 inches—WOW! You just might get lost in them.

For fans of anaglyph line art illustration this book is the ne plus ultra. It sets a standard that will be very hard to top.


Custom anaglyphic glasses included in a pocket at the back of the book.