Here's another group of views courtesy of David Starkman and Susan Pinsky, again from the large assortment of family slides shot by the late Samuel Biren. See the '50s Flavored Finds column in SW Vol. 36, #6 for the whole story of their connection to the Biren family. (I've done a little cropping on these to fit more of them on the page.)

Apparently Mr. Biren owned several interesting cars over the years, and while I don’t know that all of the ones pictured here belonged to him, he at least was interested in them enough to capture and preserve them all in 3-D. Actually, several of these shots may have been intended as family photos, that just happened to have cars in the background! I enjoy the fact that the second image actually contains a pedal car parked in front of the real car.

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 swworld@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.
Editor's View
Comments and Observations
by John Dennis

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

3-D TV: A Short History
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Hilton DeWitt Girdwood and his Battle with British GHQ and the War Office
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Love the Visuals
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Foreign Affairs
Early and Rare Views from Outside the U.S.
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European Gems
Stereoviews from Old Europe & the Stories Behind Them
by Denis Pellerin

Classified
Buy, Sell, or Trade It Here

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

Front Cover:
Laser display designed by Mark Nath of LightWave International for a performance by Swedish DJ Eric Prydz at New York’s Terminal 5 in February, 2016. The 3-D lightshow by Realtime Environment Systems is the topic of “Love the Visuals” by A. Rosalie Chandler. (Photo by John Zelenka)

Back Cover:
“Quaker’s Meeting.” Probably by Samuel Poulton, one of several views from the London Stereoscopic Company’s Spring 1856 catalog Third Series, covered in Russell Norton’s “Foreign Affairs” column.
Light Show

The glasses-free 3-D for our cover story was created by projecting flat images and light show patterns on angled scrim surfaces pointed into the audience. It's not strictly “pure” 3-D, but the effect clearly works as a sort of giant, moving light sculpture with dramatic, if physical, layers of depth. (Perhaps a volumetric 3-D system on steroids?) Plus, the massive laser show itself provides a great 3-D subject.

Deeper VR!

Interactive animated imaging for games may be driving most of the development of VR technology, but among its more promising applications is remote sensing used in the exploration of dangerous or inaccessible places. One such is found about a mile deep in the ocean between Fiji and Tonga, where a field of hydrothermal vents spew mineral laden hot water like black smoke, powered by volcanically active regions where tectonic plates converge.

Close-up videos and even some stereoscopic imagery have recorded such chimneys and the life around them in assorted locations around the world. But now, as described in a Smithsonian feature, scientists aboard Schmidt Ocean Institute’s research vessel Falkor are using virtual reality to explore this alien world (see http://tinyurl.com/z34ju8y).

Although previous groups have imaged individual chimneys, the team is creating a three-dimensional virtual reconstruction of the entire vent field (the size of 74 football fields) using a remotely operated vehicle.

It’s not just a photographic effort, but a mapping mission to make the whole field visible for a look-around, “walk through” effect to guide follow-up sampling to pin down what minerals and life forms can be found where.

The ROV employs a battery of high-definition cameras for both cinema-quality video and still imagery, including stereo cameras. The ship’s crew can experience the vents live, virtually wandering among the spires while wearing a VR headset. The Smithsonian piece doesn’t make clear if the 360° video is available in a stereoscopic format, but the group’s addition of stereo cameras on their ROV is at least a step in the right direction.

Explore the World of Stereo Images

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Hugo de Wijs 1933 - 2016

On April 5, 2016, Gert-Jan Wolkers of the Dutch Association of Stereo Photography (N.V.v.S) posted a notice to the Yahoo Photo-3D group informing us that Hugo de Wijs had passed away at the age of 82. Hugo de Wijs was widely known in the international 3-D community as a developer of high quality stereoscopic viewing devices, and was a cofounder of both the N.V.v.S and the International Stereoscopic Union.

I remember so well my first encounter with one of Hugo’s 35mm transparency 3-D viewers, even though it happened well over 20 years ago. I was at an NSA convention, and Paul Wing showed me one of his images in a de Wijs viewer that he owned. Seeing one of Paul’s magnificent views in this high quality viewer made quite an impression on me.

A few years later, I asked John Golden (who sold Hugo’s products in the United States) about obtaining one of these viewers for myself. They were quite expensive compared to other 3-D viewers, and so I was a bit hesitant about purchasing one. John offered to send me one to try out, which I could then purchase if I was happy with it. Needless to say, once I got my hands on it I decided to keep it. I have a feeling that John used this sales technique many times with a high degree of success!

Hugo kept up with the changes in photographic technology and made the transition to creating products for viewing digital 3-D images. But I’ll remember him most fondly for his slide viewers, and think of him every time I pick up my own de Wijs viewer for twin 35 mm and Realist format images. It’s a heavy, solidly constructed, quality product that outlasted its maker, and will almost certainly outlast me.

I’ve also asked Ron Labbe and David Starkman, who both knew Hugo for decades to supply their own impressions of this exceptional individual.

Hugo de Wijs and his Stereo Devices

Hugo de Wijs lived by the motto “nothing ventured, nothing gained” (of course, in Dutch “wie niet waagt, wie niet wint”). Having graduated from the National Agricultural School in Utrecht, he traveled extensively, mostly by motorbike, and at the age of 23 bought his first 3-D camera: a Stereo Duplex. He hoped to document his adventures, and...
possibly give paid lectures as his father had done.

Several years later he acquired a Belplasca and managed to put together a stereo show of Egypt which included a five channel stereophonic sound system put together by his dad. The projection system was a Pits Barmach projector modified by Hugo to hold two 1000 watt lamps. With this system and others he developed later, he gave over 1500 demonstrations all over the Netherlands throughout the 1960s and 70s. For the ISU convention in 1975, Hugo built a new and more sophisticated projector (he called the “Stereofiel”) that not only had interchangeable lenses, but also the condenser lenses could be exchanged to compensate for different size slide formats. Polarizers were on a turntable in case a slide was mounted pseudoscopically!

His first self-built stereo camera was a 40x40mm from a pair of Agfa Isolie III cameras in 1962. One of his many jobs was as a bus driver and on his many trips he came up with the idea to build outdoor stereo viewers for tourists.

By 1963, he had 10 coin-operated devices installed after his girlfriend (and later wife), Greet, got permits from the local municipalities. Installation was not exactly easy, as the heavy posts had to be dug several feet into the ground. Meanwhile he continued to produce projection shows for children and adults. During one holiday season shows were packed hourly for six weeks straight. In nine years, approximately 165,000 visitors attended Hugo’s stereo presentations (one included his wife dressed as an Arabian princess!).

Collection and repair of 3-D glasses was among his least favorite jobs, and new glasses were hard to come by; so, of course he found large sheets of polarizing material and made his own. The 3x3 meter screen was also hand built: two white screens sewn together with fine fishing line, with the silver somehow sprayed on by vacuum cleaner.

Meanwhile the 3-D “automata” (coin-ops) were being broken into for the change; the worst part was that the 20 original slides inside were often destroyed! In 1976, Hugo designed his first rotary, 21 slide viewers, initially utilizing a knob on the right to change images. Eventually this was changed to a lever in front, which later became an electronic button. The large, 37mm, achromat lenses with their long 60mm focal length assured most people an easy, clear stereo view without the need for focus or interocular adjustments. Hugo’s projection system was used for the first ISU Congress in 1975 (in the Netherlands) and for many thereafter.

Hugo is also known for restoring one of the famous Kaiser Panoramas (see Stereo World Vol. 33 No. 3, Nov/Dec 2007). The magnificent room size viewer was to be the centerpiece in a museum he’d hoped to establish in Veenendaal, but unfortunately that never materialized. Yet, few people have made such a strong positive impact in the taking and presentation of high quality stereo. On April 4, 2016 Hugo de Wijs moved on to other adventures, but
his earthly 3-D legacy will live on for a very long time.
– Ron Labbe

Hugo de Wijs -
Master Craftsman of Stereo Equipment & Stereo Images

Susan Pinsky and I first met Hugo de Wijs when we attended our second Photographic Society of American convention in Hartford, CT, in 1979. There he projected amazing, high quality, medium format 3-D images with a large and impressive custom-built 3-D projector he had made himself.

For many years after that, we would see Hugo at 3-D conventions, often with his custom projector, and later with him bringing high quality stereo viewers of his own making. His photography was outstanding, and his craftsmanship was perfection.

The first of his stereo viewers that we saw was a table top sequential viewer consisting of a large wood box with a stainless steel panel and lens tubes for the large diameter, super quality lenses. A lever on the box would change the slides, and captions were on a panel that changed along with the slide, which was visible through a window next to the lenses. Later we learned that this was a “home” model of the commercial viewers that he built to place at scenic locations visited by tourists.

From his experience with outdoor viewers, which took a lot of abuse from both weather and vandalism, Hugo started making everything out of stainless steel, with very strong and robust construction. Even his home hand viewers were made of stainless steel for strength and durability.

He was a pillar of the Nederlands Vereniging voor Stereofotografie (Netherlands Society for Stereo Photography), and for about 30 years, starting with the founding of the Society in 1972, he was their 3-D projectionist. He made a business of selling his custom built 3-D equipment, and also was known for his commercial and scientific 3-D photography.

His son, Jeroen, continues the family 3-D business, now brought into the digital era.

Known for his big smile, gentle warmth, and his classic phrase “love-ly nice,” Hugo will be greatly missed by all of us who knew and loved him. To see a gallery of Hugo’s creations, visit his web site at www.dewijs-3d.com.
– David Starkman

3D-Con 2017 Date Change!

New dates: Aug. 8-14, 2017

Irvine, CA • Hotel Irvine Jamboree Center

This reschedules the combined 43rd NSA convention and 21st ISU World Congress away from July’s ComicCon and closer to the 2017 total solar Eclipse in August.
Unfortunately, now-a-days there are more defunct 3-D television stations than there are ones that are still broadcasting. Stereoscopic 3-D television was first demonstrated on August 10 1928, by John Logie Baird in London. Baird pioneered a variety of 3-D television systems using electro-mechanical and cathode-ray tube techniques. The first 3-D TV was produced in 1935. Unfortunately the Second World War put television developments on hold. After the war TV broadcasting began to slowly roll out.

Twenty five years later, on April 29, 1953 having just been granted permission by the Federal Communications Commission (FCC) to explore the feasibility of 3-D television, ABC ran a trial first experimental 3-D TV broadcast in the United States. Possibly only a 5-minute segment of the Space Patrol live broadcast was in 3-D, at the National Association of Radio and Television Broadcasters (NAB) 31st Annual gathering in Los Angeles. The ABC affiliate station KECA-TV aired the show but it appeared as only a blur to home viewers. The 3-D segment was solely for the news media gathered at the Biltmore hotel in downtown LA. The live cameras had rotating mirror disks in front of the lens, which gave alternating displaced images. At the Biltmore, special TVs with similar, synchronized rotating devices and Polaroid glasses were used by the news media to view the 3-D image. Even at the Biltmore, the experiment was regarded as a failure.

Just days prior to the 63rd anniversary of the 3-D TV broadcast of Space Patrol, on April 21, 2016, we lost Dick Darley, who had directed Space Patrol during it’s five year run from 1950 as a fifteen minute show until it was canceled in 1955. Darley also directed The Mickey Mouse Club for its first season. He was long gone by the time 3-D Jamboree with the Mouseketeers was made for Disneyland. In 1956 Popular Science wrote about a motor-rotated device which could be used for viewing 3-D television. Fortunately (or unfortunately) that device never leaped from the pages of the magazine.

3-D TV is a perfect thing to parody. On the first show of the first season of The Honeymooners on October 1, 1955, Ralph Kramden (Jackie Gleason) tells Alice Kramsen (Audrey Meadows) that the reason he hasn’t bought a television set, is not because he is cheap, it’s because he is waiting for 3-D refrigerators too? And even though Abbott and Costello never made a 3-D movie, they did parody 3-D on their television show. Second City TV (1976-84) brought us a constant flow of 3-D TV parodies. John Candy, Eugene Levy, Gilda Radner, Catherine O’Hara and Joe Flaherty, who portrayed the horror show personality Count Floyd, the host of Monster Chiller Horror Theatre, a recurring show-within-a-show parody of TV horror programs. Count Floyd began each program by stepping from an upright coffin and howling like a wolf. In a phony Transylvanian accent, Count Floyd introduced such classic horror movie parodies as Dr. Tongue’s 3-D House Of Stewardesses, 3-D House of Beef, Dr. Tongue’s Evil House of Pancakes, The Making of 3-D Stake the Heart, Dr. Tongue’s House of Cats, Dr. Tongue’s 3-D House of Slave Chics in SMELL-A-RAMA and Tip O’Neal’s 3-D House of Representatives. As the Count said, “EEEW!, That’s scary stuff!”

The first “non experimental” 3-D TV broadcast in the U.S. was over SelectTV, a Los Angeles pay TV system on December 19, 1980. The program consisted of the 3-D feature film Miss Sadie Thompson (1953), starring Rita Hayworth, and Spooks (1953), a 3-D Three Stooges short.
On October 30, 1982 there was a live 3-Devo concert on satellite broadcast that featured 3-D scenes. Several other 3-D 1950s features were shown in anaglyph on satellite and broadcast TV, plus 3-D was featured on local show Eye on L.A. and even a pulfrich Rose Bowl Parade broadcast.

In the 1990s the BBC showed several pulfrich shows, including the 3-D Doctor Who special “Dimensions in Time.” In the U.S. the 1996 & 1997再前線. In 1996 the BBC showed several times featuring 3-D scenes. Several other 3-D 1950s features were shown in anaglyph on satellite and broadcast TV, plus 3-D was featured on local show.

1996 season 2 finale was a two-part Sweeps week of 3-D programming called The Tool Time special 3-D effects show featured in-your-face antics from Tim, Al and Heidi. ABC had nine shows total: Family Matters, Coach, The Drew Carey Show (becoming the first “three” camera 3-D TV production in history.) Sabrina the Teenage Witch, Step By Step, Ellen, Spin City and America’s Funniest Home Videos. Glasses were available from Wendy’s restaurants.

Abbott and Costello parody 3-D on their 1952-54 TV show.

FOX-O-Rama special. The end credits featured Al and Peg wearing 3-D glasses and looking at the names scrolling by on a screen. Peg said “I don’t get it.” Peggy’s picture is actually seen on the box for her 3-D glasses. Also for the May 1997 sweeps week, ABC had a special lineup of shows that showcased specific scenes in 3-D including Home Improvement - “The Feminine Mistake” (May 6, 1997). The Tool Time special 3-D effects show featured in-your-face antics from Tim, Al and Heidi. ABC had nine shows total: Family Matters, Coach, The Drew Carey Show (becoming the first “three” camera 3-D TV production in history.) Sabrina the Teenage Witch, Step By Step, Ellen, Spin City and America’s Funniest Home Videos. Glasses were available from Wendy’s restaurants.

Rugrats - “Dust Bunnies” (September 27, 1997) was part of a special week of 3-D programming called “Nogglevision” which was also featured on such shows as Kablam!, Hey Arnold and Alex Mack & Shelby Woe. Sponsored by Nick and Kraft Foods, this special event could be viewed without the “Noggle-Goggles.”

Into the 21st century we still find some rather primitive 3-D broadcasts. For Shark Week (Summer 2000) LensCrafters distributed 6.4 million pulfrich glasses produced by American Paper Optics for an in-depth broadcast on Discovery Channel. For Medium, 2005, the glasses were available in TV Guide. I don’t think it helped TV Guide or Medium, But the plan dates back to the Moonlighting episode “In God We Strongly Suspect” (February 1986). At the top of the show during a teaser for that night’s program, characters Maddie Hayes (Cybill Shepherd) and David Addison (Bruce Willis) confess that the show was supposed to have 3-D elements in it, but because the post office never delivered the 3-D glasses, the expected show was canceled.

Glenn Gordon Caron was the creator/writer on Moonlighting, years later, Caron created the NBC series Medium and finally had a chance to produce his 3-D event, wherein Allison encounters the work of one artist, disturbing, 3-dimensional images emerge that lead her to believe that the man behind these alarming canvasses may have a deadly secret.

Chuck (season 2, episode 12) in the fall of 2008 featured 3-D. In the UK they ran a short season of 3-D programming in November 2009 including Derren Brown and The Queen in 3D, all in ColorCode 3D. On January 31, 2010 the 52nd Grammy Awards featured a Michael Jackson Tribute sequence in anaglyph 3-D. On the same day BSKYB started live sports events transmitted to selected pubs and the new era of 3-D TV began. But that didn’t stop some enterprising TV producers presenting more anaglyph 3-D, such as Rachel Ray’s 3D Halloween Bash on October 29, 2010.
Anyone who collects stereoviews of World War One will come across stereo cards published by Realistic Travels. They have a distinctive logo, which indicated an impressive network that spanned the British Empire with offices in London, Cape Town, Bombay, Melbourne and Toronto. They also had an equally impressive Royal endorsement by King George V and Queen Mary. The Realistic Travels views are some of the highest quality stereo cards of the First World War and have the sharpest and clearest images. Details on Girdwood and his company have been hard to find. W. C. Darrah only gives a brief mention about Girdwood and Realistic Travels in his book. He wrote that H. D. Girdwood was the head of the company, he was known to have photographed the Delhi Durbar in 1903, and Realistic Travels was in operation from 1908 to 1916. I see this reference repeated in numerous articles that mention H. D. Girdwood and Realistic Travels.

Darrah’s short description did not satisfy my curiosity, and the content of the sets of war views proved conclusively that stereo views were published under the name well into the 1920s. I was intrigued by the idea that such impressive looking stereo views published by a company with a Royal endorsement could remain such a mystery. With a little detective work, but mostly pure dumb luck, I found that in the academic world of British film historians, H. D. Girdwood is well known, but not for his stereo views.

Girdwood was born in Oxford, Ontario on June 1, 1878, the son of

Realistic Travels No. 1, “Amid bursting crumps, with trench mortar ready, Seaforths watch through periscope for the Hun.” Taken on July 23, 1915, on the first day of Girdwood’s time as an official photographer at the front. They were near the village of St. Floris, miles behind the front lines. This is the first view in a set of 600. The gunners are from the 1st Battalion Seaforths Regiment, training with a pair of trench mortars. The 1st Battalion was in India at the outbreak of war. It was sent to France in late 1914, with the native regiments that made up the India Corps. The mortar is the British 3.7” trench mortar, unique to the India Corps. It could fire specially made 4 pounder rounds, or an improvised shell made from an empty ration can filled with explosive, nails or other bits of iron. It was fired by lighting a fuse with a match or cigarette. The mortar round also has a fuse, which was lit when the mortar fired the round. At the lower right corner is the Crown Copyright stamp found on most, but not all of Realistic Travels views made while Girdwood was in France in 1915.
a Baptist minister. In 1900, he graduated from Kalamazoo College in Michigan, a Baptist affiliated school. He then went to England and began studying at the University of London. He was living at Toynbee Hall, in Girdwood’s words “an institution set up to bring the future political and intellectual elite to the heart of the East End.” Girdwood had come to London with very little money, and began working as a traveling salesman for Underwood & Underwood, selling stereo viewers and views door to door. He become a salesman at a unique time for the stereo view industry, as did a number of other university students.

Realistic Travels No. 2, “Enemy seen, Fire! A trench mortar hurling the shell, seen mid air on its deadly flight.” Taken July 23, 1915, this is the 2nd view from the set of 600, the same mortar crew from Photo 1. The Seaforth’s Regiment, a historic regiment is also known as the Seaforth Highlanders, active from 1881 to 1961. The static nature of the trench war created the need for units to have their own short range artillery to deal with a surprise attack by the enemy, or a troublesome enemy machine gun or sniper. As no nation envisioned a static trench war, there were no trench weapons in the arsenal, so trench mortars were hastily built and sent to the front lines while safer and more effective weapons were being designed and constructed. The 3.7” mortars in the photo had a slow rate of fire, a limited range, and were wildly inaccurate. The jam tin shell did not pack much of a punch. The mortars were as much a danger to the troops firing it as it was to the Germans on the receiving end. The mortar was better than nothing, but just barely.

Realistic Travels No. 511, “A quiet time in the trenches: Seaforths enjoy a game of cards.” Taken July 23, 1915, This was no. 511 in a set of 600, clearly the same men as in photo 1 and photo 2, who were supposedly in the thick of battle. In this photo, taken a few moments before or after photos No. 1 & 2, the soldiers are relaxing with a game of cards. Continuity was not a strong point with the Realistic Travels war views.
There was rapid growth in the industry from its introduction in 1851 to 1870. Then there was a period of decline into the 1880s. Starting in the 1880s, modern techniques of marketing were applied to stereo views as well as modern manufacturing techniques in mass producing them. The concept of a door to door salesman was not new, but modern methods applied to the concept revolutionized the marketing of stereo viewers and stereoviews. Rural areas were targeted for the first time, as sales in large cities had gone flat. The idea of using university students as salesmen was pioneered in the USA, and the concept was taken to England. In 1894, Underwood shipped three million stereo views and 160,000 viewers to England. Offices and manufacturing were soon set up there. By 1901, Underwood had 4000 salesmen in England; the majority of them students. High pressure sales techniques were developed and used successfully. Upon entering a region, the salesman would do some research and
find out who were the prominent people of the area. In pitching a sale, the names of these prominent people would be dropped numerous times as having purchased the same items as the salesman was peddling. This proved to be a successful, if less than truthful, tactic in closing a sale.

In 1902, Girdwood earned 400 pounds in commissions, in just 10 months of work. Girdwood, and another salesman, I. H. Hart, were singled out as the top salesmen in England. Girdwood targeted solicitors, lawyers, doctors, stockbrokers, military and naval officers as clients. He also targeted the better hotels and military barracks for sales. Girdwood stated that he targeted the “better class” of customer, as they could be “encouraged to buy in larger quantities, and higher quality items.” Girdwood even managed to land a few sales to members of the royal family. The Duke and Duchess of Teck were customers. So was the Duke of Connaught, the third son of Queen Victoria. He bought a set of Boer War views from Girdwood, as he was the Honorary Colonel of one of the regiments involved in the war.

Girdwood targeted professionals according to the time of day when they were free. He wrote that he would “look at a Directory and see if there were any Barracks in the city, and then I go to the Commanding Office of the Barracks and canvas him, and subsequently all the Officers, and then try to place a library set in the Men’s Library, in the Sergeants Mess, and also one in the Officers Mess. This work only consumes before noon, as military men cannot be seen after about 1:30. I then begin canvassing Solicitors, Doctors and Shopkeepers, and so forth until I have found someone in each class who takes a sort of interest and refers me on to others in the same class or other classes.”

Girdwood’s strategy of targeting the affluent social groups with disposable income was successful. His sales pitch, guided by the Underwood salesman’s manual was to “focus on the idea of refinement through travel. Do not emphasize the stereoscope as a philosophical toy, but a tool for social aspiration.” If the commanding officer could be landed as a customer, then that could be used as a social lever with the officers serving under him. Girdwood’s rival at Underwood, I. H. Hart, specialized in hotels. Hart had a regular route with hotels in England, Scotland, Switzerland and Egypt, which needed ways to entertain guests on days when the weather kept them indoors. The sales ploy of stressing social refinement with the stereo view was one end of the spectrum. The other end of the spectrum at the time were the stereo views gaining popularity with the lower classes at the penny arcades. Machines were available where for a penny, one could see moving pictures, or stereo views of less refinement and lower social aspirations, mainly scantily clad, or nude, young women in provocative poses.

Girdwood moved up as one of the top salesmen for Underwood and quickly became an accomplished stereo photographer. He is known to have photographed the Delhi Durbar in 1903 and 1911, according to Darrah. The Delhi Durbar was a grand government celebration to mark the coronation of the King of England, who was also the Emperor of India. In 1905, he photographed the Prince and Princess of Wales, the future King George V and Queen Mary, on their official tour of India. In 1906, he married Mildred Rennard in India. Having perfected the art of the sale, becoming a talented photographer, and armed with what seems to have been an unshakable self-confidence and chutzpah, Girdwood left Underwood. He then created his own stereo view company, Realistic Travels, in 1908. Records show that Hilton DeWitt Girdwood, Jr. was born in India in 1909, and in 1911 George Rennard Girdwood was born in Michigan.
With the outbreak of the war, Girdwood claimed that he wanted to document the war effort with his photographs. He stated that, “having spent a good number of years in India, I found that nothing so impressed the vast multitude of the East as pictorial representation.” He reached the War Office in London in September 1914, and began to request that he be made the official photographer of the Indian Corps in France. He lobbied heavily for an official position, stating that “so thoroughly convinced was I of the absolute necessity, especially for India, of having actual representations of the troops at the Front, which could be shown in all the vernacular press, that I left no stone unturned.”

By April 1915, he had persuaded the India Office to allow him to photograph and film the hospitals in England, to show the great care being given to the Indian troops. He renewed his arguments that he should be allowed to go to France and join the troops in the field. Girdwood stressed that the publicity and propaganda value of his work would help the war effort. Memos that circulated at the War Office indicate that Girdwood was regarded with suspicion as “only wanting to further his own ends with the profits to be made from the films and photographs he planned to make.” In June of 1915, the War Office reluctantly allowed him a permit for a 10-14 day trip to France with the Indian Corps. He arrived in France wearing an officer’s uniform, a bogus title he gave himself, Geographer and Historical Photographer to the Government of India, and a permit to photograph the Indian Corps. Girdwood invested 1000 pounds of his own money for new cameras, lenses, a great quantity of motion picture film, and other equipment. It was obvious to the War Office that he was planning on staying much longer than his 10-14 day pass allowed. His actions began to draw intense scrutiny by the War Office, which became convinced that the India Office was paying his expenses.

The India Office was not paying him, but he stood to make a considerable amount of money from his official photographer’s commission. While he called himself a “geographer and educationalist,” it was well known that he was a highly successful “commercial travel photographer.” As his motives began to appear more commercial than patriotic, the India Office began to realize that his stereo views and films were poorly suited for an effective propaganda campaign in rural India, and they began to suspect that he was in fact intending to “exploit his own ends financially” by releasing his material into the British market, and not India as he had said he would do.

The general distrust Girdwood was generating with the War Office and the India Office was only intensified when he got to France. The Indian Corps was part of the 1st Army, which was under the command of Sir Douglas Haig. Haig had a deep mistrust and suspicion of all photographers and journalists, and made no exception for Girdwood. There was an incident in early 1915, when a journalist wrote about a hidden artillery spotting post. Shortly after the newspaper published the story, the Germans shelled the area, caused a number of casualties and the loss of the artillery spotting post.

The India Corps was under the command of General Willcocks, who was sympathetic with Girdwood’s cause, but since his commander was General Haig, he had to abide by his superior’s ban on any journalists getting close to the front lines. Girdwood had two press officers who were to assist him, Lt. Col. Alexander Stuart and Captain John Faunthorpe. Capt. Faunthorpe was to accompany him at all times. On July 17, 1915, Stuart and Faunthorpe visited the Indian Army Corps and Indian Cavalry Corps to draw up a list of themes and subjects that Girdwood would be allowed to photograph.
A schedule was drawn up and approved by Haig at GHQ.

On July 23, 1915, Girdwood and his assistant began to unpack their gear and set to work. That day the first stop was the village of St. Floris. Girdwood was asked to sign a statement that the copyright to any film and photographs would belong to the War Office. He was told not to photograph “depressing pictures of wounded men, and advised in addition that discouraging photographs are to be deprecated.” The schedule was hectic. In four days Girdwood took photographs at seventy different locations, and shot film at about half of them. The film does not survive, but the stereo views show the First Battalion Seaforth’s Regiment training with a pair of trench mortars. Later that day they took photos of the band of the 40th Pathans Regiment playing the Marseillaise to a 

Realistic Travels No. 23, “The Leicester’s fine charge baffles the Kaiser’s bid to wipe out the Old Contemptibles at Ypres.” In 1914, the Kaiser vowed to wipe England’s “contemptible little army” out of existence. When that attempt failed, the surviving soldiers of 1914 referred to themselves as the Old Contemptibles. In September the War Office and GHQ gave Girdwood the green light to direct a staged battle with no interference. On September 6, 1915, Girdwood was given the 2nd Battalion of the Leicester Regiment at the village of Bout de Ville to use as he saw fit. He had a few of them dress in captured German uniforms and he set about staging an assault on the German lines. In this view the men of the 2nd Leicester Regt. are storming the German position. Film and stereoviews were made of this staged battle. Only the stereoviews survive.

Realistic Travels No. 252, “After the storm and stress of battle, caring for the wounded.” September 6, 1915. A good propaganda view, where friend and foe are being treated for injury.
French audience at a farm. Two days later, on July 25, they were taking photos around the headquarters of the Indian Cavalry Corps. It was known that Lord Kitchener was going to visit General Haig at 1st Army Head Quarters, and Girdwood asked permission to photograph the event. Haig informed him that if he was seen anywhere in the vicinity of GHQ with a camera, he would be arrested. At the time there was a total ban on photographs of officers on active duty for security reasons. This ban was shortly done away with, as photos of officers and generals in the war views testify.

Problems began to come up as Girdwood grew frustrated from the strict control he was under, as he was not getting the film and photos he wished. He demanded that he be...
allowed to have the freedom to take photos in his own way. On July 27, he complained to the India Office about his treatment from the senior staff. Girdwood wrote that “he had been consistently refused permission to photograph British troops, and that Haig’s ban meant they were not allowed to visit the firing line, or even the first or second line trenches so that the nature of the subjects are for the most part not very interesting.” It seemed to be a deliberate policy and he concluded that “the whole idea seems to be for me to do as little as possible and do that in a few days, and clear out.” Lt. Col. Stuart added a note that he thought Girdwood was just trying to lengthen his stay in France beyond his permit. Both Girdwood and Stuart were correct.

The complaints seem to have worked, and Girdwood was granted more time by the War Office, despite their suspicions of his motives. On July 29, Faunthorpe escorted Girdwood near the village of Merville, where Girdwood was allowed to photograph a practice attack by the First Battalion of the First Gurkha Regiment. Girdwood took advantage of the opportunity, and photographed the training exercise from a number of different positions. He even managed to get about six minutes of film that day. The press officers assigned to him hoped that this would satisfy Girdwood’s desire to get some actual battlefield photographs. The India Office condemned the whole episode as a “deliberate fake, and Girdwood was expressly forbidden to describe it as a real scene of action.” Nevertheless, in the end, he was allowed to pass off his film and photographs as actual battlefield action.

On July 31, with orders from the War Office, General Haig relaxed his rules about journalists, and let a party of journalist visit the forward area, including Girdwood. They entered the front lines held by the Indian Corps for a short visit. They took their cameras and shot some film in the front line, more or less under enemy fire, but in a fairly quiet sector. They returned safely later that day, but no film survives. There are some photos of troops in trenches, but they appear to be second or third line trenches and not the front line. Over the next few days the schedule remained fast and furious, and Girdwood wrote that they never got more than four hours of sleep at night. They would go into the trenches in the morning, and return the same night. Girdwood then began to complain that he had not been allowed to photograph “aircraft, artillery, German prisoners, bursting artillery shells, or anything of real war value.” Again, he was attempting to prolong his stay, and get access to more areas of the front. Dealing with the military had caused a lot of delays in Girdwood’s schedule due to their reluctant cooperation. Bad weather also constantly interrupted the photo schedule.

Back in England, a rival team of official photographers was being formed under the name Topical Subcommittee of the Kinematograph Manufacturers Association. This group would be in direct competition with Girdwood, as their plans were very similar to his. They seemed to have had better relations with the War Office than Girdwood, and soon began to produce a film that was going to be much like Girdwood’s, as the press officers escorted them to the same locations that Girdwood had been taken. Girdwood realized that his film would be greatly reduced in value if not completed very soon and released before the Topical Sub-Committee finished their film.

Then a remarkable event occurred. There seems to have been a total change of policy at the War Office and the India Office over the value of films and photographs of troops at the front. The India Office wanted Girdwood to film British and Indian troops to show the people of India that the British were taking the brunt of the war as much as the
Indian troops. This was to end rumors that agitators in India were circulating that the Indian troops were doing most of the fighting, while the British troops remained in the rear areas. Capt. Faunthorpe escorted Girdwood to the village of Bout de Ville on Sept. 6, 1915, where the Second Battalion of the Leicester Regiment had just gone to rest after its time on the front lines. Girdwood was given the freedom to film and photograph with no oversight or interference from his handlers.

The 2nd Leicester Battalion was instructed to fully cooperate with Girdwood. On September 6, 1915, he staged a battle, complete with British soldiers in German uniforms. There can be no doubt that the War Office, the India Office and GHQ knew what Girdwood had in mind. There was no effort to restrain his creative license in directing a simulated battle, or to prevent him from completing his work. It is likely that the War Office began to see the propaganda potential in anything that showed the war in a positive light, as the war was not going well for the British in 1915. Girdwood quickly wrapped up his staged production, and he was back in London on September 10, 1915. He had stretched his initial 10-14 permit to 49 days at the front with the Indian Corp, but due to bad weather, only 18 days had been suitable for filming and photographs. Also during this time he was able to take a few photos of the Prince of Wales, as well as pose for a few photos while his assistant worked the camera.

Back in London, Girdwood began the difficult process of obtaining the rights to use his film and photographs and begin his commercial venture. There was a lengthy legal fight between the War Office, Girdwood and the Topical Sub-Committee. A compromise was reached; it was not in Girdwood’s favor. Since he had claimed all along to be working on the behalf of the India Office, he was given the rights to publish his photographs and present his film freely in India and Egypt. He was given the rights to only make a single print of his film while he was in England. He chose not to return to India, and went on a lecture tour throughout England with his single movie print. His movie premiered on September 11, 1916, in London, under the title, With the Empire’s Fighters.

After his long legal battle to get his film out, the Topical Sub-Committee beat him to the punch, releasing The Battle of the Somme on August 21, 1916, three weeks before Girdwood had his premier. This is the film with the famous scene where British troops go over the top, then advance into the mist through barbed wire, and several men are “hit” by enemy fire. While The Battle of the Somme had many authentic scenes of the war, that sequence was staged. Girdwood’s film was well received, but it was not the success he hoped it to be. He did better in rural areas that had limited access to more up to date newsreels. With all the problems he had with the War Office, the India Office and GHQ, H.D. Girdwood remains the first official British film photographer of World War One. That is what he is remembered for by British film historians.

In 1917, Girdwood wrote a series of articles for The Windsor magazine, a popular monthly magazine that ran from 1895 to 1939. The articles he wrote were wartime propaganda, with some factual information, but mostly fabricated stories illustrated with the photographs he took of his time in France in 1915. All of the photographs used in his articles are copyrighted by Realistic Travels. Most of the magazine photos also
appeared in the Realistic Travels war views. His photos also appeared in other magazines, without an accompanying article. Girdwood soon received another blow from the War Office. An American producer was given the rights to distribute propaganda films in India while Girdwood was touring rural England with his film.

Girdwood claimed to have shown his film and given the accompanying lecture over one thousand times by mid-1918. The pace was hectic, his health started to decline, and he was running into debt. In June 1918, he took his film and lecture to the United States, where he toured for another year. After his U.S. tour, he finally returned to India with his film, and toured there with it until the middle of 1920. In 1939, Girdwood was living in London, at Anlaby House, on Lyndale Avenue N.W.2. He offered his services to the India office as World War II began, but he was politely turned down. In 1964, at the age of 86, he passed away in Michigan.

Realistic Travels No. 183. "'Booby' traps and hidden bombs prove dangerous to our troops clearing the evacuated villages." One of the more blatantly posed action shots found in the set of war views. A well composed shot, just as the bomb goes off, what are the odds?

Realistic Travels No. 415, "By a well timed counter-attack, we retake trenches lost in the fierce Hun assaults on Kemmel Hill." A posed action shot, complete with poison gas and gas masks. The battle at Kemmel Hill took place during the German spring offensive of 1918. This staged photo could have been made while the war was still in progress, or just after the end of the war. Photos such as this still find their way into picture books of the First World War, usually with the caption intact.
All nations involved in the war censored journalists and photographers. The British had the strictest censorship of all the nations involved. As with any rule, there were exceptions, but in 1915, most were still enforced. With the outbreak of the war the British set up the War Office Press Bureau and the Defense of the Realm Act that gave the government wide control over what was reported on the war. Realistic Travels and Underwood & Underwood were the main stereo view publishers in England during the war. No sets of stereoviews published by either of them in England during the 1914-1918 period are known to exist, unlike France, Germany and the United States where

Realistic Travels No. 484, “German prisoners captured by our victorious troops near the Rufiji River, East Africa.” Cameras were scarce in the East Africa campaign, especially stereo cameras. This is a photo that could not be faked, and the event is well documented. The Germans are sailors and marines from the SMS Königsberg, part of the East Asia Squadron, in German colonial uniforms. The had SMS Königsberg sailed up the Rufiji River on the coast of German East Africa in an attempt to escape the Royal Navy. The ship managed to survive for six months on the river, but was eventually disabled and wrecked in a combined land, water, and air operation. The sailors and marines then joined Lettow Vorbeck’s German East Africa force, but their lack of training in bush fighting lead to most of them being killed or captured after a short time.

Realistic Travels No. 87, “Kamerad! Huns pour out of their fortified cellars at Pilken in answer to our bombs.” The battle at Pilken Ridge took place in August 1917. During the Third Battle for Ypres in Belgium, in Flanders. Note that the German has no field equipment, and no gas mask canister, something no soldier on the front lines would ever be without. As with most of the action shots in the Realistic Travels views, it is well composed, and the soldiers are very clean and free of mud stained uniforms.

German prisoners captured by our victorious troops near the Rufiji River, East Africa.
sales of stereo war views was brisk. Both did have photos published in British newspapers and magazines during the war that showed up later in their war views.

Realistic Travels war views typically came in 100 view boxes. The deluxe set had 600 views, and there were smaller sets of 100, 200, 300, 400 and 500. There were also specialty sets of 25 and 32 views. There is little to no organization to the sets of views. The photos taken during Girdwood’s time in France are spread throughout the set. The views numbered from 301 to 400 were taken shortly after the end of the war. They are all scenes of military cemeteries, destroyed buildings, battered towns, and ruined landscapes of France and Belgium, in the British sector of the war. After the war there was a brief period where tours of the recent battlefields were popular holiday excursions. Michelin put out a number of guide books for all the major battlefields. The photos in the 301-400 range may have been purely travel related, as Realistic Travels was originally intended to be. Photos 401-600 follow the pattern of the rest of the set, just random photos of the war. Views from Girdwood’s trip to France in 1915 make up a sizeable portion of the set, and they are scattered throughout the 600 views, often with conflicting captions. There also seems to be some duplication of views. Some duplicate views have different captions, but this could also have occurred by modern collectors combining incomplete sets.

It is not common to have evidence of when and where a stereo view of WW1 was made, as there is of Girdwood’s photos when he was an official photographer in 1915. That makes them unique. The day, location, and the regiments photographed are known from military records. They all have captions that tell a much different story than the day they were made. Most claim to be front line action shots, some were, but most were taken well behind the lines and at different locations than the captions indicate. All give the correct name of the unit in the photograph, and military records show when and where they were taken. With the war time censorship in place, naming the regiment in the photo gives evidence that the photos were not sold until after the end of the war.

The other photos in the set, taken later in the war, mostly focused on the British involvement in the war. Some show troops getting ready for a night raid on the German lines. The photos were made at night, and a flash was used. It is doubtful that front line soldiers would have submitted themselves to such a suicidal act as signaling their position at night just before a raid with a bright light.

In the same set with all the staged views, there are some very remarkable views of the war. There is a group of views of a wrecked zeppelin, complete with the imprint in the ground of the airship commander who leapt from his burning airship. This event was well documented, and could not have been staged. A group of photos show the details of launching an observation balloon. Photos were taken in the front lines during the Gallipoli Campaign in Turkey, and the various campaigns in Africa. Photos were taken at a British fighter squadron late in the war. A few photos are of a recently abandoned German bomber squadron, a few days after Nov. 11, 1918. Photos were taken at Scapa Flow in Scotland, the main base of the British Royal Navy, of surrendered German battleships and submarines. Part of the Armistice agreement was that Germany would surrender all vessels of the High Seas Fleet. The German fleet was directed to Scapa Flow in November 1918. On June 21, 1919, the German sailors scuttled their proud ships in the harbor in a last act of defiance. It is hard to separate Girdwood’s official films and photographic work (Continued on page 33)

Realistic Travels No. 14, “Black Watch and Indians hold advanced sector of the line near Facquisart Post guarding Calais.” This looks to be a 2nd or 3rd line trench, and not the front line as stated. One of Girdwood’s views from his time as an official war photographer. Note the partial Crown Copyright stamp at the lower left corner.
On Valentine’s Day, New York Stereoscopic Association President John J. Zelenka offered me the chance to see a mind-blowing 3-D lightshow at New York’s Terminal 5. Swedish DJ Eric Prydz was the musical act but I was there to see the work of the self-described “creative technicians” from Realtime Environment Systems (RES). RES is a visual arts production company based in London, England, that creates unique, one-of-a-kind productions for live stage shows. They work with “clients worldwide to help realize and deliver exceptionally ambitious ideas.” The visuals that accompanied the Eric Prydz show were certainly ambitious, and I had the chance to talk to RES Managing Director Mark Calvert about the show.

For more than six years, Calvert and RES have been working with Prydz and his creative director, Liam Tomaszewski, on Prydz’ live performances. Each iteration of these productions, branded “EPIC,” has been more spectacular than the last. 2016’s EPIC 4.0 used projectors, 50fps media, two LED screens, a “hologram screen,” 100 moving-head lights and plenty of powerful RGB lasers. It takes two trucks and 14 crewmembers to transport and set up this jaw-dropping stage-show. Calvert says, “The design is always inspired first by new technology; that’s often what I bring to the table to begin the design process.”

Calvert and RES worked with Musion, the makers of the 3-D “holographic projection” system* that was responsible for “digitally resurrecting the late rapper Tupac Shakur,” on the first two versions of EPIC. Though it was at times a trying partnership for RES, it provided them with an important education in creating “holographic” effects. In a March 2014 interview with The Creators Project, Tomaszewski described creating holographic visuals “that look great aesthetically, compliment the music, engage the crowd, and work with the rest of the show” as “an art form in itself.” The team worked with Lightwave International on the accompanying lasers for the show. Concert laserist Mark Nath agreed that the seamless integration of all elements of the show created a powerful visual experience. The purity of a laser beam and its ability to project in the space over and around the audience adds that last ingredient to send the show over the top.

All of the content for EPIC 4.0 was created by Tomaszewski and runs on RES’s own software, the AI Media Mirror ball filling the arena, view from stage right, Terminal 5, NYC, February 14, 2016. (Stereo by John Zelenka)

Mark Nath (lower right) and other tech artists creating magic, Terminal 5, NYC, February 14, 2016. (Stereo by John Zelenka)

“Pepper’s Ghost”
Server. RES Technical Director Dave Green is the architect of this platform. “The control one has in CGI is perfect for the live events such as EPIC 4.0,” Calvert explains. Regarding the musician’s input, Calvert says, “Eric’s involvement is key, at every step of the path. We are all part of the same team. Liam totally nailed the design and aesthetic with everyday feedback from me and Dave regarding technical hardware.” A primary goal of the production was to put Prydz in the center of the show and create fluid visuals that can adjust with Prydz’ DJing and the crowd’s response. In addition to the use of a “hologram” screen/scrim, the CUBE set-up designed by Calvert and his team enhances the illusion of depth. Prydz is set up inside four walls of LED screens with one corner at the front edge of the stage. The “hologram” scrim appears to hang between the corners of the cube on the left and right sides of the stage, but it was hard to say for sure. Below me, floor level with the stage, audience members waved glow sticks and took selfies with the stage in the background.

At the end of the Valentine’s Day show, as I stood in the production booth, a couple leaned over the back wall to thank Calvert and his team. “We are on our honeymoon and we came to see something we’ll never forget!” they cried.

Another member of the New York Stereoscopic Association attended the Prydz show. “As a 3-D technologist I have to give the ultimate kudos to the Prydz team,” said Tom Zerega, CEO and Founder of Magnetic 3D, a NYC tech company engineering Glasses-Free 3-D (Free-D) visualization platforms for commercial and
In my previous two articles I discussed the London Stereoscopic Company’s Spring 1856 catalog and their First and Second Series. These presented puzzles, but the Third Series is even more extensive and vexing. Although Samuel Poulton’s stereos from any period are seldom identified as to the maker, there are enough somewhat later stereos and CDVs with Poulton’s stylistic labels and highly variable mount styles to work backwards to the 1856 London Stereoscopic Company catalog Third Series. There is also the occasional manuscript title that approximates the catalog title although they are seldom if ever exact matches. “Interior of Larder” and “The Larder” or “Summer House” and “Family in Summer House” are good examples of the variability. Poulton’s early labels are so scarce that I do not know of a single printed label or vintage manuscript caption for the well known “Waterloo Veterans at the Three Tun pub” stereos attributed to Poulton. For more on Poulton see Peter Klein’s article “From Berkshire to the Strand” in Stereo World Vol. 40 No. 6. There are, however, some specific titles in the catalog that help provide keys to the Third Series: examples illustrated here such as “Packing Soda-water,” “Young Lady with Hoop; Servant, cleaning Window,” “Man tying Vine,” and “Labelling Cask” give a good idea of the range of subjects, mounting styles, and card stocks employed during this period. We also have the series “Militia Man calls on Mary”, “Boy Listens to them”, “Militia man gets indignant and knocks down boy, and an old man interferes” to further extend the examples we can identify with confidence.

Beyond that, we must often rely on inspiration and intuition! “Quaker’s Meeting” for instance is an antique children’s quiet game that well fits the illustration included in this article (no speaking, laughing or smiling).

Note Concerning the Illustrations
The attributions are mine; the illustrations are from the author’s collection with contributions from Paula Fleming. Poulton’s stereos from the 1850s are somewhat wildly inconsistent in mounting and cardstock, as well as essentially lacking labels. The occasional manuscript titles never seem an exact match to the catalog. The different mount and card styles illustrated here will give a good introduction to the identification of the Third Series. A more extensively illustrated list can be found on the NSA website at stereoview.org. Click the “NSA Stereo Lists” link for this and other lists. Readers are encouraged to contact the author with examples including variants from their own collections that seem to fit the series: Russell Norton oldphoto99@earthlink.net.

LSC 1856 SECOND SERIES TITLES
Miscellaneous Subjects of the “Wilkie” character, very popular, mounted at 1s. 6d. Each.
Man and Woman in Yard - Snow Scenes.

“Maid taking joint from Butcher Boy.”
Ladies seated outside Lodge-door.
Maid taking Joint from Butcher Boy.
Lady seated at Table.
Family Group at Tea.
Do. do., with Eagle.
Conversing with Neighbours over the Wall.
A Boy’s School.

Group of Anglers. [C.E. CLIFFORD’S paper vending label on verso]
Child seen through Anti-Macassar.

Porters gossipping in Yard.
Group round Fish Pond.
Group seated on Garden Chair.
Wooden-legged Man at Kenilworth Castle.
Family Group in Garden.
Interior of Larder.
Ruined Gateway, Kenilworth.
Harrowing Machine.
Militia Men at Skittles.

Porters with Luggage, &c. - Snow Scene.
Family outside Conservatory.
Group of Game, &c.
Men with Truck.

Militia Men under Drill (several Plates).
Poultry larder.
Group of 25 Ladies and Children.

Back label, Kenilworth Castle view.

“Group of Anglers.” [C.E. CLIFFORD’S paper vending label on verso]

“Wooden-legged Man at Kenilworth Castle.”

“Ruins, Kenilworth”
“Militia Men under Drill.”

“Labourers taking their Meals.”

“Packing Soda-water.”
Group of Anglers and Lady.
Family Group in Arbour.
Ladies playing at Chess.
Family Group at and under Willow.
Do. do., in Garden.
Group of Labourers.
Boy on Rocking Horse.
Girl on do.
Man weighing out Coals.
Peacock in Garden.
Group of Stuffed Birds in Cases.
Smoking Cigar in Grotto.
Group of Gentlemen at Boat-house.

"Girls giving the Gardener some Porter."

Gardner sweeping Lawn.
Piece of Ruined Castle covered Ivy.
Family Group at Cottage Door.
Sportsman Firing; Gardener and Boy.
Labourers taking their Meals.
Labourers and Shoe-black.
Black Letter and Spectacles.
Packing Soda-water.
Friendly Visit.

Girls giving the Gardener some Porter.

Man washing Dog-cart.
Boys in Punt, Angling.
Blacksmiths.
Gardener Hoeing.
Recruiting party.
Party playing at Skittles.
Bird.
Family in Summer-house.
Soldiers at Cards.
Mama and Child in Garden.
Child seen through Netting.
Family in Garden.
Group of Ducks, &c.

"Labelling Cask." [Paula Fleming collection.]
Foreign Affairs

Sportsman; Child and Labourer in Yard.
Sportsman and Family in Garden.
Labourers at meals.
Family Group.
Gentlemen climbing Tree.
Family Group in Garden.
Father nursing Child.
Group round Fish Pond.
Haymaking Machine.
Family Group in Garden.
Labelling Cask.
[Paula Fleming Collection]
Meditation.

“Gardener gossipping with Maid.”

Papa’s Pet in Tree.
Ladies Conversing.
Gentleman in Conservatory.
Gardener gossipping with Maid.
Soldiers playing at Cards.
Coachman talking to Lodge Keeper.
Family Group.

Carmen and Housewife.
“Any Brooms or Brushes?” &c.
Sportsman, Angler, and Friend.

Gentleman at Gate talking to the Carpenter.
Family Group outside Conservatory.
Dustmen and Boys in Yard.
Garden Scene.
Gentlemen at Kenilworth Gateway.
Group of Surveyors.
Family Group.
Lady and Children.
Porters in Yard.
Group of Soldiers.
Porters and Boy in Yard.
Group around Fish Pond.

“Carmen and Housewife.”
“Carpenter, Labourers, and Man offering Beer.”

“Quaker’s Meeting.”

“Man tying Vine.”
Mamma and Daughters.
Soldiers on Drill.
Militia Man and Boy on Ladder.
Family at Window and in Garden.
A Solitary Bird.
Large Party of Ladies in Garden.
Lady and Gentlemen in Garden.
Ladies and Children at Door.
Family Group in Garden.
Man and Labourers clearing away Snow.
Labourers loading Truck.

Carpenter, Labourers, and Man offering Beer.
Playing at Skittles.
Man with Truck, and Boy drinking Lemonade.
Quaker’s Meeting.
Man tying Vine.
Winning the Gloves.
Skull and Spectacles.
School Boys in Playground.
Piece of Coral (very striking).

Militia Man calls on Mary. [W.E. & F. NEWTON vendor stamp on verso]
Boy listening to them.
Militia Man gets indignant and knocks down the Boy.
An old Man interferes.
Mary makes peace.
Departure of the Militia Man.
Gentlemen and Boy in Summer-house.
Militia Man and Porter at Door. (5)
Dog and Kennel.
Gardener and Boy.

(Continued on page 35)
3-D Equipment Rarities

The Stereo Optical Company Compact Tray Loading Realist Format Stereo Projector

by David Starkman

As a follow-up to my article about the rare Depthro Stereo Projector (Stereo World Vol. 41 No 2), here is another rare item that may be one-of-a-kind.

In 1984 Susan Pinsky and I attended the annual convention of the Photographic Society of America in Chicago. That was our first time visiting Chicago, and, before we went, we contacted Stereo Optical Company about visiting them. For those not familiar with Stereo Optical Company, it is a company that has been around for more than 60 years making eye testing equipment. It is still in business and you can see their web site and products at www.stereooptical.com.

In the mid 1950s Stereo Optical was the successor to the Three Dimension Corporation, which made the Real-Life Automatic Stereo Projector, circa 1942. This large format polarized 3-D projector was way ahead of its time, having a slide tray to hold about 25 twin lantern size (3.25" x 4") stereo slide pairs, which could be advanced at the press of a button. One of these projectors was donated to the National Stereoscopic Association, along with a 1948 narrated slide program called “Highway USA”. The projector is shown in Stereo World, Vol. 11, No. 6, Jan/Feb 1985, pages 24-26. I believe this is the same company that became TDC, which made the TDC 116 and 716 stereo projectors for Stereo Realist format slides during the 1950s. But I digress.

We had become familiar with Stereo Optical, because our company, Reel 3-D Enterprises, Inc., was buying and selling one of their products, the Biotor Stereoscope. This was an open (no hood) Holmes format stereoscope with excellent optics, and suitable for viewing antique stereo view cards. Stereo Optical was (Continued on page 31)
All three years (1978-1980) of Reel 3-D News are now on CD in searchable PDF Format. It is available for $15, shipping included in the USA, (calculated shipping everywhere else) from www.ebay.com/itm/272263370299.

For those of you a bit too young to remember Reel 3-D News here’s the description: In 1976 Susan Pinsky and David Starkman decided to start an illustrated newsletter called Reel 3-D News to share what they had learned about View-Master reels, viewers and cameras. They published the first issue in January 1978. It quickly expanded beyond View-Master to incorporate all forms of 3-D photography, with an emphasis on the 3-D slide boom of the 1950s. Reel 3-D News ceased publication at the end of its third year, in 1980. (Reel 3-D Enterprises continued on, as a mail-order supplier of 3-D products from 1978 through 2004).

Due to the continuous demand for historical and useful information, Bound Edition photocopy reprints were in continuous publication until 2004.

The CD is divided into volumes by year, each year including a cover and a table of contents. Combined they include 448 pages full of 3-D how-to information, View-Master viewer and reel history, a 56 page Reference Guide to 3-D cameras, viewers, projectors, accessories and more equipment, 3-D film reviews, and lots of other stimulating and interesting 3-D information. The 1979 Reference Guide issues comprise a compilation of all of the 3-D cameras, viewers, projectors and accessories that were in the “big three” Photo Magazine annual equipment issues from 1947 to 1960 with photos and descriptions.

1978 Highlights Include
- “How to Mount your own 3-D Slides” issue
- View-Master Personal camera report
- Busch Verascope F40 stereo camera review/report
- Beam-splitter systems review and comparison
- Trick stereo techniques by Tommy Thomas
- Star studded 3-D celebrities from the 1950s
- How to create hyperstereos from a View-Master & Realist stereo camera
- Glossary of 3-D Terminology
- 3-D tips, ideas & suggestions
- 148 pages full of 3-D information.

1979 Highlights Include
- Complete listing of 3-D movies from 1922 to 1979
- 3-D home movie making information
- Electronic flash & your stereo camera tips and ideas
- Tribute to Seton Rochwitte: the inventor of the Stereo Realist camera
- Stereographers survey results from our own subscribship
- Listing of 3-D clubs & organizations
- 169 pages full of 3-D information.

1980 Highlights Include
- “Yellow Pages of 3-D” – guide to current 3-D products & services
- “What is the Best?” in 3-D equipment
- View-Master trouble shooters chart
- Special 3-D projectors issue
- View-Master Mark II camera report
- “3-D Camera that Never Was” review
- Instant stereo camera review
- “Dial M for Murder” 3-D movie issue
- Experimenting with Super 8 3-D
- 132 pages full of 3-D information.

3DGO! is Gone

Probably not a surprise, but the Sensio Technologies Inc’s aptly named 3DGO! Video on Demand service shut down in April. They posted on their website: “It is with tremendous regret that we must announce that after nearly three years since its launch, 3DGO! will officially cease its operations on April 17th, 2016.

Lack of content has often been cited as one of the key issues with the adoption of 3D in the home and we built 3DGO! as the perfect solution to fill that void. The last few years have been very challenging for 3DTVs in general and getting the visibility to reach out to the more than 14M 3DTVs sold in North America since 2011 has proven to be too challenging for our small Company. Nevertheless, it’s been a true pleasure offering you the best in Hollywood 3D entertainment over the years.”
GoPro 3-D Unit

A stereoscopic mirror box attachment designed specifically for GoPro Hero cameras has been introduced by the Fantem Company. The aluminum and plastic “Vitrima Lens” unit comes already attached to a standard GoPro camera housing, and when the camera is inserted it can be connected to any mount. This makes the whole rig waterproof for fast action 3-D videos almost anywhere. Focusing range is as close as two feet, but without any window adjustment, shots from closer than about four feet could be problematic.

Synch is of course no concern, and the common mirror box frame-splitter distortions like keystoning are hard to notice in typical GoPro outdoor action videos in which horizontal background features flash past too quickly to examine. (Plus, many such videos include only sky, snow or water behind the subjects.) A big selling point is that videos can be watched instantly on any VR viewer from full headset to phone screen with none of the image processing (or expense) involved with dual camera rigs.

Interestingly, the name printed on top of the unit itself is “VR LEN S V ITRIMA,” although it’s unrelated to any 360˚ or immersive imaging system. It is, in fact, strictly a 3-D device and for a change, a “VR” product is devoted entirely to stereoscopic imaging. See www.vitrima.com.

The Vitrima mirror unit weighs 7.7 oz and is 3.7 inches wide, making the effective separation smaller than paired GoPro cameras.

Septum vignetting is more evident in some Vitrima images than others. This frame from a sample skydiving video does prove that the unit can resist strong wind!

Love the Visuals

(Continued from page 21)

consumer applications. “They have hands down produced the most epic no-glasses 3-D experience I’ve seen to date in a concert venue. Through a brilliant use of lasers, projection, and LED to create these incredible 3-D layers, the EPIC Tour totally transports you to a new reality, that feels way ahead of its time.”

RES has worked with performers like Bon Jovi and Coldplay, companies like BMW and Bentley and on large-scale events including the London Summer Olympics and Sochi Winter Olympics. They are sometimes inspired by the innovative ways they see new technology being used at these larger ceremonies to bring creative visions to life.

When asked about the future, Calvert told me, “EPIC 4.0 will continue to break boundaries worldwide. And we have a new partnership with PRG in Belgium that is very exciting indeed!”

Look for Calvert and RES’s work on the current Coldplay World Tour.

3-D Equipment Rarities

(Continued from page 29)

making it to sell with eye-testing cards, but it worked just as well with vintage and modern home-made cards. Sadly, they are no longer making that product. Stereo Optical’s other main product line was vision testing images done in a polarized vectograph format. They were the only company, other than Polaroid, commercially making vectographs, and still do. If you have seen the famous “Stereo Fly” test (a macro 3-D image of a fly on one side, and the eye test patterns on the other, all in vectograph format) at an optometrist’s office, it was made by Stereo Optical.

We had been in touch with the then president of the company, Joe Andera, about making a custom artistic vectograph in a limited edition to sell through Reel 3-D.

(Continued on page 36)

Four Avatar Sequels Coming

James Cameron has confirmed that there will now be four rather than three Avatar Sequels, to be released in 2018, 2020, 2022 and 2023. In the director’s words: “We have decided to embark on a truly massive cinematic project, making four epic films, each of which stands alone but together forms a complete saga...
Here is a very short piece that did not make it into our book *The Poor Man's Picture Gallery* because it is only a few weeks ago I found that the stereo called *The Artful Card*, by J. Reynolds (Fig. 1), was actually connected to a painting by Scottish engraver and painter John Burnet (1781 or 1784-1868) whom, I am sorry to say, few people have heard of although he engraved several plates after David Wilkie, Rembrandt and Raphael, and was a respected writer on art.

Oddly titled *Christmas Eve*, this 1815 painting, whose current location remains unknown, was turned into an engraving by Burnet himself (Fig. 2). It was also used to illustrate two variants of a pot-lid (always a good indicator of a painting's popularity) produced by F. & R. Pratt.

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**Fig. 1. J. Reynolds, “The Artful Card, or One too many for Granny. Hearts are Trumps!”**

**Fig. 2. “Christmas Eve,” painted and engraved by John Burnet, 1815.**

**Fig. 3. F. & R. Pratt, “The Best Card,” Prattware pot-lid.**
Hilton DeWitt Girdwood

(Continued from page 19)

in France in 1915, as they were produced simultaneously. It should be noted that as an official British photographer, Girdwood was a civilian. Even though he wore a military uniform, he was never in the British Army. He received no money from the government for his equipment and expenses. This was a different policy from the official French photographers who, although a number of them had been professional photographers before the war, were all soldiers. Later on when the United States entered the war, the Signal Corps formed a photography section, and soldiers took the U.S. official photographs and films of the war. The British did have some soldiers as photographers, most from the Royal Engineer Regiment. The majority of them were civilians under special license, who produced the official photography and films of the war. It is not surprising that a conflict of interest would occur when the British government used commercial photographers and not those under direct military command for official photographs and film.

It is also evident from a number of the photos in the Realistic Travels set that talented amateur photographers sold the rights to their images to Girdwood. These amateurs could only have been soldiers. All the armies in the war had an official policy prohibiting soldiers carrying cameras, but, it seems the rules were not universally enforced. Kodak and other camera manufacturers sold pocket cameras specifically made for soldiers to carry with them to the front lines. French newspapers paid well for photos of bursting shells in No Man’s Land, and many French soldiers risked their lives to get that front page photo. The Realistic Travels views are a mixed bag of images, some are the real deal, others less so. We must also remember, the stereoview was an entertainment medium, rather than a medium for journalistic truth. While most of the photos are staged, it is a mistake to only judge them by a standard that was never intended by their makers. Still, they do offer a kind of record of the time, just not a literal record we attempt to impose on them.

I am indebted to several people for this article. Bob Boyd provided the photographs. Dr. Nicholas Hiley and Dr. John Plunkett, two British historians, very kindly answered a number of pesky questions about H.D. Girdwood and British official photography during World War One. I also want to thank John and Derik Girdwood for their help with some details on H.D. Girdwood’s private life. Their great grandfather was H.D. Girdwood’s half-brother. A special thanks to Neal Sobania for some editing advice and a cold beer on a hot night in July.

Sources

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H.D. Girdwood, “The British Artillery on the Western Front” Windsor Magazine, April, 1917


H.D. Girdwood, “The work of the Sikhs, Pathans, Garthwailes and Jats in the War” Windsor Magazine, June, 1917

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After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzki and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn’t made it into books and has been sitting in my archives, waiting to be turned into articles.

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between 1860 and 1870 and titled The Best Card (Fig. 3).

Nothing in the painting gives us any clue the scene takes place on a 24th of December which is probably why the titles of both the stereo and the fairing switch the attention to the card playing. When this artwork was made Christmas trees and the like had not yet been introduced in Britain and the artist may simply have wanted to show us that Christmas Eve was just an ordinary day, very different from the shopping, spending, cooking and drinking frenzy it has since turned into. The scene is simple and homely but one cannot wonder where the light illuminating the characters comes from. Days are short in December and night falls early. There should be a candle or an oil lamp on the table and the shadow of the elderly woman plainly shows that the room is not lit by a fire burning in the hearth but by a higher lighting source that we cannot see.

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Fig. 4. Portrait of John Burnet published in The Illustrated London News on May 13, 1868, shortly after his death. From a photograph by John Watkins.
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BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1988) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.dirt3d.com/SW/ or contact George Theofilat at dirt3d@freenet.com, 440-666-4006.

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

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ALABAMA STEREOPHOTOGRAPHS, Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. caveat3D@msn.com.

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ANY IMAGES of Nevada City or Grass Valley, CA. 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 Vallee, Ellison, Notman, Parks, or other fine photographers. Email Pierre Lavolle at papiluvale@hottmail.com or call (418)440-7688.

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

THOUSANDS OF STEREOPHOTOGRAPHS, CDVs, Daguerreotypes, Ambrotypes, TinTypes, etc. available for direct purchase every day! Finest selection on the web! www.antiquephotographs.com. Let me know what you are looking for! Also looking to purchase fine images!

VISIT www.stereocopy.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 V-M ads and 1,300 V-M packet covers.

A s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

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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 “Longfellows 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, #7s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

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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 photocopies to David Sundman, President, Littleton Coin Company, 1039 Mt. Eustis Rd., Littleton, NH 03561-3735.


YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20c per word. Send ads to Stereo World Classifieds, 5610 SE 71st, Portland, OR 97206 or strw@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

Foreign Affairs

(Continued from page 28)

Carpenter, Porter, and Boy. Militia Kneeling.

Portion of Ruins, Kenilworth.

Group of Soldiers. Family Group in Garden.


Group of Children in Garden. Fortune-teller.

Young Lady with Hoop; Servant, cleaning Window.

Ladies and Maid on Door-steps.

Ruins of Convent Garden Theatre (6 Plates).

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The Chicago convention made for a good opportunity to visit in person. I mention all of this, because this is what led to our getting a tour of Stereo Optical, and the opportunity to see a couple of really rare items.

First was the Real-Life Stereo Projector. We had never seen one before, and, at that time, did not know they even existed. The 1985 *Stereo World* article said that only three were made, however, at that time Joe Andera showed us a room with 13 very large wood boxes, and he said that each of these contained a Real Life projector. One was already out of the box, and we were totally amazed at the giant size of this projector, the large size of the slides, and the automatic slide advancing! We would have loved to have bought one, but, could not negotiate this ever happening.

The main subject of this article, however, is one other item he showed us. It was in his office, just sitting on a side credenza consisting of a compact stereo slide projector in the photos accompanying this article. We were told that this was a one-of-a-kind prototype. It was hard to believe, as, even upon close inspection it appeared to be a full-production finished product, down to the 25 slide plastic Realist-format slide tray on top of the projector. Pushing down a lever on the side dropped the slide into projecting position, and would also advance the slide to the next one. We did not get to plug it in and use it, but we did take the photos you see here. We are sorry now that we did not take notes or find out more about this projector, but at least we took some photos of it to share.

Joe Andera eventually retired to Florida, and passed away in 2007. We did end up producing two limited edition vectographs with Stereo Optical, but we never went back to Chicago, and do not know if any of this equipment is still being stored there, or if, like the stereoscopes they used to make, they are long gone.
**The Unknowns**

Can You Identify the Subjects of these Views?

by Russell Norton

And what could be more fun than a miniature locomotive engine? Church camp meeting or amusement park? A pity we can’t read the signs. Circa 1875.

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.

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**Save September Storm!**

Help 3-D SPACE and the 3-D Film Archive restore this lost classic 3-D and CinemaScope movie to digital cinema and Blu-ray before it’s too late.

September Storm is one of the “lost” 3-D features of the golden age of 3-D cinema. Shot in 1959, it was the last of the 3-D movies to be filmed in the 1950s, and is notable for being filmed in 3-D and CinemaScope. Not seen in its intended 3-D and widescreen format since 1960, the surviving film elements are deteriorating. If a digital restoration of the 3-D anamorphic version isn’t done soon, it could be lost forever. Your donation to this campaign will help save this important film for future generations.

The 3-D Film Archive has been working to preserve our 3-D film heritage by digitally restoring classic 3-D movies including Dragonfly Squadron, The Bubble, The Mask, Gog, and the 3-D Rarities collection. See www.3dfilmarchive.com.

The Archive has teamed up with 3-D SPACE: The Center For Stereoscopic Photography, Art, Cinema, and Education for the conservation and restoration of September Storm. See www.3-DSPACE.org. The 3-D Film Archive has already obtained, for a limited time, the rights to restore and distribute September Storm, but the hard work remains. Both the left eye and right eye film elements will need to be scanned, frame by frame. We will need to assess the level of damage to these elements, and determine how to fix the images. This will require a stereooscopic re-alignment pass, left and right color restoration and matching, and clean-up of scratches and other damages to the film surface. This is very challenging work, and can be very expensive. Fortunately, the 3-D Film Archive already has a great track record from its previous restoration projects, and by teaming up with 3-D SPACE and maintaining this work “in house” costs will be kept manageable. We are confident that we will be able to produce both a 3-D blu-ray master and a digital cinema package (DCP) that will look fantastic.

The Kickstarter deadline is Aug 16, 2016, 9:00 PM PDT at tinyurl.com/SaveSeptemberStorm.