3D-Con 2016
Part 2

Boo to a Goose

Disneyland 3D HDR
A taste of the late '40s through the early '60s found in amateur stereo slides

Coming Home

As a tribute to America's veterans this Veteran's Day, these images were provided by Hillary Hess from York, PA. These unlabeled Kodachrome slides were part of an assortment that she purchased through ebay.

She explains, “As much as I would prefer to know who the family was, the lack of specifics makes them iconic of all Blue Star families.”

“In my mind, the first is the shot of the civilians on the dock, looking up at the ship with anticipation on their faces. Except for the dapper man in the middle who is posing for the camera.

“The second shot offers the civilians’ point of view. The third shot is that of the sailors deboarding. The most conspicuous by its absence is the reunion itself, probably forgotten in the emotion of the moment.”

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.
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Front Cover: “Fantasyland” from Shooting Disneyland by Night in 3D HDR by Carl Wilson, winner of the Paul Wing Award in the 2016 Stereo Theater, covered in “3D-Con 2016 Part 2 - Tulsa Tales.”

Back Cover: A Group of young maidens defend England from Napoleon III in a variant of Alfred Silvester’s view “The Household Brigade” from the European Gems column “Boo to A Goose or The 1859 Invasion Scare” by Denis Pellerin.
Shaken

It adds a bit more impact to news of damaging events when they happen in or near places you’ve recently visited—especially places you’ve stereographed along with dozens of friends on NSA excursions. That was the case with the recent earthquakes in Oklahoma, one just 41 miles west of Tulsa, where many of the stereo images in this issue were taken in July. The USGS announced earlier this year that pumping wastewater from fracking underground has caused parts of Oklahoma and Texas to be as seismically active as California.

Editor’s View

Comments and Observations

by John Dennis

It’s troubling to realize that a similar or stronger quake could damage Tulsa’s iconic Art Deco buildings or the major art collections in museums like Woolaroc or the unique material in the Woody Guthrie Center. With so much of Tulsa’s heritage having been made possible by oil profits, it’s strange to think that the same industry could destroy parts of it through methods used to extract the last drops of that oil. With luck, most of the quakes will remain outside the immediate Tulsa area or will cause little serious damage. Of course karma would be a tempting word to use if the famous “Golden Driller” figure were to end up leaning drunkenly toward the parking lot. (Maybe that’s why he’s holding on to that drilling rig.)

A Dark Name

The wide ranging things you can learn from books and articles about stereography can take you deep into anything that can be photographed, then connect you to another stereo related subject on the other side. A case in point is found in Ron Blum’s book Shackleton’s 1907-1909 British Antarctic Expedition, reviewed in this issue. In discussing an earlier (1840) Antarctic expedition by James Clark Ross, the Introduction mentions that Ross named two volcanoes he found after his two ships, Erebus and Terror. I had always assumed that Mt. Erebus was named directly after the Greek deity (representing the personification of darkness), rather than by way of a ship already bearing that name. Mt. Terror gets less mention, possibly because it isn’t active or as high.

The same two ships of course later became world famous for being lost in 1848 with all hands near the other pole, while looking for a Northwest Passage. Stereoviews of artifacts from the expedition are featured in SW Vol. 40 No. 3 page 16. The sunken but well preserved remains of HMS Erebus were found in 2014 and those of HMS Terror in 2016.

The Ross Sea in Antarctica, named for the above explorer, recently became home to a 600,000 square mile marine sanctuary (the world’s largest), following an agreement among the 25 parties to the Commission for the Conservation of Antarctic Marine Living Resources.

Correction

The caption above the view at the bottom of page 8 in SW Vol. 42 No. 2 is incorrect. The view by Steev Schmidt won Second Place in the NSA Exhibit, Modern Category. First Place went to Robert Bloomberg, as reported on page 10.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
It only took about 110 years, but thanks to NSA member Ron Blum of Australia, a trove of stereoviews taken during the second Antarctic expedition of Ernest Shackleton has for the first time been published in 3-D. For Shackleton’s 1907-1909 British Antarctic Expedition, Ron transposed the images from the original glass plate negatives, cropped and placed the 3-D images on mounts naming the expedition and the South Australian Museum’s Polar Collection from which they came. The book is dedicated to the late Clive Wilson-Roberts, a museum volunteer who cataloged the collection and encouraged the viewing and publication of the stereographs. The stereos were taken by Tannatt William Edgeworth David, an Australian listed as Chief Scientist, using a Stereo Graflex camera identical to those used at the time by stereographers for Keystone View Company. His negatives ended up in the collection of geologist Sir Douglas Mawson, who did 2-D photography for the expedition. The Mawson Collection would form the bulk of the SA Museum’s Australian Polar Collection.

The book’s text focuses on the voyage from New Zealand to Antarctica and activities near the expedition’s winter quarters as do the stereographs, probably because the Graflex was too big and heavy to take on sledging ventures across the ice. Flat images fill in parts of the story between stereographs and provide enlargements of some stereo images, as well as covering the journeys toward the South Magnetic and Geographic Poles. To be compatible with the short focal length lorgnette viewers donated to the project by Ron Blum, the stereos are reproduced at five and a half inches wide. The views appear at full width in the author’s Stereo World article based on the book in an upcoming issue.

Except for the reduced size, the book’s stereos are designed to look much like they might have had they ever been published by a major view company, including arched tops, sepia toning and the expedition plus museum identifications on the sides. Only lacking are individual captions for the images, as those are printed above and below the views with generally more information than would fit on a card mount. One of the best features is the use of wire binding, allowing the pages to remain perfectly flat for easy use of the viewer. The cover wraps around the wire binding, providing a quite “normal” look on the shelf.

Four chapters forming the Appendix provide interesting additions to this already fascinating book. Covered are stereo photography and restoration/transposition of images from old negatives, the printing and binding of 80 copies of the 200 page book Aurora Australis in the hut over the winter, the failed use of ponies for Antarctic sledge hauling, and the limited success of the first motor car on the Antarctic continent.

GONE MADDD

Thank you to your poor depth perception, Milton was able to improve even more on the luxury of owning a self-driving car.

Shackleton’s 1907-1909 British Antarctic Expedition
**Stereo Theater**

Due to the Thursday afternoon windstorm and extended power outage, that day’s Stereo Theater shows were cancelled, with several worked into the Friday and Saturday sessions. Stereo Theater director Eric Kurland opened the delayed Theater Friday afternoon, announcing the schedule changes.

**RED ROCK COUNTRY** by Andrea Shetley and Lee Pratt explores the U.S. Southwest with dramatic stereography of features like rock arches, petrified logs, and a wonderful balancing bird’s head shaped rock.

**THE 67th ANNUAL CHICAGO LIGHT-HOUSE SHOW** presented by Russ Gager features 117 images sent in from around the world, representing some of the best work of skilled stereographers in several countries. Unlike many recent presentations of competition winners, this one still includes narration identifying the images.

**FIREWORKS WITH LOVE SONG** by Takashi Sekitani sets more of his impressive hyperstereo fireworks video work to music. Some of his previous work can be seen in 3-D at youtube.com/user/takashi3d.

**THE “GREAT CONVERGENCE” OF NSA/ISU 2017**. The promotional video for 3D-Con 2017 in Irvine, CA is among the best of its type ever seen, with a mad scientist, a noir detective, and Robot Monster all urging folks not to miss the big NSA/ISU event Aug. 8-14. See tinyurl.com/z0v2wz.

**MONA OPENS** by Eric Kurland attends the opening of the new location of the Museum of Neon Art in Glendale, CA, moving in for close video shots of several glowing displays of classic advertising signs and other pieces. See tinyurl.com/zjaauu.

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From “The Simple Carnival – The Problem With Friends” by Jeff Boller, winner, Best Video Based Presentation in the Stereo Theater. See youtube.com/watch?v=7k7M_v4HaVc.

From “The Simple Carnival – The Problem With Friends” by Jeff Boller, winner, Best Video Based Presentation in the Stereo Theater.
From "3D MIRRORS" by Franklin Londin, winner, Best Photography Based Presentation.
duced a whole series of amazing, precisely manipulated stereos, voted Best Photography Based Presentation. Several were also included in his NSA Art Gallery display.

PARIS AND THE LOIRE VALLEY by Melody Ahl is a stereoscopic tour of the sort that should make Rick Steves want to go back and reshoot all his work in 3-D. Historic buildings, lively street scenes, castles, parks and lavish interiors all combine for a deeper look at these so often photographed sights.

SELECTED WORKS by Rebecca Hackemann includes many her most memorable “optical sculptures,” some of which appear in SW Vol. 31 No. 4 page 4. See rebeccahackemann.com.

DISNEYLAND by Harold Lloyd is a collection of stereos taken a week before the park opened in 1955, provided by his granddaughter Suzanne Lloyd. They document invited guests enjoying the first rides among the unfinished landscaping. The 3-D show was later included in “Hollywood Home Movies: Disneyland” October 24th by the Academy of Motion Picture Arts and Sciences.

DISNEYLAND BY NIGHT IN 3D HDR by Carl Wilson turns the park into a deserted dreamscape of glowing, hyper-stereo impressions that could well trigger a few actual dreams (aided by the

Shooting Disneyland by Night in 3D HDR

by Carl Wilson

“Did you have special access to the park?” No.
“Then how did you erase everyone out of the shots?” I didn’t.

With an impending move out of California, my 3-D Disneyland project began as a simple way to remember the park for my family. After the first few shots were ‘in the can’ however, it quickly became evident that it was shaping up to become something much more.

In the end, 74 images made the grade for “Disneyland by Night”, which has the photos grouped within each ‘land’ of the park accompanied by theme appropriate music for each tableau. So, how did I do it? I would arrive at the park about 30 minutes before closing with about four pictures on my slate for the evening. I would stake out my first shot then wait for the area to clear out of guests. With my tripod set up, I’d get my multiple exposures then move quickly to my next location. Depending on where I was in the park, I could drag this out for anywhere between 45 minutes to an hour after the park closed, before being gently nudged out by security. Many of the shots are just me in an area with a very patient guard standing over my shoulder. As my collection of images grew, I would transfer them onto my Fuji W3. Rather than explain what I was doing with my strange camera set up, I would pass the W3 over to the idly curious, and to security guards, to keep them entertained while I was busy getting my shots. It turned out to be a great diversionary tactic. For almost every shot in the series, there is a story behind how it was captured. From talking the magicians in the magic shop into hiding behind the counter, to the multiple guest and cast members who just wanted to be a part of what I was doing, capturing the images over the course of
insertion of actual star fields in place of the murky LA sky. Voted winner of the Paul Wing Award for Best in Show, many of the images can be seen in crossview at tinyurl.com/jfyd6u7. The presenter’s account of capturing the High Dynamic Range images appears in this issue.

3-D HISTORY BITE: BATMAN presented by 3D SPACE and Eric Kurland provides a detailed account of the surprising 3-D publication history of Batman comics. See youtube.com/watch?v=bqr7-Mlt78.

ICE BEAR by Adam Ravetch is the first-ever 3-D television film about polar bears, broadcast on BBC Nature of Things, National Geographic Wild, and Sky TV in the UK—released as a 3D/2D Blu-ray in 2013. Underwater cinematography, helicopter cameras and radio-controlled truck cans follow the polar bear everywhere, including the first polar bear collar-cams revealing the bears’ secret world. 2-D trailer plus behind the scenes video at arcticbearproductions.com.

GOG presented by Bob Furmanek and the 3-D Film Archive is a restoration of the 1954 science fiction classic to its original widescreen color glory. Following an explanation of the long restoration process, the complete film was shown Saturday evening after the “Crinoline” presentation. For more background plus before & after 3-D footage of the restoration process, see 3dfilmarchive.com/gog. A 3-D Blu-ray is also available.

INSIDE THE GREAT WAR by Nikolai Vialkowitsch draws from over 20,000 never released stereos from France, Germany, Britain and the USA for a unique historical documentary that uses quotes taken from diaries and letters to provide a different approach from the series of WW1 articles in Stereo World. The film won Best 3-D Feature Award at the 2015 LA 3-D Movie Festival.

ANIMAL ADVENTURES by Ron Labbe and David Kluhlo presents images from the book Animal Adventures 3D produced by the presenters, who took turns explaining how many of the images of creatures like Komodo dragons, polar bears, camels, anteaters and more were stereographed and prepared for anaglyphic publication. See tinyurl.com/zvr2dd.

FIREWORKS AT LIBERTY LAKE, WASHINGTON by Mark Willke documents the setup and launching of a professional hand-lit fourth of July fireworks show near Spokane, Washington. A number of cameras captured the spark-filled launching area around the mortars, while others recorded hyperstereo footage of the fireworks bursting high above. See https://youtu.be/0HQxWGz2wyc.

THE SIMPLE CARNIVAL – THE PROBLEM WITH FRIENDS by Jeff Boller is probably the most visually complex yet of The Simple Carnival animated 3-D music videos, with images and lyrics that track relationships through a variety of surreal situations, including the line “...you and me in 3-D.” The show was voted Best Video Based Presentation, and can be seen at youtube.com/watch?v=7k7M_vuALVc.

3-D HISTORY BITE: EC COMICS presented by 3-D SPACE outlines the history of EC’s 3-D comics, published and otherwise. See SW Vol. 41 No. 6 page 26 and youtube.com/watch?v=r8t2dB8tNgA.

NTSA INTERVIEW: MURRAY LERNER by John Zelenka is a talk with the pioneering documentarian and 3-D filmmaker about his films, techniques and philosophy of 3-D films.

POLAND by Melody Ahl tours the country’s famous cities through striking stereos of historic buildings, castles, etc. including some fine interior imagery.

seven months ended up being as wonderfully memorable as the images themselves.
VENETES: THE LAST BATTLE by Gallien Chanale-Quercy tells the story of a great Venetian sea battle through real images combined with animation of ships in battle.

DEMENTIA CONCRETIA: WISCONSIN’S OUTDOOR FOLK ART by Martin Schub presents a wild, amusing array of local “roadside art” sculpture.

HIDDEN IN PLAIN SIGHT by Claudia Kunin uses 3-D video portraits of nine adults with Cerebral Palsy to provide a deeper look at the rich inner lives of individuals of varied abilities and personalities. The presenter is a volunteer at United Cerebral Palsy of Los Angeles, where she photographed people in an Adult Day Program. See a 2-D trailer at vimeo.com/161664053.

WE BUILD A SHIP by Stephan Sargent documents in very close detail 150 volunteers building an 1891 brigantine design sailing ship in Sausalito, California, to be launched in 2017. See a 2-D trailer at vimeo.com/125347824.

LA DOULEUR EXQUISE by Brenda Szwejbka is a music video that explores unrequited love as experienced by a melancholy rabbit enamored with a handsome fox, set against a surreal backdrop of everyday landscapes enhanced by abstracted perspectives. It earned an award for student 3-D at the 2015 LA 3-D Movie Festival.

VALOR CAT by Benjamin Reicher is an animated superhero musical/ opera/ comedy that won the Ray Zone Award for Excellence in 3-DIY at the 2015 LA 3-D Movie Festival. The presenter is an animation student at the California Institute of The Arts who did all the visuals in the film, wrote the screenplay and lyrics, constructed all CGI sets and characters, and did the voice of the main character. See 2-D full video at vimeo.com/124788312.

CARTA DE LA MUERTE A FRIDA (A Letter For Frida From Death) by Ana Leticia Reyes and Diego Sandoval Espinoza is an illustrated poem about the relationship of death to the life of Frida Kahlo, the well-known Mexican artist (1907-1954) who lived a very dramatic life after an accident she suffered in her youth. Death was always present in her thoughts and paintings, and this film illustrates the Mexican traditions she passionately embraced. It won the Best 3-D Short Award at the 2015 LA 3-D Movie Festival.

SAND TO ASHES (The Art of Burning) by Arnaud Paris documents the art and artists at Burning Man, their individual journey and their creative process before and during the festival, from the budding concept and what brought them to create their piece to the realization of their project. The design and construction of huge (some even requiring large cranes) sculptures are included.

Excursions

Any NSA members who thought Tulsa an uninteresting location for a convention were in for a surprise if they went on this year’s excursions. The Tulsa area concentrates a wide range of U.S. cultural, political, religious and architectural elements with significant historical links to civil rights, the oil industry, transportation etc.

Bartlesville

The full day Wednesday excursion started with a visit to nearby Bartlesville, where 49 NSA members visited Price Tower, Frank Lloyd Wright’s Prairie Skyscraper. The first two floors are occupied by the Price Tower Arts Center, where there was an exhibit of the work of Peanuts creator Charles Schultz. Along with samples and constructions of his Peanuts comic strip work, there were interactive science and environmental displays reflecting his strong interest in educational projects. See pricetower.org.

A visit to early 20th century oilman Frank Phillips’ Woolaroc Ranch took up the balance of the day’s excursion, including a barbeque lunch in the dining room of his family lodge overlooking Clyde Lake. (While Woolaroc sounds strangely Australian, it’s actually a blending of WOODs, LAKes and ROcks—all important features of the area’s Osage Hills.) First stop at the ranch was the mountain-man encampment, where the group was shown trapping, food preparation and hide working methods and where several members tried their skills at axe throwing.

Following lunch (during which a brief thunderstorm passed over the ranch as if scheduled), the NSA group walked up the hill under clearing skies to the Woolaroc Museum, filled with massive collections of western art and artifacts, Native American pottery, baskets, blankets and cultural art, and an entire room full of firearms of every description. Gallery after gallery greets visitors as they

From “Fireworks at Liberty Lake, Washington” by Mark Willke. A team of pyrotechnicians works at hand-lighting fuzes during the fourth of July show.

From “Fireworks at Liberty Lake, Washington” by Mark Willke. Hyper-sound provides increased depth to the bursts in the sky.
wander past the eclectic exhibits, only to discover an almost equally packed lower level. The museum, as well as all the sculpture outside, made it clear why half a day was devoted to Woolaroc. See woolaroc.com.

Haunted

Sunday evening, 29 attendees boarded a pink party bus for the “Haunted Tulsa Bus Tour” to several locations in Tulsa. Ghost stories offer a unique look into the more obscure history of a city, and this tour offered the added element of EVP (Electronic Voice Phenomena) recordings captured by the tour guides. If the spirit world didn’t necessarily feel ready for stereography, this was at least an opportunity to indulge one’s Ghostbusters fantasies. See tulaspiritourt.com.

Art Deco & Rt 66

The all-day Tulsa Art Deco & Route 66 excursion on Monday truly did, as promised, highlight the “collision of sophistication and kitsch that are the hallmarks of Tulsa!” It started with a visit to famed Route 66 attraction the Catoosa Blue Whale (see SW Vol. 40 No. 3 page 37). Built in 1972 as a fanciful platform for diving into the pond it stands in, the aging creature is now a nostalgic Route 66 icon surrounded by “no swimming” signs. Inside, two ladders for swimming were blocked but two small water slides remain open—although the water below them looked pretty murky. Next door, the weathered remains of the boat-shaped Animal Reptile Kingdom (ARK) roadside...
A brief stop at Oral Roberts University's entry drive allowed stereography of the world's largest (60 feet high) praying hands sculpture. Televangelist Roberts had the Colossal 30 ton bronze work made in Mexico in 1980, featuring intense skin detail that invites photography from all angles.

Downtown Tulsa was next, starting with a stop at the noted Art Deco Boston Avenue United Methodist Church, on the National Register of Historic Places. A well narrated tour took us around and through most of the structure's maze of rooms, ending with the sanctuary where it was possible to climb past the pulpit and organ console into the steep choir loft for an impressive view and stereos of the huge, circular domed space. See bostonavenue.org/welcome/about-us/tour.

Dropped off in the core of downtown, the NSA busload was split into smaller groups for guided tours of the ornate lobbies of buildings famous for their Art Deco architecture. By that point, the heat index had reached 105˚ and each air conditioned lobby provided welcome respite from the heat during the short walks between them. Of special interest were the 1928 Philtower and 1931 Philcade buildings built by oilman Waite Phillips, a younger brother of Frank Phillips whose Woolaroc ranch and museum were visited during the Wednesday excursion.

The Philcade building lobby features parts of the Tulsa Art Deco Museum behind windows that were originally for shops in Tulsa's first indoor shopping arcade, hence the name Philcade. The Art-Deco ceiling design, covered in gold leaf, is complimented by the mahogany, glass, bronze, marbled walls, and the black and tan terrazzo floor. Between the two buildings, Phillips had a secret tunnel dug under the street so he could get from his penthouse on the top floor of the Philcade to his office on the top floor of the Philtower without fear of robbery or kidnapping. We were able to enter the arched, 80 foot long tunnel to shoot stereos of its peeling paint and many burned out light bulbs (current owners of the two buildings are unable to agree on who is responsible for maintenance). See philtower.com/about/history and tulsaartdecomuseum.com/blog/the-philcade-2.

One much longer walk took the groups down Boston Avenue, through a sculpture filled Williams Green at the Tulsa Performing Arts Center, through a modern business center lobby and out the other side to a pedestrian bridge over the railroad tracks at the old Union Depot. On the bridge, a tall "Artificial Cloud" metal sculpture marks a nearby spot called "the Center of the Universe" where, if you stand in the center of a circle of paving bricks, any sound you make is supposed to be echoed back louder while those outside the circle won't hear it. In the intense heat of the unshaded location, only a few in the tour group seemed to have the patience to seriously test the effect. See atlasobscura.com/places/the-center-of-the-universe.

After making it back to the waiting bus, we were taken to lunch at a local downtown barbeque joint next to the famous Cain's Ballroom. With the group cooled and refreshed, the next stop just a few blocks away was the Woody Guthrie Center, dedicated to preserving the iconic singer/songwriter's influential body of work and to celebrating his life story and legacy. An interactive map showing Woody's travels around the country,
several listening stations, photos and film clips, musical instruments and original manuscripts fill the rooms.

Under a protective dome and low intensity lights, the original handwritten lyrics of This Land is Your Land were displayed, although getting a good photo was tricky due to the reflection of the lights on the...
surface of the dome. See woodyguthriecenter.org.

A brief stop at the colorful Art Deco building facade that inspired the 2016 3D-Con logo by Eddie Bowers had a swarm of stereographers looking for the best angle. This was followed by a stop at a life-size sculpture showing the horses pulling a cart rearing up at the sight of an early automobile at the symbolic mid-point of Route 66. The 2012 “East Meets West” sculpture by Robert Summers includes impressive detail, including an excited child in the back seat holding a panicked cat and a grasshopper smashed on the car’s radiator. Above the sculpture is preserved an original bridge that carried Highway 66 traffic (now pedestrians only) over Tulsa’s Southwest Blvd.

The final stop of the day was at the Tulsa Expo Center where the 76 foot tall Golden Driller statue rests his arm atop an oil rig (see previous issue, page 9). One sign claims him to be the most photographed landmark in Tulsa, and there are now certainly more stereos of him than ever before! So the day began and ended with the kitsch aspect of Tulsa, the yellowish-tan colossus looming above us emphasizing again that we were in the original heart of “oil country.”

Workshops & Special Interest Groups

VIRTUAL REALITY SHOW & TELL Coordinator: Bill Moll. Members were invited to bring their VR hardware and software to share, compare and talk about.

REVIVING LOCAL AND REGIONAL 3D ACTIVITIES Coordinator: Bill Moll. With the number and size of local and regional 3-D clubs decreasing dramatically while the number of people sharing 3-D photos and videos on the Internet growing, members were invited to share ideas on how to bring a new generation (or two) into organized 3-D.

MEDIUM FORMAT AND 35MM FILM Coordinator: Linda Nygren. Medium Format and 35mm film Shooters were invited to talk about challenges, techniques, tips, and hints in a tech & talk meeting.

MAKING 3D VIDEO DISCS Coordinator: Bob Shotsberger. Making 3-D Video Discs from loading your photos and video clips into the computer to seeing them on your 3DTV was covered in...
three parts. Part 1: How to set up and edit your photos and videos to prepare them to be used in your video by using a “slide” show and demonstrations in Adobe Photoshop Elements. Part 2: A demonstration of using Magix Movie Edit Pro Plus to assemble and edit a short video disc. Part 3: A demonstration of using “Pinnacle” to assemble several short video discs into a long video disc.

INTERMEDIATE STEREO PHOTO MAKER WORKSHOP Coordinators: Steve Berezin and David Kuntz. Covered were intermediate features as gray scale conversions, advanced batch cropping, clone tool and other features.

THE CURRENT STATE OF 3D Coordinator: Lee Pratt. This was an overview of the current state of 3-D consumer items like cameras, TVs, monitors, tablets, mobile phones and other viewers, 3D Blu-rays and other gadgets.

MACRO 3D Coordinator: Andrea Shetley. Techniques and equipment for macro 3-D photography were demonstrated.

VIEW-MASTER COLLECTORS GROUP Coordinators: Wolfgang & Mary Ann Sell. This was a chance to meet other VM collectors and fans, enjoy the history of View-Master, get your questions answered and find out about the latest news in the View-Master world.

HOMEBREW 3D LENTICULAR Coordinator: Michael Brown. This program gave an overview of the tools and techniques used from start to finish to make 3-D lenticular pictures. An assortment of lenticular prints illustrating the techniques and concepts was available for viewing.

VINTAGE STEREO SLIDE GROUP Coordinator: Ron Labbe. Members were invited to bring a stereo slide viewer and slides or enjoy other people’s old images. This annual get-together had people sharing and selling stereo slides.

APEC/DSEC GROUPS Coordinator: Robert Thorpe. APEC (Amateur Photographic Exchange Club) and DSEC (Digital Stereoview Exchange Club) are two groups dedicated to creating and exchanging stereo cards in both modern and traditional formats.

BRINGING STEREOGRAPHY TO A WIDER AUDIENCE Coordinator: Colleen Woolpert. Covered were the challenges of exhibiting stereo photography or

(Continued on Inside Back Cover)
There are few clues for this Unknown; perhaps circa early 1870s. A fire ravaged dentist’s office with a great trade sign and another business or two sometime in winter likely in New England.

Can you identify this stereo? Your interesting and challenging Unknowns 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.
Among the 32 tables filled with images and equipment from vintage to the most recent digital technology at the 2016 Trade Fair, one introduced to many NSA members a product combining elegance of design with clear stereoscopic functionality for viewing full size stereo pairs. The TwinScope Viewer is the custom work of Colleen Woolpert, made of polyurethane and hardwood and featuring a molded hood that accepts eyeglasses plus an invertible handle.

With no tongue or stage to hold views, the TwinScope is part Holmes scope and part lorgnette viewer, useful for viewing framed views in museum exhibits or views printed in books or magazines as well as individual views or stereo pair images on computer or tablet screens. At $350, the TwinScope clearly needs a strong chain when hanging on a gallery wall, but it would make an impressive addition to any collection of quality views. See colleenwoolpert.com/TwinScope-Viewer.

The Bourne Queasiness

BBC News reported on the most recent 3-D conversion for Chinese audiences and it wasn’t a good thing. In China more films are watched in 3-D than in the United States. We are often lucky to have one third of the screens available in 3-D for 3-D releases, usually only for the first and maybe second week. But in China it is not unusual for 95% of the screens to show the 3-D version with only 5% screening the 2-D version. There have also been several films that were only released in 2-D in the United States which have had 3-D versions released in China and other places.

Director Paul Greengrass shoots his action films using hand-held cameras and with rapid cuts in order to create a fast-paced, hectic edit as he did with the recent *Jason Bourne* (2016) and probably only meant to be seen in 2-D. The film was converted to 3-D and released in China to mostly 3-D theaters, but they had numerous reports of nausea. Universal Pictures stated that it would add more 2-D screenings, but viewers may have just sat too close to the screen and got a case of normal 2-D motion sickness. This unfortunately isn’t a good thing for 3-D.
Genre views, though sometimes elaborate, are generally rather predictable. Yet there are some cherished few which still manage to puzzle even the most blasé collector. I think Figure 1 belongs to this category. A goose with a human head adorned with a stiletto beard and a waxed moustache and wearing a two-pointed hat, a sash and a large badge is being chased away by a group of six young maidservants and an elderly one armed with mops and buckets. On the right, a donkey is braying at the retreating bird. The view is by Alfred Silvester and it bears a title printed on the back: “Silvester’s Household Brigade.” An advertisement that appeared on page 4 of *The Times* on the tenth of March, 1860 further informs us that this “New stereoscopic slide will be ready on the 14th of March. Early applications are necessary. Wholesale only. E. MAIGNOL, 67, Newgate Street, E.C.”

Is that it? Well, not really. The bird’s head bears a striking resemblance to the French emperor Napoleon III, the two-pointed hat, the sash and the badge only corroborating the identification. The sash—which, incidentally, should be red and worn on the right shoulder instead of the left—is that of the Grand Cordon of the Legion of Honor, an order created by Napoleon I in 1804. It was worn on all official occasions by his nephew Louis Napoléon Bonaparte who usually sported it over the uniform of general de division as can be seen in the 1858 stereoscopic portrait of the monarch by Mayer and Pierson (Fig. 2). The two-pointed hat can be made out on the table on which the imperial model’s arm is resting.

The identity of the bird having been ascertained beyond any doubt, what about the goose-like appearance of the monarch, and what is he doing there surrounded by pugnacious-looking maidservants? Actually, this funny stereograph is an allusion to an event which caused a great stir in England in the year 1859 and led to the reappearance of the Volunteer Movement. In order to fully appreciate the situation, I am afraid a bit of explaining is necessary.

As everybody knows, Napoleon I—the uncle of Napoleon III and the founder of the Bonaparte dynasty—was Britain’s arch-enemy for over a decade. When he was finally defeated on June 1815 at the battle of Waterloo by the Duke of Wellington before being sent away in exile on the far-away island of Saint Helena, the British felt extremely relieved. When Napoleon died in 1821 the threat he had been to Europe was soon forgotten, so much so that by 1840 the British government authorized the transfer of his remains to Paris and welcomed his exiled nephew Louis Napoleon Bonaparte on separate occasions. (The British, who are often highly suspicious of statesmen while they are in office, rarely bear them grudges afterwards and often welcome them when they have to leave their country and are no more than homeless exiles. It happened with the French king Charles X, with his successor Louis Philippe and with Napoleon III when he was overthrown in 1870.)

In 1848, the revolution that broke out in February caused some concern that an invasion of the British isles was imminent. A cartoon published in *Punch* at the time under the heading “A Silly Trick” shows John Bull with his pug dog on a leash smiling at an effigy of a French soldier com—
plete with long moustaches and a goatee beard and bearing a notice with the words "Invasion by the French". "Come, come, you foolish fellow;" the caption underneath reads "You don't suppose I'm to be frightened by such a Turnip as that!" (Fig. 3)

As it turned out, the French were too busy trying to set up a stable government to even think of any invasion. The February revolution was soon followed by another one which enabled Louis Napoleon Bonaparte—who had twice been foiled in his attempts to gain supreme power by force—to be legally elected the first ever President of the French Republic. Glad as the British had been of Napoleon's nephew's company when he was nothing but an exiled prince, their attitude quickly changed when he took office. The name he bore brought back vivid memories of what his uncle had been, and friendship soon turned to mistrust. Even more so when, on December 2nd, 1851, Louis Napoleon Bonaparte made a coup, had all members of Parliament arrested and organized a referendum which was to decide whether the French wanted him to remain President for a longer period than was originally meant in the Constitution. An overwhelming majority gave Louis Napoleon the legitimacy he had expected and by December 2nd of the following year, the Empire was proclaimed. Louis Napoleon Bonaparte took the name of Napoleon III to the utter dismay of the British who experienced a second invasion panic. As it was, Louis Napoleon was a great admirer of everything English and made his utmost to develop friendly relationships with Queen Victoria, Prince Albert and the British government. The Queen's visit to Paris in 1855—the first official visit of a British monarch since Henry VIII's in 1520—was not only a great success but a major step in the sealing of a durable friendship between the sovereigns, the most notable and momentous event of her stay being her visit to the tomb of Napoleon I and her words to the young Prince of Wales, future King Edward VII: "Kneel down before the tomb of the great Napoleon." But friendship and mutual respect between crowned heads are not enough to erase hundreds of years of distrust and mistrust between the two peoples. Ever since the Middle Ages, there has been an either overt or covert rivalry between the French and the English which is still visible in a number of derogatory phrases on both sides of the Channel, as in the English expression "to take a French leave" and its French literal equivalent "filer à l'anglaise." Queen Victoria and Prince Albert sailed to France in August 1858 to attend the opening of the new harbor of Cherbourg.
Normandy, and their attendants as well as the journalists who reported the occasion noticed and worried about how the French Navy had been strengthened over the past few years. Now if there was a subject the British were touchy about it was their naval supremacy. Napoleon had learnt the lesson the hard way on several separate occasions, first in Egypt, then of course at the battle of Trafalgar which he lost. It was also apparent that Napoleon III was getting ready to fight the Austrians in order to help the Italians get rid of them and unite their country. As early as the 1830s the young Louis Napoleon had taken part in skirmishes against the Austrians and his elder brother had lost his life in Italy fighting at his side. The attempted assassination against the emperor in January 1858 reminded him of his promise to the Italian people. A cartoon in the January 8, 1859 issue of Punch shows the French emperor trying on the Italian boot (Fig. 4). It was just a matter of time before he wore it for good.

On April 26, 1859, Austria declared war on the kingdom of Sardinia. Napoleon III left Paris on May 10 to lead his army. Three days later the emperor made a speech to the army from Genoa. It had been dispatched by telegraph to France the day before and printed during the night, so that on the morning of the 13th, even before the monarch was addressing his troops, the people of France could read the very words he was telling them, placarded on every wall. This clever and very modern use of the telegraph was illustrated in mono by Camille Silvy and for the stereoscope by at least three photographers: Viret & Fraget and John Tongue (Fig. 5 for Tongue’s version).

On June the 4th and June 24th were fought the battles of Magenta and Solferino. Then quite suddenly, on July 12th, much to the dismay and anger of the Italians, emperors Napoleon and Francis Joseph met in...
Villafranca and signed an armistice. While these dramatic events were taking place, spirits were heating up in Britain. Now that the emperor had shown his Napoleonic strain, fears of invasion were spreading. On May 9th, The Times published in his columns a poem by Poet Laureate Alfred Tennyson which was a real call to arms and began with the following lines:

THREE is a sound of thunder afar,  
Storm in the south that darkens the day,  
Storm of battle and thunder of war,  
Well, if it do not roll our way.  

Form! form! Riflemen form!  
Ready, be ready to meet the storm!  
Riflemen, riflemen, riflemen form!

Though the name of the French emperor was not mentioned in so many words, the later references to a “despot” and the lines “True, that we have a faithful ally, / But only the devil knows what he means!” made the allusion crystal clear. Here is how a nineteenth century British historian of the volunteer movement recalls what sparked off the third—and by far the greatest—invasion threat of the century, as well as the spontaneous creation of Rifle Volunteer Corps all over the country:

Many believed that Napoleon III would resist to the last a rupture with this country. Not long before this, however, he had without much warning undertaken his Italian campaign, and added to his “Peace” triumphs the victor’s laurels at Magenta and Solferino. The French press, or at least, a portion of it, could not wipe out the remembrance of Waterloo, and they boldly, though perhaps incontrollably, maundered over the sack of London. The crowning impertinence came at last when some vapouring French colonels offered is so many days to cross the Channel and plant the Imperial Eagle on the Tower of London, sack the City, and enrich the Army by the spoil – adding glories to the name of the Third Napoleon, which his Uncle the Great would have died to gain.”

By the end of June, thirteen Volunteer Corps existed in Britain and the “movement” spread so fast that by June 1860 there were over a hundred and twenty thousand volunteers with a peak of nearly 200,000 in 1868.

Now that the historical background has been summed up, how about getting back to our still pu-

Fig. 9. Revue Comique, p. 47, “The Goose Hunt!”

Fig. 10. Revue Comique, p. 68, “The Goose dressed in the Eagle’s feathers.”

Fig. 12. Alfred Silvester, “The Mop Brigade.”
zling stereograph? Why a goose? Why maids and mops?

Let us start with this goose thing. First of all, there is actually a bird called the Emperor Goose. This member of the Anseriforme order was first reported in 1802 by Russian ornithologist Stevastianov who named the bird not after Napoleon but after his master, Czar Alexander I, whose reign had begun the year before. We do not know whether the czar was honored to have his name given to a goose but there is no doubt that the geese did not care one way or another and that it is not the origin of the simile between the emperor Napoleon and the order of the Anseriforme. In French as in English the words “oie” and “goose” refer to a stupid person and this is precisely what Louis Napoleon Bonaparte was thought to be before becoming President of the First Republic. His two failed coups of Strasbourg (1836) and Boulogne (1840) had probably established him as a notorious blunderer and his sup-

“Surprised at this phenomena, I looked across the street, and there I saw two horrid whiskered guardians making signals with their odious fingers.”

“Ought I to tell Miss Phleogody? My brother says I had best leave it alone; but this I know, that our village is pastor’d by these horrid men, and that I can’t walk the street but in daily terror.”

“Your obedient Servant, “Amada Gobson.”
posed stupidity was much laughed at when he made clear his intentions to run for President. The then cartoonist Gaspard Félix Tournachon who was already known as Nadar but had not started on the photographic career that was to make him so famous, mocked the candidate in a series of cartoons entitled “Les aventures illustrées (sinon illustres) d’un prince pour rire”—which in English should translate as “The Illustrated (if not illustrious) adventures of a laughable Prince”. This set of forty-three illustrations was published from November to December 1848 in the columns of the short-lived magazine Revue Comique à l’usage des Gens Sérieux (Comical Review for the use of Serious People). It tells the story of the great man’s Nephew from his birth to his election as President of the French Republic. The baby prince is from the start shown as a little ugly goose who fails to change into a majestic eagle and cannot compare to the founder of the dynasty. His German accent—the Prince was brought up in Switzerland—is also repeatedly made fun of as can be seen from figures 6, 7 and 8.

It was also Nadar who probably initiated the idea of the goose-hunt in the last but one cartoon of the series which is captioned: “Realizing their taxes had not been paid for as it had been promised the villagers go on a goose-hunt.” Note that the goose is wearing a two-pointed hat which is not exactly the same as the one in the stereo but which was a clear allusion to the famous hat worn by the first Napoleon. His nephew, though he wore two-pointed hats never wore the same type of hat as his uncle did. Who could have worn such a hat when it was so clearly associated with one particular person?

Another cartoon by Nadar paraphrases one of La Fontaine’s fables by showing not the Jay dressed in the Peacock’s feathers but “The Goose dressed in the Eagle’s feathers.”

A final cartoon in the same review, though borrowed from the London Pioneer, shows Louis Napoleon’s coat of arm to be a goose with a dunce hat instead of a crown hovering about its head and the names of Strasbourg and Boulogne under its feet.

Now that it is reasonably clear where the goose idea originated, what can be made of the seven mop-
holders surrounding the Goose Emperor? These sprang up from another cartoon and its accompanying text—a remarkable piece of writing—published in the satirical magazine *Punch* nearly two years earlier, in August 1857. It was a time when Britain had sent lots of its soldiers to deal with the Indian Mutiny and Mr. Punch had not failed to suggest that in case anyone intended to invade the country,

England should rely on the protection of its women. Encased as they now are in whalebone and in steel [the crinoline cage], they are thoroughly well armed to act on the defensive, and surrounded by their wide circumference of petticoat, it is clear that they are quite secure from close attack. The sharpest bayonet would fail to pierce through their stiff skirts, and except at a long range it would be impossible to open fire upon their ranks, even granted that the enemy were ungallant enough to do so… in the case of their attacking, who by any possibility could stand against their weight, now that every lady (it is commonly believed) carries half a ton at least of Crinoline about her; and from the way in which they brush us off the pavement with their skirts, we feel assured that in a surge they would sweep everything before them… Our fancy fails to picture a more nobly-touching spectacle than the wide expanse of Crino-

line spread out to meet the foe, and ourselves and fellow countrymen all hid from harm behind it. Nor in putting ourselves thus under petticoat protection, should we be exposing our defenders to much danger. A lady’s Crinoline may now be regarded as her castle, and she is as safe in it as though she were ensconced in Gibraltar.

Nothing being left to chance, Mr. Punch also provides some well-adapted war cries: “‘Brandish Bodkins!’ would produce a grand effect; and by a sudden movement of the word ‘Present Parasols!’ the troops might safely frighten off a cavalry attack. We should think too that in cases of extreme emergency, a rally
to the war cry, 'Draw Pincushions – and Charge!' would strike terror to the hearts of the bravest of assailants."

The small cartoon attached to the text (Fig. 11) depicted two lines of crinolined ladies armed with their parasols, a determined They- Shall-Not-Pass look on their faces.

There is little doubt that this cartoon inspired the stereoview captioned "The Mop Brigade." Was the latter meant to be the first of a set in which Figure 1 was to be the conclusive episode? Was its meaning so unclear that Alfred Silvester decided to make it more explicit by adding the figure of the Goose?

A close inspection of the first view reveals that missiles of sorts have landed around the goose. It is difficult to tell whether they are cannon balls or pears—I would vote for the latter—but they have caused the Imperial bird to lose quite a few feathers so that the mopsqueezers—as housemaids were sometimes called—are in a position to launch their mop-up operation and eventually give him the bucket. I am not sure Silvester intended it that way but it sure does add some meaning to his composition.

A last point remains to be explained, which is the title given to this stage scene. Though we may take the word "household" to mean "a house and its occupants" we must bear in mind that there have been since the Middle Ages military units called the Household Division which were sometimes referred to as the Household Brigade. They used to be composed of noblemen and their specific task was—and still is—to protect the monarch. Interesting too is the fact that seven regiments form the Household Division in the United Kingdom—their motto being Septem juncta in uno (Seven joined in one)—and that seven is also the number of housemaids in Silvester's picture. Is it just a coincidence or was it done on purpose? Though Silvester obviously meant his servants to stand for the protectors of the monarchy and possibly of the monarch, he was not the first one to use the expression "Household Brigade" in connection with housemaids, as it can be found as early as 1846 in a letter plus cartoon which we owe to the manifold talents of William Makepiece Thackeray (Fig. 13) and which "sets forth and illustrates a letter addressed to by Miss 'Amand Gorgon,' of Knightsbridge, to Punch, to complain that she has detected her neighbor's servants kissing their hands unblushingly to 'two horrid whiskered guardsmen making signals with their odious fingers' from the barrack windows opposite."5

What is there left to be said about the goose-picture? There is a variant which shows the Goose Emperor walking unaware into an ambush set by the aforementioned seven housemaids who had been hiding behind trees and are shown pouncing on the wing-spreading creature with their mops held forward as if there were so many spears (Fig. 12). If there were an order to the view I would say it comes second, right
after the picture showing the Mop Brigade on the defensive.

The invasion panic of 1859 and the Volunteer Rifle Corps that were set up then inspired several other stereoviews, most of them gently mocking some aspect of the Volunteer Movement.

It was Mr. Punch again who was at the origin of a series of several pictures depicting what he called the Royal Knickerbocker Archers. It all began with a cartoon published on June 4th 1859 and showing Mr. Punch on horseback supervising the practice of a regiment of female archers. The caption, which uses an idea similar to the one developed in 1857, reads,

Invasion, indeed! Why, here is a Corps of Volunteers who have never been thought of—what with the glances and arrows they would shoot, an enemy would be worried to death in no time!

*The Royal Knickerbocker Archers.

A look at the cartoon clearly shows what he means by “the glances and arrows they would shoot”, the archer in the foreground—the one bending her bow—casting an angry look in the direction of her target.

The success of this cartoon—and of the photographs that were made after it with the title “The Royal Knickerbocker Archers”—can probably be attributed to the comely uniform of the fair archers which—for pure practical reasons of course—disclosed their legs up to the knee, a sight which was far from common then, except on stage, and which was sure to attract customers. Figure 16 shows one such stereoview, complete with the caption found in Punch and acknowledging their source of inspiration—which is rarely the case—with a “Vide ‘Punch,’ June 4, 1859.”

Incidentally this stereocard is an early example of product placement (it is not a recent invention as one may think). If one looks at the bucket in the foreground on can male out the words “S. W. Silver & Co., 65 & 67 Cornhill, London”. A similar photograph by the same Eastlake entitled “Form Form! Riflemen Form!” shows male volunteers and bears on the back a label with some lines from Tennyson’s poem—from which it is obviously inspired—with the mention: “The New Rifle Uniforms, Camp Tent, &c, by Messrs. Silver & Co., Cornhill.”

Another photographer—or maybe the same—to make his point clearer and to show who the enemy actually was, imagined another Corps of archers which he called The British Coast Guard Volunteers, also known as “The Irresistibles” to whom he gave the following motto: “Supreme in Arms—Supreme in Charms!” The idea was a good one as the most vital thing when you live on an island is indeed to prevent prospective invaders from landing. There is little doubt that the nickname of the regiment, as well as its motto, was inspired by the 1857 Punch article mentioned above. “We have said enough,” wrote Mr. Punch at that time, “to show that the ladies would be sure to prove as irresistible in warfare—my italics—as we are gallant enough to think they are in peace; and we are convinced that in the case of an invasion, they would rise as one woman to protect their hearths and husbands… As it would be policy, in the event of actual fighting, for the ladies every one to put on their most killing looks,—my italics again—due attention should be paid to their effectiveness of dress, and each corps should be furnished with a millinery staff.”

There are, as usual, several variants of the Irresistibles, two at least showing the Volunteers on the southern coast of England (chalk cliffs can be made out in the background) pointing their arrows to what lies south of Britain, that is France (Fig. 18) or behaving like their male counterparts when not on duty, that is drinking, talking loudly and maybe singing and cheering.

Contrary to what may appear on the misleading stereos discussed so far, most volunteers were men, even though women were not behind in encouraging them to join, as was shown as early as June 13 1859 in an apropos sketch entitled The Rifle Volunteers, written by Edward Stirling and first performed on that very day

Fig. 20. Michael Burr, “The British Volunteer.”
at the Adelphi. It is a short piece about a girl who wants to convince her too-old-to-enroll gouty father—and probably a large part of the audience—that "the boys of the present are as good and brave as the boys of the past were" and win his consent to marry the boy she loves. In order to do all this, she dresses up as a Rifle Volunteer with the help of her housemaid Jane who is a keen admirer of the town's volunteers and exclaims at one point: "Oh, I wish I could give up crinoline, and join 'em!" This play is full of patriotic feelings that probably echoed the mind of the public: "Peace," says Kate, the main female character, "is the universal prayer; but, if war must come, let us be well prepared for it." Everything ends happily of course; the girl's father is convinced, Kate gets the man she loves and is awarded the honor of speaking the final words of the sketch:

Gentlemen I hope you will all become riflemen.
Ready, ready to meet the storm!
Riflemen, riflemen, riflemen form.
(GIRLS present arms and salute. Picture and music.- "Rule Britannia."

Figure 20, by Michael Burr, shows an imaginary female Volunteer who has kept her crinoline on but is smiling proudly as she is standing at attention. This photograph may have been inspired by the play just mentioned

The Volunteer in the stereoview below, entitled A Bouncer, looks very proud of his brand new uniform and of his rifle, but the wife of this stout volunteer doesn't seem to share his enthusiasm. With arms akimbo, she is casting a half doubtful, half mocking look in his direction. Knowing him as she does, she is apparently
not so sure the part of defender of
the realm is the right one for him.
Though she is made to say—in the
letterpress on the back of the view:
"Why, P…, I declare you look quite
warlike, and every inch a soldier!"
her body language and countenance
make us understand she is but speak-
ing with tongue in cheek and that
her real opinion is altogether differ-
ent. This is all very well, she seem s
to imply, but who will take care of
the shop—or workshop—while you
are parading, drilling, shooting—or
whatever you people do—with your
fellow volunteers?
The next picture (Fig. 22) is inter-
esting not so much for its photo-
graphic qualities—if any—as for the
fact it combines two cartoons found
in…Punch—again! It borrows the
figure of the ample-bottomed volun-
teer with his back to the viewer from
a drawing found in the March 24,
1860 issue of the magazine and cap-
tioned "Odious juvenile: Oh, Look
ye'ree, Bill, 'ere's a Volunteer Corpse
for yer!", and the top part of the cap-
tion from a cartoon published on
April 28, 1860, the bottom part—
only found in the stereo—reading:
"Vulgar Boy: I say, Bill! There's a
Duffer!"
A duffer, as any good dictionary
will tell you, is someone who is not
good at something—which gives us
some insight into what kind of opin-
ion the volunteers were held upon—
while the phrase “Who shot the
dog?” was a catch-word Victorian
street urchins and butchers' boys
would call out each time they saw a
Volunteer, as Alfred Rosling Bennett
informs us in his recollections of the
eighteen fifties and sixties: "When
the Volunteer movement of 1859
matured," he writes "and riflemen in
green or grey uniforms, in shakoes
and cooks' plumes, appeared in the
streets they amused many people,
for few took them seriously or
believed that they would ever fight
Napoleon III or anybody else. Quite
early in the Volunteer days a rifle-
man was said by public rumor to
have shot his ramrod (the rifles of
those days were muzzle-loading and
had percussion caps) through a dog,
with the consequence that gallant
members of the patriotic corps were
saluted in the streets wherever they
went with the cry of, 'Who shot the
dog?'" As it says it all, there is no
need for any further comment.
There are several other views mak-
ing fun of or extolling the virtues of
Volunteers but I think it is time to
draw this chapter to its conclusion
by discussing one last stereoview,
probably by J. Reynolds. This last
picture shows two ladies in their
nightdresses at the door of their vol-
unteer master/father's bedroom. One
of them is holding a candlestick—
the scene takes place in the middle
of the night—and both have a start-
tled look on their face. They proba-
ably think their master/father has
suddenly gone off his rocker. The
Volunteer—we can see his uniform
hanging from a peg on the right—is
also in his nightshirt and night-cap.
He is sitting up in his bed and prac-
ticing the bugle as the caption sug-
gest he should do. The view is called
“A Hint to Our Volunteers” and the
caption reads thus: “By all means
practise the Bugle Calls the last thing
at night. It will probably awake
those in the house who have retired
to rest—but never mind that—as
they will doubtless be delighted at
this seasonable instance of your
devotion to the Volunteer move-
ment.”
Pinned to the door jamb is a litho-
graph by John Brandard (1812-1863)
representing a French vivandiere or
cantinier from William Langton
William's music sheet of “The Cantin-
eer Polka”. Though the central
position of the lithograph shows its
importance in the composition, any-
body's guess is as good as mine as to
its significance. There are still some
unveiled mysteries there, which
might be a good thing after all.
(Continued on next page)
Stereo Brownie in Museum of Interesting Things

by Denny Daniel

The Brownie camera is actually not named for its color, which was usually black. It was named after the popular children's character of the late 1800s, by Palmer Cox, who are actually named after their brown color. Designed and manufactured by Frank Brownell (also not the namesake) in 1900 and sold for $1. The Brownie was the Ford Model T, or Volkswagen, of cameras before either existed. As the camera for the masses, it was marketed originally for kids. It was cheap to make and easy to use when photography was basically mysterious, expensive chemistry, and so the Brownie changed photography forever. Soldiers even took it to war. [Eastman bought Brownell’s company in 1902, but he stayed on as a designer.]

This Number 2 Stereo Brownie Model A was produced around 1905 (and for about five years thereafter) at a retail price of $12. It took two side-by-side 3.25” x 2.5” pictures using two meniscus achromatic (concave, b/w) lenses, and two bellows, with four aperture settings, on 125 roll film. You had to extend the bellows to the correct distance setting, or the pictures would not be focused, like all bellows cameras. Around 4,000 cameras were made during its production run.

Denny Daniel is the Founder and Curator of The Museum of Interesting Things and on the Board of the New York Stereoscopic Society. See museumofinterestingthings.org.

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European Gems (Continued from facing page)

Notes

1. Alfred, Lord Tennyson (1809 - 1892) was Poet Laureate from the death of William Wordsworth in 1850 to his own death on October 6, 1892. For the full text of the poem entitled “Form! form! Riflemen form!” see http://tinyurl.com/gpwvesr.

2. John Crawford, Captain. History of Defensive Organization from the earliest times, to the Volunteer Movement of 1859, with sketches of Volunteer Progress till the reconstruction of the Force by the Volunteer Act, 1863. (1878)

3. Revue Comique à l’usage des Gens Sérieux started publication in November 1848 and stopped in April of the following year.

(Continued on Inside Back Cover)
What is Reality?

A glance at the results of recent PSA sponsored 3-D photography exhibitions shows that a relatively limited group of individuals seems to consistently win the majority of the awards. Of course, there's no question that there are a few photographers entering these contests who demonstrate extraordinary skill, and who will inevitably rise to the top.

But, there's another possible factor, as well. The advent of digital photography has opened up a tremendous range of possibilities in terms of image manipulation—from simple tweaks to color and contrast, to sophisticated techniques like high dynamic range (HDR) photography and multi-image composites. Have the tools that enable complex image modification given an edge to more computer savvy photographers, and put people who are submitting essentially unmodified photographs into competition at a disadvantage?

The organizers of some PSA sponsored exhibitions have concluded that this is the case. In order to level the playing field, they've split their competitions into two distinct categories. For example, for the last few years, the Cascade Stereoscopic Club has had two sections in their annual exhibition, a Digital Open Section and a Digital Altered Reality Section. While the club doesn't provide any specific rules or guidelines for what is permissible in each section, the intent is clear.

Similarly, the Third Dimension Society (TDS) of the United Kingdom began running two different sections, Reality and Altered Reality, in their most recent competition. TDS Secretary Ray McMillan explains:

The Third Dimension Society decided to split the large digital section of their PSA 3D Exhibition into two parts. Expressions had been cast by some members/entrants who felt that they had been up against very clever image manipulators and that their own straightforward images would never be able to achieve good scores on judging day.

So the TDS agreed that two digital sections would be used in 2016.

The first section would be for directly taken image pairs captured at one time on digital cameras. Anyone can achieve that result, and hence anyone can win the section.

It was further determined that “an image pair” meant two frames as shot on a stereo camera either as a pair or sequentially for variable separation, two sequential frames from one camera, or two frames from twinned cameras.

Obviously there can be elements in the images that are detrimental to the stereo view, such as camera sensor dust spots, dead pixels, skewed or bright spots on one frame, etc. So we decided that normal corrective minor adjustments could be made to the images that would normally be used such as cropping, color cast removal, sharpening, defect removal by cloning, etc., with the intention of reproducing the scene as close as possible to what the photographer saw.

The second digital section was decided upon to be unrestricted in subject matter and shot with unrestricted image-taking equipment and have any digital processing available to the entrant. The intention was to allow anyone to alter/merge/adjust the photographic images to their own desired result. Thus the use of any camera add-on or any post-production image processing technique would be allowed, provided that PSA rules on photographic content were satisfied (such as all imagery was taken by the entrant, any non-photographic content is minor in the frame, etc.). As this is the opposite of the previous section we decided to call it Altered Reality.

Personally, I’d like to see more people participating in PSA (and other) competitions, and think that splitting them up into multiple sections is one viable approach for accomplishing this. However, I do have some questions in my mind with the particular approach taken by the TDS. Specifically, they sought to define a class of photos which represent a “true” likeness of the original scene. That is, images which...
reproduced “the scene as close as possible to what the photographer saw.”

This rubric seems to me to be entirely problematic, because the cameras and displays we use for 3-D photography don’t accurately reproduce the response of the human visual system. Furthermore, different cameras can produce different results under the same circumstances. For example, look at the two images reproduced here, which were taken under identical conditions. One was shot with a Fuji W3, and the other was photographed with a Sony NexSN. Both were taken with the cameras set in full Auto Mode, at ISO 800.

The big difference between these two images is that the highlights in the Fuji W3 image are overexposed, and have no detail. There is much more highlight detail in the Sony image, and this effect would be even more pronounced if a DSLR camera (having a larger sensor) were employed instead. Of course, when I actually viewed this scene, my eye had no difficulty accommodating the entire contrast range, and I could easily see detail in both the brightest and darkest areas. Thus, neither camera really reproduced “the scene as close as possible to what the photographer saw.”

If I were trying to produce the best image possible under these circumstances with the Fuji W3, I would probably have set it to underexpose so as to retain all the highlight detail. I would then have subsequently used the “shadow/highlight” function in Photoshop to lighten and improve the detail in the shadows. Alternatively, I might have shot it with the W3 in a Cyclopital ALA, and used an external flash to lighten up the shadows. I could also have bracketed the exposure with my Sony rig and used HDR toning to compress the scene contrast. Of course, these are just the kind of more sophisticated techniques that could move my image from the Reality to the Altered Reality section, even though my intent in this case is a naturalistic, “true” reproduction of the original scene.

I think the conclusion to draw from this is that any set of criteria for classifying images is somewhat arbitrary, and that creating photos that accurately reproduce “reality,” that is, what the photographer actually saw, is largely impossible. Furthermore, I think our mission as artists should be far more than merely documenting or reproducing reality.

Having said all that, I don’t disagree with the approach taken by the TDS, other than possibly how they named their sections (rather than how they defined them). If they were simply called “Minimally Processed,” and “Open,” then I couldn’t really argue with their classifications at all.

Furthermore, I think that the end results of this effort were positive. The TDS Exhibition was judged in early September, and, according to Ray, the competition had an overall increase in the number of submitted images, despite a small drop in the number of individuals entering. In terms of bringing some new blood into the winner’s circle, Ray notes that, “One new entrant got into the frame. He was third in the Reality section. All other places (Slides, Reality and Alternate) went to old hands.” In my opinion, both these are positive indicators.

Nearly identical images photographed with a (top) Fuji W3, which has a small sensor, and a (bottom) Sony NexSN, which has a larger, APS-C format sensor.

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For Sale

3-D INTERNATIONAL TIMES for sale, Vol. 1, Number 1 to Vol. 3 Number 7. Complete. $50 + postage OBO. Marshall Ellenstein, 312-375-6898, Mellenster@AOL.com.

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Birthday Performance Caught in 3-D

by Mark Willke

British progressive rocker Steven Wilson celebrated his 49th birthday November 3, 2016, but it was his fans who received a present. His worldwide concert tour brought him to Portland, Oregon that evening where he and his band performed for nearly three hours to a packed house. I wanted to capture some moments from the evening in 3-D, and am happy to share the views reproduced here. These were shot with a pair of Panasonic Lumix GX1 cameras, mounted base-to-base. He kicked off the show by playing his current album “Hand. Cannot. Erase.” straight through in its entirety, and followed that up with a big assortment of earlier songs, both from his solo career and his days with the band Porcupine Tree. The crowd sang Happy Birthday to him part way through the show during a break between songs. He thanked them, and, taking a line from one of his songs, he admitted that “the years just pass like trains.”

Steven Wilson performs a concert on his 49th birthday in Portland, Oregon.
(Stereos by Mark Wilke)

Bassist Nick Beggs performs in front of drummer Craig Blundell.

Guitarist Dave Kilminster, with Nick Beggs and Steven Wilson also visible. Not shown in this small photo collection is keyboard player Adam Holzman.
3D-Con 2016
(Continued from page 13)

coordinating exhibits, public artworks, or events that use stereo imagery, from practical considerations about presentation to educating the public and those in the art and museum spheres. Colleen Woolpert addressed these issues and more, beginning with a slide show presentation of her TwinScope project, then opened the floor for attendees to discuss their own experiences and strategies.

ALL THINGS INTERNET 3D Self-moderated. Included were Yahoo groups, NSA facebook and Flickr image sharing groups, Phereo, Youtube, etc.

LENTICULAR PRINT GROUP Coordinator: Michael Brown. Was a chance to meet other 3-D lenticular enthusiasts and participate in a round table discussion of current lenticular tools and techniques. People were invited to bring 3-D lenticular images to show to the group for comments or critique.

3D AND MOBILE PHONES Coordinator: Andrea Shetley. Covered were Phones, Viewers and Apps.

Special Thanks to
Rich Dubnow of Image3D for the 2016 NSA reel showing attractions included on the excursions, with stereos by Carol and Eddie Bowers. Also for several Image3D “Retro Viewer” packages to be given as Awards.

John Jerit of American Paper Optics for 3-D glasses.

London Stereoscopic Company for LITE OWL viewers (part 1, page 7).

European Gems
(Continued from page 27)

4. Farmer’s Dictionary of Slang and Colloquial English Slang and its Analogues takes this phrase to mean “send a person about his business” which seems quite appropriate here.

