Childhood in Stereo

Gene Mitofsky sent a very fun assortment of slides of him and his sister as young children. He explains, “Once a year, a photographer (maybe from a studio) would come to the house, and shoot and give us an 8x10 and a roll of Realist slides.” He reports that there is no information on the Kodachrome cardboard mounts as to the name of the photographer or studio.

The first view with the “station wagon” was taken November 1, 1955. The second view with the tricycles and the third view of Gene’s sister with her doll carriage were both taken April 27, 1956.

The photographer apparently used a flash for these indoor shots which made the backgrounds fairly dark, but they still make wonderful family keepsakes—moments of childhood preserved in time in 3-D.

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

It’s not generally a good idea to get overly finicky about small details when reviewing books that bravely cover a wide swath of photographic history, in this case 3D: DOUBLE VISION reviewed in this issue. But when one of those details involves a stereo image once printed in Stereo World (and featured on the cover), the temptation becomes simply irresistible. The image is from a Vectograph reproduced in 2-D on page 174 in the “3D Timeline” chapter on the 1950s page and captioned “Unknown photographer, Titmus Vectograph Fly Test, c. 1950s.” While it probably was in the 1950s that the Titmus company started marketing this notable Vectograph to ophthalmologists as a dependable test of patients’ stereo vision, it was sophisticated than a single linear polarizing filter? But enough nit-picking of a very impressive and lavishly produced book. For a PDF of the 1981 article “The Polaroid Vectograph—Stereo’s Unkept Promise” contact strwld@teleport.com.

So the image really belonged on the 1940s page, where the basics of the Vectograph are described in connection with Vectographic movie projection. But maybe a less finicky question is why was this widely produced Vectograph not reproduced as a stereo pair when copying them as such involves no technology more

Explore the World of Stereo Images

Please start my one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

[ ] U.S. membership ($38).
[ ] All international memberships ($55).
[ ] Send a sample copy (U.S. $5.00, all other $10.00).

Please make checks payable to the National Stereoscopic Association.
Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

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National Stereoscopic Association
PO Box 86708, Portland, OR 97286
The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
New Life Member, New Board Members

Outgoing Chairman of the NSA Board of Governors, Lawrence Kaufman, has been honored by receiving only the sixth Life Membership award by the National Stereoscopic Association! Lawrence’s nine years as President and five years as Chairman saw our organization through a period of transition from a casual club to the modern 501(c)(3) that we are still becoming. We are deeply indebted for his service.

Our organization continues to evolve! Following the retirement of Lawrence Kaufman, Russell Norton has been elected to fill the position of Chairman. We have a newly designed website online at Stereoview.org / StereoView.org, and we are fortunate to have two excellent new additions to the Board: Steve Berezin from Mission Viejo, California and J. Claire Dean from Portland Oregon.

New board members

By way of introduction Claire and Steve have been invited to say a few words about themselves.

From Steve Berezin:
Steve has been working with stereo photography since seeing a Civil War stereocard exhibition at the Getty Museum over 20 years ago. He also has early Keystone views and a viewer with stereoviews of his grandfather’s family taken in 1932. After photographing Carlsbad Caverns with slow Kodachrome film, Steve was forced to design his own 3-D viewer for the severely underexposed photographs. Using the viewer design he started his own company Berezin Stereo Photography Products in 1998 to produce and market the viewers. Now Berezin Stereo offers all sorts of products for stereo photography, video and 3-D computer imaging. Steve has also served as president of the LA3D Club from 2000-2002, and as the chairman of 3Dcon in 2012 and 2017.

From J. Claire Dean:
J. Claire Dean is a professional art conservator based in Portland, Oregon. Like many of us, she has childhood memories of enjoying 3-D, although as a Brit she considers herself culturally deprived, having mostly missed out on an early exposure to the View Master—she remembers them, but never owned one. In 2003 a serious interest in stereo-photography was kindled by a colleague who collected stereo views of the Boer War. On receiving an auction lot of mixed cards, he gave her an America’s Cup yacht race view knowing of her brother’s connection to the current manifestation of the race. This inspired a challenge to photograph contemporary yacht races in 3-D and provided a perfect excuse to spend extended time with her brother. Claire has continued to shoot in stereo to this day using both vintage film and digital cameras. In 2017, along with a crew of neophyte stereo fans in Portland, she built and became the Proprietress of The Pudletown Panorama—a mobile exhibit space for stereo cards based on the Kaiserpanorama.

Claire joined the Cascade Stereoscopic Club in 2004 and went on to serve on its Board for many years (and that of the 3D Center of Art and Photography) as well as actively volunteering to staff the Center where she also held the unofficial post of Collections Manager of the Center’s historic holdings. Claire has been an occasional member of the Stereo Club of Southern California, a member of The Stereoscopic Society, a Board Member of 3-D SPACE, and a member of the NSA since 2004.

Along with her much missed mentor and friend, Ray Zone, she founded the annual NSA 3-D Art Gallery which she continues to chair at our annual convention.

“This curious world we inhabit is more wonderful than convenient; more beautiful than it is useful; it is more to be admired and enjoyed than used.”

– Thoreau

Volunteers Needed!
We have always been an organization of volunteers who have given generously of themselves and their time. Our committees, board, and convention volunteers have served the NSA well and we are genuinely grateful for their service and contributions. Our annual conventions are important team efforts, but we need a leader to help plan and organize them.

Unfortunately, there is currently a serious gap in our organization—we have been without, and unable to recruit, a Vice President for Activities almost two years now. The VP for Activities’ role coordinates selection of locations and works in conjunction with the local convention chair and volunteers to host and support each convention. This position is critical to our organization and requires travel to potential convention locations along with savvy and

(Continued on page 2)
From July 17th to the 23rd, 255 people attended all or part of 3D-Con 2018 at the Embassy Suites Hotel in Independence, Ohio near Cleveland. With a well experienced team in charge, the overwhelming reaction of attendees was that it was one of the best organized ever. Large signs in the hall near the Stereo Theater and workshop rooms provided photos and information about guest speakers, the presenters of shows and workshops, and their topics. With large format printed programs a thing of the past at 3D-Cons, these were especially helpful. The layout of event locations was truly compact, with shorter walks than usual. (The map in the pocket guide was wonderfully simple, and didn’t require reduction to microfilm size to fit on the page.) Most Embassy Suites hotels, with their free breakfasts and afternoon happy hours, are about the same except for different fountains at the base of the elevators. But this one (with a helpful staff happy to offer their shuttle), is unique at least for the walk-in closet size of its hotel store, small by any standards, but we’d been hopelessly spoiled by the 24/7 market/cafeteria facility in the Hotel Irvine last year.

Awards Banquet

This year’s Saturday evening Awards Banquet drew 115 people to the hotel’s atrium dining area—a very public venue with efficient food service but less than ideal acoustics for the announcements. The gazebo structure at the center of the atrium provided a novel backdrop for the ceremonies overseen by NSA President John Bueche.

NSA Awards

THE WILLIAM C. DARRAH “FELLOW OF THE NSA” AWARD for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Jeremy Rowe. The NSA Board member contributed the article “Helen Keller and the Francis (Frank) Byron Nightingale ‘Palawoo’ Stereoviews” (Vol. 43 No. 4 page 4) as well as earlier Arizona related articles. A look at his vintagephoto.com website quickly reveals the range of interests and accomplishments of this noted collector, dealer and photohistorian. From his current position as a Senior Research Scientist at the New York University College of Nursing through his professional history and published articles, clicking on his resume brings up a list that’s exhausting just to read, much less think about actually doing it all!

THE ROBERT M. & LOIS WALDSMITH AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to John Waldsmith, a founding member of the NSA and first Editor of Stereo World. His 2002...
Lawrence has kept Stereo World readers up on 3-D news from Hollywood with awards reports, upcoming 3-D film lists and articles like “Creature From the Black Lagoon Approaches 65” in our previous issue.

A SPECIAL RECOGNITION AWARD for Outstanding Service to the NSA went to Michael and Maxine Tubbe for their very professional work on the new NSA website, still stereoworld.org but full of valuable information and ready for more content from members!

A SPECIAL RECOGNITION AWARD for Outstanding Service to the NSA went to Terry Wilson for her dedicated work on NSA convention websites since at least 2010, dealing promptly with countless last minute changes every year.

Stereo World Awards

THE RAY ZONE AWARD for Best Stereo World Article on Historical Stereoscopy went to Denis Pellerin for his column “European Gems – Stereoviews from Old Europe & The Stories Behind Them” with installments in Stereo World Vol. 43, Numbers 1, 2, 4, 5 & 6.


Stereo Theater Awards

THE PAUL WING AWARD (Best of Show) went to Robert Bloomberg for “STEREO – A Love Song to 3D,” which was previewed last year as a work in progress and widely anticipated this year as a finished gem.

THE BEST HISTORICAL/ARCHIVAL SHOW AWARD went to Andrew Hurst for “125 Years of the Stereoscopic Society.”

THE BEST PHOTOGRAPHY: STILL OR VIDEO AWARD went to John Hart (CO) for “Alien Gardens.”

NSA Card Competition

THE TEX TREADWELL AND VINTAGE AWARDS went to Michael McEachern for “1899 Crow Powwow at Castle Rock.”

FIRST PLACE, MODERN went to Oktay Akdeniz for “Archeology in Infrared.”

SECOND PLACE, MODERN went to Diego Ruiz for “Visiting The Past.”

THIRD PLACE, MODERN went to Linda Nygren for “Favorite Florida Birds.”

NSA Card Competition

THE NSA HONORARY LIFETIME MEMBERSHIP AWARD for Long, Dedicated Service to the NSA went to outgoing NSA Board Chairman Lawrence Kaufman who began serving as Stereo World Contributing Editor in 1999, became NSA Vice President in 2004 and President in 2005, and moved to chairman of the Board in 2013. As Contributing Editor,
On-Site Image Competition
FIRST PLACE went to Linda Nygren for “Teasel.”
SECOND PLACE went to Robert Bloomberg for “Bee.”
THIRD PLACE went to George Themelis for “Feathered Friend.”
THE SPECIAL TUESDAY TOUR AWARD went to Andrew Hurst for “Faberge Egg.”

Digital Image Showcase Competition
FIRST PLACE went to Robert Bloomberg for “Paris Reflects on London.”
SECOND PLACE went to George Themelis for “Great Horned Owl Close Up.”
THIRD PLACE went to George Themelis for “Chipmunk.”

NSA Art Gallery
The 12th year of the gallery included a variety of lenticular,

Flanked by Barb Gauche and John Bueche, Michael and Maxine Tubbe display their Special Award for Outstanding Service to the NSA in recognition of their continuing work on the new NSA website.

Announcing winners of the On-Site competition, Gwen Bueche glances at her father, NSA President John Bueche, as he details prizes donated by the London Stereoscopic Company. Third Place winner George Themelis, right, had earlier won Second and Third Place in the Digital Image Showcase competition.

Michael McEachern’s exhibit “1899 Crow Powwow at Castle Rock” won the Vintage category and the Tex Treadwell Award in the NSA Stereoview Competition. During the Trans-Mississippi Exposition of 1898 Frank A. Rinehart and Adolph R. Muir photographed many Native Americans. In 1899 they visited the Crow Reservation in Montana and took views of a large powwow including this one titled “CHIEF WET.”
anaglyphic and pair prints as well as a projected hologram and some very large anaglyphs of Pluto stereo images used in Paul Schenk’s Friday evening special presentation on the New Horizons Mission.

The exhibit is open to all stereo artists looking for a place to show their work in a mostly non-competitive setting where new and experimental approaches to 3-D art are encouraged. The exception is the “Artist’s Choice Award”, bestowed on one Gallery exhibitor by their fellow exhibiting artists. This year’s award went to David Tank for “Mischievous Dolls in my Victorian Photo Studio,” a large array of well illuminated anaglyphic stereos showing dolls perched on antique viewers and cameras.

Special Presentations

Four guest speakers presented special shows in the Stereo Theater auditorium on Thursday, Friday and Saturday.

Narrative Stereo


The narrative stereoview’s appeal to domestic audiences created a market for the female customer in the nineteenth and early twentieth centuries. This market was well documented by Davis’ twenty-year study of comic and sentimental (narrative) stereographs. She discussed the development of both market and viewing public, interpreting the flow of historical change in women’s lives as represented in narrative subjects, and their 3-D form. She covered new research on collecting and gifting habits among women, presenting original discoveries on the culture of women’s dirty jokes in stereo, print making, and comic farces. Thanks to digital information, we can reconstruct the lives behind the collecting habits that contributed to stereo- graphy’s great historical popularity.

Melody Davis is an Associate Professor of art history at The Sage Colleges, where she teaches the history of stereography and photography. Dr. Davis has published and spoken internationally, most recently for...
Concordia University’s annual Speaking of Photography lecture. She has received a Henry Luce/ACLS fellowship and Schact grants (Sage College) for her scholarship. She is also the author of a study on the male nude in photography and three books of poetry. She has held National Endowment for the Arts and Pennsylvania Council of the Arts fellowships for her poetry and nonfiction. (See the article in this issue based on her presentation.)

**Smitten 3D**

Animator/filmmaker/composer Jeff Boller presented “Smitten 3D: An Animated Work in Progress” Friday afternoon. He screened excerpts from his 3-D animated music video movie, *Smitten 3D*. (SW Vol. 42 No. 5 page 31.) Interspersed were completed animated segments, with stereoscopic behind-the-scenes demonstrations of his often unorthodox CG filmmaking techniques. The presentation can be seen at tinyurl.com/yco6oy7.

Boller is an award-winning filmmaker and composer. He founded the Pittsburgh, PA-based power pop outfit The Simple Carnival and has

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First Place in the 2018 Digital Image Showcase (this year sponsored by the NSA), went to Robert Bloomberg for “Paris Reflects on London.” The metal spheres are part of a sculpture at the Palais Royale in Paris; the columns are a mirrored treatment of the entryway to London’s Museum of Natural History.
had a critically acclaimed album (Girls Aliens Food) land on a number of critics’ year-end “best of” lists. In recent years, he has attracted attention with his animated 3-D music videos.

The 40-minute Smitten 3D is intended to be a companion piece to The Simple Carnival’s final album released in 2017, Smitten. Boller’s low-budget techniques for animated stereoscopic filmmaking typically include the use of hand-drawn animation, painted backgrounds, construction paper cutouts, and lots of custom software development. You can find more about his work at sundriftproductions.com.

**Pluto**

The New Horizons mission to Pluto and how stereos were obtained and processed was the subject of Dr. Paul Schenk’s Friday evening presentation, “New Horizons Mission and Stereo Imagery of Pluto.”

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The stereo images perfectly reveal features like rifts with extreme elevation differences between sides, dramatic cratering, and flows of less than completely solid frozen nitrogen (even at close to absolute zero), “migrating” to lower areas in a form of glaciation. See SW Vol. 22 No. 1 for Dr. Schenk’s article “3-D moons: Hyperstereo of the Outer Solar System.”

Paul Schenk’s first formal introduction to planetary sciences was as a NASA Planetary Geology summer intern in 1979 at JPL during the Voyager 2 Jupiter encounter. Since 1992 he has also been an intern advisor for the Lunar and Planetary Institute’s (LPI) summer intern program. Since arriving at the LPI in 1991, he has been using Voyager, Galileo, and serious 3-D shadow problems but also too slow for good mapping of the full globe during a fast flyby.

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From Jeff Boller’s Saturday afternoon special presentation “Smitten 3D: An Animated Work in Progress.” See the full event at tinyurl.com/y8kucrew.
Cassini stereo and monoscopic images to map the topography and geology of the icy outer planet satellites.

He has also been a stereo image aficionado for many years, and in 1997 completed an educational CD-ROM entitled *3-D Tour of the Solar System* showing the planets in 3-D. Other interests include 20th Century history, the Titanic, volleyball, stained glass, scuba, and deep sea diving. In 2012, his Atlas of the Galilean Satellites (© 2010) was published. He was a Participating Scientist on the DAWN (at Vesta) and Cassini missions, studying impact cratering on small bodies and plume deposition processes on Enceladus.

**Victorian Studios**

Photo historian Denis Pellerin took us on a 3-D tour of the most popular British studios of Victorian days, with a look at their continental counterparts in his Saturday evening keynote presentation “Stereoscopic Studios in the Victorian Era.” Shown were the Victorians as never seen before, but as they appeared to their loved ones through the lenses of Claudet, Beard, Mayall, Kilburn, T. R. Williams and others. (See his article in this issue “Tinted Stereoscopic Daguerreotypes in Victorian London” based on the keynote presentation.)

Denis Pellerin was a teacher for thirty years before being “liberated” by Brian May who made him the curator of his extensive collection of Victorian stereographs and enabled him to indulge in his long-standing passion for history and stereoscopy. Denis is well known to readers of *Stereo World* for his Ray Zone Award winning column “European Gems.” He has written and co-written several books and articles, both in French and English, and delights in researching the early years of Stereoscopy and adding to Brian’s collection.

**Excursion #1, The Tuesday Tour Around Cleveland**

(Thanks to Andrew Hurst for this description.)

*Lolly the Trolley*, a vintage looking open sided and wooden seated trolley bus, took us for a full day guided tour of downtown Cleveland. First stop was the Cleveland Script Sign for photos across the river of the Cleveland skyline and a great opportunity for a group photo. Next stop was the historic Arcade—the first indoor shopping centre in America, a five story thoroughfare of shops and restaurants now part of the Hyatt Regency Hotel. A wonderful 3-D subject with multiple iron balconies, ornate lamps and a curved glass roof. Just outside we also got the opportunity to photograph the magnificent Soldier’s and Sailor’s Monument. We then went to Playhouse Square & the world’s largest outdoor chandelier (SW Vol. 43 No. 10).

All 31 participants in Tuesday’s Tour Around Cleveland gathered at the Cleveland Script Sign for this shot with the Cleveland skyline in the background. The “Lolly the Trolley” driver used tour guide Leslie Feagan’s camera so nobody would be left out.
4 page 3). We had an interesting tour of the interiors of several connected, beautiful theaters with many huge chandeliers and murals. Then our trolley driver and very knowledgeable guide gave us a brief tour through Lake View Cemetery where we saw the resting place of many of Cleveland’s most famous residents including the monuments of John D. Rockefeller and President James A. Garfield. We were then dropped off in Little Italy for lunch, a quaint area with many wonderful restaurants, an ice cream parlor and patisserie.

The afternoon began with a brief hot and humid visit to the Rockefeller Greenhouse with a varied collection of exotic plants ideal for close-up 3-D. Next was University Circle to make our own choice of several museums in the area for the remainder of the afternoon, with most of us going to the Cleveland Art Museum with its very eclectic mix of art from all around the world, ranging from suits of armor to many religious artifacts. There were huge oil paintings and sculptures and exquisite Tiffany glass and Fabergé jewelry. Special thanks to local member Leslie Feagan for looking after us all day and getting the convention off to a great start.

Excursion #2, 3-D Movie Night at the Capitol Theater

The tour included time for the 71 participants to have dinner in the Gordon Square Arts District, within blocks of the historic 1921 Capitol Theater (SW Vol. 43 No. 4 page 32). Renovated to its original design in 2009, the Capitol was the evening’s venue for the 1953 3-D film Gun Fury, starring Rock Hudson, Donna Reed, Phil Cary, Lee Marvin and Roberta Haynes. Directed by the famous Raoul Walsh, the film (his only in 3-D) is widely regarded as a better than average western and the 3-D is dramatic despite, like House of Wax, its director having only one eye. A 3-D Blu-Ray is available from twilighttimemovies.com.

Excursion #3, Dinner With the Fishes

The NSA reserved the Greater Cleveland Aquarium in the historic FirstEnergy Powerhouse building on the west bank of the Cuyahoga River for the 65 members on a Sunday evening tour of the facility, complete with pizza, sandwiches and drinks. A wide variety of local and tropical fish (plus some turtles and one very friendly lizard) were to be seen along the labyrinthine hallways past eight galleries and over 50 exhibits, culminating with a winding, transparent tunnel (the “SeaTube”) through the huge shark tank. Nearby, a special viewing device demonstrated what “shark vision” is like, with your eyes pointing in opposite directions from either side of your head—disconcert-
ing, to say the least, for stereo enthusiasts! D inner w as avail-
able around a big, round, open-
topped tank filled w ith sting
rays, into w hich visitors are
invited to dip their hands and
gently touch one of the con-
stantly circling (mostly counter-
clockwise) creatures. See greater-
clevelandaquarium .com.

Excursion #4, Rocking the
North Shore
The final event of 3D-Con
2018 w as the Monday visit to
the Rock and Roll Hall of Fame
and the Great Lakes (Clevelan d)
Science Center next door. After
receiving wrist bands for both
attractions, the 43 NSA visitors
were free to wander freely
between both buildings, shoot-
ing stereos as they went. Inside,
the Rock and Roll Hall of Fame
building is just as exciting as
the outside, w ith multiple esca-
lators taking people to every
level. One even skips the ground
floor for those wanting to go from
the lower level exhibits to those on
level 2.

As you might expect, instruments
and costumes from stars of every age
and background are displayed
between listening stations and walls
filled with band posters. Early
recording and radio pioneers are well
covered, and one large room
provides functioning pinball
machines featuring various
bands, including a spooky
“Alice Cooper’s Nightmare Cast-
tle” machine w ith very creative
(and tricky to photograph)
lighting. If you didn’t find your
favorite performer or group at
first, it paid to keep looking
because some (Link Wray for
example), are on different lev-
els and areas. Along a level 3
hall are etched panels w ith the
names and signatures of
inductees. Kind of fun finding
the one for Queen, w ith NSA
member Brian May’s name on
it! See rockhall.com/exhibitguide.

Across a stretch of lawn
the Great Lakes Science Center is
easily identified by a full size
wind turbine in front, helping
provide power for the building.
Inside, an impressive array of
exhibits invite young and old
to experience science hands-on,
from electrical basics to optical
and sound displays and some sturdy
devices revealing basic physics. On
the main floor, the NASA Glenn Visi-
tor Center features the actual 1973
Skylab Apollo capsule along with lots
Encased in a plastic pyramid, a moon rock from Apollo 15 gets stereographed with a Fuji W3 in the NASA Glenn Visitor Center area of the Great Lakes Science Center during Monday’s Excursion #4.

Although not open for the Monday tour, the steamship and museum William G. Mather was a hard to ignore photo target at the Great Lakes Science Center; its massive bow here seeming to tower over the nearby Rock and Roll Hall of Fame.

of space mission artifacts including a moon rock from Apollo 15. Decks on the first and upper levels provide a great view of Lake Erie and the steamship William G. Mather, a maritime museum that unfortunately wasn’t open Monday. Undaunted, some NSA tourists shot stereos of the ship from the dock and the walkways near the Science Center. See greatscience.com.

The 2018 3D-Con Committee
Co-Chairs:
John Bueche and Barb Gauche
Coordinate:
Mary Ann and Wolfgang Sell
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Barb Gauche
Treasurer:
Bill Moll
Webmistress:
Terry Wilson
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John Ribarich and Jay Horowitz
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George Themelis
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Auction:
Bob Duncan
Schedule and Onsite Booklet:
Karen Bueche
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John Bueche and Barb Gauche
Tour Guide:
Leslie Feagan

NSA Card Exhibitions:
Bill Kiraly
Cleveland Card Exhibit:
John Waldsmith
SSA Card Exhibition:
Betty Drinkut and Gene Mitofsky
Digital Image Showcase:
John Bueche, and Paul Gauche
Onsite Image Competition:
Gwen Bueche, John and Karen Bueche
VR Chair:
Jay Horowitz

Special Thanks To
American Paper Optics, for Stereo Theater glasses and anaglyphic glasses
Image3D, for souvenir 3D-Con reels
Embassy Suites, Kelly McClardy and MaryAnn Collins for help with meeting rooms and events
Destination Cleveland, for help with tours and guides

Playhouse Square, for a behind the scenes tour Tuesday
Capitol Theater, Dave Huffman for help with Wednesday’s 3-D movie
Jay Horowitz, for the promo video
Detroit Stereographic Society, for their screen, projector and computer in workshops
Rick Shomsky, for transporting equipment and providing a workshop 3-D TV
London Stereoscopic Company, for a book in the auction and prizes for competitions

Coming in part 2:
The Stereo Theater, workshops, Special Interest Groups, the Trade Fair, the auction and whatever didn’t fit in Part 1.

Next Year
3D-Con 2019 will be July 30 to August 5, Akron OH at the Hilton Akron/Fairlawn. Same great team, same great state! Details will be at 3d-con.com.

2019 3D-Con
AKRON
July 30th - August 5th

STEREO WORLD September/October 2018 13
Commentators on the Great Exhibition that was held in London in 1851 could not help noticing the superiority of the American daguerreotypes as compared to the production of other countries and more particularly Britain. Although the Daguerreotype was invented in France and revealed to the world in Paris in the early part of 1839, it was in the United States that it immediately thrived and that it was first applied to portraiture. It must be said, however, that British photographers had been at a great disadvantage from the start. France had bought Daguerre’s invention and generously given it to the world but not before Daguerre had patented his process in England, Wales, Berwick-on-Tweed and the English colonies. With the exception of Scotland, there was no part of Britain where you could practice the daguerreotype without paying an expensive license from Daguerre’s agent Miles Berry, or, after 1841, from Richard Beard, a grocer turned coal-merchant then photographer, who opened the first portrait studio in Britain in March 1841. And if you wanted to try your hand at William Henry Fox Talbot’s alternative calotype process, also revealed to the world in 1839, you couldn’t do it without buying another expensive license from the inventor, unless you were an amateur. It is not surprising then, that the development of commercial photography in Britain had a very slow start and that there were only 51 photographic artists in the whole of the country at the time of the 1851 census. As a comparison, the Paris trade register for the same year lists 54 daguerreotypists and since not everyone paid for their name to appear there we can estimate the actual number of photographic artists in the French capital at the time to be twice that number. And that was for Paris only!

Stereoscopic daguerreotype of an unnamed young man by Richard Beard. Although Beard advertised stereoscopic daguerreotype portraits, they seem to be quite rare and this is the only one from Brian May’s collection.
“It is impossible not to be struck with the excellence of the American daguerreotype portraits,” wrote the reviewer of the *Leicestershire Mercury*, hardly ten days after the opening of the Great Exhibition, “though we should like them better were they slightly tinted.” Tinting was what distinguished most daguerreotype portraits from France and Britain and was usually done by former miniature painters who had nearly lost their living when Daguerre’s sharp images were first applied to the human figure. And tinting is what also distinguishes most British stereoscopic portrait daguerreotypes from their American, or French, counterparts of the 1850s.

Stereoscopic portraits were first advertised by French-born London photographer Antoine Claudet in the columns of *The Times* in the first half of October 1851, days before the Great Exhibition closed its doors. Since no-one knew anything then about stereo photography Claudet had to explain what they looked like:

…”Mr. Claudet also takes stereoscopic portraits from the life. Uncolored they are no longer pictures, but real statues, and, when colored, they appear life itself. The illusion of solidity is startling, and persons looking at these new productions, the result of Professor Wheatstone’s beautiful discovery in binocular vision, cannot but think that they have before their eyes real tangible models. Mr. Claudet’s gallery is open for inspection, and portraits are taken daily. - 107, Regent-street, Quadrant, near Vigo-street.”

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Tinted stereoscopic daguerreotype by Antoine Claudet. A penciled name on the back, “Captain R. B. Chichester”, enabled me to find out more about the sitter. Robert Bruce Chichester, from the 81st Loyal Lincoln Volunteers, was born in London on May 3, 1825 to Robert Bruce Chichester and Mary Bloxome. He became captain in 1851 and served in India in 1857-58 at the time of the Indian Mutiny. He married a Mary Betts on February 21, 1861 in Wortham, Suffolk. Soon afterwards they moved to India where a son, Archibald Robert Bruce, was born on December 6, 1862. Robert’s wife died a couple of weeks after childbirth, on December 30, 1862 and their son did not survive past the age of ten. Robert Bruce married a second time in 1884. He died, a Major General, on December 8, 1902. It is always nice to get to know the people in the photographs and it is a rare treat to find about their lives and achievements. It makes them even more “three-dimensional.”

Tinted stereoscopic daguerreotype by William Edward Kilburn. The sitter is Emily Adeline Studd. She was born in Serryah, Bengal, India, to Edward and Dorothy Sophia Studd, on 9 April 1852. By 1861 she was living in Spratton, Northamptonshire, with her six siblings and a lot of servants and ten years later in South Tidworth, Hampshire. She married an opium agent, Samuel Cooper, on 15 September 1881, had four children (two sons and two daughters) and died at the age of 83, in Brighton, Sussex. Kilburn’s images are often of a slightly different format as they were usually sold in one of the stereoscopic cases he registered (but did not patent, at least not in Britain) in 1853.
In the weeks following that advert other photographers started taking daguerreotype portraits for the stereoscope and in less than a couple of years there were half a dozen of them who had made a specialty of it. Their names are Richard Beard (1801-1885), Antoine Claudet (1797-1867), Thomas Richard Williams (1824-1871), William Henry Kilburn (1818-1891), and John Jabez Edwin Mayall (1813-1901). Their images are now highly collectable and can reach high prices in auction. The tinting is usually exquisite and the images are so sharp that they bear being projected on a big screen—as the spectators at this year’s convention experienced—without any loss in quality. These portraits, when they were produced, could only be afforded by the wealthy aristocratic and middle classes. Since they were expensive and often came in a leather case, they have always been considered precious objects and have usually been well preserved by their owners and their descendants. This explains why they have survived in very good condition, unlike later, cheaper, paper stereos which were often left unprotected on the drawing-room table where they could be easily handled by visitors but were also exposed to dust, spillages, or soot from the gas lamps, and eventually got grubby. The photographers mentioned carried on using the daguerreotype well into the early 1860s and very reluctantly produced the more democratic cartes-de-visite, which they deemed unworthy of their art. Most of them lost interest in photography soon after the carte-de-visite craze began and they either retired or left the running of their studios to someone else.

You will certainly have noticed that despite my mentioning his name, I have abstained from showing any work by T. R. Williams. It is for the simple reason that Dr. May and I are working on a book about Dr. May’s favorite photographer, which we hope to publish next year. It will contain, among other stereo photographs, lots of his exquisite portraits. T.R. Williams was a master of the genre and, as you will hopefully soon see for yourselves, has rarely been equaled.

Notes
1. Leicestershire Mercury, Saturday 10 May 1851, page 2.
2. Painter Paul Delaroche supposedly said on hearing of the invention of photography “from this day painting is dead”, and a famous lithograph by Maurisset, La Daguerreotypomanie, published in 1839, shows gallows set up for the intention of engravers. Painting and engraving did not really suffer from photography but miniature painters had a very hard time and a lot of them, in order to survive, had to turn to tinting first mono then stereo daguerreotypes.
3. The Times, 21 October 1851, page 1. Mention of color, though absent from the very first ads published a couple of days earlier, is present here and clearly shows that tinting was applied from the start.

New Life Member, New Board Members
(Continued from page 2)

The NSA is your volunteer organization, dedicated to:
• promoting the research, collection, and use of vintage and contemporary stereoviews, stereo cameras, equipment, and related materials
• promoting the practice of stereo photography
• encouraging the use of stereoscopy in the fields of visual arts and technology
• fostering the appreciation of the stereograph as a visual historical record.

We are only as strong as our volunteer members make our organization. As a member, you can support the NSA in many ways and levels of commitment, from donations and contributions to Stereo World and our new web site, to convention volunteer and committee service. If you would like to join the volunteers helping to shape the NSA for our future, please contact NSA President John Bueche at jcb-3d@oh.rr.com.

All best in 3D,
–Russell Norton, Chairman
2018 SSA Dinner & Awards

This year’s SSA Dinner, held off site at a place named Melt during 3D-Con 2018, was attended by 50+ boisterous attendees. Barb Gauche and John Beuche accomplished an excellent organizational feat by having our pre-ordered food arrive almost as soon as we did. The space, while not suitable for projection, was great for viewing and sharing stereo cards up, down and across four long tables. By the sound of things, folks were well and fully engaged.

The entertainment was provided by SSA members and attendees who brought selections of stereo cards from their collection to contribute to a massive card swap. Old cards, experimental cards, cards of fine craftsmanship and humor were passed around, enjoyed and taken home. A generous selection of door prizes donated by PSA via Andrea Shetley and Lee Pratt were well received. Thank you Andrea, Lee, generous card share-ers and everyone else for playing along.

Celebration of the 100th year of SSA is coming into view. Planning a centennial celebration is a rare and treasured occurrence. Keep checking this space for developments.

Once again Eugene Mitofsky and Betty Drinkut expertly co-chaired the annual Stereoscopic Society of America (SSA) Card Exhibition. This year 104 entries were submitted by 26 photographers. Of the 44 accepted cards, six received Awards and five received Honorable Mention. The awards are described as follows: PSA Gold Metal Best of Show, The Ray Zone Award for the Entire Stereo Card Design/Presentation (sponsored by the LA3D Club), the David Allen Award for the Best Creative/Altered Reality (sponsored by the Cascade Stereoscopic Club), the Judges Choice Awards, and five Honorable Mentions. The judging was done by Barb Gauche, John Beuche and David Kuntz.

The 22nd SSA International Exhibition Winners and Honorable Mentions for 2018 are:

Best of Show:
Michael Pecosky, “Copper Falls”

Creative Award:
David Smith, “Before the Open Window”

Ray Zone Award:
Michael Pecosky, “Now and Then Falls”

Judge’s Choice 1:
Diego Ruiz, “Winter Clings”

Judge’s Choice 2:
Diego Ruiz, “Obscured Light”

Judge’s Choice 3:
Chris Reynolds, “Lion Fish”

Honorable Mention:
Andrea Shetley, “Castle Geyser”

Honorable Mention:
Diego Ruiz, “Hard to Handle”

Honorable Mention:
Cecil A. Stone, “Nicole 289”

Honorable Mention:
Michael Pecosky, “Hyde Mill”

Honorable Mention:
Greg Duncan, “Over the Net”

“Copper Falls” by Michael Pecosky, Best of Show winner in the 22nd SSA International Exhibition.
What sort of extensive 3-D history exhibit and associated book would be possible, given the combined resources of a major art museum and a huge multinational corporation? The answer is 3D: DOUBLE VISION by NSA member Britt Salvesen, who both curated the current exhibition (to March 31, 2019) at the Los Angeles County Museum of Art and wrote most of the 208 page book accompanying the Hyundai Motor Company sponsored effort. This review relates specifically to the book.

Covering the full history of stereoscopic art and technology from 1838 to the present in a single book is a challenge few have considered, most photohistorians opting to concentrate on particular producers, formats, periods, regions or viewing devices/systems. 3D: DOUBLE VISION can be seen as a major step in the slowly increasing acceptance of stereoscopy by what is often called the mainstream art establishment. That acceptance is reflected in elements of language more familiar within the academic art world than in the writings of most photohistorians, but while some may find a few passages border on the esoteric, those overlapping approaches to the subject ultimately make the book more interesting and revealing.

With five of the ten chapters contributed by writers from various disciplines, the above overlapping actually involves science, art, history, entertainment, technology, media studies and marketing. The choice of images reveals the same eclectic range, from Wheatstone drawings to Diablerie tissues to avant-garde 3-D art to View-Master scenes, Realist pairs, holography and VR. The width and depth of this overview of all things stereoscopic make it an audacious and valuable contribution to the literature of stereoscopy. It’s of course inevitable that some formats (like Tru-Vue) and any number of stereographers were left out, and equally inevitable that nearly any team of stereo collectors, shooters or photohistorians one might name would come up with a very different book.


Starting with hand drawn image pairs and geometric shapes from Wheatstone through the Keystone Solid Geometry series of 1930, the story moves on to Joseph Jastrow’s early 20th century 3-D “Experiments in Visual Perception.” A chapter by Thomas Banchoff, “First Encounters with the Fourth Dimension,” covers his long interest in the concept of hypercubes and efforts to image them in 3-D. While there are no stereos within the chapter, Banchoff’s many meetings with artist Salvador Dali concerning his use of the hypercube and interest in stereoscopic painting is covered in fascinating detail.

Classical stereoviews, from Daguerreotypes to prints and tissues are well covered and illustrated, including two fine Diablers from the London Stereoscopic Company showing both front and rear illumination effects. A chapter by Erkki Huhtamo, “Inside Stereoscopic mania,” traces the rapid 19th century growth of the stereoview as a unique media, illustrated with views of Harold Lloyd’s 1957-58 Disneyland shot of granddaughter Suzanne Lloyd is one of two Realist stereos by Lloyd in the book. In 2012, Suzanne spoke onstage about her grandfather’s passion for 3-D with Ray Zone at 3D-Con in Costa Mesa, CA.
of stereoscopes in use or as props in group or family scenes. The mid 20th century is covered via text and images from the Raumbild books to the films of Norman McLaren, Bwana Devil and the Hollywood films that followed, View-Master, and the Stereo Realist (which earned its own chapter by NSA member Eric Drysdale). A quote left out of too many books dealing with 3-D film history is included—Russian director Sergei Eisenstein’s 1947 observation, “It is as naive to doubt that the stereoscopic film is the tomorrow of the cinema as it is to doubt that tomorrow will come.” In fact, the quote is repeated in large red type in the 1940s section of the “3D Timeline” closing chapter.

Artists bringing pop-art and altered perception themes to 3-D formats like anaglyphs and lenticular in the 1960s and 70s are discussed in the lead-up to holography, random-dot pairs and single image stereograms as well as experimental 3-D films and multimedia presentations. The varied work of stereo artist Alfons Schilling is mentioned in connection with the wide range of human perception experiments at Bell Labs, where Bela Julesz had introduced computer generated random-dot 3-D in 1960. The intersection of art and technology gets some intensive discussion in the three next-to last chapters, in which some readers may find the stereoscopic content somewhat peripheral and/or abstract.

(Continued on page 31)

The rather extraordinary ruffled shirt worn by the Doctor suggests he is French in one of their many 19th century colonies, possibly Algeria or perhaps even the Caribbean. The mount is thin, circa 1860. Did the sick lad survive and will we ever know more about this dramatic scene?

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

Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto5@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.
Light fields, VR, and Stereoscopic Perception: SD&A 2018 Conference Videos on YouTube

Now available for free viewing on YouTube are 24 oral presentations from the 2018 Stereoscopic Displays & Applications (SD&A) Conference. They cover advanced light field and holographic displays, stereoscopic perception, 3-D applications including biochemistry, and VR capture and display. The SD&A conference, home for numerous announcements of key technical advances in 3-D acquisition, display, perception, and applications, is entering its 30th year and is a part of the annual Electronic Imaging symposium hosted by IS&T—the Society for Imaging Science and Technology. The SD&A conference is unique in its combination of face-to-face networking—for commercial, government, academic, and consumer stakeholders, oral and poster-based scientific and engineering presentations, and its customary annual banquet and very popular stereoscopic theater screening session. The conference Chairs and Committee welcome newcomers to the field and its alumni year after year.

The technical presentations are on a YouTube playlist at bit.ly/SDnA2018videos. The full 2018 SD&A conference program is at tinyurl.com/yb8wvjcv. Manuscripts will soon be available free of charge thanks to IS&T and the SD&A conference sponsors at https://tinyurl.com/y8ueheez. Abstracts are currently being sought for the big 30th annual SD&A conference being held in January 2019. See tinyurl.com/y6vo2rzp.

The SD&A conference is the largest and longest-running technical conference dedicated to the discussion of stereoscopic 3-D imaging topics. The next conference will run January 13-17, 2019, near San Francisco. Sessions will include keynote presentations and live demonstrations of stereoscopic displays and applications.

Further information about the SD&A conference is available at stereoscopic.org. Information about the Electronic Imaging Symposium is at electronicimaging.org.

Jonathan Barker

Producer, distributor and Giant Screen industry leader Jonathan Barker died July 5. Barker was the CEO of SK Films, which he founded 20 years ago with his wife Wendy Mackeigan and Bob Kerr, co-founder of IMAX. He was a world leader in 3-D film production and distribution, specializing in IMAX/giant screen films, having produced and/or distributed some of the industry’s most significant films of the past two decades including Into the Deep, Bugs!, and Flight of the Butterflies, which won the only clean sweep of the GSCA Awards, Best Immersive 3D/Large Format Film at the Jackson Hole Wildlife Film Festival, and First place at the LA 3-D Movie Festival. He was also behind the award-winning films Amazon Adventure and Backyard Wilderness and the upcoming films Turtle Odyssey and Volcanoes.

Barker began his passion for giant screen films while running the worldwide film business at IMAX, where he developed the blockbuster IMAX 3D film T-Rex, oversaw the production and distribution of a number of the IMAX space films, David Attenborough’s Survival Island and the hugely successful 3-D film Into the Deep.

3-D in 3-D

Susan Pinsky has been scanning and gathering old slides of 3-D equipment (cameras, viewers, projectors and more) as well as some oldies of 3-D people. They are all in a Flickr album that can be viewed without having to sign up. There are lots more images like this, and she will be adding to this group periodically. They are almost all in Universal (L-R-L) freeview format. See tinyurl.com/ya5auzyy.

Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
In August, paleontologists at Brigham Young University announced the discovery of a rare new Triassic pterosaur fossil in the Utah desert, not far from Dinosaur National Monument. Most pterosaur bones, being thin and fragile, are found in a crushed state when they are identifiable at all. But Caelestiventis hanseni was found amazingly intact, embedded in a block of sandstone along with some crocodile fossils. Prior to the find, bits and pieces of only 30 Triassic pterosaurs had been found around the world. The specimen probably died in soft sand or sediment that then hardened into rock, keeping it intact and impressively complete. To avoid damaging the unique find, the researchers CT scanned the stone and got detailed 3-D imagery of the bones for study and 3-D printing. The fossil is that of a juvenile with a five-foot wingspan, of what was likely the largest pterosaur species of the era, although they would later evolve to the size of small airplanes. (Not birds or dinosaurs, they were the first vertebrate flyers.) The fossil was discovered by BYU paleontologist Brooks Britt and published in the journal Nature: Ecology & Evolution in the August 13, 2018, issue.

See the video at youtube.com/watch?v=fXXRr8N3YAs or the Smithsonian article at tinyurl.com/yt49xbc.

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Opening weekend box office numbers for Ant-Man and the Wasp showed that only 17% of its $75.8 million total came from 3-D ticket sales. Compare that the 47% 3-D share for Marvel’s Doctor Strange or films like Avatar, which forced theaters spend millions of dollars to retrofit for 3-D. Interest in the format from American moviegoers has clearly declined. Peaking at $2.2 billion and a 21% market share in 2010, 3-D revenue in the U.S. has been on a downward trend, accounting for just $1.3 billion and 12% of box office revenue last year.

The fact that 3-D movies remain an $8 billion per year business internationally may largely be due to studios actively incorporating and promoting 3-D in particular major films. In 2015, about half of its North American audience saw Jurassic World in 3-D. This year, the sequel Fallen Kingdom earned about 50% of it $1 billion-plus global gross from 3-D according to RealD. Marvel’s Doctor Strange, a film with psychedelic, mind-bending imagery earned 46% of its $85 million domestic opening from 3-D sales. But in overseas markets, especially China and Russia, the novelty of 3-D has not worn off. As new cineplexes in developing markets open, the appeal of seeing a film in 3-D is far greater than in the U.S. In 2009, prior to the release of Avatar, there were 9,000 3-D screens worldwide. Nearly a decade later, that count is on the verge of passing 100,000. In 2017, global 3-D sales hit $8 billion for the third year in a row, with overseas markets contributing 83% of that total.

With global grosses for the format continuing to hover around 20% of total box office gross, it’s clear that 3-D won’t be going away anytime soon. Next year we might see films like Avengers and the Lion King remake drive 3-D sales, but it’s up to the studios to make films that give the sense of awe and immersion that Avatar and Doctor Strange provided.

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The stereotype of the sexless Victorian woman—prudish, ethereal, rigid, evangelical, or any combination thereof—has formed a barrier to true historical understanding. This caricature offered both comic material and a foil for people who have wanted to appear progressive by contrast. Such attitudes do nothing to allow us to see actual women in the Victorian age; they simply replace the restrictions of the nineteenth-century with another kind of erasure, perhaps no less patriarchal. On the other hand, stories of female achievement against the odds have become plentiful in the last forty years, as they reflect a value for self-determination. But the average woman, one with no public profile, is harder to locate and often generalized by stereotype. How do we find the culture, gifts and jokes that belong to Victorian women, and not just the exceptional ones? The Victorian age had a surfeit of vernacular objects and images circulating in the form of photographs, stereoviews, magazines and advertising to which women had ready access. Researching their stories can yield valuable information, especially as vernacular culture has historically fostered ways of side-stepping ideals and thus being more direct about what people actually think. Vernacular subjects reward us with their frankness, perhaps none more so than the dirty joke.

From Schopenhauer to Freud, thinking about the joke meant thinking about men. For Freud, the dirty joke was shared between men to imaginatively over-come the resistance of women. Mahadev Apte, noting the absence of theory about women jokesters, observed that amongst themselves women tell jokes, even erotic ones. A lack of appreciation for women’s humor in mixed company has historically curbed enthusiasm, so it is no wonder that women joke amongst themselves. Internet searches today can turn up a plethora of casual reading about how women feel less comfortable making a joke than men, or when women attempt humor it can meet resistance. Creating and sharing humor is not equal between the sexes. When we turn to erotic humor, the ante is upped, for this sort of joke can be misconstrued as a come-on from women, who are acculturated to be more cautious than comic. The risks must be weighed, but in the eighteenth and nineteenth centuries, some women took them to their satisfaction. This paper will reconstruct a dirty joke in stereoview form that one woman gifted to another, which I estimate to have occurred between 1860-63 in the United States. The iconography for

Fig. 2. Kilburn, “Shall We Sleep First, or How?”
this visual dirty joke originated from a little known French print maker, Caroline Naudet, in 1820. The image crossed to England, where it grafted onto eighteenth-century bawdy humor with an anti-Quaker theme, particularly, Susanna Centlivre’s 1718 character, Obadiah Prim. In the early 1860s, Michael Burr imitated Naudet’s iconography in stereoview form and titled his view “Ruth and Obadiah” from Centlivre’s and similar characters in British farces and music hall. Across two centuries, Ruth and Obadiah grew into comic characters whose desire for each other was out-matched by their demonstrable inexperience in lovemaking. As icons in the Victorian world, they traveled to America. There, Henrietta E. Harris Berry found them in an amusing stereograph, which she gave to Julia B. Warren. At four junctures—iconography, titling, patronage, and sharing—women’s culture created or molded the humor, supporting a long-lived popular icon.

When Michael Burr photographed “Ruth and Obadiah,” a hand-colored albumen stereograph (fig. 1), he clued in the audience by using a title that signified incompetent lovers. The Victorian viewer then understood how to read the visual codes, which were covert enough to remain within the family sphere. Ruth sits in bed with her hands in a downward pointing "V," while Obadiah has his knuckles locked together, and his thumbs are peaked above them in an absurdly phallic gesture. The "V" is pointing toward her vagina as though Ruth were offering a road map, while Obadiah is simply not picking up the directions and looks to her for further assistance. The frustration in his closed gesture makes the viewer wonder if he ever had the temerity to consider the matter of conjugal relations. The adult viewer at the time understood that these were just married virgins on their wedding night with no idea about how to fulfill its obligations. These bunglers of delight have at the foot of their bed symbols of their stasis—a pitcher, with its little phallic spout, sharing nothing with the close-by basin. The hand-coloring is crude, crude are the laboring man’s suspenders hanging indecorously on the base-board, crude, too, is the humor. (In stereoscopic viewing, the green stripes detach from the wall, a sign of hasty coloring.) The suspenders signify a laboring man, someone at the time presumed to be less refined by class prejudice, and often the butt of jokes. Obadiah, here, represents a working-class lover inhibited by repression, perhaps an evangelical sort. More on religion is forthcoming—for now, let’s just say he needs a manual.

Burr was active as a stereographer in Birmingham, England, from 1860-1875, publishing hundreds of comic scenes. He very seldom placed his
name on views, though he did register them with the copyright office in Stationer’s Hall, beginning in 1863. He did not register this title, however, either because it was created prior to the copyright registration category for photographs established in 1862 or because the subject matter was too risqué. A similar title, “Shall We Sleep First, or How?” has been located on a list copied from a catalogue of Burr stereos offered by the Kilburn Company, of Littleton, New Hampshire. This title belongs to two sister views. Despite the change in actress and minor differences, they unmistakably share the mise en scène and actor with “Ruth and Obadiah.” (fig. 2) These variants confirm the attribution of Burr and also corroborate the reading of sexual frustration. “Ruth and Obadiah” also had the “honor” of being pirated.

Just as intriguing, though, is the verso of “Ruth and Obadiah,” which bears double inscriptions. On the long end of the card is written, “Presented by Mrs. Geo. W. Berry to Julia,” (fig. 3) and on the short end is “Mrs. Julia B. Warren.” (fig. 4) Stereoviews with lighter colored mounts are at times inscribed, and this view is typical of the mostly women’s signatures I have found. What was it about this view that prompted Mrs. Berry to gift it to Julia? Who were these women? And why the names Ruth and Obadiah? That both women signed the view indicates that such a joke was, though perhaps risqué, not excluded from their sphere. Mrs. Berry and Mrs. Warren appreciated such suggestive humor and claimed it. The context of marriage offered them permission to enjoy this pre-coital gag, as it introduced the subject of sex but held it forever at the threshold, creating a tension that is quintessentially Victorian.

The iconography for this view, however, came not from the Victorian world but that of French Restoration print-maker, Caroline Naudet. Only the rudiments of her life can be pieced together from obscurity, but her prints are available in a number of collections, and humor was her specialty. She was born in 1775 to Brigitte Lemoine and Charles Naudet on a little street in the Marais neighborhood, the Rue de la Mortellerie, now the Rue de l’Hôtel de Ville. Her father was known simply as “Naudet, Marchand d’Estampes” (print seller) with an establishment in the Arcade du Louvre, now part of the Louvre museum itself, and he habitually signed the verso of prints in his shop, establishing a “name brand.” Caroline Naudet’s brother, Thomas-Charles, a pupil of Hubert Robert, won the Prix de Rome, allowing him to study in Italy along with his friend, Jean-Auguste Dominique Ingres, who drew his portrait. Thomas-Charles Naudet died an early death in 1810, reportedly from exhaustion over illustration work for the Danish nobleman and historian, Brunn Neegaard. It is uncertain when Charles Naudet died, but by 1825, Caroline had taken over the business and was known as “Mademoiselle Naudet,
Marchande d’Estampes,” a print dealer, publisher, and print maker, on the Rue de Carouzel, directly in front of the Louvre. She was the first publisher of the renowned print-maker Paul Gavarni, whose small sketches called macédoines she printed. Naudet published a folio of her own macédoines, and one of her last works was a large, luxury volume, Recueil d’Objets d’Art et de Curiosités. She died in 1838 at number 13, Quai de Voltaire, in the heart of Paris’ artistic world. Of the fascinating history of Mlle. Naudet, my focus at present is upon two hand-colored comic etchings from 1820, one of which was the source for Burr’s iconography.

“Le Première Nuit des Noces” (fig. 5), translated as “the first night of marriage,” is a spoof of wedding night anxiety depicting hand gestures similar to Burr’s couple. In Naudet’s print the couple hold exactly the same gesture, less vulgar than Burr’s. They are frontalized, proximate to the viewer, and squared in the frame made by the bed drapes and clothes. The bride wears a knowing smirk, more at ease than the groom; otherwise, there is parity between the two. The sequential print, “Le Lendemain des Noces” (fig. 6), translated as “the day after the marriage,” offers a happy, exhausted couple, with their clothing agape to indicate conjugal success. Her arm rests on top of his with comfort, slightly dominant, and there is a suggestion that she watches through slanted eyes her mari fast asleep. The viewer is an interloper to the anxiety before and the satisfaction after, while the more voyeuristic in-between is suggested.

Naudet’s sequence departs from convention in a number of ways. First, it was unusual for French Restoration print makers to continue a caricature beyond a single frame. This pair is unusual, as well, in its depiction of gender parity and feminine confidence. The sequential print, “Le Lendemain des Noces,” is a unique spin on both a traditional song and a print theme beginning in the eighteenth century and continuing through the Restoration. Its musical version is a lament originating in Vincennes and traveling to the francophone Americas, sung from the bride’s point-of-view or that of the father-of-the-bride; it was a standard tear jerker at wedding receptions. In prints, “Le Lendemain des Noces” commemorates a family visit to the newlyweds the morning after. Typically, a solicitous female relative brought hot chocolate or bouillon to the weary bride, served with large dollops of sympathy or moral advice. Naudet’s treatment of the couple is counterpoised to such social influence. Her bride is not sad or wan; she is on equal terms with her mari and at ease. There is no need for cloying sentiment, fortifying beverages, or snooping relatives. Bride and groom are a tranquil world unto themselves.

The iconography of “Le Première Nuit des Noces” traveled to Burr in the fluid manner that British and French imagery crisscrossed the channel. It is a well-established fact that print makers of both countries copied from each other and adopted subjects. In addition, Naudet, capitalizing on her father’s brand name, ran a successful, centrally located business. She had a connection with her lithographer, François-Seraphim Delpech, whose famous shop was located a few doors down from her final residence on the Quai de Voltaire. Her prints would likely have been at both locations.

While the image is French, Burr’s title, “Ruth and Obadiah,” is a purely British mash-up. We first meet Sister Ruth in the scurrilous A Quaker’s Sermon, posthumously attributed to Tom Brown in 1707. Brown (1662-1704) was an Oxford drop-out in demand for his translations and tavern wit which tended to the smutty. So famous was he for his bawdy sarcasm that other authors appended his name to their tracts to insure success. Attributing Brown’s works and the over one hundred years of reprints is a scholar’s nightmare, but we can note that the distaste he exhibited in A Quaker’s Sermon can be found, though less strenuously, in mockery of Quakers he published in...
his lifetime. The “Sermon” is a parody by way of one Quaker’s apology for the misdemeanour of another, Azarius. While traveling across Turnham Green on this way to London, Azarius meets Sister Ruth, a Quakeress, and he is moved by “the spirit”:

...he met our Sister Ruth, and they twain walked and communed together for some time; and as they were communing together, our Sister Ruth, cast such obliging glances, with her commanding eyes, on the unfortunate Azarius and squeezed his hand so sensibly, that the snake peep’d from out the grass, and our dear friend Azarius was forced to obey the all-commanding power of the little unlucky one: whereupon he said unto her, Dear sister Ruth, the spirit moveth me to lay thee down, that I may fructify upon thee; and she answered him again, and said, Resist not the spirit, for from thence proceedeth no ill. Whatever thou meanest wickedly, Azarius, I will not see. So Azarius let down his breeches, fell with his face downwards on our sister Ruth, and so followed the motions of the spirit.

Targeting the Quakers, properly known as the Religious Society of Friends, or just Friends, was not unusual at the time. Brown was extreme only in obscenity. The Friends, known for following the inner spirit which at times occasioned them to quake with zeal in their meetings, found themselves ridiculed, despised and imprisoned regularly in England. The story of their immigration with William Penn to his new colony, Pennsylvania, is part of every American child’s school history. Significant, here, is the association of difference with hyper-sexuality. Brown misinterpreted the quaking Friends as uncontrollable and unregulated, since they had no clergy, considering their passion as foolishness that arose from lack of teaching. This is emphasized in the crude engraving “A Quaker’s Meeting” that accompanied the 1730 edition of Brown’s works. (Fig. 7) Given that Friends wore severe dress, eschewing finery, Brown saw their zeal as unlawfully sexual and hypocritical by contrast with their strict clothing.

Picking up on this ridicule was a contemporary of Brown’s, Susanna Centlivre, whose letters he had published in an anthology.

Centlivre became a playwright of farces, one of the more popular being A Bold Stroke for a Wife, first performed in 1718, where we first meet Obadiah Prim, a smug and priggish Quaker. He forbids his unfortunate ward, Anne Lovely, her choice of suitors, though he is given to fondling the maid in the pantry. His worst sin, however, is forbidding Anne fashionable clothes. As no respectable woman can tolerate this for long, Obadiah must be fooled. With the aid of the character, Colonel Fainwell and his speedy costume changes, Anne succeeds in tricking her guardian and escaping Quaker bad taste. Thanks to the popularity of this play which was performed throughout the eighteenth and nineteenth centuries, Obadiah became the name that signified religious prohibition to love and freedom. Like Naudet, the playwright created an icon that spoke for women’s independent agency and advanced parity between the sexes. Both artists, too, made a living from their art in a world where this was very difficult for a woman.

Ruth and Obadiah first meet at the end of the eighteenth century in The Honest Thieves by Thomas Knight, first performed at Covent Garden in London in 1797. In this farce, Obadiah tries to woo Ruth, an heiress whose inheritance has not been fully disclosed to her. He wears simple Quaker garb but is not of the faith, only a foolish, drunk servant. (The etymology for Obadiah is derived from the Hebrew, Obed, meaning servant.) We have again class-targeted humor with this Obadiah, who lewdly proposes to Ruth, “I can make thee a good jointure.” She unsurprisingly declines. Knight capitalized on the fame of both popular code names, as did Edmund Duncombe, who republished Brown’s works in the 1829 Tom Brown’s Jest Book. In his reprinting of A Quaker’s Sermon, Duncombe rechristens “Azarius” to “Obadiah.” (Fig. 8) Ruth and (now) Obadiah are still getting it on on the green—after 122 years.

Ruth and Obadiah have progeny. “Dost Thou Love me Sister Ruth?” was a British music hall song by John Parry, performed from 1832 to 1882, about the absurdly unsatisfying courtship between two Quakers named Ruth and Simon. Stage directions on the sheet music published in New York indicate that the singers dress in “Puritan” fashion and exhibit excessively restrained mannerisms. They profess their undying love but can’t even manage to inch closer to one another, much less touch. After the duet, they walk off opposite sides of the stage to hardy laughter. A variation occurs in the contemporaneous song, “Sister Ruth and Obadiah Prim,” performed from 1860 to 1884. In this crowd-pleaser, we encounter the exact names of Brown and Centlivre’s characters as “the flirtations of a gay young Quaker and the upbraidings of a demure young Quakeress.” I have been unable to locate sheet music.
Throughout the nineteenth century, the Drum. A gullible Salvation army Castling, "O badiah Walked Behind the time when Burr's eponymous music for this ditty, but it appears at the time that Burr's eponymous stereograph was published, and therefore lends to the speculation that it influenced his choice of title.

Other iterations occur—Naudet and Burr's iconography was recreated as a porcelain collectable of German manufacture, called a fairing, "Shall we sleep first or 1 hour?" 1882, (fig. 9). A British carte-de-visite lithographed after Burr's stereo also circulates (fig. 10). As late as 1897, the ever-innocent Obadiah, again crops up in a music hall song by H. Castling, "Obadiah Walked Behind the Drum." A gullible Salvation army drummer is fleeced by a saucy girl in the Elephant and Castle pub.

What follows is a plausible theory about their identities reconstructed from public documents. These were not exceptional women, they were ordinary, but they do represent a common ground. Both were wives; neither left any record of work outside the home. Their household income at the time of the gift was above average, though not wealthy, and they had discretionary spending, just like many other women. Their husbands' notable businesses would have made them sensitive to matters of taste, but it was common for women of the time to cultivate this vague quality in appointing the home. The artifact they shared which inspired this paper was common, too; it spoke for convention and for the pleasures of home.

Julia B. Warren was born in 1816 in Stamford, Connecticut, to James Warner and Ruanna Barnum. Her mother's maiden name, Barnum, was given as Julia's middle name, and she used a middle initial "B" her whole life. This meant something in Stamford—Julia descended from one of the founders of the town, Thomas Barnum. She and Ephraim Chauncey (E. C.) Warren married in 1834 and raised six children, five of them into adulthood, in a comfortable home on a tract of land owned by E. C.'s brother, Joseph Warren, the owner of the Canal Foundry in Stamford. In 1840s he took over the substantial business of Lyman Hoyt, also descended from a founder of Stamford.

E. C. Warren advertised vigorously in The Stamford Advocate, from 1848 until his death in 1865. Also advertising vigorously in newspapers in four states was George W. Berry, a furniture maker from Boston. A page from the Lowell Daily Citizen and News on November 4, 1865, shows a typical Berry advertisement, which he also ran copiously in The New Haven Daily Palladium (New Haven is 41 miles from Stamford). Though 15 years younger than Warren, George Washington Berry's life ran parallel to Warren's from the 1840s to 1863. Berry worked as a cabinet maker for A. G. Hamming in Haymarket Square, Boston, when Warren was a cabinet maker in Stamford. Warren would acquire the business of Lymon, too; it spoke for convention and for the pleasures of home.

The artifact they shared which inspired this paper was common, too; it spoke for convention and for the pleasures of home.

Perhaps that is what Mrs. Berry and Mrs. Warren found amusing, the awkward moment as a great social leveler.

Fig. 11. Warren grave.
purchased the view for Julia around this time. Could it have been purchased or ordered from Coggeshall’s, a stereoscopic views dealer in Lowell? Note their advertisement in the lower left. (fig.13)

Henrietta was the daughter of Joseph Harris and Hannah Parker Stoddard of Charlestown, Massachusetts. (fig.14) She married George W. Berry in 1857, and the couple lived at 81 High Street, Charlestown, now part of the city of Boston. They eventually had a second home in Bethel, Vermont, beginning in 1871. They had no children. From 1891 to 1903, each of them separately subscribed to the Boston Museum of Fine Arts. Berry was reported to be outgoing, congenial and was the member of several boards and fraternal organizations. Notice that the gravestone (fig.14) reads “wife of Geo. W. Berry.” This exactly matches Henrietta’s inscription of her married name—“Mrs. Geo. W. Berry.” The abbreviation Geo. for George is found in other documents for Berry, always with the W. for Washington.

Another possible connection bears mention. In 1884, Julia B. Warren lived with her daughter and son-in-law, Charlotte and William Spencer Dobson, in Newton, Massachusetts, just outside Boston. A quick commute into the city was available by rail, no doubt a plus for William Dobson, who worked in sales at 18 Central Street, Boston, about ten blocks from the Geo. W. Berry building on Washington Street. At that time, Berry had moved from furniture to real estate and manufacturing.

Fig. 13. Section of a page of ads, Lowell Daily Citizen and News, Nov. 4, 1865.

```plaintext
MRS. S. A. BLOOD,

NO. 78 MERRIMACK STREET,
LOWELL,

Manufacturers and keepers continually on hand specimen of LABIDIC and BALIDIC.

HOOP SKIRTS,
OF EVERY SIZE AND LENGTH, made of the 
BEST MATERIALS,

WANTED to give perfect satisfaction.

Also, on hand a full assortment of
COSSETS AND SKIRT SUPPORTERS,
OF THE MOST POPULAR MAKES,
both FOREIGN and DOMESTIC, with other articles properly belonging to a Hoop Skirt Store.

HOOP SKIRTS MADE TO ORDER, AND
REPAIRING DONE OF SHORT NOTICE.

13 Party dealing with this establishment may rely upon getting goods of
THE VERY BEST QUALITY, and at prices as low as a really good article can be

Merrill's Improved Patent Coffin & Casket Ltd.

OPEN.

This improvement in coffins is made to form a
fastening for the 

Fig. 13. Section of a page of ads, Lowell Citizen, Nov. 4, 1865.

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but he retained his building on Haymarket Square, which was a central shopping location. The Dobsons would certainly have found themselves in Haymarket Square. The date of 1884 is, however, is less plausible for the purchase of the view, as it is estimably two decades after its production.

The language of the inscription has more to tell us. Henrietta did not use her first name, and the word presented stands out for its formality—"Presented by Mrs. Geo W. Berry to Julia." This does not read as a gift between close friends but, rather, as a token of friendship offered to someone from whom a good acquaintance is desired. The stereoview in the early 1860s was an imported and novel form of picturing, and Henrietta liked art. Whimsical and just a bit naughty, this marriage view bespoke the common ground between them, permitting the in-group joke. Note that Henrietta was married only in 1857, so this sort of joke was still fresh to her as a young wife. It was just the sort of thing an up-and-coming Boston gal (known for education and culture) might have found au courant.

The Warners were fifteen years senior to the Berrys, and E.C.'s business was a model for how to start out making cabinets and coffins and end up with a big showroom in the center of town, complete with crockery and fancy looking glasses. These towns and the business men who ran them, especially those in the same trade, formed a connected network. The trade in furniture from New York, the incessant rail travel crisscrossing the Eastern seaboard and the bombardment of newspaper advertising meant contact. The fact that P. T. Barnum was touting his new museum (center column fig. 13) in New York to a readership in Lowell, Massachusetts, meant that the distance between the cities was no problem for drawing visitors. Transport and shipping were reliable, as we can tell from the advertisement for Teas! Teas! Teas! (center column fig. 13) from a business in New York. Such imported luxury items, including stereoviews, were in demand.

Amid the spectacle, imports, and travel, "Ruth and Obadiah" was a joke about stasis, slyly yet solemn. It serviced as a light-hearted commentary on that all-import office, market.

Notes

(Continued on page 32)
For Sale
ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com

BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.dirt3d.com/SW/ or contact George Theofilis at dirt-3d@live.com, 440-666-4006.

BRASS CROSS PIECE for scope repairers or builders. Fits under stage (picture holder). Works with Holmes viewer or new application. $5.00 postpaid, check or M.O. Jerry Morrow, 1745 Malachi Ct., Loganville, GA 30052.


ANY IMAGES of Nevada City or Grass Valley, California. Mauz, 229 Bridge Way, Nevada City, CA 95959. cmauz@mcn.net.

BLACK HILLS Stereoviews from 1874-1880, and other photographs. (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.

STEREJECT, the successor to Vec- tographs. Stereojet polarized digital color prints were available for a short time through a limited number of sellers in the early 2000s. Studio 3D was one of those licensed bureaus, and is now offering the remaining vintage and modern images in this rare format on eBay starting at $16.95. Just search for Stereojet for offerings.


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) 398-3597.

The August and September issues of Stereo World contained the following announcements:

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


BLACK HILLS Stereoviews from 1874-1880, and other photographs. (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, Ellision, Notman, Parks, or other fine photographers. Email Pierre Lavioe at papio lavioe@hotmail.com or call (418)440-7698.


- COMICAL STERO view Sets in Good to Very Good Condition ed minas409@gmail.com.


- KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xerostes wanted. Especially the earlier the better! Email Leigh Gleanon, leigh.e.gleanon@gmail.com or call 951-213-1501.

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

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

NORMAN ROCKWELL 3 reel V-M set made by Snap 3D. I need 3 sets in total. Contact: petersinclearmont@gmail.com.

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.

SAILING stereos wanted, especially America’s Cup, information exchange or a friendly chat are very welcomed. Please contact karidax@web.de.

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


STEREOVIEW, V-M, 3D SLIDES or anything 3D of Ontario, Canada (especially Toronto). Only want scans or copies of images (not originals). These probably can be sent over the internet. Contact: petersinclearmont@gmail.com.

STUTTGART (Germany) views. Mostly looking for flat-mount views labeled “Stuttgart”, “Württemberg- Stuttgart”, “Cannstatt” or “Berg”. Also views by Brandseph, Autenrieth, Schaller or Zuubesnig. Contact Alexander by email at klei@stereoscopie.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual others than moons and clouds. Will buy or trade. Please send details to britishtesteres@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) 398-3597.

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

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 20¢ per word. Send ads to Stereo World Classifieds, 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)
The Art of Double Vision

(Continued from page 19)

But the various experiments with interactive holography, multimedia performance art, head-mounted viewing devices etc. eventually led to today's boom in VR hardware and software.

While 3D: DOUBLE VISION is more conceptually comprehensive than historically comprehensive, the final chapter, “3D Timeline,” provides a decade by decade (1830s to the present) historical grounding for readers less familiar with basic developments in stereoscopy. The 28 well illustrated pages should easily provide enough to send anyone whose interest has been roused to the bibliography for a deeper dose of 3-D, where works by 15 NSA members past or present are included.

For readers inclined to denigrate the significance of stereoscopy in any form, the book does its best to deepen their perspective. Anaglyphic glasses and a large-lens lorgnette viewer are provided inside the front cover. The instructions beneath their pockets also include (a wonderful rarity for a book of this type), brief tips for freeviewing pairs by both parallel and cross-viewing techniques. But at this point can be found an error that could frustrate readers new to viewing stereos. The instructions state that cross-viewing is “for the historical image pairs” when of course most of those in the book need only the lorgnette viewer or an enhanced skill at parallel viewing.

For the several untransposed pairs in the book, the cross-viewing instructions could be a help but those pairs are unidentified, which will leave many readers attempting to use the viewer and seeing only pseudoscopic images. In one case, readers may miss a rare opportunity to view a Salvador Dali stereo painting, as the large pair of images on pages 24 and 25 definitely requires cross-viewing. The use of little crossed or parallel arrows in the captions would have been an easy and helpful addition to an otherwise very well designed book.

Berezin Stereo Photography Products

19th and Early 20th Century Stereoviews For Sale

Over 10,000 all illustrated, graded & priced, (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com
A Victorian Women’s Dirty Joke

(Continued from page 29)

\[\text{xxviii Brown,} \text{ F} \text{amiliar and Courtly L} \text{etters,} \text{ M. Vincent Voiture, trams. and ed. Tom Brown (London: Sam Briscoe, 1700).}\
\[\text{xxix Susanna Centlivre,} \text{ A Bold Stroke for a Wife,} \text{ ed. Nancy Copeland (Ontario, Canada: Broadview Press, 1995).}\
\[\text{xxx Introduction by Copeland, Centlivre, 15.}\
\[\text{xxxi T. Knight,} \text{ Honest Thieves} \text{ (London: W. Simpkin and R. Marshall, 1820).}\
\[\text{xxxii [Tom Brown] Tom Brown’s Jest Book} \text{ (London: Edward Duncome, 1829).}\
\[\text{xxxiii Advertisements for the song occur in the} \text{ Exeter and Plymouth Gazette, 27 April, 1833; and} \text{ Brighton Patriot, 31 January, 1837. Per-}\
\[\text{formances were reported in:} \text{ Derbyshire Courier, 1 January, 1859; Dudley and District News, 18 February, 1882;} \text{ Buds Herald, 10 January, 1874.}\
\[\text{xxxiv “Dost Thou Love Me Sister Ruth?” (New} \text{ York: Firth and Hall, 1832); lyrics in} \text{ Singer’s Penny Magazine and Reciter’s Album, vol. 1.} \text{ed. T. Prest (London: G. Drake, 1835).}\
\[\text{xxxv BFordfords Times and Independent, 27} \text{ March 1860; Reading Mercury, 10 January, 1874;} \text{ Leighton Buzzard Observer and Linsdale Gazette, 08 January, 1880; Western Times, 09} \text{ January, 1880 and 14 January, 1882; Dudley} \text{ and District News, 25 February, 1882 and 05} \text{ January, 1884; Driffield Times, 05 January, 1884.}\
\[\text{xxxvi Lenington Spa Courier, October 28 1865.}\
\[\text{xxxviii Davis,} \text{ Women’s Views, Chap. 3.}\
tile Affairs, etc. Lyman Hoyt’s Son & Co.,” \text{ www.stamfordhistory.org/ge_lymanhoyst.htm [accessed July 27, 2018]. Access to The Stam-}\
\[\text{ford Advocate was provided by The Stamford} \text{ Historical Society and the Ferguson Public} \text{ Library, Stamford, CT. Records on the Warren} \text{ and Dobson cemetery plot are courtesy of} \text{ The Woodland Cemetery Association} \text{ of Stamford, CT.}\
\[\text{xli} \text{ Stamford Daily Advocate, Stamford, CT, January 27, 1865.}\
\[\text{xlii Lowell Daily Citizen and Record, New Haven, CT, November 4, 1865, issue 2917. Berry ran} \text{ advertisements in the New Haven Palladium from 8/31/1865 to 12/28/1865, also in new-}\
papers in Vermont and South Carolina. Nineteenth Century U.S. Newspapers.}\
\[\text{xliii Sources for the Berrys include: Ancestry.com; findagrave.com; A Complete Handbook} \text{ Directing the Stranger How to Find Its Public Buildings,} \text{ Hotels and a Map of the City (Boston, 1867); The Boston Directory Embrac-}\
ing the City Record; General Directory of the Citizens and Business Directory (Boston: Samp-}\text{son, Davenport & Co, 1870); Nineteenth Cen-}\
tury U.S. Newspapers [accessed July 27, 2018]; Fred G. Cox, Illustrated Souvenir of Bethel, Ver-}\
mont (Fred G. Cox, 1895), 56; Timothy T. Sawyer, Old Charleston [James H. West Co., 1902; [illegible]] and J. Ransom Bridge, Twenty}\
\[\text{Six Thousand Rich New Englanders (Boston: L. Bart and Co., 1885); Massachusetts Charita-}\
bile Mechanic Association, Proceedings of the One Hundred and Thirteenth Annual Meeting (Boston: C. M. Barrows, 1908), 56; Records on the Harris, Currier and Berry cemetery plot are courtesy of Mt. Auburn Cemetery, Cambridge, MA; George W. Bromley, “Old Antique Historic Original Maps and Restored Prints of Atlas and Boston Proper and Rox-}\
\[\text{xliii Berry was a trustee of the Unitarian Universal-}\
salist Church; the Goddard Seminary, Bethel, VT; a member of the Massachusetts Charita-}\
bile Mechanic Association; the Independent Order of Odd fellows, a Mason; a member of}\
Hugh dePayne Commandery; the 999th Artillery; and officer of the Bethel Shoe Foot-}\
tory. See Cox; Massachusetts Charitable Mechanic Association; newspapers.com.

Fig. 14. Berry Grave. 

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* Patricia Mainardi, Another World: Nineteenth-Century Blu-ray Illustrated Print Culture (New Haven, CT: Yale University Press, 2017), 130.


* For an example, see Nicholas-Eustache Maurin, Le Lendemain de Noce [sic], 1847, lithograph, collection of the Bibliothèque nationale de France.


* The Delpech print shop was located at no. 3, Quai de Voltaire. Charles Le Blanc, Manuel de l’amateur d’estampes vol. 3 (Paris: Émile Bouillon, 1854-1888), 92.


* Mr. [Tom] Brown, Amusements Serious and Comic, Calculated for the Meridian of Lon- don (London: John Nott, 1700).

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Specializing in stereoview consignment auctions since 1981 with bidders and consignors worldwide. Sometimes the auctions include cdv’s, daguerreotypes, ambrotypes, and other mono imagery, also more-modern formats such as View-Master, but they are mostly stereoviews / stereocards.
New bidders and consignors are Always Welcome.

No consignment is too large. Consignments welcome from anywhere in the world.
I handle from one decent lot to huge collections.

TERMS FOR CONSIGNMENT

Each lot is charged its own individual commission;
the higher the selling price, the lower the percentage.

If lot realizes up to $40.00.................................................................30%
If lot realizes $41.00 to $500.00.......................................................25%
If lot realizes $501.00 to $900.00......................................................20%
If lot realizes $901.00 or more.........................................................15%