3-D Imaging Past, Present & Future

Stereo Crown Jewels
Signor Blitz
More Childhood in Stereo

Gene Mitofsky treats us this issue to some more priceless childhood photos of him and his sister as young children. (See last issue for the first installment of his views.) They were made by a photographer who would come to his family’s house each year to create prints and stereo slides.

The view of Gene talking on the phone was taken November 1, 1955. His sister in front of that great old Admiral TV was taken April 27, 1956.

The final view showing Gene playing the accordion was taken April 30, 1957. He mentioned that the accordion view turned out to be a bit of a look into his future, as he later went on to become a high school band director! A fun shot for sure, and my eyes were especially drawn to that cool ’50s lamp in the background!

Thanks, Gene, for sharing.

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

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 strwdl@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.
Your observations concerning the historic and evolving technology of the cinema are perfectly true, whereas mine were largely subjective. Some people complain about less than perfect conversions (and when done poorly they can really jar the sensibility of a 3-D aficionado), but the point I was getting at is that the more perfect the conversion, the more I’m aware of the fact—even while admiring the quality of the CGI work involved.

Conversion Letter

Thank you for your interest in conversion and the website of “real” 3-D movies “Editor’s View” (SW Vol. 44 No. 1). You mentioned that the “...nearly flawless 3-D possible, is balanced in the minds of some viewers with a feeling of having been manipulated like the images. After all, those imperfectly perfect scenes, impressive as they are, were never seen by any pair of human eyes or any pair of camera lenses at any separation.”

I must respectfully disagree and here’s why: The live “legitimate” theatre is the only theatrical entertainment that is “real.” It plays out for one person in one seat who never moves around. If the play is photographed from different angles for movie theater or television distribution it also becomes an event that could be construed as “fake.” Nearly every motion picture and many television shows feature huge very imaginative sets and/or lots of CGI.

On action pictures the stunts are often done with wires holding the stunt persons which are removed in post-production with more CGI. No one has ever seen Hogwart’s School of Witchcraft (Harry Potter) or Mos Eisley Spaceport (Star Wars) except in the movies. It is almost all derived from CGI. Green screen is used to insert almost impossible backgrounds in many films and TV shows, again photographing something that was never “seen” by human eyes before. Animated movies by definition show scenes never before “seen.” Audiences know this and as long as it moves the story along and adds to their enjoyment they cheer it on. The same is true of 3-D conversion. For one thing most of these films have been planned for 3-D from the beginning of preproduction. Most have stereographers on-set during the filming and they follow up during the conversion process.

The stereographer and the director of photography have both “seen” the 3-D image in their minds when they set up the shots. Anything that changes what the camera saw, including color correction and 3-D conversion could be construed as never having been seen by any pair of human eyes. The movies and television are almost all “fake” and that is their charm!

– Lew Warren

Editor’s View

Comments and Observations

by John Dennis

When 3-D comics and movies had their brief flowering in 1953 and ’54, I was on the verge of becoming a teenager, fascinated by photography and movies as well as View-Master and a tiny inherited stack of vintage stereoviews. With my trusty Argus 75, I shot some sequential pairs of our backyard and of model cars on a card table, reducing that separation to about an inch. I learned some of what was involved in shooting 3-D movies and tried to see every one I could get to, imperfections and all. I gloried in every moment, even the most eye-bending, of the wonderful illusion created by the relatively simple act of fusing images from two camera lenses.

I studied and enjoyed all the special effects of the day (especially monster or horror films) and I was probably one of the few kids my age who had read about Slavko Vorkapich. So while reveling in “movie magic,” I knew that the impression of realism in 3-D movies came from two synchronized cameras and two synchronized projectors. (A favorite memory of those days is a visit to the projection booth while It Came From Outer Space was being shown.) I knew why the scenes in offices or on the street or along a road through the desert looked so real. And I found the special effects used for the aliens and the space ship even more effective for appearing within that wonderful 3-D “reality.”

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.

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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.
I knew that the relative positions of planes in a 3-D picture, even with adjustable camera separations, were “baked in” to any particular shot—sometimes causing problems. Of course I had no idea that in the next century, most special effects as well as 3-D would be subsumed under the digital magic of CGI, with amazing results. I doubt that many kids will be inspired to try shooting stereo shift pairs with their phones by the seamless magic of today’s 3-D blockbusters. While hopefully many will get into animation and/or 3-D conversion on their computers, none will experience the wondrous smell, sight, heat and sound of two big projectors running in perfect sync in the cramped projection booth of Portland’s Bob White theater, carbon arc lit images dancing on the large polarizers hung in front of the projection ports. (Again, a very subjective look at the question.)

– Ed.

WW1 footage Conversion

In an example of both colorization and 3-D conversion in the service of a historic project, director Peter Jackson has released They Shall Not Grow Old, a full length film made up of colorized World War One documentary footage that has also been converted to 3-D in time for observance of the 100th anniversary of the end of that war. Part of the effort (besides fixing damaged frames and stabilizing images), involved computerized recreation of missing frames from the slow hand cranking to make the action move normally. Where subjects are seen speaking, lip readers determined the dialog and actors with appropriate regional accents gave the soldiers their voices back.

NSA member David Richardson, who has done monumental work colorizing Civil War stereos, is “very impressed” by Jackson’s work. Around its October release in the UK, several media outlets showed clips and were generally effusive about the colorization while never once mentioning that the film is in 3-D, as if that was some left-over 1918 military secret. According to Variety, the film will run in theaters in the U.S. as a Fathom Event on December 17 and 27. No mention is made regarding 3-D showings, or if a 3-D Blu-Ray will be released. For clips and an interview with Jackson, see tinyurl.com yatnmp.

Signor Blitz (Continued from page 16)

general kindness and attachment toward animals.”

Entertainments like the hundred Learned Canary Birds have long since vanished, but Blitz’s love for children and their laughter live on with his renown. Signor Blitz, please take a bow!

Acknowledgements

I am pleased to thank the following: The Library Company of Philadelphia and Nicole Joniec for permission to use their Langenheim stereoview and their enthusiasm for this project. Paula Fleming for continuing encouragement, critique, vast amounts of background information, and so much more. Jeremy Rowe for encouragement, contributions, and friendship. Magician Dean Carnegie for his tip on the bottle trick and his rendition of Lincoln’s encounter with “Signor Blitz.” Thanks also to Steven Connor and his book Dumbstruck: A Cultural History of Ventriloquism which helped shape my understanding of its intellectual history and cultural evolution. The quotations used in the text are from Signor Blitz’s autobiography Fifty Years in the Magic Circle except as noted.

Correction

In Melody Davis’ “A Victorian Women’s Dirty Joke,” (SW Vol. 44 No. 2) figure 13 was cropped for space, omitting this advertisement by George W. Berry & Co. in the Lowell Daily Citizen and News, November 4, 1865. We regret the omission.

Signor Blitz by Aaron Warner

3-D by Charles Barnard
Stereo Theater

The 2018 Stereo Theater featured 40 shows plus four special speaker presentations from around the world in four sessions, all presented flawlessly thanks to the experienced team of John Ribarich and Jay Horowitz of the Ohio Stereo Photographic Society. Despite the usual last minute submissions and shows arriving in assorted digital formats, resolutions, naming conventions, etc., there were no “bugs” except the one described below by Jay Horowitz in an article about the Stereo Theater in the Ohio club’s Stereogram newsletter:

One always expects the unexpected to mess something up. But this year’s shows went off without a noticeable hitch. Well, almost. During the Friday session, in spite of Barb’s making sure every Stereo Theater attendee was registered, a moth had entered the ballroom. Attracted to the only light in the room, it flitted in front of one of the projectors and cast an annoying (because it was in mono) shadow on the screen. We were afraid it would land on the hot lens or filter and create a fried mess. I always depend on John Ribarich to have some needed tool or technique to save the day, and he came through with a can of compressed air to deal with the intruder. So, other than the moth, there were no other bugs in the show.

THE 2018 INTRO VIDEO by Jay Horowitz may well be most elaborate yet of these animations. Played ahead of each of the four sessions of shows, the Star Wars parody received applause as enthusiastic as many longer shows each time. It opens with the text “Long, long ago... in a galaxy mounted at infinity,” followed by the Star Wars logo and the crawler: “It is a dark time for the Association. The hard fought gains of the Digital Rebellion have been beaten back by the evil Glassless Empire. Vendors have retreated and their treasured devices have been dispersed to the remote worlds of the eBay star system. But a gathering of pioneers and rebels is assembling, bringing with them a new, more powerful instrument. With it they hope to take back control of the Depth Star...”

THE LAST RIDE by John Hart (CO) is a humorous (if sometimes painful) look at mountain bike riding over the amazing sandstone domes around Moab, Utah on the Slickrock Trail. Having been advised to find an adventure that was “age appropriate,” Hart found a bike with battery assist a big help on the steep hills but a crash results in a trip to the local hospital and an arm in a sling. For sample stills, see tinyurl.com/ybqw65bx.

SOLVENIA by Melody Ahl tours many of the sites visited during the 2013 ISU Congress, from the streets of Ljubljana to the dramatic mountain scenery, Lake Bled and an antique car museum.

MAY DAY PARADE 2018 by Martin Shub and the Minnesota Stereo Photography Club documents the wild costumes and...
marching bands of a Minneapolis tradition since 1975. Especially striking are a huge articulated skeleton, a person in an eggplant costume, several bicycle based floats, an acrobat hanging from a crane and a sign reading “You can’t drink oil. No water, no life.”

**HOW MANY STEREOGRAPIERS DOES IT TAKE?** by Greg Patt reveals the complex process of assembling the NSA Stereo Theater screen in time-lapse photography. Any who have ever helped with the task can only wish it could go so fast.

**FIREWORKS AT THE SALEM YACHT CLUB** by Mark Willke shows a team of pyrotechnicians hand-lighting a professional fireworks show in Oregon. Multiple cameras captured the spark-filled launch area around the mortars as well as hyperstereo footage of the shells bursting above.

**SUNNY DUET** by Eddie Chavez is one of six films presented by students in the UT3D program from the University of Texas at Austin’s Moody College of Communication. Through much of this one, four images of subjects like scenics, statues and an art fair dissolve and appear around a singing mouth at the center of the frame. Four simultaneous video feature scenes shot from cars, hiking, etc.

**THE VIVID** by Matt Enright is a student film of a band performing onstage, much of it in close-up.

**THE 69TH CHICAGO LIGHTHOUSE INTERNATIONAL COMPETITION** presented by Russ Gager features winning 2018 entries selected by the Chicago Stereo Camera Club. A clever opening graphic shows a cut-out lion leaping out of a stereoview inserted in an OWL viewer.

**ALIEN GARDENS** by John Hart (CO) received the Stereo Theater Best Photography: Still or Video Award. Featuring examples of the presenter’s work in several subject and technical areas, it ranges from roses in Victoria BC’s Butchart Gardens to glass art, cactus blooms, orchids, insects, microscopic imagery, fractal animations and 3-D conversions of Hubble images. Look for this show at the 2019 ISU Congress in Lubeck, Germany, August 20-26 isu2019.org.

**2017 PSA STEREOS SEQUENCE COMPETITION** presented by Lee Pratt presents 13 winning sequences of images from stereographers around the world. Particularly interesting is a close-up sequence of a wasp nest by George.
Themelis, following the process of building the nest from start to finish.

**WELCOME TO AKRON** by John Bueche invites everyone to the 2019 3D-Con about 20 miles south, in Akron. Posing as news anchors on Akron station WNSA, John Bueche and Barb Gauche announce news of the upcoming event, then go to reporter “Bobby Socks” (Barb) at the site, the Hilton Akron/Fairlawn Hotel where she tours the facility and interviews the manager (played by John). As humorous as the promo is, the “outtakes” that follow it are really hilarious, especially those recorded at the hotel.

**30 YEARS OF ALICE COOPER LIVE** by Mark Willke consists of stereo views taken at Alice Cooper concerts in 1987, 2016 and 2017. Set to a live concert soundtrack, the images include many essential Alice Cooper concert elements, including plenty of smoke on stage, a large boa constrictor, swords, a straight jacket, and of course a full-size guillotine. See SW Vol. 42 No. 5.

**SKY-LIGHT: WILD DAYS AND STARRY NIGHTS** by John Hart (C0) includes otherworldly desert rock formations as foregrounds for time-lapse images of clouds, stars, planes and satellites moving quickly overhead. The show concludes with gathering, ominous clouds and a thunderstorm, including some amazing hyperstereo lightning shots, followed by a look at John setting up and testing cameras on a long bar. See some stills at tinyurl.com/y74otbxg.

**ITALY** by Michael Ahl includes great stereo imagery from Tuscany, Verona, Venice and Pisa among other locations.

**STEREO – A LOVE SONG TO 3-D** by Robert Bloomberg won the Stereo Theater’s Paul Wing Award with its rapid fire series of delightfully reimagined classic 3-D images that accompany the presenter’s own music (with a chorus including Charles Wheatstone, David Brewster...
and Alfred Hitchcock). The lyrics manage to work in titles of more 3-D movies than many people could easily name in lines like “those redheads from Seattle tried to give me the old French line” or “running through the maze for the rest of my days chasing cat women on the moon.”

A FEW OF MY FAVORITE THINGS by James Long presents an array of his conversions of famous paintings along with equally skilled conversions of many familiar photos from news magazines. For samples of his work see tinyurl.com/yadtgop6.

AUSTIN HYPERSTERO by John Heard is a student video featuring time-lapse hyperstereo scenes around Austin by both day and night.

GEOFF by Vivek Kolli is a student video set in a courtroom where a young man insists that the judge marry him—to himself. The combination of humor and logic in the ensuing argument involving Geoff, his friends and the frustrated judge provide an entertaining one-act play.

INSECT LIFE by Oktay Adkeniz includes stunning close-up stereography of everything from newly hatched Golden Orb spiders to butterflies, a Crane fly, beetles of every description and color and a brown mantis with brown eyes.

CELEBRATING 125 YEARS OF THE STEREOSCOPIC SOCIETY by Andrew Hurst won the Stereo Theater’s Best Historical/Archival Award. The show follows the history of the society from 1893 to 2018 with images of and by members both current and long gone.

3D NIGARA ADVENTURE by Jim McManus reveals the challenges (and resulting imagery) of creating a stereo exhibit in the “World Changed Here” pavilion in the Cave of the Winds visitors center. From gaining access to restricted wildlife areas to designing rotary slide viewers and realizing the need to manipulate many of the 30 images for both good stereo and informative story telling related to the natural and human history of the falls, the show relates a stereographer’s adventure in fascinating detail. For shots of the viewers in action go to tinyurl.com/y97eqhax.

SONORA AIR SAFARI - A PARAMOTORING ADVENTURE by John Hart (CO) takes the audience for a ride on these powered paragliders through the Sonoran desert, flying terrifyingly close to tall cacti, sharp rocks and cliff faces—made even more dramatic by the slight hyper effect of the helmet cam. After landing, one of the pilots tells John Hart (who stayed on the ground), that they were “pushing it for the footage.” For some stills, see tinyurl.com/y7q4j88.

THREE ANIMATED DAGUERREOTYPES by Claudia Kunin adds movement as well as depth to cased dags. A woman moves her arm, then the image elongates and flies out of the case. In a memento mori photo of a child, he seems to awaken as a ghost image rises from the original. In another, a mother in a bonnet holding a dead child moves her arm protectively then pulls a black curtain across the frame.

PSA INTERNATIONAL STEREO CLUB COMPETITION 2017-18 presented by Ray Moxom presents the best images selected by clubs around the world using a layout that shows the title, stereographer and club on the right side of the screen.

CARS by Ray Moxom tours a car show to the music of Chuck Berry and includes both antiques and hot rods as well as two wonderful red Studebakers from both front and back.

2018 OHIO INTERNATIONAL STEREOSCOPIC EXHIBITION presented by Jay Horowitz introduces the winning entries from around the world with a Google Earth hyper of the stereographer’s home town.

SPASH - LOOKING FOR THE LADY IN RED by Barry Aldous is a series of almost sculpted looking liquid drops frozen with high speed flash to which color is gradually added, ending with the surprise Lady in Red. See tinyurl.com/yd9ku388.

THE WAY UP by John Hart (CO) takes viewers to the annual Albuquerque International Balloon Festival where hot air balloons of nearly color, size and shape rise into the sky. Besides the usual inflation shots, the show illustrates fea-
tures of the huge festival like food and accommodations as well as technical details about the balloons, their sequence of launching and the local air currents. Uniquely impressive are the hyperstereo time-lapse scenes of mass ascensions both before sunrise and in daylight.

DEADLINE (THE MAGICIAN) by Andi Wenzel. Produced as a master’s degree thesis film in Germany, it’s a 3-D music video for the song Deadline by the rock band January. Done in film noir and graphic novel black and white style, it follows a famous but desperate magician searching for his assistant and lover who left him after a failed magic spell. A 2-D teaser that includes interesting “making of” sequences is at vimeo.com/175934008.

WANDERING by Luke Krognes is a student film shot with a camera carried near the ground, providing the vantage point of a small animal, along a path through a forest, stopping at a rocky overhang, then continuing to a river where it pans across the water just inches above it.

SOULS FORGE by Andrew McVey is the most complex of the student films from the University of Texas program. A man in a metal mask who has awakened in a desert landscape, apparently unable to remove the mask, is knocked down by another man, also in a mask. The two walk off across the desert after seeing an arrow labeled “salvation” drawn in the sand, arriving at a statue where a chess board is found. They sit down to play, but after one move a death figure swats the first man in the head and laughs. (At this point, it’s impossible not to think of Bergman’s The Seventh Seal.) They come to a door standing alone (salvation?) and as the first man reaches to open it, the film ends.

2018 DIGITAL IMAGE SHOWCASE presented by Paul Gauche and John Bueche. With no corporate sponsor this year, the NSA took over this annual competition, with 54 entries and three awards.

LUNA NINE by Carlton Bright opens by applying the digitally mirrored image technique to abstract, pulsating forms that give the impression of one shape swimming through another, followed by laser beams shooting from a mask into the camera and a moving light illuminating various shapes against an abstract background.

GENTLE STORM by Ikuo Nakamura includes sequences of his amazing hyperstereo video footage of the Aurora Borealis, with music by Hayes Greenfield. A short anaglyphic trailer can be seen at vimeo.com/246208663 and an article explaining in some detail how the images were captured in the -40ºC weather of Yellowknife, Northwest Territories can be seen at tinyurl.com/y9hn4asx.

MURRY LERNER - THE MAKING OF SEA DREAM by John Zelenka is the 2016 New York Stereoscopic Association interview with the documentary film pioneer, who died age 90 in 2017. It can be seen at vimeo.com/238691597. As a special surprise, one of Lerner’s least known films was shown first, for which he was Creative Supervisor with John Whitney Jr. as creator of the computer graphics. Widely known as “the Hitachi film,” made...
for the Hitachi Pavilion at Expo ‘85 in Tsukuba, Japan, Ray Zone listed it as Plan 3-D From Outer Space. Although very short, it was billed as the world’s first 3-D color computer graphics film, in which a space station is defended from a meteor storm by a space ship which then flies into a worm hole and encounters strange floating creatures inside an asteroid. Despite some extreme depth ranges, it’s really impressive for early 3-D CGI. See SW Vol. 12 No. 3 page 29.

SEA DREAM by Murray Lerner was made for Marineland of Florida using the Space Vision over/under system in 1978. The 23 minute short would play for years all over the world, long before IMAX 3-D films became common in science museums. The underwater stereography was astounding for its time, and largely holds up today. Lerner set the window to keep most of the action (fish, Marineland shows, a hanglider sequence and a Frisbee at the beach) in front of the screen and shot about a third of the film in slow motion at 96 frames per second. For a 3-D Blu-ray, see blu-ray.com/Sea-Dream/608325/.

STEREOSCOPIC SPHERICAL PANORAMAS by Tom Sharpless shows what these VR images look like when projected instead of viewed in an Oculus or on a phone with a viewer. While the resolution is better, little sense of immersion is provided by projection—unless you’re doing it on a full size IMAX screen. A variety of spherical panoramas are included, some of the best taken on a sailing ship where the VR effect of looking around 360˚ or up into the sails or down to the deck is demonstrated by controlling the projected image rather than viewers moving their heads. Some 2-D samples are at tinyurl.com/yy7t2t2l and one of his essays is at tinyurl.com/y85q55ih.

Workshops
The 2018 workshops were just feet away from the Stereo Theater, the Trade Fair and the NSA registration window. While the “room” was just a curtained off space, it served the purpose, and being able to hear what was going on may have encouraged more people to step in and check out workshops. Detailed notes for several workshops are available, listed at 3dcon.com/workshops.php.

PRINTING ANAGLYPHS THAT WORK by Jim Harp showed how to overcome the limitations inherent in printing anaglyphs using simple Photoshop techniques. Topics included window strategies, selective contrast and color correction and adding 3-D graphics. See notes at 3d-con.com/files/Harp-Anaglyph-Notes.pdf.

MACRO 3-D: FOCUS STACKING, MOTION CONTROL, AND OTHER FUN AND GAMES by John Hart (CO) included Optical slicing (the original name for focus stacking), real vs. synthetic stereo, motion control for macro 3-D animations, stacked and stitched 3-D video.

TWIN CAMERA SYNCHRONIZATION AND STEREO PAIR ALIGNMENT by John Hart (CO) covered the basics of synchronization, goals and methods of testing, remote ports: the problem of polling, outliers, effects of focal plane and rolling shutters and Alignment of pairs plus uncorrectable errors.

360 DEGREE STEREO PHOTOGRAPHY by Thomas K. Sharpless described how omnidirectional stereoscopic photos are essential for virtual reality, and look great on a flat 3-D screen, too. He explained how to make them using a pair of small fisheye cameras and specialized software. Examples were viewed on VR headsets. See notes at 3d-con.com/files/Sharpless-3D-Con-360-workshop.pdf.

THE ART OF PUPPETRY IN 3-D by Steven Widerman demonstrated a technique for recording puppetry in 3-D based on the common technique of observing a monitor while performing. A puppeteer performing before a 3-D camera while watching a 3-D display monitor is able to integrate the manipulation of depth into their dramatic performance, creating an advanced style—a quantum leap for the art form. See notes at 3d-con.com/files/Puppetry-in-3D.pdf.

MAKING STEREO CARDS by Steve Hughes presented two ways of making stereo cards. The first uses inexpensive materials and tools to make simple cards. The second uses more advanced tools and techniques to produce very high quality cards. Two different card formats were shown: the classic “Holmes” format and a format suitable for use with inexpensive viewers intended for use with smart phones. See notes at 3dcon.com/files/MakingStereoCards.pdf.
**TO ENTER OR NOT TO ENTER** by Betty Settle Drinkut answered questions about exhibitions, PSA, star ratings etc. hoping to inspire people to enter into an exhibition. See notes at 3d-con.com/files/To-Enter-or-Not.pdf.

**MAKE AND APPRECIATE PHANTOGRAMS** by Barry Rothstein invited people to bring their 3-D or 2-D cameras to take a few phantogram shots, and learn to process them in Photoshop and StereoPhoto Maker. See info@3dDigitalPhoto.com.

**DEVELOPING A PRINTED BOOK** by Diego Ruiz covered the making and selling of captivating books at a lower cost threshold than most might think, outlining practical considerations to help avoid project compromises and save money. See stereoscopejourney.com.

**THE ANATOMY OF A SHOT** by Diego Ruiz discussed creating an image one layer at a time while talking about artistic choices and technical limitations, covering low-tech options available to step up shots. See stereoscopejourney.com.

**HOW TO TAKE BETTER 3-D PICTURES** by George Themelis was aimed mostly for beginners, exploring ways to take better stereo pictures and covering: 1) Subject/Location, 2) Equipment 3) Techniques, 4) Composition, 5) Post Processing, 6) Judging your own work. See notes at 3d-con.com/files/THEMELIS-BETTER-CAMERA-3D.pdf.

**3-D PHOTOGRAPHY WITH A SINGLE CAMERA AND SEQUENTIAL EXPOSURES** by George Themelis covered how a single camera (which can even be a cell phone) can be used to take 3-D pictures using sequential exposures. Discussed were: 1) Advantages & Disadvantages of single camera 3-D, 2) Equipment & Apps to use, 3) Techniques for Shooting, 4) Image Processing. See notes at 3d-con.com/files/THEMELIS-TELE-3D.pdf.

**TELESTEREOPHOTOGRAPHY** by George Themelis covered telestereophotography, 3-D photography using long focal length (telephoto) lenses. Discussed were: 1) What subjects require long focal length lenses, 2) Relationship between focal length and magnification, 3) Equipment, 4) Tips for using a single camera with a long lens, 5) Alignment of two cameras, 6) Relationship between the focal length and stereo base. See notes at 3d-con.com/files/THEMELIS-TELE-3D.pdf.

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Items from the next lot to be auctioned are displayed to bidders at Friday evening’s 2018 NSA Spotlight Auction, held in the curtain-walled workshop space. A total of 215 lots brought sales of $7,222.

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John Bueche wearing one of the VR headsets at the Wednesday afternoon demonstration of VR/AR and 3-D from the Graphics & Visualization Lab (GVIS) at Cleveland’s NASA Glenn Research Center gvis.grc.nasa.gov.

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Under tall displays of views, a rack holding viewers (center), enabled people to view the stereos in some of the books by Diego Ruiz (left), at his Trade Fair table.

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Special Interest Groups

Special Interest Groups

Sometimes called by the acronym SIG or “Birds of a Feather” meetings present an opportunity to discuss various aspects of 3-D with other individuals with similar interests. The gatherings range from informal discussions to formal meetings.

3-D MOVIE MAKERS by John Hart (CA)
Invited anyone interested in making 3-D movies or currently making 3-D movies to meet with individuals who have made several Do-it-yourself (DIY) films.

3-D PHONES AND TABLETS by Andrea Shetley discussed and showed 3-D phones (for viewing and/or photographing) and tablets, including hardware, apps, and viewers. Also covered was how to make 3-D images on your regular smartphone.

FIRST-TIMERS by John Bueche & Barb Gauche was a place for newcomers (or old pros wanting to mentor newbies) to come to find answers to questions.

LENTICULAR DIY by Michael Brown was for lenticular makers and people interested in making their own lenticulars.

MEDIUM FORMAT SHOOTERS by Linda Nygren was for those who create medium format stereo views, or would like to talk to those who do.

VIEW-MASTER by Mary Ann & Wolfgang Sell features the “History of View-Master Show,” a special digital presentation prepared by Wolfgang and Mary Ann Sell. It was a chance to meet other VM collectors and fans, enjoy the history of View-Master, get questions answered and find out about the latest news in the View-Master world.

VINTAGE SLIDE by Linda Nygren invited all to bring a stereo slide viewer and slides or just enjoy other people’s old images. This annual get-together had people sharing and selling stereo slides.

Trade Fair

The Trade Fair attracted 34 vendors at 64 tables offering a variety of 3-D related wares, although images were easier to find than hardware, especially new products. The London Stereoscopic Company filled the length of a table with their books, including the just published George Washington Wilson book and promoted the next, Mission Moon 3-D. Both are reviewed in this issue.

Next Year

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

Trade Fair

The hotel’s suite style rooms and atrium design was great for room hopping, which started Monday, and open rooms grew to more than fill the room number sheet by the end of the week. It’s always hard to quantify how this affects the Trade Fair, but the shopping and browsing did seem rather leisurely even when the room was crowded, providing opportunities for more study of images and longer conversations.

New England town circa 1875 or so. Great depth, fascinating subject! 😊

The Unkowns

Can You Identify the Subjects of these Views?

by Russell Norton

Can you identify these stereo? Your interesting and challenging Unkowns 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.
Introducing “Signor Antonio Blitz,” Philadelphia’s extraordinarily popular and beloved Victorian-era magician! Signor Blitz was a polished performer, utilizing mirth and mystification in entertainments that featured sleight of hand, “natural magic,” and prestidigitation. Born in Deal, County Kent, England June 21, 1810, Blitz adopted the stage name “Signor Blitz” and advertised himself as “Moravian,” because a mysterious foreign magician could find more work. Although his father is listed as Abraham Blitz, in some modern sources his birth name is listed as Van Zandt. Perhaps this was an inferred family name because Signor Blitz’s daughter performed professionally as Madame Van Zandt.

Much of the knowledge about Signor Blitz comes from playbills and his 1871 autobiography Fifty Years in the Magic Circle. Written in the most impossibly florid Victorian style, it does contain some fascinating details. Blitz acquired a few tricks early on from “certain gypsies who occasionally visited the place for traffic,” and at the tender age of 13 he gave his first paid public performances starting with Hamburg, Germany (September 1823). After he toured Europe for two years, his return home was closely followed by the death of his mother. By December 1825 he had his first public appearance in England at Dover, touring the country for over two years before his first appearance in London in the spring of 1828.

Signor Blitz did not simply rely on his skills as a juggler and prestidigitator; by the time of his visit to Dublin in 1829, he had practiced ventriloquism for two years with all his time and attention: “It had never been my good fortune to hear but one ventriloquist, a gentleman in private life, who would occasionally entertain his friends. From him I gained my knowledge.” On the occasion of his first public demonstration, he was invited to a medical dissection, which Blitz found repugnant, but consented to attend. When the doctor was about to make an incision the corpse cried out, “Oh, doctor, doctor, do not injure me! Pray have pity, for I was once mortal!” After much confusion and many hasty departures, the body cried again, “It is cruel to mutilate the remains of what was once a lovely woman. It is an outrage to thus abuse a woman!” This was followed by a general rush for the door. Blitz continues “This trial of my powers as a ventriloquist was satisfactory to myself and convinced me that I had arrived at suffi-
cient perfection to make the art a prominent feature in my exhibitions, which I have even since done, creating a lively interest therein and begetting countless incidents of the most ludicrous and extravagant character possible.”

Once Blitz became a ventriloquist, he began arousing public mayhem and taking revenge on minor pomposity and wickedness. Everything around him seemed inclined to speak: apple barrels, beet barrels, cadavers, carpet bags, closets, codfish, cotton bales, dead poultry, eggs, Egyptian mummies, haunted houses, hay bales, horses, imaginary bees, imaginary dogs and cats, mill wheels, mules,parrots, painted portraits, rice barrels, pigs both live and roasted, ship lockers, white rabbits, witches under the bridge, and Paganini’s violin case! Blitz even credits the spectral voices he created with saving his life as he walked home alone uptown from New York City’s 42nd street in the dark, trailed by menacing thugs lurking in the shadows.

Although ventriloquy and sleight of hand can reduce others to shameful ridicule, Blitz seems to have managed enough grace and humor to escape major repercussions from his pranks, and the public stir created was the very best publicity. As ventriloquism began to move from outdoor fairs to the indoor stage, most performers seemed to gravitate toward puppets and dummies as stage props and Blitz was an early adopter of a somewhat homely stock ventriloquist's dummy, his “wonderful boy” Little Bobby.

One constant theme in Blitz’s early years seems to have been a constant public suspicion of the Powers of Satan’s Realm connected with his legerdemain and “necromancy.” Clerics urged “good Christian men and women to avoid seeing, or in any way having anything to do with a mischievous lad, who, by his performances, was leading the heads and hearts of all the people astray.” At one point “Antonio Blitz was charged as being an idle, mischievous person, deceiving honest people by base acts, and tempting them to look for riches, by giving themselves over to his master, the arch-enemy of mankind.” These superstitious accusations by the clergy provide a veritable thesaurus of synonyms for the forces of darkness: Beelzebub, black art, conjuring, demonic, Demon, devil, fiend, Lucifer, malevolence, necromancer, Old Nick, Old Scratch, Prince of Darkness, sinister, Satan, Satanic Majesty, wizard and more. One minister urged him to “Preach the Gospel, Signor Blitz, and live for heaven” rather than remaining an impostor in league with the devil. There seems to have been widespread disbelief that anything so seemingly miraculous could be a magician’s illusion instead of outright wickedness. A friend even wrote a small rhyme for him:

Surely the woman is not mad,
When calling Signor Blitz “Old Scratch”;
A better name could not be had,
Or one his looks so well do match.

An 1830 playbill showed some of the tricks Blitz was performing early on: the magnetic die, a bushel of rice, the diving bell, the learned half crown, the bullet catch, and the dance of the five dinner plates (six plates in later years). The bullet catch trick was of particular note because of the danger involved and the number of magicians who have died while attempting this illusion. Blitz gave a taste of what could go wrong:

One of my principal feats of attraction at that time, was the permitting a person to bring his own gun, powder, and ball to shoot at me, as hereinafter stated. The gun was tested as precaution that it was not charged, after which the parties were desired to load, with the usual quantity of powder. This being done, two or three balls of large size were marked by different individuals, and dropped into the barrel of the gun, to the satisfaction of the audience. These preliminaries being passed through, I solicited the person in charge of the gun to take his position and fire at my left hand, which was extended from my body. This he did, but not without some apprehension, as his tremulous movement indicated. The words, “one, two, three; fire!” were given, when the discharge took place, lodging not less than a dozen carpet tacks in my hand, and about forty in the wall, causing the blood to flow freely from my wound, and creating no little alarm and indignation on
the part of the audience, especially as I was unable to conceal the pain I was enduring. The poor man, in his belief of my immaculate powers, slipped a handful of tacks into the muzzle of the gun as he turned to take his aim. It was an exciting scene, and all present manifested so much feeling, that had I not interceded, some fatal consequences would in all probability have taken place, for their disposition to commit violence on the person firing was very determined...

On another occasion, when performing the same experiment in Philadelphia, the person holding the gun for the purpose of shooting at me, was detected in dropping something into the barrel. Several of the company called my attention to the fact, and on being accused he denied so doing, and as it was a matter too serious to rely upon his veracity, I removed the weapon from his hand and turned it downward, when a brass button fell out. He was then groaned and hissed at as a reward for his dastardly conduct. He excused himself by stating that he supposed I possessed the supernatural power to protect myself from injury.

While exhibiting the same feat in the theater at Savannah, a gentleman in the house drew his loaded revolver and earnestly requested to shoot at me, stating I could as easily catch the contents of six barrels as one. So determined was he in his desire to shoot, that it required much effort to prevent his firing, and to convince him my feat was only a deception.

In August 1835 Blitz and his family set sail from Liverpool for permanent residence in America, arriving Sept 7, 1835 on the Columbus where, according to the ship’s log, “Professor Antonio Blitz” was listed as a “Professor of Natural History.” After only a few weeks in New York, Blitz was performing at Niblo’s Garden, considered the most prominent and popular venue in New York City. In 1836, when performing in Marblehead, Blitz received numerous inquiries as to whether he intended to receive fish, the currency of the place, in payment for his admission fee. Blitz declined and found scarcely a dozen people at his performance. When he expressed his disappointment to the doorkeeper, he was told that if he would take fish (salt cod presumably) as payment, he could fill the room in a few minutes. Blitz filled the hall for two nights then sold two cartloads of fish to a local merchant.

As Blitz’s popularity increased, so did the host of imitators attempting to capitalize on his fame. By Blitz’s account there were at least 13 imitators using a range of monikers including Signor Blitz; Signor Blitz, Jr.; Signor Blitz, The Original; Signor Blitz’s Son; Signor Blitz’s Nephew; Signor Blitz, The Great; Signor Blitz, The Wonderful; Signor Blitz, The Unrivalled; Signor Blitz, The Mysterious; Signor Blitz, By Purchase; and Signor Blitz, The Great Original.

The famous exchange between President Lincoln and Signor Blitz probably involved one of these imitators because this event was not mentioned in his autobiography.

Quoting from “The Magic Detective Blog” by Dean Carnegie:

The incident took place near the Summer White House, this was a house used by Lincoln during the summer months to escape the heat. Today it’s called “Lincoln’s Cottage.” In early July 1863, President Lincoln took a break from his duties to watch a rehearsal of the upcoming July 4th parade. Numerous people stood along the street...
ing egg sack, omelets made in badly astonished hats, a “strange feat with a handkerchief”, and the wonderful spirit drum.

Blitz also advertised the following: “ANIMAL PRODUCE. Perhaps one of the most astonishing Feats ever produced. A gentleman’s hat being borrowed will be shown to contain nothing. Immediately after will issue from the same hat a number of quadrupeds, alive.” Blitz was also known to pull rabbits from waistcoat pockets and seemed to never tire of pulling fruits and vegetables from beneath men’s backsides either onstage, at parties, or on the streets.

Act 2.

“Introduction of the Celebrated LEARNED CANARY BIRDS.”

The illustrations on the contemporary playbills for Signor Blitz’s performances describe a number of additional acts involving his carefully trained canaries. Titles for the acts include Aunt Mary, Jane, and the Doctor in the Swing; Bird Jane in the Cradle; Bird Toby The Slack Rope; Bird Robert in his wagon; Canary Birds from Watch Cases; Corporal and Captain Bird firing a Cannon at another Bird; Dead Bird [that comes back to life]; Grandmama sitting in the Chair; Grandpapa Standing on His Head; Uncle Thomas Jumping in the Fire; and Bird James Surrounded by Fire. There is also a hint here that the cast of bird characters changed over time.

According to one account, trained canaries did everything from racing chariots to rocking in chairs and standing on their heads as part of the performance. One would sit calmly in a ring of fire, and another would pull a canary in a wheeled cart. Blitz was also able to train his birds to appear to come back to life after “Playing Dead.” To teach one canary the trick of lying motionless on its back, the bird was taught to pull a canary in a wheeled cart. Blitz was also able to teach his birds to appear to come back to life after “Playing Dead.” To teach one canary the trick of lying motionless on its back, the bird was taught to pull a canary in a wheeled cart.

Blitz divided his performances into three acts as follows:

Act 1.

“New and Startling Deceptions in Thaumaturgies, Ancient Sorcery and Natural Magic.”

Although the playbill does not list specifics, Blitz’s tricks during this period seem to have included butterflies from egg shells, the beautiful silver casket, canaries from watch cases, flying silver, the incomprehensible snuff box, the inexhaustible ink bottle, miraculous rings, the never-failing egg sack, omelets made in badly astonished hats, a “strange feat with a handkerchief”, and the wonderful spirit drum.

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and offered magical instruction in his home. In the final two years of his life, his ventriloquial voice seems to have failed and he died of tuberculosis on January 28, 1877. The following day the *New York Times* published an obituary with fond remembrance of his “wonderful boy” “Little Bobby” and giving Blitz credit for the automation trumpeter, the never-failing egg sack, and the Sphinx as results of his creative fancy. He is buried in Cypress Hills Cemetery, Brooklyn New York (Sec. 18, lot 1, grave 1).

**Curtain Call: An Encore Farewell in Two Vignettes**

**The Photographs**

Signor Blitz’s career as a performer was sufficiently notable to warrant the attention of several pioneering Philadelphia photographers, and Blitz’s career spanned the evolution of photography from the Daguerrean to albumen cartes de visite and stereoviews. We know the great Marcus Aurelius Root made a wonderful daguerreotype that was used in 1849 as an illustration for the sheet music “The Plate Waltz” (illustrated). By circa 1858 to 1860, both the Langenheim Brothers and Fredrick Gutekunst had produced and distributed stereoviews of Signor Blitz on the early flat ivory mounts of the period. Although the Langenheim stereographs have their standard small paper label dated 1858 on the verso and the Gutekunst stereographs have an 1860 copyright notice printed on the recto, the images are in all likelihood more or less contemporary. The Langenheim stereo follow their usual practice of transposed images printed on a single sheet of albumen paper then mounted on the card stock, an indication of a somewhat larger volume of production. Gutekunst’s studio made and sold a much smaller variety of stereographs and mounted transposed images separately with the imprint “Entered according to Act of Congress, in the year 1860, by F. GUTEKUNST, in the Clerk’s Office of the US District Court, for the Eastern District of Pennsylvania.” Both series of views are rare, so we know that the photographers production and sales were limited and also that Signor Blitz seems not to have sold them at his performances or given them away as autographed photographic souvenirs and calling cards. It is not known how many different images of Senior Blitz were produced by either photographer but is a great pity there is no photos of Signor Blitz and his hundred Learned Canary Birds. Nor are there any images from his performances of the 1864 Great Sanitary Fair, although there were stereoviews made by several photographers that appear on mounts by A. Watson (for Langenheim), Robert Newall, James Cremer, and John Moran. Finally, there is at least a single carte de visite pose from this same era by the well known Philadelphia photographer Washington Lafayette Germon.

**The Dead Canary**

When the little girl brought her dead canary to Signor Blitz, smoothing his feathers with her little hand, she pleaded “He died last night; please make him alive again. He always used to talk and sing to me, poor Dickey, did you not? I loved him so much, and I have seen you put a bird to sleep and look as if he were dead, and then when you spoke to him he would jump up and fly around and sing... why not do so for Dickey?” Blitz relates: “Finding her wish could not be gratified, she commenced sobbing and kissing the bird with a tenderness so truthful in a child’s affection. The more I endeavored to console her, the more she repeated, ‘Dear Dickey! Dear Dickey!’ Ultimately, I proposed to present her with one of my own: this checked her falling tears, and in a moment she smiled and looked happy. When she returned home she carried her new pet, expressing her intention of burying poor Dickey beneath some flowers in her pa’s garden—for she also took the dead bird as tenderly as the living one. This was an interesting and earnest incident, which furnished me with much pleasure, and the wish that there existed a more

*(Continued on page 3)*
The Stereoscopic Society of America (SSA) Celebrates 100 Years!

The Stereoscopic Society (of the United Kingdom) has been busy celebrating its 125th birthday. At NSA’s 2018 3D-Con, Andrew Hurst did a beautiful job presenting the history of our parent organization. The Stereoscopic Society was established in England in 1893 as The Stereoscopic Postal Exchange Clubs. The concept of compiling views into folios originated with a small group of active stereo photographers who began sharing their work by means of circulating postal folios. In 1896 the oldest stereo club changed its name to The Stereoscopic Society. Offshoot societies formed in North America, Australia, and New Zealand. The American Branch was organized early in 1919, just after the end of World War I by Walter S. Cotton, then of Portland, OR (and later Los Angeles, CA).

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

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Donna Mathews at donnamath@aol.com.

The Creative Award went to David Smith for “Before the Open Window” in the 2018 SSA International Exhibition at 3D-Con in Cleveland.

Judge’s Choice No. 1 went to Diego Ruiz for “Winter Clings” in the 2018 SSA International Exhibition at 3D-Con in Cleveland.
The idea of a “home theater” is as old as ruling royalty. The monarchs of centuries past all had personal entertainment at their particular abodes including special castles and palaces for summer and others for winter and so on. Their castle-based “home theaters” went from amusements in the throne room to dedicated areas for musical and theatrical entertainment.

The masses had to content themselves with street entertainment and later neighborhood theatres open to everyone. These places of diversion provided shows of every kind and interest. These spaces were especially active during any holiday season. For many centuries the season of interest has been the Winter with Christmas, Chanukah and other religious holidays.

Some people say it’s the most anticipated and joyous season of the year. Special holiday decorations are everywhere including religious themes. Most decorations, however, seem to be secular in nature including the Christmas tree with all the trimmings and strings of lights over much of the outside as well as inside of our homes and businesses.

In the 19th and early 20th centuries a lot of the entertainment occurred in the home. The stereoscope provided many hours of entertainment for families all over the world. Even in cities where burlesque halls and theatres offered outside diversions the chance of entertainment in the home was irresistible. You could travel the world in three-dimensional glory through the marvel of stereo cards and viewers. There were numerous special cards issued to commemorate the Christmas season.

In recent years popular music for Christmas became wide-spread. “White Christmas” sung by Bing Crosby is the best-selling Christmas single of all time with 50 million records sold. Nearly every famous artist has recorded a Christmas album and some have recoded more than one.

In the 1920s radio came on the scene and Christmas music filled the airways in the homes of the world. Every radio show had to have a Christmas special. Music programs featured Christmas music for weeks before the actual holiday. Today some stations turn their entire schedule over totally to Christmas music from Thanksgiving till Christmas evening. A few stations start even earlier.

With such a popular holiday the motion picture industry certainly took notice. Films set during the Christmas season began in 1930 with The Unholy Three as three thieves planned a jewel heist at Christmas. Babes in Toyland in 1934 is possibly the most famous early secular Christmas movie. It has been variously titled Laurel and Hardy in Toyland, Revenge is Sweet (a 1948 European reissue title), March of the Wooden Soldiers (starring Laurel and Hardy) and was based on the 1903 Victor Herbert operetta. Disney did a musical remake of that story in 1961 in color but flat. The 1934 version (titled Babes In Toyland) has been colorized and converted to 3-D (with good depth) and is available on 3D Blu-ray.

Scrooge in 1935 and A Christmas Carol in 1938 brought the 1843 Dickens classic, “A Christmas Carol,” to film. Every other year seems to bring a movie or television version...
of this classic story. In 2009 Disney released a Robert Zemeckis directed, motion-capture, animated, 3-D version starring Jim Carrey as Scrooge young and old as well as the Ghost of Christmas Past. This version is also available on 3D Blu-ray with superb color and great depth.

In 1942 one of my personal favorite Christmas movies, *Holiday Inn* was released. There is a colorized version on Blu-ray but no 3-D conversion. *Holiday Inn* debuted the song “White Christmas” sung by its star, Bing Crosby, which spawned a movie by the same name in 1954. *White Christmas* shot in color, and also starring Crosby, was the first film released in VistaVision.

Arguably the most famous Christmas set movie is *It’s A Wonderful Life* released in 1946. This film, starring Jimmy Stewart and Donna Reed, is now shown on television every year. Originally someone let the copyright lapse and the film played on TV over and over free. Then the person who owned the copyright to the short story; “The Greatest Gift,” came forward and claimed (and won) the copyright to the film. It is also available colorized (but not on television) and also not converted to 3-D.

The first three-dimensional shot and exhibited Christmas themed film was The IMAX Nutcracker in 1997. In 2002 Santa vs. The Snowman was produced as a television special then rendered in 3-D for IMAX Christmas releases from 2002 to 2006.

In 2004 The Polar Express was released. This is another of my favorite Christmas movies. Robert Zemeckis used motion-capture techniques to produce the film which starred Tom Hanks in several roles. It was released in anaglyph 3-D on DVD in 2008 and on regular 3D Blu-ray in 2010.

*The Nightmare Before Christmas* was originally released as a stop-motion animated film from producer Tim Burton in 1993. The Disney release was then converted and rereleased in 3-D in 2006 as the first stop-motion film to be entirely converted to 3-D.

In 2010 a Hungarian film of *The Nutcracker* was converted and released in 3-D. The film bombed at the box-office but is currently available on 3D Blu-ray albeit very hard to find. Most discs of the 3-D version are region B, Europe, Africa, Australia and the Middle East. If you have an all-region player it is no problem—if not then hope for a domestic release in the near future.

Just for the fun of it, the November 4, 2011 stoner film, *A Very Harold & Kumar Christmas* was released. A few days later, November 23, 2011 saw the release of the first Aardman 3-D release, *Arthur Christmas*. That film was also the first Aardman film which was animated but not by stop-motion. Both films have been released on 3D Blu-ray and provide a lot of fun.

Other 3-D holiday films currently available on 3D Blu-ray include: 20th Century Fox Animation’s *Ice Age a Mammoth 3D Christmas Special* (2011), Big Cane Entertainment’s *An Elf’s Story* (2011) and Dreamwork’s *Rise of the Guardians* (2012).

This season, 2018, Disney is releasing a new *Nutcracker and the Four Realms* in RealD and Disney3D. The new film stars Keira Knightley, Morgan Freeman, ballerina Misty Copeland and others. Hopefully they will release a 3D Blu-ray version after the first of the year.

Also scheduled to be released in 3-D is a new animated version of *The Grinch* from Illumination and Universal Pictures. The film is based on “How the Grinch Stole...” (Continued on page 27)
New Edition Reveals G.W. Wilson in Depth

review by John Dennis

Like many, I've been awed by George Washington Wilson's outstanding views for many years, from a view included in John Jones' unfocused but enthusiastic 1976 overview Wonders of the Stereoscope to Rich Ryder's 1981 Stereo World feature “Wilson's English Cathedrals” (Vol. 8 No. 2). While our relatively primitive reproduction in 1981 failed to do justice to the quality of the 21 G.W. Wilson views included, the article did provide a fascinating introduction to Wilson. A note at the end thanks Roger Taylor for information on Wilson and plugs Taylor's “soon to be published” biography of Wilson. (Much to my chagrin, I can find no review of that original edition in Stereo World.)

Having become fascinated by the work and life of photographer George Washington Wilson, University of Leicester postgraduate student Roger Taylor choose the British Victorian photographer/publisher as the topic of his MA thesis. He would later find a publisher willing to turn it into a book, which in 1981 became the first extensive biography of a stereo photographer to be published. The definitive George Washington Wilson – Artist & Photographer, 1823-93 launched Taylor on his career as a photographic historian of the mid-Victorian period.

But, as can happen even today, the publisher assumed control of the design, layout and production of the book. Treating photos as decorative illustrations to the text rather than elements of equal significance, the stereoviews were halved, borders cropped, and all images printed as low quality, monochrome halftones. When fellow stereography enthusiast Brian May later met Roger Taylor and learned of the book's shortcomings, the idea that “...some day I might be able to help rebuild the book...” formed.

By 2018, with the help of the research, editorial and photographic expertise at the resurrected London Stereoscopic Company, he and Taylor were able to do just that. The new edition of George Washington Wilson – Artist & Photographer, 1823-93 retains the full text of the 1981 edition but adds a wealth of images both 2-D and 3-D, reproduced in color with the same quality and high resolution as previous LSC publications reviewed in Stereo World. The LITE OWL viewer in a back cover pocket makes it worth studying each page again if you simply freeview the stereos on your first time through. Using one lens, it can also reveal impressive detail in many of Wilson's 2-D landscape and architectural photos. Historical information that has emerged since 1981 is presented in extended photo and stereoview captions.

Dealing quickly with a certain coincidence of names, Dr. May makes clear in the second paragraph of his Foreword to the new edition: “...it's remarkable that I spent much of my life in the company of a different Roger Taylor, my fellow traveller in that notorious rock group known as 'Queen.' But, here, we are in very different territory.”

Taylor's research follows Wilson's evolution from a miniaturist painter in the 1840s to a photographer in the 1850s, coinciding with the introduction of the wet-collodion process. His initial move beyond a studio portrait business in Aberdeen, Scotland came with an 1854 commission from Prince Albert to document in photos the construction of the new Balmoral Castle. That led to repeated invitations from Queen Victoria to visit Balmoral to photograph the royal family, their guests, the castle and the surrounding countryside. Twenty fascinating examples of those photos appear in the chapter "Photographer to the Queen."
Although all of those, including the landscapes, are 2-D, the text mentions that in 1858 the Queen “requested Wilson to submit a further selection of both large (10 by 8 inch) and stereoscopic views to choose from.”

The chapter “Tourism and photography” reveals Wilson’s significant place in the growth of tourism (with the help of detailed guidebooks), to Scotland’s exotic natural sites and historic buildings and ruins in the mid 19th century. His stereoviews helped promote the attractions, while those who visited them became likely customers for more of his views. Over 100 years later, his amazing views can still trigger a longing to visit some of those places—many largely unchanged.

Among the examples that captivated this reviewer is “Hermitage Bridge on the Braan, Dunkeld” on page 134. High above a river on the edge of a rocky gorge, sits a small structure with a perfect view of the scene and a rock arch bridge in the near distance. Was it an actual hermitage, or maybe a house? Either way, what a wonderful place it would be to live! Following a short series of Wikipedia links, I learned it was neither but in fact a small view-house (a “folly”) built for a duke in 1757. Later it was redecorated with mirrors, all aimed to reflect the falls below, as a shrine to the Irish bard Ossian. A perfect blend of the romanticism and attraction to the exotic of the time, and still a tourist attraction when Wilson stereographed it. A restored version of Ossian’s Shrine sits there today, thanks to the National Trust for Scotland. See tinyurl.com/y8dosqy1.

The growth of Wilson’s photographic experience and stereoview business from the mid 1850s through the 1860s is followed in some detail, including his choice of lenses and his preferred developers for the collodion process, as well as the influence on him of other photographers like Roger Fenton and Gustave Le Gray. His efforts with “instantaneous” photography are well illustrated by a view of traffic on Regent Street in London and by one of guns being tested on HMS Cambridge—a huge cloud of smoke on the water frozen forever in stereo.

Taylor describes a divide between Wilson’s first 20 years as a photographer, learning, innovating and growing his business, and the second 20 years, when his reputation and company were well established. “By 1873, …The transition had taken place from artist-photographer to business-man-photographer.” Especially interesting in the coverage of this second part of Wilson’s career is a detailed account of the Aberdeen printing, enlarging and publishing works he established in 1876, where multiple buildings and many employees were involved in processing, mounting and shipping prints (stereo and other formats), from an estimated 45,000 negatives and an advertised stock of “over 25,000 views.”

For anyone curious about details of the collodion process used by Wilson, Appendix Three reprints in full his 1855 booklet A Practical Guide to the Collodion Process in Photography. The precise instructions, practical hints and chemical formulas fill 11 of the book’s 9x12 inch pages with this vintage tutorial. Appendix Four reprints Wilson’s 12 page pamphlet A Dialogue on Photography or Hints to Intending Sitters. In what today would be a FAQ link on a website, Wilson answers likely questions about mid 19th century portrait photography in the form of a dialogue between “Lady” and “Photographer.”

Even before reading much of the text, the 84 stereos and 93 photos plus line drawings can keep you occupied for much of an evening. George Washington Wilson – Artist & Photographer, 1823-93 provides the next best thing to having a great collection of Wilson images, and Roger Taylor’s extensively researched text brings Wilson himself into focus.
My book *The Art of Stereography: Rediscovering Vintage Three-Dimensional Images* [SW Vol. 42 No. 6 page 25] was meant to be a one-off—an interlude in between creative work and scholarship on film and television narratives. But just as stereoviews had muscled their way past fossils and Hollywood memorabilia to become my #1 hobby, I discovered I also didn’t want to stop writing about 3-D. There were cherished stereoviews that couldn’t be squeezed into the book, and these abandoned orphans kept reminding me that they, too, needed their moment in the sun.

As I again obsessed over one of them through the stereoscope, I caught myself wondering about other historians who had written about stereography. What were the images they kept returning to over and over? Which were the ones they kept breaking out to share with friends?

These meditations have led to a work-in-progress—a potential second book titled *The Stereographic Crown Jewels: Favorite 3-D Images Captured by Photographers or Collected by Photo Historians*. Initially, I contacted several historians who had written about the 1855-1939 vintage period when stereoviews were sold commercially and stereoscopes held pride of place within parlors. I was especially interested in historians who had published a stereography book, or maintained an interesting stereography website, or received recognition for their articles from the National Stereoscopic Association. For our modus operandi, we riffed off that tried-and-true party-saver, in which a host asks each guest, “If you were leaving for a desert isle, which three films (or books) would you take?”

Instead of asking about films, however, we asked about stereoviews: specifically, we asked each contributor to identify ten beloved stereoviews that she/he would grab on the way to a desert isle exile. In culling their top ten desert isle list, contributors have an embarrassment of riches to choose from: they might select early hand-painted stereoviews from the initial European commercial explosion; they might opt for early regional American work that found value in the commonplace; they might pursue noncommercial ethnographic stereoviews documenting the people of a specific time and place; they might gravitate toward the great architectural and scenic landmarks dominating the 20th century educational period; or they might pull more private or experimental work from the post-commercial Stereo Club era.

There are many potential reasons behind a view’s status as “favorite.” It might be an expensive view that was triumphantly won at a high stakes auction shootout. It might be an incredibly rare view scooped up for peanuts at a resale shop. Perhaps the owner is dazzled by its aesthetics (how it was lit, composed, and layered). Perhaps the view is emblematic of a time, place, or human impulse. Perhaps it inspires reflection or perhaps it liberates the imagination. Or perhaps it reminds the owner of something valued from his/her own past.

We knew selection motivations would be fascinating, so each...
respondent was asked to share why each favorite is loved. For four of the ten, the explanation is more expansive. For the remaining six—assembled as Further Favorites—the explanation must be packed within a brief nutshell. Hopefully, this collection of images, plus their accompanying texts, will enhance appreciation for this unique photography format.

Increasingly, the 1939 cutoff seemed arbitrary—especially given the wide range of noncommercial stereography that continues to be practiced across the globe. I have always recoiled from that inexplicable wall within English, Art, and Mass Media programs that so often splits creative M.F.A. and historical Ph.D. professors apart, so opening up this new book to practitioners as well as scholars was my opportunity, in a small way, to help bust the wall.

In addition, photographers can provide insights on the creative decision-making process that takes place prior to the creation of fascinating images. Hopefully, sharing these insights will inspire more vital work.

In forthcoming issues of Stereo World, contributors to Crown Jewels will be sampled. Each will share an image that is accompanied by a longer monograph or interview. An occasional issue might also unite several Further Favorites from different contributors that share a common bond—whether that be a place, a subject, or an approach.

Our leadoff hitter for this first installment is Paula Richardson Fleming. She was the Photograph Archivist at the Smithsonian Institution’s National Anthropological Archives from 1970-2003. After finding an old stereoscope in its collections, she inserted a John K. Hillers stereoview from one of John Wesley Powell’s 1870s American West expeditions, and became entranced. (She bought her first six views at the 1983 National Stereoscopic Association Convention.) Her book publications include The North American Indians in Early Photographs, written in collaboration with Judith Luskey and published by Harper & Row/Calmann & King; The Indian Nations: The First Americans, A Historical Perspective, written with Michael Doss and Duane K. Hale and published by Portfolio Project; Grand Endeavors of American Indian Photography, written with Luskey and published by Smithsonian Institution Press/Laurence King, with several translations and titles; Native American Photography at the Smithsonian: The Shindler Catalogue, published by the Smithsonian Institution Press; and Diablies: Stereoscopic Adventures in Hell, written in collaboration with Brian May and Denis Pellerin and published by the London Stereoscopic Company. Within the National Stereoscopic Association, she has received the 1997 William C. Darrah Fellow of the NSA Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy, and the 2001 Robert and Lois Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA. She has also thrice received the NSA’s award for the best historical article on stereoscopy for her papers “The Iridescent World of Bi-colored Stereos” (2010), “An Olio of Oddities: W. S. Woodin’s Polygraphic Performances” (2013), and “R. B. Lewis’ Morning Glories” (2017).

C. Breese’s “The Deep Blue Moon of Night” (c.1860s) (Contributed by Paula Richardson Fleming)

Charles Breese—or more correctly, Charles Stanton Breese—preferred to style himself “C. Breese,” which was perfect as he’s known for such realistic views of waves that one can feel the sea breeze. I doubt his name inspired him to take up marine photography, but one never knows.

What we do know about his glass positive stereos is that he was a master of light. It is easy to marvel at his moonlight scenes, but more so when we realize he made them as early as the late 1850s at a time when wet-collodion negatives took several seconds in bright sunshine. How did he do it at night?

And that is exactly the question his contemporaries asked. They could produce instantaneous photographs, capturing someone in mid-stride or breaking waves, but night photography? Even a full

(Continued on page 25)
The Giant Screen Cinema Association (GSCA) announced that Toni Myers and the late Jonathan Barker (SW Vol. 44 No. 2 page 20) received the GSCA 2018 Outstanding Achievement Award. The award is based on contributions of lasting impact which best advance the giant screen industry, enhance the immersive cinema experience, promote lifelong learning, and inspire audiences as well as the industry. Both awards were presented September 21 at the Westin Chattanooga during the GSCA International Conference and Trade Show.

A visionary and pioneering filmmaker, Toni Myers has graced the giant screen cinema industry since its beginning as editor, writer, producer, director, and even sometimes narrator. Her celebrated, multiple award-winning films include A Beautiful Planet (2016), Hubble 3D (2010), Under the Sea (2009), Deep Sea (2006) Space Station 3D (2002), Mission to Mir (1996), LS: First City in Space (1996), Destiny in Space (1994), Journey to the Planets (1993), Rolling Stones: At the Max (1991), Blue Planet (1990), The Dream Is Alive (1985), Hail Columbia! (1982), Nomads of the Deep (1979), Ocean (1977), and North of Superior (1971), one of the very first films made in the IMAX format. Throughout her entire career she has been mentored and encouraged by Graeme Ferguson, co-inventor of IMAX and founder of the IMAX Space Unit. Prior to her IMAX films, she edited television drama and music films, working with artists including John Lennon, Yoko Ono, and Santana. Her music background has strongly influenced her filmmaking, especially her groundbreaking editing style. She has taken millions of people deep under the sea and to the farthest reaches of space to the origins of our galaxy. In the process, Toni has inspired generations to care more about our planet and beyond. It’s impossible to watch her films and not feel a lump in your throat at the beauty in the universe. She was able to show the world for the first time what it’s really like to be in space. Astronauts Tom Jones, Susan Helms, and Terry Virts all credit her and the early IMAX space films for inspiring them to pursue space exploration.

The 2018 IMAX and Giant Screen 3-D film Backyard Wilderness received several GSCA awards, including Best Short Subject, Best Film for Lifelong Learning, Best Cinematography and Best Visual Effects. See backyardwildernessfilm.com.

Bugs!

A special Hall of Fame Award went to the now 15 year old film Bugs! 3D (see SW Vol. 29 No. 6). It was an award winning hit for late producer Jonathan Barker, and a tribute to his career can be seen at vimeo.com/290779515/ff68528b4f.

A mantis enjoys lunch in the 2003 Giant screen 3-D film Bugs! 3D, honored again this year by the GSCA. (Not to be confused with the 2014 Chinese science fiction film of the same title.) See tinyurl.com/y9vba6h7.

Current and Upcoming Giant Screen 3-D Films

Hurricane 3D (opened in 2017)
Oceans 3D: Our Blue Planet (opened in 2018)
Pandas (opened in 2018)
Planet Power (opened in 2018)
The Story of Earth (opened in 2018)
Touch the Stars (November 2018)
Turtle Odyssey 3D (opened in 2018)
Volcanoes: The Fire of Creation (Fall 2018)
America’s Musical Journey (opened in 2018)
Australia’s Great Wild North 3D (opened in 2018)
Backyard Wilderness 3D (opened in 2018)
Great Barrier Reef (opened in 2018)
Cuba (2019)
Great Bear Rainforest (February 2019)
Hidden Pacific (2019)

In Production

Wingsuit Flyers (Fall 2018)
Newish 3-D Comic Book

A newer partial 3-D comic book was seen at ComicCon this year. Hillbilly #7 (Dec. 2017) has 13 pages of an anaglyph story. As far as known, there are no glasses that come with the comic and there's hardly a mention of the 3-D, plus no credit for the 3-D work. There are many available on Ebay and maybe at your local comic book store.

Solo

The recent Star Wars film “Solo: A Star Wars Story” (2018) was released on DVD and Blu-ray on September 24th. Unfortunately it was not released in 3-D in the US. You could buy a 3-D region free Blu-ray from the UK for about $25, with the postage to the US. As soon as the Blu-ray was released, US Amazon sellers were selling it for almost $50, but you could find an Ebay seller selling it for as low as $32. It just doesn’t make any sense that it is available from the UK and not released in the US. This only creates a very expensive import being sold in the US.

Crown Jewels

(Continued from page 23)

eclipse of the moon at midnight? Impossible. He must be an impostor. Discussions about the actinic power of moonlight concluded there just wasn’t enough light to make a negative. But yet there they were. They had to believe what their eyes told them and not their brains. An 1860 review in the British Journal of Photography, noted the following:

"Independently of the combination of skill and scientific knowledge which enable this gentleman to portray clouds of all complexities and sizes, to suspend a wave in mid air, and give us its likeness as its foaming crest is dashed back by the land breeze, to transcribe faultlessly the life and bustle of a town en fete, to work with his camera when the sun is shining on New Zealand, and when even Luna herself is half-extinguished-independently of these rare qualities, the gradation of tone and sense of distance which his pictures possess were admitted to be as nearly perfect as anything the art of photography has yet produced."

An amateur, Breese had only shown and sold his stereos to friends, getting as much as two guineas (1 guinea = 1 pound, 1 shilling) per view. As the average middle class worker’s annual salary was about £150, one had to be wealthy to afford them.

In 1861 Breese entered the annual exhibition of the Birmingham Photographic Society, of which he was a member. Again the reviewers were impressed by his work: “…by far the most marvelous are the moonlight scenes…the reflection of the moonbeams upon the waves of the sea, presenting so marked a difference from the rays of the sun…”2 After such success, Breese entered his photographs in the International Exhibitions in London (1862) and Dublin (1865), and turned professional. He appointed an agent in London to sell his photos and finally moved his studio to Sydenham where he continued producing masterpieces.

But how did he do it? Contemporary photographers knew that he used double or triple negatives—combining separate elements into one image—but there was still the problem of how to capture moonlight. Long exposures might have worked except that he took instantaneous pictures of a full moon, and another of a crescent moon and Venus. The proof that these were instantaneous and not long exposures was the fact that because of their shifting positions, the moon would have been ellipsoidal instead of circular, and the planet a streak instead of a point. Their best guess was that Breese had some unknown super sensitive chemicals.

On Dec. 28, 1865 Breese went into partnership with Thomas Robinson,
The history of the space race of the 1960s and the Moon landings that capped it has been told, with varying degrees of insight and accuracy, numerous times through TV programs, articles, movies and books. But besides being a comprehensive and fascinating read, the latest book adds a whole new dimension to the story in the form of stereo pairs that few people have seen until now, many paired up and presented for the first time anywhere. Mission Moon 3-D, Reliving the Great Space Race by David J. Eicher and Brian May is illustrated with 150 stereos in addition to 200 historic 2-D photos, published to commemorate 2019’s 50th anniversary of the Apollo 11 Moon landing.

The extensive text by David J. Eicher, editor of Astronomy Magazine, draws on mountains of information from both U.S. and Russian sources for an informed and detailed look back at events that captured the attention of most of humanity early in the second half of the 20th century. A foreword by Apollo 16 Lunar Module Pilot Charlie Duke and an afterword by Apollo 8 Command Module Pilot and Apollo 13 crew member Jim Lovell provide a personal element.

Especially notable is the deep coverage of the Soviet space program at each period of the space race, going far beyond the usual brief mentions of Sputnik and Yuri Gagarin. Historical photos include one of rocket pioneer Konstantin Tsiolkovsky in 1930 with his huge ear trumpet and another of cosmonaut Alexei Leonov at home, painting a picture. (During the 1965 Voskhod 2 mission, he was the first to create a work of art in space.) In the final chapter, there’s a stereo of him by Brian May in deep conversation with Neil Armstrong in 2011.

The political and military backdrop of the space race is included, making it clear that achievements in space (with a moon landing as the ultimate prize), were a way to show the world who was ahead in rocket science without actually shooting any rockets at people. The relative closeness of the race for many years helped maintain the ghastly deterrent effect of nuclear and missile technology, which despite some real scares hasn’t yet completely failed—the evidence being that you are here to read these words.

The highly detailed history of the U.S. rocket program of course includes Wernher von Braun, who led the team that developed the Saturn series of rockets that made the Moon mission possible. While his involvement with Hitler’s V-2 rocket program is mentioned, the brief discussion doesn’t probe this facet of history, in which big (for the time) rockets were quite definitely fired at people.

Each of the Apollo lunar missions has a chapter, including Apollo 13’s dramatic story of survival. Those who didn’t survive the dangerous challenges of the space race are listed in chapter 5, “The Sacrifice,” where the circumstances of every known fatality during training, launch or re-entry are described. A photo on page 137 shows the three cosmonauts training aboard Soyuz 11 in 1971 who were to become the only fatalities to actually happen in space, due to a faulty cabin vent valve.

The concept of a book to commemorate the 50th anniversary of the Apollo 11 Moon landing coalesced at the fourth Starmus Festival in 2017—where scientists, astronauts, explorers, Nobel Prize laureates, musicians and artists gather. As a founding member of the group, Brian May quickly embraced the idea as a way to combine his passions for astronomy and stereography. With the help of London Stereoscopic Company team members including Claudia Manzoni and Denis Pellerin, archives of existing space race and lunar imagery were examined for possible stereo pairs, intentional or otherwise.

A few of the stereos are conversions, especially news photos and training images, but most by far were made possible by sequential photos. Some of these, as from lunar orbit or taken by astronauts trained in the practice using Hasselblad cameras on the lunar surface, were made
with at least the possibility of 3-D in mind. Others, like multiple images taken for panoramas or other reasons were likely accidental. But thanks to current digital technology, anomalies and angular discrepancies between left and right images can be corrected, revealing exciting 3-D within images that researchers just a few years ago may not have recognized as pairs at all. (The exceptions are images from the specialized ALSCC stereo cameras designed exclusively for very close studies of small surface features and rocks.) In many cases, captions under the pairs mention how the stereo was obtained, explain how an astronaut's movement between exposures affected the 3-D, or make note of any hyperstereo effect from excess movement between exposures.

To see the sort of improvements in stereo imagery of the Moon made possible by the dedication and expertise of people at LSC, one only need look at Stereo World Vol. 17 No. 3 from 1990. The issue features reprints of 1970 and 1973 articles in the PSA Journal by Leon Kosofsky of NASA, who supplied raw pairs and a very detailed text about the photography, while Earl Krause of the PSA aligned and trimmed the stereos for publication. Printed in black and white after stereo problems were corrected to the extent possible with the tools of the early 70s, the images look pretty good—until compared with the astounding, easily viewed, sharp color stereos in Mission Moon 3-D.

Whether your interest is space history, stereography or both, this is the kind of book that sets new levels of distinction in both areas. There simply may never be anything else quite like it in relation to the subject—certainly not by July of 2019.

Home Theater 3-D

(Continued from page 19)

Christmas!” by Dr. Seuss and stars the voices of Benedict Cumberbatch, Angela Lansbury, Rashida Jones and Kenan Thompson. Beyond these two there are no other 3-D holiday movies scheduled for this year. In fact, while there are holiday movies for television and theaters made every year the 3-D holiday movies generally have years between their releases.

Still, I count ten 3-D Christmas themed movies currently available on 3D Blu-ray for your enjoyment. All are fun and in the holiday spirit and the 3-D is almost universally excellent! Most are available on eBay if not at your local Blu-ray store.

Relax, pour a glass of eggnog (spiked or not) and enjoy these wonderful movies clear through the holiday season. Happy Holidays to everyone!

Crown Jewels

(Continued from page 25)

but the partnership dissolved on Sept. 7, 1866. A major provision of the dissolution was that Robinson was not allowed under any circumstances to share Breese's “secret or peculiar method or process,” for which Breese paid him 150 pounds. Robinson kept his agreement. Upon Breese's death in 1875, William Matieu Williams, a long-time friend, purchased nearly a thousand of his slides, but no technical notes have been located. Breese is still keeping us in the dark about his moonlight views.

Notes

**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.drt3d.com/SW/ or contact George Theimel at drt-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 Mor- row, 1745 Malachi Ct., Loganville, GA 30052.**

**SHACKLETON’S 1907-1909 British Antarctic Expedition, a Journey in 3-D, new book by NSA member Ron Blum illustrated with never before published views. Available from: South Australian Museum Bookshop shop.samuseum.sa.gov.au and newproducts. See the first tow of ship to the Antarctic, the first motor car in the region and the first ponies on the southern continent.**

**STEREOJET, the successor to Vectographs. StereoJet polarized 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.**

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

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

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

**Send all ads, with payment 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.)**

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**For Sale**

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

**WANTED**

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

**ALASKA STEREOVIEWS: paying high prices for Muybridge, Maynard, Brodek, Haynes, McIntire. Want Alaska, Yukon, Klondike photographs, postcards, ephemera, anything! Wood, Box 22165, Juneau, AK 99802, (907) 789-8450.**

**ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95954, mmautz@ncn.net.**

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

**CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Valleey, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie@hotmail.com or call (415) 440-7692.**

**COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094, billlee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.**

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

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

**KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xerographs wanted. The earlier the better! Email Leigh Gleason, Leigh.e.gleason@gmail.com or call 951-213-1507.**

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

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

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

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**WANTED**

**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. tryrnmailbov@gmail.com.**

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

**STEREO REALIST research project - advertising campaign from 1951 to 1955. Need high res. scans of the Stereo Realist News. Issues needed: 1952, issues No. 2, 4 & 5, 1953, issues No. 2, 3 & 5, 1954, all issues except March & November. 1955, all issues except November. Please contact Ralph Reiley at relieys@att.net.**

**STEREO WORLD BACK ISSUES: Vol. 1, #6, Vol.2, #7s 1 thru 6, Vol.3, #1 and #2. Email steve@eightiron.com with price and condition.**

**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: petersonclairtoronto@gmail.com.**

**STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgart", "Canstatt" or "Berg". Also views by Brandsen, Autenrieth, Schaller or Zabusneig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.**

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

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

**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 or strwld@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)**

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**2019 3D-Con**

**July 30th - August 5th**
The Society
(Continued from page 17)

The original 10-15 members, included Walter's wife Rose Cotton. Patterned after the British model, prints in the folio circuits began traveling from England to America to Australia to New Zealand and back to England, taking about two years to complete a circuit. Folios circuiting solely within the US may have begun when World War II interrupted international postal service.

For 100 continuous years the SSA has fostered creativity, craftsmanship, and comradeship in the 3-D community. To this day, there is always a bit of anticipation, a wondering “what is in the box?” of a newly arrived folio. In this Centennial year why don’t you jump into the slipstream of this 3-D tradition?

Next issue, we will explore the various folios and exchanges.

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3D HMD
Head mounted display for 3D Visualization. $1195.95

NuView Camcorder Adapter
Shoot 3D Video with your Camcorder. $199.95

3D Lens in a Cap
Convert your SLR camera to 3D. $59.95 (109.95 for Digital).

3D Shutter Glasses
From $15

3D Glasses
Polarized, anaglyph...

Loreo 3D Camera
Shoot 3D, develop anywhere $59.95

3D Books...Many titles

Mounting Supplies
Slip-In
Geka Glass Mounts
RB1 Mounts
Heat seal Mounts (RMM and Others)
Q-Vue Mounts
Tabs
Instructional books
Mounting Guide

3D Slide Viewers
Realist
2x2x2
Achromatic
Lighted
Halogen Bulbs

3D Print Viewers
Monitor Viewers
Viewmagic
Pokescope
Screenoscope
Lorgnettes
Holmes Stereoscopes
Cardboard Viewers

Huge selection of New Viewmaster Reels!
In our global age we seem to have days set aside for all kinds of occasions. We have the usual celebrations, of course, Christmas Day and Boxing Day (at least in Britain for the latter), Good Friday, Easter Monday, Mother’s Day, Father’s Day, Valentine’s Day, All Souls’ Day (known as the Day of the Dead in Mexico), etc., but also National Grandparents’ Day, Veterans’ Day, Asteroid Day, Women’s Day, and many more. The list is nearly infinite and even includes a Work like a Dog Day, a Granola Bar Day, a Pistachio Day and a Fish and Chips Day (also in Britain).

Back in Victorian times, the first Monday of August was known in Britain as Oyster Day and was, as you can easily imagine, devoted mostly to the consumption of that bivalve mollusk. Time and taste change and if oysters seem to have now lost their appeal for most British consumers, it was not the case in the 1850s when it was estimated that 124 million oysters were sold yearly by costermongers in the streets of London. That number does not include oysters sold in markets or in restaurants and is for London only. In places like Edinburgh and Dublin customers were known to order oysters not by the dozen, as in the English and French capitals, but by the half-hundred! Oysters were fairly cheap back then and were a delicacy that could be enjoyed not only by the rich but also by the working classes. The Belfast Mercury of August 12, 1856 calls them “the most democratic of luxuries”, even more so as “they come out in season just as ‘the exclusives’ have left or are leaving London.”

The same newspaper reminds its readers that in the past Oyster Day used to come at least one month later, an old rhyme stating that oysters should only be consumed during “Months with an R in.” This made sense as R-less months (May, June, July, August) are usually the warmest of the year in the northern hemisphere, which does not help to keep seafood fresh when on an open air stall.

However, such was the haste with which oysters were consumed at the start of the season that they didn’t have time to go bad. The sale of oysters started traditionally at Billingsgate Market, London, at six o’clock in the morning on Oyster Day. A bell was rung and the hungry mass would push and shove to get on board the fleet of oyster ships moored in the docks. By midday, everything has been sold out and devoured. The shells were collected by the children who would build grottoes with them and ask passers-by for a small coin to the cry of “Please to remember the grotto.” At night these grottoes would be lit by a candle placed inside and “the effect of the light through the chinks of the shelly cairn is very pretty.”

The illustration above shows people eating oysters straight from the stall and a grotto in the (left) background. Such a special occasion as Oyster Day could not be overlooked by stereo photographers, or, to be more precise, by one of them, Birmingham pub-
lisher and photographic artist Michael Burr (1826-1912) who released two cards on the subject, both registered on 17 May 1865. The first one, aptly titled “Oyster Day” shows a man, a woman, a boy and a girl at a street stall. The woman, knife in hand, is opening oysters, either for the man who is shown swallowing one, or for the girl who, plate in hand, is waiting to be served. The boy seems fascinated by the oyster gourmet and is probably eager to collect the empty shells in order to build a grotto and earn a few pennies. The model for the oyster-eating man appears in several of Burr’s genre views. He is a beadle in Turned out of Church, a hairdresser in The Village Barber, an angry shopkeeper in Who threw that stone?, a fast asleep parishioner in The Attentive Listener, a top-hatted gent in Full inside, Mum, and locked up in the stocks in The Babes in the Wood.

The second stereo depicts a smiling young woman who, knife up in the air, is directly looking at the stereoscopic observer and addressing him with the phrase “Oysters, Sir?” which also happens to be the title of the card. Both compositions, although very simple, are efficient and pleasant to look at. They use the same studio backdrop, one that commonly features in Burr’s cards, showing the perspective of a street. Notice, in both cases, the presence of a small bottle of vinegar on the trestle table and, in the “Oysters, Sir?” image, a salt pot. It is interesting to note that those two photographs were turned into china fairings which have kept the original titles. Fairings were cheap china figures, about four to five inches high, which, as their
name implies, were sold or given away as prizes in fairs. They are now highly collectable and, of special interest to the stereo collector, fifty-two of them were directly inspired by stereo cards.\textsuperscript{5}

**Notes**

1. The *Illustrated London News* of 21 February 1857 mentions the death of the Austrian General who had the command of the troops in occupied Bologna, Italy. “The immediate cause of his death,” the magazine reports, “was his eating a hundred oysters of the largest size at a sitting.” Thanks to Rebecca Sharpe for pointing out that article to me.


3. “Months with an R in / Good oysters appear / But when the R's out, we / Suppose they are naughty.” A similar belief was also held in France until quite recently.


5. To learn more about fairings and how they were made after stereo cards, mostly by Burr, read our book “The Poor Man’s Picture Gallery”. \textsuperscript{5}

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**European Gems**

*Oyster Day*, a fairing directly inspired by Burr’s card. Note that the boy has disappeared from the composition.

*Oysters, Sir?*, a fairing which could be used as a match holder, after Burr’s card of the same name.

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After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzki and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn’t made it into books and has been sitting in my archives, waiting to be turned into articles.
Over the Christmas period we will be auctioning a collection of almost 80 William Grundy stereoviews, including Epping Forest Gypsy views, a Turkish lady and gentleman, Turkish artifacts, and a lot of classic rural scenes. The Ebay auctions will begin on December 20 and end on December 30, 2018. An overview of the auctions with links will be posted on our website worldofstereoviews.com/stockpage.htm on December 20.

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William Morris Grundy (1806-59)

Hilton Akron/Fairlawn, Akron, OH
Details will be at 3d-con.com.