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

by Mark Wilke

Enjoying Those 3-D Slides

It’s always fun to come across slides that show people using 3-D equipment from the mid-century era. The views reproduced here concentrate on viewing slides, and were provided by Ron Labbe.

The startled-looking lady with the interesting head gear is using a Realist ST-62 electric viewer, and has an assortment of slides on her lap that she’s going through.

The same model of viewer is also being used in the second view, although it almost looks like the family is out in the woods where there would be no electric power! Perhaps the image was shot on a patio in a back yard somewhere.

A Guild hold-to-the-light viewer is being used in the final image, where three younger members of the family don’t appear to be all that interested in the 3-D slides being look at!

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 strwd@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
Volume 44, Number 4 • January/February 2019

2 Editor’s View
Comments and Observations
by John Dennis

3 3D-Con 2019
by John Bueche and Barb Gauche

4 Silent Night! Holy Night!
On the Trail of the Famous Christmas Carol
by Hermine Raab

6 Double Vision at the
Los Angeles County Museum of Art
(Through March 31, 2019)
review by Heather Lowe

8 George Washington Wilson, Tourists,
and the Mystery of Roslyn Chapel
by Ralph Reiley

20 2018 LA 3-D Movie Festival Winners
adapted from la3dclub.com/la-3-d-movie-fest/

22 Crown Jewels
Favorite 3-D Images from Photographers & Collectors
by Douglas Heil

24 European Gems
Stereoviews from Old Europe
& the Stories Behind Them
by Denis Pellerin

28 NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

30 Classified
Buy, Sell, or Trade It Here

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

Front Cover: From the Unknowns column in this issue, we have “Front of the San Miguel Church, Santa Fe, N. Mex.” So what’s unknown? Read the column to find out, and send in any solution you have.

Back Cover: “The Face on the Door” by Harry B. Richards is from this issue’s installment of the Crown Jewels column.
Horizons and Globes

N SA member Brian May was hard to miss in the media during the first days of 2019, first in the New Horizons Mission center as the initial images of “Ultima Thule” came back, then as various networks and sites played all or part of his song New Horizons released in honor of the mission. The music video is at tinyurl.com/y9v95v66. Just a few days later, he was on stage at the Golden Globes as Bohemian Rhapsody won Best Picture – Drama and its star Rami Malek won Best Actor – Drama. More about the awards, including stereo images of the Golden Globe itself can be found at tinyurl.com/y4v9vt. If you scroll down (or maybe hit “previous” at the bottom), there are stereo pair versions of the Ultima Thule anaglyph shown here, as well as Brian’s images from the New Horizons press conference.

The Ultima Thule anaglyph by Dr. Paul Schenk combines two of the first medium-resolution images received from New Horizons, revealing in 3-D this four billion mile distant, most remote, oldest known relic of the early solar system. Better images may arrive with time, perhaps rivaling the Pluto stereo he showed on screen during his 3D-Con 2018 presentation (SW Vol. 44 No. 2 page 9). He can be seen in the New Horizons control room for a few frames in the January 2nd NOVA episode Pluto and Beyond at 47:21. See tinyurl.com/y9v95v7t.

Charles Harrison 1931 - 2018

Although not a stereographer or collector, industrial designer Charles Harrison, who died November 29, was responsible for the 1958 redesign of the basic View-Master viewer while working at a small design firm. His efforts at making the viewer lighter and more durable, with a large plastic advance lever, resulted in what would become known as the “Standard viewer” or the “Model G.” It had the longest production run of any previous model, from 1959 to 1977, taking it through most of the GAF years.

In 1961, he was hired at Sears, becoming their first African-American executive and breaking their unwritten discrimination policy. He would become the chief product designer for Sears, responsible for over 750 of their products. In 2008 he received the National Design Award for lifetime achievement from the Cooper Hewitt Design Museum in New York—a lifetime whose first noted achievement was a new View-Master.

Silent Night

We weren’t able to get Hermine Raab’s Silent Night article into the November/December issue, but at least it’s still winter! It is said the Rainer Singers from Tyrol brought the carol to the U.S. as part of their repertoire. The author is looking for proof that they actually sang it in 1839 in New York and asks if anyone has more information.

Horizons and Globes

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
THIS ISN’T CLEVELAND! We would like to take this opportunity to invite you to Akron, Ohio for 3D-Con 2019 scheduled for July 30th through August 5th, 2019.

While geographically located only 30 miles south of Cleveland, the two cities have little resemblance to each other. The name Akron, derived from Greek meaning “an elevation” or “point”, offers the first clue. Akron and the surrounding cities are settled on gentle, rolling hills that extend eastward into Pennsylvania. The city itself began to flourish in 1827 with the completion of the Ohio and Erie Canal that joined Akron and Cleveland. Early business interests included mills, furnaces and textiles. By the late 1800s, both BF Goodrich and Goodyear were producing bicycle and automotive tires in Akron. Not surprisingly, Akron became known as the “Rubber Capitol of the World”.

The Co-Founder of Goodyear, Frank Seiberling, made his home in Akron and built Stan Hywet Hall between 1912 and 1915. Stan Hywet Hall is the nation’s 6th largest historic home open to the public. The estate includes five historic buildings and ten historic gardens on 70 acres. The collections and furnishings in the Manor House are all original to the estate. Stan Hywet Hall offers fantastic stereographic opportunities inside the estate as well as the (Continued on page 27)
On Christmas Eve of the year 1818 Austrians Joseph Mohr and Franz Xaver Gruber sang the carol *Stille Nacht! Heilige Nacht!* for the first time.

200 years later, the Christmas song is considered to be one of the most famous peace songs and is sung worldwide in more than 300 languages and dialects. It was declared an intangible world cultural heritage by UNESCO in 2011.

Many stories and legends have been passed on, but how did the song evolve? What is historically proven? In local museums of the *Silent Night* sites we can learn more about traditions and find a lot of original written records. Through the last year I visited the *Silent Night* sites where the authors lived and worked.
and I found a lot of related documentation.

It all began in 1816. The world seemed to break apart. People were facing difficult times. In the years 1792 to 1815 Emperor Napoleon was in a war of conquest in Central Europe. After the archbishopric Salzburg was secularized by Napoleon, it was fought over fiercely. People were under a series of different sovereigns, from Ferdinand III of Tuscany to the Austrian Empire’s Franz II, and later the King of Bavaria. Finally, after the Congress of Vienna, Salzburg was returned to Austria. People suffered, residents had to defend themselves against plunderers and the land was bled out.

Another catastrophe occurred in 1815 when Mount Tambora in Indonesia, a stratovolcano, erupted. It was the largest volcanic eruption in recorded history. It initiated a collapse in the northern hemisphere. By 1816 everything [including weather] was affected by ash, so people and animals starved. It is known as the “year without summer”.

In this time period Joseph Mohr and Franz Xaver Gruber were born. Joseph Mohr was born in 1792 in Salzburg. His father, a deserter, left the family and his mother was unmarried. So he was considered illegitimate and had no chance to live a good life. However little Joseph was lucky. The vicar of the Salzburg Cathedral heard his voice and recognized his talents. He enabled his

education and theological studies and in 1815 Joseph Mohr got holy orders as a priest and was asked to serve as assistant vicar in Mariapfarr in the Lungau region. Mohr visited the farmers in the whole region, seeing the poor residents and trying to help them. He consoled people by praying, playing the guitar and giving away his income.

It was during this time in 1816, the land covered by ash, that he wrote the six-stanza poem of peace Silent Night. Under the influence of the war’s confusion and the Congress of Vienna he expressed his desire for peace. Being in poor health, he left the region in the mountains with its rough climate. In 1817 he was sent as an assistant priest to St. Nikola in Oberndorf near Salzburg where he met Franz Gruber.

Franz Xaver Gruber was born in 1787 in Hochburg-Ach, a son of linen weavers. He became a weaver too, but later studied to become a schoolteacher and organist. He became a primary school teacher in Arnsdorf. (The school house can be visited, it is the oldest still in use). A school teacher earned according the number of pupils he educated. Therefore after Oberndorf gained a new church, St.Nikola, Gruber was interested in becoming a school teacher and organist there too.

In Oberndorf he met Joseph Mohr. Both were highly sociable and sought the education of the children. They became friends. Joseph Mohr gave the poem Stille Nacht to Franz Gruber and asked him to compose a melody for it, so Franz Xaver Gruber composed a melody for guitar to fit the text in the schoolhouse of Arnsdorf.

On Christmas Eve of 1818, Silent Night! Holy Night! had its world premiere in the St. Nikola church of Oberndorf, performed by Franz Xaver Gruber and Joseph Mohr with Joseph playing the guitar. The song was sung after the mass in front of the crib (which now can be seen in the Volkskundemuseum Ried im (Continued on page 31)
Double Vision at the Los Angeles County Museum of Art
(Through March 31, 2019)

review by Heather Lowe

The press release for 3D: Double Vision states that this exhibit is “the first American exhibition to survey a full range of artworks, dating from 1838 to the present, that produce the illusion of three dimensions.” It may be worth mentioning that there have been other exhibits related to stereography in the U.S. including Carlton Watkins: The Art of Perception at San Francisco Museum of Modern Art in 1999 which provided access to approximately 200 stereo images through the use of digital surrogates, glasses with LCD lenses, and a software interface. In 2008 the Middlebury College Museum of Art in Vermont presented the exhibition Eloquent Vistas: The Art of Nineteenth-Century American Landscape Photography from the George Eastman House Collection. This exhibition featured 78 nineteenth-century photographic landscapes drawn from the Eastman House collection and included some of their 6,500 stereographs of nineteenth-century landscape images. In 2011 the Annenberg Space for Photography presented Digital Darkroom, a group show featuring the work of 17 artists from the U.S., France and the U.K. The exhibition included a 3-D film, interviews with 3-D experts and historians Ray Zone and David Kuntz, 3-D artists Ted Grudowski and Christopher Schneberger, and featured descriptions and processes of 3-D fine artists such as Claudia Kunin and Mike Pucher. In 2017 the California Museum of Photography in Riverside presented Michael Lesy: Looking Backward, an exhibit drawn from Michael Lesy’s 2013 Guggenheim Fellowship which he spent researching the museum’s rich Keystone-Mast Collection. There have also been many exhibitions outside the United States including Moscow’s Eye To Eye, a historical survey exhibition at the Multimedia Art Museum in 2013 and Virtual Empire: Stereo Photography in Britain and Australia 1851-1879, at the University of Sydney in 2003 which displayed more than a hundred stereo photographs.

Displaying 3-D is tricky, especially for a public museum. Considerations have to be made for continuous handling for all ages and temperaments. A paper written by Emily J. Wagner in 2009 titled In All Solidity and Reality: A Stereoscopic Exhibition Proposal outlines the challenges and subtleties of displaying 3-D materials. She warns: “The use of digital surrogates is a complex issue, as the viewing experience cannot help but be altered through the use of such a different format from the original, and the sensation of viewing the original is partially lost in the translation... curators should be aware of the transformation that occurs when an image is divorced from its material object.” This consideration and others brought me to an understanding of why 3D: Double Vision met up with some criticism, especially among savvy stereo visitors. The 3-D was there, maybe not all of it but there was plenty to see. The invention, the history, splendid examples and richness of 3-D materials was included but the presentation was spotty. One art critic said it was the most beautiful museum catalogue he had ever seen and it must have been an awesome task to provide so many examples of 3-D. But every stereographer was there to see what they love and know best. I’m a fine artist. My world is made up of gallery visits, art studio practice, and stereo imagery is another tool for my trade. I now work in lenticular so I walked in hoping to see 3-D lenticular artists I admire. There were about four authentic lenticulars, only two of which I would say were technically masterful and displayed correctly. I would have loved to see some Bonnet, Agam (yes, he did some in 3-D) Harvey Prever, Paul Hess or even Robert Munn who was combining animation with 3-D in 1978. To be fair, the timeline in the exhibit catalogue included some important milestones in lenticular invention and there was an early one (Optivision) on view from 1969. But according to an expert John Van Leeuwen, 3-D photographic imaging started as early as Frederick Ives with his lenticular parallax stereogram in 1903. Ives is mentioned in the catalog timeline under the anaglyph column.
Some well-known stereographers hoped for more historical examples in the exhibit, particularly a more thorough treatment of stereo cameras. There was a beautiful and impressive rendition of the original Wheatstone viewer on display but then the View-Masters, after the second visit, were not working. Docents were adept at handing out the anaglyph or polaroid glasses but each time I went, I had to step in to help strangers struggling to see a display with the wrong glasses. There were signs and symbols but for some reason the system wasn’t working. In Dan Graham’s Binocular Zoom two Super-8 films were set up side by side but were not registered. If you were unfamiliar with this 1969 work, you may miss the intention entirely (which every stereographer did!) as the films were not registered to see 3-D. A guard said it was intentional to show the two pictures separately. There were some other presentations that I thought could have been improved by selecting better artists. Seeing a winky lenticular on a holiday card gives me pleasure because I love lenticulars in any form. Seeing a lenticular go beyond simple pleasure that moves us and brings us to a deeper understanding, a deeper universal truth, is more challenging and deserves museum representation.

With this in mind, however, we may be getting closer to the curator’s intention. There are three paragraphs on the wall before you enter the exhibit: Seeing Machines, Booms and Busts and Persistence of Vision. Within this last paragraph the curator states: “Audience response to 3D has always toggled between celebration and denigration; critics have found it easy to dismiss as superficial, a misapplication of advanced technology to cheap thrills. But 3D has also been used to express higher aspirations and induce transcendent experiences. Even while it amuses us and entertains us, 3D may also provide access to a primal stage of perception, when we were first encountering the world and finding our place in it.”

It was great pleasure facing the gigantic anaglyph, 3D-mars.08 by Thomas Ruff as you enter the first gallery. Watching Tristan Duke’s dazzling Platonic Solids revolve was captivating. The Early Stereoscopic Motion Pictures viewed with Polaroid glasses had some of the best 3-D gags in the entire exhibit (I wish the credits had been a little more complete.) There was a theater with slices of great historical films as well and it was worth sitting through the entire show. It would have been great to have seen these films in their entirety in the Bing Theatre while the exhibit was on.

But I found, after the third visit, in addition to the pleasure of seeing all this, I began thinking about how we see. I was thinking and comparing different artworks, seeing harmonic relationships between them and noticing all the variations of how we describe the “z” axis. That’s really the exciting part as an artist. How are we shaping that space the way a painter applies paint to a 2-D surface? Who is offering new ways to experience this time/space? I am indebted to this exhibit for showing me artists I was unaware of. I had to go back a second or third time to take in Ben Coonley visuals and Trisha Baga’s story. I discovered wonderful filmmakers like Ken Jacobs [SW Vol. 43 No. 6 page 14], who’s piece I skipped over, unfortunately, in the museum video but experienced.

(Continued on page 19)
In the last half of the 19th Century the world changed rapidly. Travel had been an extremely slow process and limited to the few who could afford it. The advent of the steam engine allowed more people to travel further and faster than ever before, changing the measure of travel from weeks and months to hours and days. Leisure time developed, and the idea of touring and the tourist evolved. The new railroad network allowed people to travel far from home at a modest cost, and the railroads began cultivating interesting destinations to encourage more people to travel by rail. With the changes to the established social order after 1850, a sense of nostalgia for a romantic past began to grow. Poets wrote of romantic ruined buildings and exotic cities. Artists created drawings, paintings and photographs of these same ruins and exotic places. New developments in printing allowed photographs and drawings to be mass produced.

As people read of these fabled cities, ruined castles, and remote landscapes, they could also see images in galleries, books, and magazines of these architectural and natural wonders. The railroad put these places within easy reach, where one could enjoy these wonders in person. As travelers began to frequent these remote spots, hotels and restaurants sprang up as the tourist industry developed. While visiting these remote locations, tourists wanted souvenirs to take home. In the last half of the 19th century, one of the most popular souvenirs was a stereoview, a life-like reminder of a fabulous tour of distant lands.

Daguerre, Talbot, and others had developed photography into a prac-
tical medium and their work was soon taken up by a host of first generation photographers, who began snapping photos all over the world. Scotland has a unique place in early photographic history as English patent laws did not apply there. Both Daguerre’s and Talbot’s processes had been patented in England. Scottish photographers took advantage of the loophole and proceeded to earn a living as photographers, free of paying royalties. They also developed photographic innovations on their own.

Riding the wave of these technical, social and economic changes in Scotland was George Washington Wilson, 1823-1893, the son of a tenant farmer. Wilson showed an aptitude for drawing and painting and received formal training. By 1848, he had established a career as a miniature portrait artist. While Wilson was an accomplished artist, in the late 1850s he took up photography to supplement his income from his portrait studio. In a short time, photography overtook painting as his main source of income. Wilson pioneered an early form of instant photography, and he worked closely with camera and lens manufacturers, as well as chemists and glass plate manufacturers as he perfected his techniques.

Wilson became known for photographing Scottish landscapes, ships, and the architectural antiquities of Scotland and England. It did not harm his reputation that he became one of Queen Victoria’s official photographers.

Wilson’s photos could be purchased in railroad stations, book stores, hotel lobbies, and inside cathedrals. He regularly spent weeks at a time shooting photos in remote places around Scotland and England, devising a mobile dark room from a tent. Wilson traveled with an assistant, and they were often mistaken for itinerant umbrella menders or bagpipers. He developed a routine when he photographed a building, and his eye as an artist can be seen in the composition of his photos. He would take photos around the building exterior and interior shots, capturing the major architectural features. Wilson often revisited places several times, and issued many photos that are slightly different, but carry the same catalog number.

One of the buildings in Wilson’s catalog was Roslyn Chapel, a remote building south of Edinburgh. Wilson began photographing Roslyn before, during, and after a controversial renovation of the chapel. Many of his stereoviews, sharing the same catalog number, show the before and after of one of the buildings in Wilson’s catalog was Roslyn Chapel, a remote building south of Edinburgh. Wilson began photographing Roslyn before, during, and after a controversial renovation of the chapel. Many of his stereoviews, sharing the same catalog number, show the before and after.

A post card from the 1880s of St. Clair Castle and Roslyn Chapel. One can imagine that the hilltop the chapel stands on was used in Druid ceremonies in the pre-Christian era. There is evidence that a distant hill was altered so that at dawn on the solstice, the first ray of sunlight bathes the top of the hill with light. It is unknown if the builders of the chapel were aware of this phenomenon. Also note the difficulty of hiding a vault under the chapel, as it is located on top of a small hill.
this renovation. A few of his views were taken while the work was in progress and stone masons are seen posing with their tools. The last group of photos were taken when the renovation was complete, and the chapel was being used for religious services again. These photos of the various stages of work were all sold well after the completion of the renovation. Roger Taylor, author of G.W. Wilson – Artist & Photographer 1823-1893, told me that the caretaker at Roslyn would telegraph Wilson when snow was on the ground. Wilson would then travel to Roslyn to take interior views as the sunlight reflecting off the snow made for better interior lighting conditions. One can assume that Wilson had this same arrangement with building caretakers all over Scotland and England.

Prior to the renovation of 1862, photographers had started to appear at Roslyn, capturing the chapel in its state as a picturesque ruin. Among them were the London Stereoscopic Company, 1854-1922, John Cramb, Francis Frith, 1822-1896, John Moffat, 1819-1894, Alexander McGlashon, 1811-1877, and Thomas Vernon Begbie, 1840-1915. Most views of Roslyn are of the south door and the Apprentice Pillar, as these two features are prominent in literary references to the building. Wilson began his series on Roslyn with the Apprentice Pillar and the South Door, as did most of the other photographers.

Wilson then returned to Roslyn several times and made a comprehensive photo survey of the building, something the others did not do. Roslyn Chapel is one of the most unique and mysterious buildings in the world. Few buildings are as shrouded in mystery and legend. It drew the attention of Louis Daguerre before he was a photographer, most of the first-generation Scottish and British photographers, Scottish artists, writers, poets, Sir Walter Scott, John Ruskin, Queen Victoria, and the Knights Templar, if one believes everything that is in print about the place. The link between Rosslyn Chapel and the Knights Templar is a story that is so good, the truth is of little concern. The real documented history of the building is chock full of mysteries interesting to architectural historians. The other history of Roslyn Chapel is also chock full of interesting mysteries: including stories about hidden Templar treasure, the Holy Grail, secret messages in the stone carvings, and the murder of an apprentice stone mason.

These alternative mysteries cannot be proved or disproved, so the Chapel remains a riddle, wrapped in a mystery, inside an enigma. For some background on Roslyn Chapel and its mysteries, we must look back to 1139, when the monastic warrior order of the Knights Templar was founded in the south of France. The Templars protected pilgrims traveling from Europe to the Holy land during the Crusades and raised men to fight in the Crusades and free the Holy Land. The Templars became fabulously rich during the Crusades, developing the basic model of modern banking and finance during their operations as Crusaders. In 1307, King Phillip IV of France was bankrupt and heavily in debt to the Knights Templar. He arrested the Templar leaders and confiscated all their land and assets. To legitimize his actions, Phillip had Pope Clement V declare the Templars heretics in 1309. Some of the Templars were executed, some were put in prison, and the order was officially disbanded.

After 1309, the Templars still living and not serving time in prison went their separate ways. Some joined the Knights Hospitaller, another religious warrior order. Other Templars became mercenaries, some ending up in Scotland fighting with Robert the Bruce against England, giving a tenuous link between the Templars and Scotland. By all credible accounts, this was the end of the Templars, and no more was heard from them until the early 1700s and again in the 1980s—more on that later.

To understand the design of Roslyn Chapel, one must understand the Christian Church in Medieval Scotland. Christianity did not reach Scotland until after the end of the Roman Empire, during the Dark Ages. As Christianity moved through Europe it changed as it went. In Scotland, one can argue that early Scottish Christianity was just the existing Celtic religion, with a new layer added on top. This new religion retained all the Celtic imagery relating to the worship of life, fertility, and the creation of the world, and it also had the new imagery of Christianity. In Scotland, there was also a good bit of Viking traditions in the mix due to colonization from Scandinavia. The St. Clair family was of Norman/Viking, decent. A St. Clair was with William the Conqueror in 1066 at the Battle of Hastings. They were a well-established
Scottish aristocratic family and had a distinguished history. Henry St. Clair, 1345-1400, was the 9th Baron of Roslyn, and 1st Earl of Orkney, a group of islands north of Scotland, but part of Norway at the time. He is also known as Henry the Navigator, and there are stories of his voyage to Greenland and North America, one hundred years before Christopher Columbus.

His son, also named Henry, lived from 1375-1420. He was the 10th Baron of Roslyn, and the 2nd Earl of Orkney. William St. Clair, who lived from 1410-1484, was 11th Baron of Roslyn and the 3rd Earl of Orkney, and he built Roslyn Chapel. In 1445, King James II of Scotland made William St. Clair the Earl of Caithness, the region of Scotland where Roslyn is located. William St. Clair received a charter to build the Collegiate Church of St. Matthew, the official name of Roslyn Chapel, in 1446.

Construction of Roslyn Church did not begin until September 20, 1456. The church is located on top of a hill, a short distance away from St. Clair castle. The function of a collegiate church was not the same as a church or cathedral. There was no bishop in charge, and no duties to the local dioceses. The collegiate churches were private, a status symbol of the rich and powerful, much like a yacht.
or private jet is today. Over time, some collegiate churches became universities, some became libraries, others remained private churches. There were fifty collegiate churches built in Scotland, and thirty of them still stand, although some are in a ruined state.

The duties of the men who staffed these private churches were to the family who paid for their service. As the choir sang the mass each day for the owner and his family, it was not uncommon for only the choir portion of a collegiate church to be completed. The main function of the choir was to sing the mass for the owner, as a type of religious insurance, making sure those in heaven were aware how pious the owner was. In 1470, King James III of Scotland took control of the Orkney Islands, relieving St. Clair of his earldom and the rents associated with the islands. William St. Clair died in 1484, and work ended on the church. Only the choir portion was completed. Work ended without the windows being glazed. It has been suggested that if the ornamentation inside the chapel were not so rich, the building would have been finished.

Scotland had broken free of English rule in early 13th Century and by the 14th centu-
ry, a unique Scottish Gothic style had developed. At the start of the 15th Century, the French Gothic style was also an influence, as Scotland and France were closely allied against England. Some scholars point out similarities of the ornament at Roslyn with Spanish and Portuguese styles of ornament. Other scholars point out that all the ornamentation in Roslyn Chapel is purely Scottish, there is just an unusually lavish amount of it in the small Chapel. There is more decorative carving in the small chapel than is found in large cathedrals from the same era. 1456 was very late in the Gothic architecture era. The unchanging Medieval world was beginning to change. The Renaissance was already in full force in Italy and it was just about to reach England and Scotland. The Reformation, a reaction against the Catholic church, would also break out shortly after the coming of the Renaissance. In forty-three years Columbus would set sail and discover the new world, ushering in the modern era. In 1560, after the Scot-

G.W. Wilson No. 431, “Roof of Roslin Chapel.” This view shows the main vault, and the east window, also numbered 431. It was taken after the renovation of 1862 when the walls were cleaned of moss, and before 1866 when the 15th century window tracery and 1736 glazing were removed and replaced with stained-glass. A hand-written note on the back has a date of 1867, indicating that all variations of Wilson’s views were being sold at the same time.

G.W. Wilson, No. 431, “Roof of Roslin Chapel.” (Another #431.) This view illustrates the lavish carving on the arches that support the roof of the Lady Chapel at the east end of the building. The top of the Journeymen Pillar features winged musicians, which lead to a theory that the stone box carvings on the arch contained a note, providing a secret musical score hidden in the carving. Others speculate that another type of secret message is encoded in these stone boxes. The stone pendants hanging from the center of the vault arches are unique to Roslyn Chapel.
tish Reformation, Catholic services were ended at Roslyn Chapel.

Around 1565 the chapel narrowly escaped destruction when an angry mob, fueled by the rhetoric of Scottish Reformation leader John Knox and hatred of Popish idolatry, marched on the chapel intent on its destruction. It is reported that a local man, Thomas Cochrane, diverted the mob away from the chapel and down into the wine cellar of St. Clair castle, where the mob laid siege to an unknown number of wine bottles, and forgot about destroying the chapel. This is one of the legends of Roslyn that may or may not be true. In 1592 the altar was ordered destroyed. The Chapel was abandoned and began to fall into disrepair. During this time of the Scottish
Reformation, many Catholic churches and cathedrals were abandoned, vandalized, and looted of their treasures. Roslyn Chapel missed this destruction due to its being on the property of the St. Clair family. The walls of the chapel have many niches that would have been resting spots for free-standing sculptures. While the carved decoration on the walls, vaults and columns were not vandalized, none of the free-standing statuary made it through the Reformation. During the English Civil War, in 1650, Oliver Cromwell’s forces were laying siege to St. Clair Castle. The Puritans used the Chapel as a horse stable during the siege. They considered any Catholic church or cathedral to be a temple of satanic idolatry. During this time, more Catholic churches and cathedrals were burned or vandalized by the Puritans. Roslyn Chapel escaped destruction again. The St. Clair family remained Catholic until the early 18th century, when the family became Protestant.

Also in the early 18th century, one of more popular legends about Roslyn Chapel appeared, about the same time as the appearance of Freemason lodges across England and Scotland. One of the more notable architectural features of the Chapel are the three distinctive pillars at the east end, each unique in design. The three are the Master Pillar on the left, the Journeyman Pillar in the middle and the Apprentice pillar on the right. In one version of the story, William St. Clair was in Italy and saw a pillar in a church that impressed him so much, he had an artisan make a small model of it. Upon his return to Scotland, he requested that his master mason reproduce the column in his church, then just under way. The master mason believed that he needed to see the pillar in person, so he traveled to Italy to see it for himself. On the master mason’s return, he discovered that an apprentice had carved the pillar in his absence. The master mason became enraged, outdone by his insolent, arrogant upstart of an apprentice. He took his carving mallet and bashed in the apprentice’s head. St. Clair had the master mason hung. The master mason’s face was then carved by the new master mason overlooking the Apprentice Pillar, so that he would be forced to look upon it forever.

That's great story, but it did not appear until two hundred and fifty years after the chapel had been built. There are no contemporary records to prove or disprove the story. At this time the St. Clair family was granted charters from the Freemasons of Scotland, who claim a connection to the Knights Templar, and the abandoned Chapel began to be linked to Freemason lore. The windows were finally glazed for the first time in 1736 with clear glass. The flagstones on the floor were repaired, and the roof was repaired. This was the first renovation in nearly 150 years. Art historian Henning Klovekorn has another theory about the Apprentice Pillar. He writes that the apprentice pillar is a representation of Yggdrasil, the massive tree at the center of the cosmos that links the nine worlds, a central belief of Germanic and Norse mythology. That would explain the three carved dragons at the base of the pillar, and the tree foliage at the top of the pillar and throughout the chapel. It does not explain the three helical vines winding up the pillar. Noted French architectural historian Eugène Viollet-le-Duc, described the pillar as a “bunch of sausages.” He rarely had anything nice to say about architecture outside of France.

A recent study proposes that the Apprentice Pillar is an homage to St. Matthew, as the Chapel is so dedicated. The pillar represents the tree that miraculously took root and grew from a staff that St. Mathew stuck into the ground in front of a church in Myrna. All the floral decoration in the Chapel starts at the base of the
pillar and extends outward into the Chapel. This same study also claims that the authors have found the secret entrance to the crypt where all the treasure is hidden, but they aren't revealing where that is at this time. What is evident in the Chapel is that masons were given a free hand in carving elaborate decorations on nearly every surface of the interior. There are winged musicians, Green Men of Celtic mythology, mythical beasts, Biblical stories, allegorical tales, tree foliage, floral patterns, stars, and so much more carved into the walls, arches, and the vaults. One can only imagine what the missing free-standing sculptures were like.

In 1780, artist Alexander Naismith and poet Robert Burns visited the area, and word started getting out about the strange and wondrous...
Roslyn Chapel. In 1805, Sir Walter Scott, 1771-1832, wrote the *Lay of the Last Minstrel*. One line in the poem created another legend about Roslyn, “There are twenty of Rosslyn’s barons bold lie buried within that proud chapel.” This led to the belief that the St. Clair men were buried in their armor in the crypt. No sign of this crypt has ever been found, or the remains of St. Clair men buried in full armor. But the poem was very popular, and more people read of this mysterious chapel.

Artists and poets began to frequent the small Chapel, soon followed by tourists. Around 1824, Louis Daguerre visited Roslyn. At the time he was known for his work in theatrical background painting and lighting for the stage. He painted some very large panels of Roslyn, and created a Diorama of Roslyn as a theatrical show in Paris and London.
The pained panels were back-lit for dramatic effect. It was noted that his paintings were so lifelike, they were a marvel at the time.

Roslyn was no longer just an abandoned antiquity moldering away, it became a very popular antiquity, moldering away. As the grip of the Puritan ethic began to fade, the ancient buildings lost their stigma of idolatry and they began to be viewed as picturesque reminders of the romantic past. In 1842, Queen Victoria and Prince Albert visited the Chapel, still in its ruined state, and expressed a desire to see the Chapel restored. I don’t think this influenced the decision to renovate the Chapel to any degree, but in 1862, architect David Bryce, on orders of James Alexander, the 3rd Earl of Rosslyn, restored the Chapel. This renovation was quite controversial at the time. The Chapel had been left to the elements, and moss covered the interior, providing a green tint. There was fear that a restoration would detract from its picturesque and ruined state. The restoration was carried out despite the protests. On April 22, 1862, the Chapel was dedicated under the jurisdiction of the Scottish Episcopal Church and worship services were held there for the first time in over two hundred and seventy years. During this restoration, many of the stone carvings that had deteriorated were restored, more-or-less to the original designs.
Other carvings that had been severely deteriorated were removed and replaced. The new stone carvings were done in the Victorian idea of Gothic style, a practice popular at the time, to the dismay of architectural historians of today.

In 1866, the clear glazing was replaced with stained glass. Wilson’s photos provide a record of this renovation process, possibly unintentionally. In comparing Wilson’s photos, all with the same catalog number, one can track the progress of an abandoned chapel into a renovated chapel where religious services were being held. In the 1980s, the Chapel was again associated with the Knights Templar through a book concerning a shadowy and mysterious cabal known as the Priory of Scion. There was a dubious claim that the St. Clair family were direct descendants of the offspring of Jesus, and that the treasure of the Knights Templar, including the Holy Grail, were stored in the crypt. The story claims that the Templars found fabulous treasure in the foundations of Solomon’s Temple during the crusades and brought it to France. After 1309, when the Templar Order was broken up by King Philip IV, the treasure was moved from place to place. According to the story, the final resting spot of the treasure and the Holy Grail is the crypt under Roslyn Chapel, which remains lost to this day, despite the Chapel being located on top of a small hill, where a crypt would be difficult to hide and easy to find.

In 2003, Dan Brown’s book The Da Vinci Code put the Chapel in the world spotlight again. A plot device in the book revives the Priory of Scion, the Templars, and the Holy Grail being hidden at Roslyn Chapel. The book was such a success that a movie based on it came out in 2006, and Roslyn Chapel became the place for tourists to visit again. At the turn of the 21st Century, Roslyn Chapel was in a state of near collapse as the stone walls were saturated with moisture due to a 1950s renovation, when a poorly installed roof repair allowed water to drain into the top of the walls and a varnish finish on the walls prevented that moisture from evaporating. The book and the movie have been very good for the Chapel, as the hordes of tourists flocking there financed a £13 million renovation. The varnish finish was removed, and a temporary roof structure was put over the Chapel, letting the walls dry. Once the walls stabilized, a metal roof was properly installed, and the temporary roof structure was removed. This 21st century renovation will allow the Chapel to remain standing for another six hundred years to confound and confuse all who visit it and let it remain the riddle, wrapped in a mystery, inside an enigma that Roslyn Chapel is.

I would like to thank several people for their direct and indirect help with this article. I thank my wife, Daphne, for her proofreading and editing skills, also for her indulgence with my peculiar hobbies. I thank Paula Fleming, for putting me in touch with Roger Taylor and Denis Pellerin. I also thank her for all the encouragement and advice she has provided, as well as providing some photos. I thank Roger Taylor for some details about G.W. Wilson. I thank Denis Pellerin for providing a photo. I thank Graham Wood, John Weller, Peter Blair, and international man of mystery Franz Toes for providing photos and information from their collections. I thank Professor Richard Fawcett for some details about Scottish Gothic architecture and Roslyn Chapel.

Sources
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3D-Con 2019 (Continued from page 27)
the hillier terrain—the permanent facility, Derby Downs, was built in 1936. Since then, thousands of children from across the nation and other countries have come to race their creations in Akron. The only break in the action was during WWII when Americans focused on the war effort. To this day, children compete for college scholarships and other prizes. The Soap Box Derby has a connection to 3-D that some of you may be familiar with. View-Master produced a three reel packet featuring the event circa 1970.
If you come into town early or choose to stay late, the Cuyahoga Valley Scenic Railroad (CVSR) offers regularly scheduled rides and special events throughout the summer months. The CVSR has three primary stops in Independence, Peninsula and Akron Northside. Peninsula is a quaint village of about 600 residents with small artistic boutiques and restaurants. The tracks run through the Cuyahoga Valley National Park and alongside much of the Cuyahoga River and Ohio and Erie Canal. For more information about the CVSR visit www.cvsr.com for details.
We appreciate that many of our attendees look forward to exciting and new convention destinations every year. It is our goal to offer tours and excursions that are unique to the Akron/Canton area. We plan to be announcing our excursions soon. Trade Fair, 3-D Theater, Workshops and all the wonderful things we have grown accustomed to will be fantastic, as always. As our former NSA President always remarked, “This year will be the best convention ever!”

Double Vision (Continued from page 7)
later in the museum event associated with this exhibit. I also noted there are artworks that may never be surpassed such as Duboscq-Soleil’s hand-colored lithographs in stereoscopic pairs, Keystone’s Solid Geometry from 1930, Oskar Fischinger’s painting Triangular Planes, Norman McLaren’s Around is Around, or Les Diableries because of their originality and placement in the historical timeline. Yes, the timeline in the catalogue is not complete, but it isn’t written in stone and surely it can be improved. Britt Salverson was generous in her acknowledgements to the local L.A. stereographers and artists she visited and relied on, including Franklin London. We will see a (Continued on page 23)
The Center for Stereoscopic Photography, Art, Cinema, and Education (3-D SPACE), has announced the winners of the 15th Annual LA 3-D Movie Festival which took place December 15–16, 2018. The festival’s mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world.

Festival awards were announced at the closing night ceremony on December 16th by LA 3-D Movie Festival director and 3-D SPACE executive director Eric Kurland. Top films were selected by audience ballot. Award winners were presented with the traditional Ro-Man trophy of the LA 3-D Movie Festival, and an assortment of valuable prizes from festival sponsors Los Angeles County Museum of Art, Berezin Stereo Photography Products, the London Stereoscopic Company, and Lucidcam.

First Place in the USA film category was awarded to Cryogen Children by Sadie Schiffman-Eller. The film is a multi-media animation centered around the questions of identity, inheritance, and ethics that are embedded within the topic of sperm donation. As the child of two mothers, conceived with sperm from the California Cryobank, Sadie approaches this topic from an intimate, but also interrogative standpoint. The piece involves a confrontation with a conception that is embossed by the love of two mothers, but also linked to a multi-million dollar industry and to a nameless man.

Sadie Schiffman-Eller was also named the recipient of this year’s Ray Zone Award For Excellence In 3-DIY. The award is named for the late stereoscopic filmmaker, author, and festival co-founder, Ray Zone, who passed away in 2012. It celebrates what Zone described as “fiercely independent do-it-yourself 3-D filmmaking.” Schiffman-Eller was recognized for her work which combined stop-motion clay animation, drawn animation, computer graphics and compositing, and an innovative virtual 3-D camera in 360-degree computer space.

The Second Place USA film award was presented to the animated music video The Simple Carnival—Go Away I Like You Too Much by filmmaker and musician Jeff Boller, who also presented a live, in depth look at his one-man production process at the festival. Boller is a previous recipient of the Ray Zone Award.

In the International Film category, the First Place award went to the film Une Histoire D’Amour by Julien Charpier. This French short is described by the filmmaker as “a sidereal, digital and experimental journey, by way of a declaration of love sent to the woman I love.” The film uses stereoscopic multiple exposures and projected textures, combined with a haunting soundtrack to relate the intimate relationship between a couple separated by space and time.

Second Place in the International Film category was shared by three films: Stereoscopic Society by Kate Sullivan, a short documentary from the UK about the 125-year-old organization for stereo photographers; Space... Spaces! a science fiction/comedy by French director Esther Jacopin; and from the Czech Republic, Domino, Secret of the Lost World by Marek Audy and Richard Bouda, a documentary about discovering the longest quartzite caves in the world on table mountains of Venezuela.
The festival returned to its home at the Downtown Independent Theater in Los Angeles for the two full days of programming, including 3-D independent features, short films, food and festivities.

Day one began with a special presentation by Jannicke Mikkelsen, internationally known for her work as film director with the British rock band Queen on their virtual reality film VR The Champions. Mikkelsen talked about the challenges she faced in designing a new stereoscopic camera system and shooting the groundbreaking VR concert film. Her presentation concluded with an interactive screening of the VR film, projected on the big screen for the entire audience to experience. See tinyurl.com/y78oyqyu.

The Centerpiece of the festival, on Saturday night, was a live performance by Charles Phoenix, retro pop-culturist and Addicted to Americana author, celebrating a century of classic and kitschy American life and style in 3-D. Charles gleefully shared the stories and glories of legendary local landmarks, sci-fi TV, space age concept cars, mid-century modern diners, world’s fairs, and colorful theme parks, and paid tribute to some of the mid-20th century’s notable 3-D photographers, including Jack Laxer, George Mann, and silent film star Harold Lloyd.

Day two of the festival included a screening of the independent British 3-D feature Crooked Billet II by director Richard Connew, and a program of student produced 3-D films from the University of Texas in Austin. Sunday evening featured a 10th anniversary reunion screening of the 2008 3-D film The Butler’s In Love, including a lively discussion with actor/director David Arquette, actor Richmond Arquette, and director of photography/stereographer Peter Anderson. Based on the beautiful “Absinthe Era” painting of the same name by the late renowned artist Mark Stock, the film tells the story of the romance between a butler and the wife of the host of a fancy dress party in 1912. The screening was followed by a food and drink reception presented by the LA 3-D Club and featuring food from popular local restaurants Howlin’ Ray’s and Spitz.

The 2018 edition of the festival closed with a special screening of the new Indian sci-fi action movie 2.0, and a Q&A with the picture’s stereoscopic supervisor, Ray Hannisian. Directed by Shankar and starring Indian superstar Rajinikanth, this movie is the biggest production ever undertaken in Bollywood. With a cast of thousands and truly mind-blowing visual effects, 2.0 proved to be a visual treat for the 3-D festival audience.
Interview with Harry B. Richards  
(“The Face on the Door” 1990)

When Harry Richards was ten in Duluth, Minnesota, some older friends told him he could view naked women at the public library. Its reading room was equipped with Keystone views and stereoscopes, and he quickly learned that his voyeuristic impulse had channeled into an urge to view the world in 3-D. At a yard sale in the mid-1980s, he bought a Stereo Realist camera and slide viewer for a dollar, and soon he was creating his own images. Initially, he plunged into competitions, winning a gold medal and a number of ribbons, and aiming for enough awards to earn a star after his name. But he soon discovered that star-chasing took the fun out of picture-making and turned it into work. So he shook free of contests and just made stereoviews. In 1989, he joined the National Stereoscopic Association, and thanks in part to managing two national conventions, he won the 2005 Robert and Lois Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA. He also is a member of the Stereoscopic Society of America and the International Stereoscopic Union. And despite being in his 90s, every week he still goes out “luging my camera and tripod” to shoot. He signs all emails with, “I thought growing old would take longer.”

Discovering Richards’ stereoviews for the first time delivers an electric jolt, and it sparks the viewer into perceiving the world with fresh eyes. The bulk of his work can be funneled into three main pursuits: 1) his keen interest in the ephemeral nature of manmade things; 2) his unveiling of natural phenomena; and 3) the wonder he finds in mundane objects taken for granted.

Manmade ephemerality might be the most distinctive of the three, and one struggles to find a stereographic precedent. Perhaps Charles and Edward Bierstadt could be claimed as progenitors: they occasionally featured manmade debris atop the White Mountains in the 1860s, and Charles later bracketed Cleopatra’s Needle with two run-down shacks.1

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 I discovered I didn’t want to stop writing about 3-D. 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. We asked each contributor to identify ten beloved stereoviews that they would grab on the way to a desert island exile.

Increasingly, the 1939 cutoff seemed arbitrary—especially given the wide range of noncommercial stereography from across the globe. 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 favorites from different contributors that share a common bond—whether that be a place, a subject, or an approach.
One also detours into painting and Claude Monet—especially when gazing at Richards’ 2011 stereograms of a castoff can.

This can is a 21st century descendant of a Monet haystack, and insights on Monet’s work are relevant to an appreciation of Richards. In a rapturous 1891 review of Monet’s first haystack exhibition, Gustave Geffroy wrote, “These haystacks, in that deserted field, are transitory objects on which are reflected, as on a mirror, the influences of the surroundings... He conveys the sensation of the ephemeral instant that comes into existence and departs and never again returns.”

Monet, he concludes, encapsulates “the poetry of the universe within a circumscribed space.” Richards does that too, and he does it with objects considerably less scenic than haystacks or the Rouen Cathedral.

Perhaps Cézanne is a progenitor, as well: in writing about his still life paintings, Benedict Leca observes that Cézanne “unmoors [his] objects from their traditional meanings,” while believing in “the inner life of these everyday subjects.”

No image better demonstrates this quality than The Face-on-the-Door. In a marvelously tight shot, Richards compassionately shows an aging door decoration that has been severely constrained. It is boxed in by bars. A hard shadow cuts across its face. And day by day, year after year, oxidation eats away at its essence. No wonder it looks so unhappy.

Give Monet his haystacks, Cézanne his apples, and Degas his dancers: Harry B. Richards is the unparalleled poet of rust.

D.H.: Provide me with the background on those can stereoviews.

Richards: I spotted the crushed can on my daily two mile walk through the wetlands near Mequon and near the Milwaukee River; presumably some hiker finished his beer and tossed his can in the woods. There are several paths you can take through the wetlands, and each day I would choose a different path. The can was right on the edge of someone’s property and they had cut some trees down so there was a fair amount of clutter that cast shadows. If I found something I liked, I’d scout it on different days.

and then I would come back with the camera and tripod at the right time of day when there would be interesting shadows. The first one was taken in the Spring; the second one was taken during early summer. I checked back later in the summer for a third picture, but it was too overgrown by then and it wasn’t an interesting picture. But I already had what I wanted, so that was where I left it.

D.H.: Where did you discover the Face on the Door decoration?

Richards: It was in a mortuary within Milwaukee’s Calvary Cemetery. The mortuary had double-gated doors, 8-10 feet wide, and when I saw the face, I couldn’t resist. It was the only image that was behind the gate, and it was a small face, so I gathered that it might have been for a child. I shot it with the Stereo Realist camera. Two other 35mm photographers were with me, and we went there in the morning between 9 and 11 when we knew there would be interesting shadows.

D.H.: Did you often go on expeditions with other photographers?

Richards: There were three of us, and during the summers, we would go out on an expedition every two or three weeks, and we did it from the mid-1980s all the way up to 2009 or 10. One of the guys I took pictures with was Dick Bielefeld, who was a civil engineer. I learned a lot from him. He said everyone takes a picture of buildings, but go beyond that; look for details. Always look inside stuff.

Don’t just look at the outside.

Notes


Double Vision (Continued from page 19)

deepen appreciation for their work in Los Angeles now. And we are so lucky here in L.A. that we can continue to see more art at 3-D Space: The Center for Stereoscopic Photography, Art, Cinema, and Education curated by Eric Kurland. That’s how I feel about this show. It opened a lot of doors and left itself wide open for criticism. But it’s a museum door and it’s wide open. That’s a good thing.

[The exhibit catalog was reviewed in SW Vol. 44 No. 2 page 18. Exhibit information is at tinyurl.com/yaqb20xa.]
Readers of this column are aware by now of my fondness for establishing connections between stereocards and paintings. I am never more satisfied than when I can find a new source to a stereo photograph. I was, therefore, particularly pleased when I recently purchased a gorgeous tissue for Dr. Brian May’s collection and realized that what had made me buy that card, besides its condition and beauty, was that it reminded me of an illustration I had seen some time ago.

It took me a while to recollect where I had first set eyes on that image and to travel in my mind back to 2008, and to the French town of Bordeaux and its Musée Goupil. Goupil and Co. were very successful and prosperous publishers of images back in the nineteenth century and specialized in reproductions of paintings, etchings, engravings, etc. They have a page on the website of the Musée d’Aquitaine but, more interestingly, a large archive which is accessible by appointment only and which I was fortunate to visit at some point when I was trying to find a copy of Antoine Ducrot’s Jour d’Abstinence (Fast Day), so that I could compare it with the numerous stereos bearing that name. I was still a teacher then and not even in my wildest dreams would I have imagined that one day I would be “liberated” by Dr. May and that the image I was looking for would illustrate one of our books.

While I was there I examined as many images as I could see in one day and took photos of some of them for future reference. Among those pictures was the one I remembered some nine years later. It was part of a series called La Comédie Humaine (The Human Comedy)—most probably after Balzac’s generic title for his interlinked novels—which was engraved by Claude Régnier and Joseph Bettannier (1817-1882) and published between 1848 and 1850 under the title “En usez-vous?”. This expression literally means “Do you use?”—meaning “Do you take snuff?”—and was the usual way, in French, of offering a pinch of snuff. It had to be said while handing out an open snuff box and was still used at the beginning of the 20th century as the three postcards below bear witness to. They are all from different areas of France and all show people in a rural setting offering and being offered snuff. You can read on each of the cards the expression “En usez-vous?”.

Sophus Williams, “En usez-vous?” or Will you take a pinch?
The artist responsible for the original painting or drawing was Belgian painter François Verheyden (1806-1889), who produced, among other works, a lot of similar genre scenes, including a couple of other images about taking snuff. It must have been my lucky day or a sign that this article had to be written for, looking at Verheyden’s works on eBay, I found not only a lithograph engraved by Bettannier from Verheyden’s painting *La Mauvaise Prise* (The Bad Pinch), showing a servant picking out a speck of tobacco from a priest’s eye (the snuff box is on the ground with its content spilled), but also a CDV of the very same image I remembered from the Goupil Museum. Needless to say, I bought the latter straight away. Here it is. As you can see if you compare the two images the photographer made quite a good job of restaging Verheyden’s work.

What about the photographer by the way? Sophus William was born Sophus Vilhelm Schou in 1835, in Copenhagen, Denmark and died in 1900 in Grabow. It is said that he spent some time in London in 1859 and then settled in Berlin where he pretended to be an Englishman. In 1868 he took over the publishing company of Emmanuel Linde, in partnership with merchant Rudolph

François Verheyden, CDV by an anonymous publisher. Front and back. Notice that the original title of the image has been changed to “Prenez vous une prise?”, which is a literal translation of the English “Will you take a pinch?”

Modern stereo photograph showing two nineteenth century snuff boxes. One is obviously English. The other one was also a lucky charm with a picture of a four-leaved clover on its lid.
Gustav Leonhard Reinhold Knaak. They traded under the name E. Linde & Co. Sophus was very good at composing and photographing genre scenes that usually show a couple of characters, one engaged in some activity, the other one watching. One is often an elderly man or a woman, the other one generally a child. There are two examples of such images here. Either could have been inspired by a painting which I have yet to find out.

I must say I love the way the boy in the first image is standing with his hands in his pockets, his feet apart and planted solidly on the ground while looking at his father or grandfather getting ready to sew. The composition is simple but very efficient and both characters look very natural.

The second image is again about watching and learning and the composition has the same simplicity. The elderly man is putting the finishing touches to a wooden sword he has been making for his grandson; the latter is looking and waiting patiently although he is definitely ready to play and is already wearing his paper soldier’s hat and holding his toy trumpet or bugle. When watching this composition in the stereoscope we do not feel like intruders but as if we were part of the scene. This is also true of other stereoscopic works Sophus Williams did not make himself but published. The names of Loescher and Petsch immediately spring to mind. They too specialized in everyday life scenes involving only a couple of characters in a simple setting. Their and Sophus Williams’ images are generally

(Continued on page 29)
3D-Con 2019

surrounding gardens. We will be bringing you more information about Stan Hywet Hall as 3D-Con draws near.

Goodyear (and Akron) is also known for its unique airship business. Goodyear built their first blimp in 1912 and the Navy began commissioning blimps in 1917. In 1929 and 1931 Goodyear's subsidiary Goodyear-Zeppelin Company manufactured two airships for the United States Navy, USS Akron (ZRS-4) and USS Macon (ZRS-5). Goodyear built a number of blimps for the Navy during WWII and later for advertising purposes. Today, there are three Goodyear airships based in the U.S.: Wingfoot Two, based at Wingfoot Lake in Suffield (Akron), Ohio; Wingfoot One at Pompano Beach, Florida; and The Spirit of Innovation (Wingfoot Three) at Carson, California. Goodyear has operated as many as eight at a time since its first commercial airship, the Pilgrim, flew in 1925.

So what does Akron have to offer visitors today? Let's start with the Akron Museum of Art. The Museum itself has survived multiple locations and philosophies over the years. Today, the museum's collection houses over 5,000 objects with a primary focus on contemporary painting, sculpture, and 20th century photography. Nearly a dozen special exhibitions each year present some of the most innovative contemporary artists in painting, sculpture, glass, photography, design and video.

Just down the interstate about 22 miles, you will find the Pro Football Hall of Fame [in Canton, home of five of the first NSA conventions]. Opened in 1963, the Pro Football Hall of Fame has grown to 118,000 square feet of museum space. The museum stands as a monument to the individuals who have made football America's most popular sport. The 2019 Hall of Fame Enshrinement is scheduled for August 1st through 4th, 2019 if you're interested in attending. However, you don't want to miss any 3-D Theater, Trade Fair or 3D-Con event. There is a chance that we will include the Football Hall of Fame on our Monday Tour. Please check our convention website 3D-Con.com for updates.

Akron is well known to many as the home of the “All-American Soap Box Derby”. While technically originating with children in Dayton, the event moved to its' current home in Akron in 1935 to take advantage of the proximity to the Goodyear airship factory. Today, the Derby is considered one of the most significant racing events in the world and attracts thousands of participants every year.
**Sangaree 3D Blu-ray**

Kino Lorber Studio Classics and The 3-D Film Archive have brought another vintage Golden Age 3-D film to Blu-ray with the release of *Sangaree*. It’s newly remastered in HD from 4K of the original camera negative and a 2K scans of the interpositive with a 3-D restoration by 3-D Film Archive.

The story is set after the Revolutionary War when the dying General Darby (Lester Matthews) bequeaths his Georgia plantation to Dr. Carlos Morales (Fernando Lamas), the son of an indentured servant who has been raised and educated by Darby. The general’s daughter (Arlene Dahl) tries to break her father’s will in order to control the estate and stop the creation of a group of free medical clinics for the poor to be overseen by Carlos. The true culprits behind her opposition are her fiancé, Harvey Bristol (John Sutton) and his father, Dr. Bristol (Francis L. Sullivan) who have their eyes set on the Darby holdings. A plague outbreak in Savannah complicates matters further in *Sangaree*, the first 3-D film in Technicolor, directed by Hollywood veteran Edward Ludwig.

Special 3D Blu-ray features include: Jan. 25, 1955 Lux Radio Theater adaptation with Arlene Dahl and Cesar Romero, Before/After Restoration Demo, 3-D Release Trailer and the 2-D Release Trailer. The cleanup to bring restored color to the film took two months longer than previous releases worked on by The 3-D Film Archive. The film looks as good as it possibly could from the existing elements, which needed a lot of work according to The 3-D Film Archive, and was their most challenging restoration to date.

There’s a wealth of interesting information and imagery covering the history of *Sangaree* on The 3-D Film Archive’s website, including a look at the *Sangaree* View-Master lobby display offered to theaters by National Screen Service. *Sangaree* 3D Blu-ray is available at various online retailers. See 3dfilmarchive.com/sangaree.

The restored vintage 3D Blu-ray collection includes:
- **3-D Rarities**
- **The Bubble**
- **Cease Fire**
- **Creature from the Black Lagoon**

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**Flying Theater Films**

SimEx-Iwerks Entertainment is partnering with MacGillivray Freeman Films to deliver three exclusive new flying films in 2019 for the Vertical 4D Experience, SimEx-Iwerks’ latest theater attraction that simulates the sensation of flying with seat motion and other in-theater effects. *Flying Across America* will be available in the spring, followed by the summer release of *Flying Around The World* and a fall release of *Flying Wild*. SimEx-Iwerks and MacGillivray Freeman will collaborate in producing custom Vertical 4D Experiences.

MacGillivray Freeman has produced over 35 giant-screen films, with two Academy Award nominations and the highest-grossing documentary of 2016, National Parks Adventure. “We are storytellers,” says Shaun MacGillivray, President, MacGillivray Freeman Films. “When SimEx-Iwerks shared their new Vertical 4D Experience design, we knew we could deliver pristine aerial films that could complement the ride technology to capture the true feeling of having wings.”
New Edition Updates Queen in 3-D

The Queen In 3-D book (SW Vol. 43 No. 1 page 18) is being reprinted in a second edition by The London Stereoscopic Company Ltd. “Reprinting has given us a chance to include some extra brand new behind-the-scenes 3-D pictures taken on my Fujifilm 3-D camera during the shooting of Bohemian Rhapsody The Movie,” said author and stereographer Brian May. “They show the four brilliant boys who played the four of us (Queen) in the film in action, plus Lucy Boynton, and some interactions with the old boys themselves!” See tinyurl.com/yw92kp50.

The new edition includes the full content of the first edition with the Bohemian Rhapsody material as a bonus. (For Stereo World readers, this may somewhat make up for the film being 2-D.) The new edition, with its white background cover, is easily distinguished from the first. It doesn’t come in a slip-case with a regular OWL viewer, but includes a Lite OWL housed in the hardback cover like the recent LSC publication Mission Moon 3-D (SW Vol. 44 No. 3 page 26).

European Gems (Continued from page 26)

untitled and were published in France under the generic title of Petites Scenes or Little Scenes, which is exactly what they are. These peaceful slices of life, which are all about family and sharing unimportant moments, have a quaint charm that somehow makes them timeless and almost universal. They are a good antidote to the Rat Race, the continuous noise, the hustle and bustle of modern life.

Notes

1. They were active for nearly a century, from 1827 to 1920.
3. The Poor Man’s Picture Gallery, by Denis Pel-lerin and Brian May. Published in 2014 by The London Stereoscopic Company.
4. British stereo photographer John Jabez Edwin Mayall did something very similar. Born Jabez Meal in Britain he went to the States in 1842 where he became a photographer. When he got back to England in 1846, he pretended to be American and called his studio the American Institution. Even Queen Victoria mentions him as an American citizen in her journals.
5. Fritz Loescher and Max Petsch (1840-1887) were partners from 1862 to around 1874 when Petsch decided to devote himself to painting.

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.
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 Theophilis at drt3d@live.com, 440-666-4006.

GREAT WAR (1914-1918) GLASS VIEWS - especially amateur collections, but commercial slides as well; both 6x13 and 45x107, negative and positive: please contact ian.ference@gmail.com or use Contact page on www.brooklynstereography.com.


STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 725+ illustrations. Shrink wrapped NEW! Exclusive 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.

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

For Sale

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

ALASKA STEREOWIEWS: paying high prices for Muybridge, Maynard, Brodeick, Haynes, McIntire. Want Alaska, Yukon, Kluane photographs, postcards, ephemera, anything! Wood Box 22165, Juneau, AK 99802, (907) 769-8450. ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@imcn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0051.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papilolavoie@hotmail.com or call (418) 440-7698.

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


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

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 Walle, viscata@att.com.

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

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

WANTED

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled “Stuttgart”, “Württemberg - Stuttgart”, “Canstatt” or “Berg”. Also views by Brandseph, Autenrith, Schaller or Zabuesnig. 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 britishstereos@hotmail.com.

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

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

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Innkreis). It could not be sung during the mass, as the catholic authorities would never allow a new carol. Also, the guitar was considered to be an instrument for pubs.

The authorities were not pleased by the populism of Joseph Mohr and so he was relocated in other communities. His last station was Wagrain where he founded a school. He would not meet Xaver Gruber again. Gruber moved in later years to Hallein, south of the city of Salzburg. He spent 28 years in Hallein where he was named choir director, singer and organist. He extended the original melody, so it could be performed for organ and orchestra.

The author and composer never experienced the popularity of their song. The Silent Night, Holy Night carol was not performed, and seemed to be forgotten. It was due to the Tyrolian singer families Rainer from Fügen and Strasser from Laimach that the carol became popular. It is historically proven that the Strassers sang it 1832 in Leipzig and it is said that the Rainer singers sang the carol in 1839 in New York (not proven).

Today, in honor of the author and composer there are a lot of concerts and nativity plays in the locations where they were active, especially during Christmas time. Center of all these activities is Oberndorf, where at the spot of St. Nikola church the “Stille Nacht Commemoration Chapel” was built.

To celebrate the 200 year anniversary of the world famous Christmas carol where it was sung for the first time, there was a tourist oriented coalition of Silent Night communities: the city of Salzburg and the towns of Mariapfarr, Oberndorf, Arnsdorf, Wagrain, Hochburg-Ach and Hallein. They produced documentation and exhibitions about the famous Christmas Carol following the traces and locations where the carol emerged including historic facts and the biographies of the writer and the composer. 
One of the most enduring legacy characteristics of stereo cards has been the nearly standard seven inch card format width established at the very beginning of stereoview photography. And then, for no apparent reason, there is this bizarre series of unknown oversize New Mexico stereoviews with a unique format width of eight inches. From my own experience, it seems likely that “B. A.” has issued the one and only series of stereos in this non-standard format. Perhaps the eight inch wide format was a result of the desire to accommodate the entire contact print from the 5” x 7” glass plate negative onto the card? In any case, these do seem to be in a highly original and never duplicated width. So who was “B.A.”? 

Can you identify these stereos? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write: Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, P.O. Box 1070, New Haven CT 06504.

“Front of the San Miguel Church, Santa Fe, N. Mex.” B. A.
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Specializing in stereoview consignment auctions since 1981 with bidders and consignors worldwide. Sometimes the auctions include cdv’s, daguerreotypes, ambrotypes, and other mono imagery, also more-modern formats such as View-Master, but they are mostly stereoviews / stereocards.

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