Virtual 3D-Con 2020
Part 2

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

by Mark Willke

On the Franz Josef Glacier

This group of views comes from a collection of slides shot by a couple who apparently did a lot of travelling to different countries, snapping stereos along the way.

These slides are from the early 1960s, and are labeled “Franz Jos”. Not being a world traveller myself, I had to look up where that was. It turns out the full name is Franz Josef, and it is a glacier on the west coast of New Zealand’s South Island. It sounds like it is still quite a tourist destination, although guided tour packages have limited capacity during the Covid-19 pandemic. Franz Josef is the third most visited tourist spot in New Zealand, according to Wikipedia.

In the 1960s, it looks like walking sticks were provided for the tourists, but their apparel is still a giveaway that they are just visiting!

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you’ve found a classic ’50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, Or 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
A ghost from Denis Pellerin’s keynote presentation That’s the Spirit! Ghosts in the Stereoscope and Other Special Effects, covered in “3D-Con 2020 A Virtual Hit Part 2.”

Back Cover:
An iPhone stereo of holiday lights from the 2020 3D Theater show IPhonography by Greg Perez. During the virtual 3D-Con, many stereos were presented as both pairs and anaglyphs. We have included examples from each format in our coverage.
Bennu and Ryugu

Our NewViews item in this issue about the mission to asteroid Bennu mentions that its samples will be returned to Earth in 2023. But by the time you’re reading this, another batch of samples from a remarkably similar asteroid will hopefully already have landed in Australia. Japan’s Hayabusa 2 project collected samples from asteroid Ryugu in 2019 and headed home with them soon after. Like NASA did at Bennu, the craft photographed the asteroid extensively, including a rotation movie that made stereo pairs easy to grab. Samples from the two missions will later be compared to learn if the chemistry of the asteroids is as similar as their overall shape. See tinyurl.com/y2c5whd7.

Nudes Note

To alert readers who could be offended by such content, the new book A History of Nudes in Stereo Daguerreotypes, reviewed in this issue, does contain two images (out of 102) that many could call pornographic and which presented a huge legal risk to 19th century models and photographers. John J. Zelenka’s review makes it clear that author Denis Pellerin’s research into the lives and legal fates of the models in the book reveals a long ignored aspect of the history of stereography.

Corrections

In Vol. 46 No. 2 page 10, an incorrect URL was given for Susan Pinsky’s 3-D Legends Hall of Fame. The correct (shorter) URL is 3-DLegends.com. The site looks back in time to remember amazing people who brought us the marvels of (Continued on page 21)

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If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97260.
Thousands of stereos have undoubtedly been taken in Disneyland over the years, especially from 1955 through the early 60s. Most, like those by Harold Lloyd, ended up in the private collections of the stereographers and, if shown publicly, in a few projection shows at 3-D club meetings. (Shows by Wolfgang and Mary Ann Sell at NSA 3D-Cons are top examples.) A few have been published, including in Stereo World (see Carl Wilson’s right views, Vol. 42 No. 3 page 6), but the recent appearance of the lavish, 200 page 3D Disneyland Like You’ve Never Seen it Before by David Bossert was certainly a surprise.

The images reveal changes to the park and various attractions, with most dating from 1955 through 1958, 1980 or 2019. Some of the more notable document things like a ¼ scale, antique design milk truck, making a delivery to an 1890s style ice cream parlor in 1956. Others as recent as 2019 document the park shortly before it was closed by the Covid-19 pandemic. Among the 1980 stereos, water craft are well documented, from the sailing ship Columbia to several of the Jungle Cruise boats to the Mark Twain riverboat. The 1950s and 1980 stereos are by Ted Kierscey, an animator at Disney Studios who used a Kodak stereo camera to shoot most of the 3-D slides used in the book. The 2019 stereos are by Patrick Swinnea. Some of Kierscey’s most effective images capture the earliest days of Frontierland, rides like the famous Dumbo and some mothers keeping track of small children outside the Fantasy shop in Fantasyland in 1955, replaced in 1981. He stereographed the Sleeping Beauty Castle in both 1955 and 1980, shooting it as more than a back-ground feature and getting great shots of the moat and swans.

(Continued on page 11)
A great selection of the 3D-CON 2020 events and shows can be seen on YouTube in anaglyph, half-width side-by-side or full width side-by-side (many in multiple formats), by going to 3d-con.com/youtube. There in the Events Playlist you’ll find the August 13 opening welcome event, the Sessions on the History of Stereoscopic Photography, the Digital Image Showcase and the annual awards. Five Special Interest Group meetings are available in that playlist, and four workshops are available in the next playlist. Most of the 3D Theater shows (as well as the introductions by their presenters) are available in the following three playlists.

**3D Theater Shows**

**3D-CON MEMORIES** by Jim McManus is a trip through the recent past, featuring the people, events and venues of NSA conventions. The people and scenes dramatize how quickly a sense of nostalgia can form around events—even those only a year old—when something like a pandemic wrenches them out of reach.

**MINIATUR WUNDERLAND** by Dennis Boersma explores the largest model railway in the world in Hamburg, Germany, during the 2019 ISU Congress. There are many YouTube videos of this huge,
complex attraction but this is the only one in 3-D.

**GHOSTS OF THE PASTURES** by Christian Zschammer is a psychedelic, experimental 3-D video (which started out as a camera test) that blends still and video imagery, positive and negative, with color transformations that flow very effectively rather than jar.

**WORLD OF A WATER WIZARD** by Barry Aldous illustrates the life and times of Sir William Armstrong, an engineer and inventor of many hydraulic machines and more. His house and grounds, Cragside in Northumbria, preserve an impressive number of his hydroelectric projects and devices, their histories well covered in the narration.

**ICHIRO GOES TO THE MOON** by Scott Ferril is a lively music video combining live action and animation for a band called The Baseball Project.

**BROWN HAIRSTREAK STORY** by Bob Pryce. With its amazingly sharp and close imagery, this story of the life cycle of the Brown Hairstreak butterfly won the 3D Theater award for Best Photographic Show. (See part 1.)

**BIRMINGHAM MUSICAL EXTRACT** - **YOU’VE NEVER HAD IT SO GOOD** by Phil Brown presents stage-level 3-D of a song from the musical show Wallop Mrs. Cox by Euan Rose and Laurie Hornsby.

**CHASING BIG BOY** by John Hart documents in 3-D video the restored Union Pacific 4014, the largest regular service steam engine ever built. Up close and personal with some unique views of the massive engine in action, including an introductory shot from track level as it roars over the cameras. See tinyurl.com/y4ktfz4e.

**PARALLEL UNIVERSE** by David Kuntz is a selection of images from some of the best new stereo photographers currently posting their work on Instagram.

**OLD CAR FESTIVAL** by Rick Shomsky roams the Old Car Festival in Greenfield Village, Dearborn, MI. Cars and trucks up to 1931 are seen on display and driving around.

**AN IMPERIAL JOURNEY** by Bob Pryce follows in superb close-up stereography the life cycle of the Emperor moth.

**STREETSCAPE ON NY CITY 2020** by Ikuo Nakamura features 3-D footage of deserted streets during the initial pandemic lockdown followed by energetic Black Lives Matter protests. The video won the Paul Wing Award for Best in Show. (See part 1.)

**NIAGARA FALLS ADVENTURE** by Jim McManus reveals the challenges (and resulting imagery) of creating a 3-D exhibit for the Niagara Falls Cave of the Winds Visitors Center.
ETUDE NO. 06 (FROM THE ESA SERIES) by D. Carlton Bright is a four minute video that is expressionistic rather than literal, using 3-D photos and audio recordings modified and transformed in the digital editing process to provide an emotional experience like dance or music.

MODEL MANIA by John Hart provides rider-level 3-D videos of several of the best G-scale model railroads in Colorado. See tinyurl.com/y2r9y7tt.

HIT THE ROAD JACK (AND SHINOLA CLIP) by Scott Ferril is a stop-motion music video of the classic hit, made using paper cut-outs. Included are a few seconds of “Shinola,” a work in progress combining animation and CGI.

DIY CATADIOPTRIC STEREOS by Gordon Au reveals the brief theory and history of, and DIY methods for, single-shot mirror stereo pairs. Winner of Best Show By A First Time Presenter. (See part 1.)
HELLO, MY NAME IS JANE (JANE THE ORANGE TIP BUTTERFLY) by Bob Pryce follows the life cycle of the Orange Tip butterfly, through the butterfly’s eyes.

CORONA’S HIDEAWAY by Robert Bloomberg is a timely song parody, based on “Hernando’s Hideaway” from the 1954 musical The Pajama Game.

ISU 2021 is a look at the 23rd International Stereoscopic Union World Congress, being held in Cesky Krumlov, Czech Republic, September 14-20, 2021.

WILLIAM HENRY FOX TALBOT, PIONEER OF PHOTOGRAPHY AT LACOCK ABBEY by Phil Brown covers the famous structure inside and out while describing Talbot’s work. Winner of the Best Historical Show Award. (See part 1.)

IPHONEOGRAPHY by Greg Perez is a series of images taken with an iPhone and i3DSteroid, made as an introduction for newcomers to show that you can do good stereo with your iPhone.

THE VAPOURER MOTH CYCLE by Bob Pryce follows the life cycle of the Vapourer moth, highlighting the flightless female.

A WEEKEND TO REMEMBER by David Robinson covers the Stereoscopic Society 2016 convention in the historic city of Canterbury, UK, a haven of peace and pilgrimage for over a thousand years.

AUTHORITARIAN IDOL TRAILER by Max Clarke is a preview of his upcoming stereoscopic streaming spectacular (as Maxx Klaxon), featuring dark electropop, mind-altering 3-D visuals, and surreal conversations with digitized politicians.

2020 OHIO INTERNATIONAL STEREO EXHIBITION by Jay Horowitz presents the work of stereographers from around the world. The “theme” this year is an election, with entrant names and image titles appearing as votes on ballots.

3-D FILM ARCHIVE SNEAK PREVIEW by Bob Furmanek gives a special peek at the 3-D Film Archive’s latest classic 3-D movie restoration project, Wings of the Hawk (1953) with Van Heflin and Julia Adams. See tinyurl.com/y5sf99g. Also being restored is the 3-D Woody Woodpecker cartoon Hypnotic Hick (1953).

Sessions on the History of Stereoscopic Photography

This inaugural conference-within-a-conference presented international scholarship on the history of stereoscopic photography, compiled and introduced by Dr. Melody Davis. The ten presentations can be seen in full in the “Events” playlist at 3d-con.com/youtube.

GLOBAL WARMING — THE HISTORIC PHOTOGRAPHIC EVIDENCE by Dr. Peter Blair, Independent Researcher and Mr. Alan Alpenfelt, Artist. Dr. Peter Blair is a scientist, author, 3-D enthusiast and mountain lover. He has been skiing in the Chamonix valley for over 40 years and has witnessed the dramatic impact of global warming at first hand. He has published two books on stereoscopy, Chamonix Mont Blanc in 3D and Scotland in 3D. Alan Alpenfelt is a Swiss artist who used William England’s 1863 November/December 2020
stereoscopic views of Switzerland as inspiration to revisit the same sites in 2019 and create a multimedia virtual reality installation “Binaural Views of Switzerland.”

THE LATIMER CLARK PROCESS OR SYSTEM by Denis Pellerin, London Stereoscopic Co. On 5 May 1853 civil engineer Joshua Latimer Clark presented to the Photographic Society of Britain a way of taking, with a single camera, the two halves of a stereo image on the same plate so that they would not need transposing. His system was quickly adopted by such great names of stereo photography as Philip Henry Delamotte, T. R. Williams, William Lake Price, Victor Prout, Lady Clementina Hawarden, etc. This short presentation aims at presenting the Latimer Clark system and how it was used, even for daguerreotypes, well into the 1860s.

UNBOXING COLONIALISM: DONNEVERT’S “GERMAN SOUTH WEST AFRICA” by Prof. Neal Sobania, Pacific Lutheran University. Neal Sobania is Professor Emeritus of History. During his university career he lived, worked, taught, lectured, and conducted research in and about Africa. Among his current research and writing projects is demonstrating the use of stereo views as historical documents, and how the representations of Africa and depictions of Africans in stereoscopic slides and early advertising cards are relevant to understanding the place of Africa in popular culture today.

VOICES FROM KEYSTONE: TRACING KEYSTONE VIEW COMPANY’S CORPORATE SOUL by Dr. Leigh Gleason, UCR ARTS, University of California, Riverside. Leigh Gleason is the Director of Collections at UCR ARTS, which includes the California Museum of Photography, Culver Center of the Arts, and the Sweeney Art Gallery. She oversees all of UCR ARTS’s permanent collections, including the Keystone-Mast Collection, the largest stereoscopic archive in the world. Gleason holds a PhD in visual history from De Montfort University in Leicester, England. Her PhD thesis, “Canvased and Delivered: Direct Selling at the Keystone View Company, 1898-1910,” examined Keystone View Company’s salesmanship methods as a means to understand the workings of Keystone and the photographs that it produced.

FROM STEREOSCOPE TO OCULUS: A CHILD’S FIRST VIRTUAL REALITY TOUR OF THE WORLD by Dr. Judith Babbitts, University of Massachusetts-Boston. In 1987, Dr. Babbitts completed a PhD dissertation at Yale University titled, To See is To Know: Stereographs Educate Americans about East Asia. In her words; “members of the NSA, including and especially, William Darrah, were the only researchers I knew who were writing about the history of stereographs [in 1987]. I have recently retired after many years as a teacher and college administrator and have returned to rethinking that old dissertation—and to marveling at how many serious historians are interested in the topic. My focus now is on stereographs as an international enterprise that packaged and sold, not only images and beliefs, but a way of understanding reality that equated the virtual with the real.”

THE FIRST WORLD WAR IN THREE DIMENSIONS by Dr. Steve Mills and Professor Paul T. Nicholson, Cardiff University, School of History, Archaeology, and Religion. The presentation reflects an interest in both stereo photography and the way in which 3-D images can be used by the archaeologist and historian in reconstructing landscapes and events.

A project “Views of an Antique Land” at Cardiff University has looked at mainly amateur photographs (though not in stereo) of the First World War in Egypt and Palestine.

KEYSTONE’S MYSTICAL SPHERE: COVERT EXPLORATIONS OF SPECTACULAR STEREOSCOPIC EFFECTS by Dr. Rod Bantjes, St. Francis Xavier University is largely illustrated with Keystone stereo vision testing/training views like the example on page 16 of SW Vol. 46 No. 2. Rod Bantjes is a Professor of Sociology at St. Francis Xavier University, Nova Scotia. He is currently working at the intersection of sociology, philosophy and media-art history, pursuing themes of spatiality and governance, and technologically-mediated perception, representation and knowledge-architecture.

TRANSCENDING PERSPECTIVE: THE VISUAL PHENOMENOLOGY OF STEPHEN SHORE’S 1974 STEREOGRAPHS by Ms. Rachel Treide, University of South Florida. Rachel Treide holds a BFA in Art History from the Savannah College of Art and Design. She became interested in stereography...

STEREO PHOTOGRAPHY AND FILM AS CONCEPTUAL ART by Dr. Rebecca Hackemann, Kansas State University. Dr Rebecca Hackemann grew up in England and Germany. She is a multidisciplinary artist, photographer, scholar and public artist. She divides her time between London and Kansas City and was a long term New York resident. She is Associate Professor of Photography at Kansas State University, which offers a funded MFA program. Her forthcoming book on artists using 3-D is published by intellect books London.

TEMPORAL DIMENSIONS IN TAMÁS WALICZKY’S IMAGINARY CAMERAS by Ms. Zsuzsanna Szegedy-Maszák, Budapest History Museum – Budapest Gallery. Ms. Zsuzsanna Szegedy-Maszák is the head of the Budapest History Museum – Budapest Gallery. She wrote her dissertation on the photographic oeuvre of the 19th-century Hungarian painter-photographer Miklós Barabás. In 2019, she served as the curator of the Hungarian Pavilion at the 58th Venice Biennale.

Workshops

Most of these are available at 3d-con.com/youtube. Note that each of the four sessions under “Workshops” includes more than one workshop.

VIRTUAL REALITY OVERVIEW presented by Jim Harp. Designed for people who are wondering what all this “VR” fuss is about. It covers what the terms “Virtual Reality,” “Augmented Reality” and “XR” mean and how they are relevant to 3-D photographers and enthusiasts. Looks at the various VR headsets currently available on the market with a focus on the needs of 3-D and immersive photographers wanting to share and view their work. Also looks at the various 3-D 180˚ and 360˚ cameras currently available and their output formats.

CONVERSION CONTROL presented by Jim McManus, teaches a fast & effective approach to doing 2-D to 3-D conversions, using just a few common software tools. Shares many useful & time-saving tips, including using an anaglyph “Live View” workflow for true real-time 3-D control and instant feedback. Also covers ways to improve your stereo 3-D photos too, like fixing sync errors or enhancing depth.

USING PHOTOSHOP TO COLORIZE YOUR BLACK AND WHITE STEREO CARDS presented David Richardson. This short presentation demonstrates simple techniques to allow you to apply realistic color to your images and bring back to life your digital collection of stereos.

EXTERNAL FLASH AND MAKING A POLE-TOP TRIGGER FOR W3 presented by Jay Kusnetz. The first part covers how to use an external flash with cameras that do not have a flash hotshoe but do have a built-in flash. Examples show use for sunlight fill, lessen the impact of dust/smoke, etc. The second part shows a gizmo which sits on top a Shur-line nine foot pole. It allows one to press the shutter on the W3, and has a camera to show the screen on an external monitor at the bottom of the pole.

MODERN STEREO CARD ASSEMBLY REVISITED presented by Tom Dory. This workshop reviews in detail different methods to make modern stereo cards. Details on how to set the stereo window, print and trim the images are discussed. The cards can have the look of antique cards with a modern twist by creating unique front and backs. The use of SPM is shown to align and color adjust the images. Methods to mount the front and back backgrounds on card stock with alignment ware shown.

PHOTOSHOP LAYERS FOR EASIER ADJUSTMENTS AND COMPOSITING presented by David Kuntz. Photoshop layers enable you to make changes to a photo which can easily be subsequently modified or undone which simplifies the editing process. Plus, they’re the key to making multi-image composites. This workshop explores the basics of layers, layer masking, adjustment layers, and layer blend modes.

OPTIMIZING ANAGLYPHS FOR ONLINE MEETINGS presented by Jim Harp. With the current prevalence of online meetings, many of us are having to present our work in anaglyph format whether...
we like it or not. This workshop looks at the anaglyph creation tools provided by StereoPhoto Maker and explores how to use them to make your images work as well as possible in Zoom and other web-based platforms. It also covers using SPM in conjunction with Photoshop or similar image editors to make color images look as good as possible.

3D PHOTOGRAPHY WITH TWIN CAMERAS presented by George Themelis. Twin cameras can be used for stereo photography to supplement a stereo camera. This workshop highlights the advantage of twin cameras, basic concepts regarding the physical arrangement, connections and triggering the cameras, and shows practical examples of twin camera systems.

Special Interest Groups

VIEW-MASTER SIG moderated by Wolfgang Sell has been a fixture at NSA conventions for many years. It includes news about View-Master collecting, the great work Image3D is doing, and a small presentation about View-Master plus the Salesman’s Pitch Book and its use to sell View-Master in the 1960s.

3-D PHONE/TABLETS SIG moderated by Andrea Shetley and Linda Nygren is for showing and discussing various 3-D phones (for viewing and/or photographing) and tablets, including hardware, apps, and viewers. Also discussed is how to make 3-D images on your regular smartphone.

3D ON SOCIAL MEDIA SIG moderated by Gordon Au. With the advent of stereoscopy phone apps and dual-lens phones, 3-D has been on the rise on social media such as Instagram, Face-
THAT’S THE SPIRIT! GHOSTS IN THE YouTube playlists.

Included are a sampling/overview of some of these platforms, tips and considerations for viewing and sharing 3-D on them, and general discussion.

VIRTUAL REALITY SIG moderated by Dave Comeau and Jim Harp is in both Virtual Reality and the “real world”—plus streamed to Zoom. Topics include sharing 3-D 360 and VR180 content created by NSA members, strategies to view traditional 3-D imagery within VR and the creation and exploration of multi-user virtual environments.

3D LENTICULAR SIG moderated by Michael Brown covers tools and techniques for 3-D lenticular creation. The past year brought advances in camera technology and software, but also saw some important products discontinued.

Keynotes

These two presentations aren’t included among the 3D-Con YouTube playlists.

THAT’S THE SPIRITED GHOSTS IN THE STEREOSCOPE AND OTHER SPECIAL EFFECTS by Denis Pellerin reveals the deep fascination with ghosts and spirits among 19th century consumers of stereoviews, especially in Britain. Examples from the London Stereoscopic Company collection of this basically simple but (in pre-photoshop days) hard to get perfect in-camera photographic effect range from views of historical and literary figures to apparitions from dreams to vengeful or judgmental ghosts to the spirits of dead loved ones. Credit is given to Sir David Brewster for ghosts to the spirits of dead loved ones. From Suzanne Lloyd’s keynote presentation Harold Lloyd’s 3-D Photography, this 1924 view of Mildred Davis, Harold Lloyd and baby Gloria Lloyd (mother of the presenter) is among several by a hired Keystone photographer.

keynotes (continued from page 3)

views based on scenes in Charles Dickens’ A Christmas Carol were popular, but there is no word of what the author thought about them. Other photographic effects involving the illusions of people flying, objects falling, and weather effects like rain or snow are illustrated as well.

HAROLD LLOYD’S 3-D PHOTOGRAPHY by Suzanne Lloyd, granddaughter of the famous movie star and prolific stereographer. It opens with some (2-D) 35mm home movies of Lloyd and his family, shot at his beach house in Santa Monica and at his Greenacres estate starting in 1926. Suzanne provided live narration, identifying the people and places in the scenes. Asked by Eric Kurland, who was guiding the Zoom presentation, if Lloyd ever shot any 3-D footage, she explained that he had only shot 3-D stills but had always been enthusiastic about the potential of 3-D movies.

The show then moved on to 3-D imagery, first in the form of stereos taken by Keystone photographers Lloyd hired to document himself, his family and his estate in the 1920s. Well-covered in both images and narration is the dollhouse, an elegant play structure on the Greenacres grounds built for Gloria Lloyd as a child. It included electricity, running water, several rooms, a working fireplace and a small stable for a pony!

The show concludes with great examples from Lloyd’s huge collection of his Realist slides from around the world and of Hollywood personalities visiting Greenacres.

3D Disneyland (Continued from page 3)

All of the stereos are reproduced as color anaglyphs with generous white borders. They appear only on right-side pages (left pages are blank except for the captions). Several work quite well with very little ghosting while others suffer from high contrast ghosting in the extreme, or from the faded condition of some older transparencies. It may have been the presumed ease of viewing that contributed to a decision to print these stereos as anaglyphs, but the book’s 9 x 12” pages could easily have held three side-by-side stereo pairs each, with ample space for captions. Six inch wide pairs on this size page could be kept two and a half inches away from the gutter for easy viewing with a LITE OWL type viewer.

This isn’t to say anaglyphic stereos are a hopeless effort for a book like this. On page 165 there is an absolutely perfect 2019 stereo of the Roger Rabbit Fountain in Mickey’s Toontown by Patrick Swinnea. The careful color and contrast control would make it an impressive entry in the annual NSA Art Gallery. But the color and density of 60 to 65 year old slides could be better restored without the compromises involved for anaglyphs if they were reproduced as pairs. If the target audience for 3D Disneyland is Disney fans and collectors, the choice is understandable, and those consumers may well be delighted with the novelty and size of this publication. But I suspect they won’t know what they’re missing.
The Emperor’s Medals

by David A. Horine

In the late 1800s, two competing San Francisco dealers manufactured stereoviews with backsides bearing an uncanny resemblance to each other. (Figures 1 & 2) They both displayed lithographs of award medals that had the bust of the French Emperor Napoleon III on one side.

Fig. 1. Carleton Watkins backside with engravings of his medal. (Author’s collection)

Fig. 2. Thomas Houseworth backside with engravings of his medal. (Author’s collection)
side and their own company names on the other. In almost identical typography, C.E. Watkins claimed to have “The First Prize” and “ONLY MEDAL FOR CALIFORNIA VIEWS”, whereas Thomas Houseworth & Co. claimed to have “THE HIGHEST PRIZE” “A BRONZE MEDAL” for “Stereoscopic and Mammoth Photographic Views of Scenery on the Pacific Coast.” The medal images were about the same size, but they had obvious differences. Were any of these claims a lie?

Napoleon III’s reign began with a presidency in 1848, and then, being term-limited, he seized power in 1852 to become Emperor of France. His reign could claim some notable successes, including a joint victory in the Crimean War, the Unification of Italy, and the construction of the Suez Canal. His reign also coincided with the inception of photography and stereoscopic views. Napoleon III hosted two International expositions in 1855 and 1867. The first of these was France’s answer to London’s Great Exposition of 1851, which had been famous for its Crystal Palace. The French “Exposition Universelle” in 1867 was huge for the time. There were about 50,000 exhibitors from 32 countries, including the United States. It was estimated that as many as 15,000,000 visitors attended, and this set a record of about three times the attendance of the prior exhibitions in London and Paris.¹ The exhibit grounds occupied an area about 1/3 the size of New York’s Central Park with a main exhibit hall located near where the Eiffel Tower now stands. The hall was a very large building, consisting of oval rings of rooms covering an area almost the size of the modern US Pentagon. Entry to the Exposition was through a park on a former military parade ground known as the Plain du Mars. The park contained many exhibit structures, including a reconstructed Egyptian temple, a Turkish mosque, an English lighthouse, an American schoolhouse and a musical stage. The exposition was well documented in photographs, including the stereoviews of Léon & Lévy.

News of a controversy over the Watkins and Houseworth entries began long before the exhibition had opened. In San Francisco, the Daily Alta California reported on January 13, 1867 that Lawrence & Houseworth was sending “50 views of California scenery, photographed by Watkins and published by L. & H.” Two days later, the newspaper published a retraction, stating that the report “contained an error, arising from a misunderstanding… The large views are not by Watkins as stated, but by C. L. Weed.”²

The official report of the United States Exhibition Commission states that 291 total awards were given to US entries. Of these, 24 were Gold and special Medals. 76 were Silver Medals, 98 were Bronze Medals, and 93 were Honorable Mentions. A Silver Medal was awarded for astronomical photography. The remaining winners in photography received Bronze Medals. Among the other Silver Medal winners were awards for exhibits of chocolate, cereals, hams, plumbago crucibles, snuff, and corset lace. Thus, Watkins's claim that his “First Prize” was a Bronze Medal could have indicated how unimportant photography was at the time. The official report verified that L. & H. was an exhibitor.³

The French publisher, Léon & Lévy, issued a book of photos from the US exhibit, and the Smithsonian Libraries have posted an online copy.⁴ Two of the photos show a cluttered room containing the wall mounted Carleton Watkins exhibit from different viewpoints. (Figures 3 & 4) That it is the same exhibit can
be verified by examining several of the pictured objects. These include images of a stuffed bird, a distinctive picture frame, and a map of Europe. The mammoth wall mounted Watkins photos can be matched up with the same photos in the book, Carleton Watkins, The Complete Mammoth Photographs. I haven’t yet found any photos of the Lawrence & Houseworth exhibit. It is important to note here that Houseworth retired from the copartnership of Lawrence & Houseworth, and its name changed to Thomas Houseworth & Co. on February 1, 1868, months after the Exhibition ended.

The medals and other prizes were given out at a ceremony on April 1, 1867, opening day of the Exposition. (Figure 7) On that date, Carleton Watkins’s entry received a Bronze Medal, and Lawrence & Houseworth received no awards. At the close of the Exposition, by prearrangement, the US awards were first shipped to the Patent Office in Washington D.C. for display, before ultimately going to the individual winners.

Months later, San Francisco's Daily Alta California of June 10, 1868, reported that there had been an oversight. Lawrence & Houseworth’s name had been omitted from the published list of winners. They were awarded a Bronze Medal by the French Consul in San Francisco on June 9, 1868. The medal bypassed the Patent Office display, so Houseworth could accurately claim that their medal was the “first medal received in California.”

Both companies received bronze awards, but what circumstances led to Houseworth’s belated award? I have so far failed to find any direct evidence of what happened. However, there are some clues and some reasonable theories.

My favorite theory involves reports of chaos in the installation and judging of the US exhibits. Herman Vogel, reporting on the exhibit judging for The Philadelphia Photographer, wrote that he saw boxes of exhibit material that had not yet been opened and missing “numbers giving the names of exhibitors.” He observed that the US was “about the last to get ready with their part.” He went on to say that the American juror for photography had not arrived in time for the judging. Vogel’s most damning comment concerned the giving of awards. “I almost fear that many objections will be raised… If the Imperial commissioners, for want of medals, should erase from the end of the list the names that are in excess of the medals, they will do many a one a gross injustice.” Henry Morford, a visitor to the Exposition, opined that there would have been more US awards if some of the exhibit materials had not remained still packed or even left in the port of Havre.

Another possibility is that some of Houseworth’s exhibit was in fact the work of Watkins, who was known to have had financial problems in the time leading up to the Exhibition so he might have occasionally worked for hire. We know that Houseworth did employ various photographers. Lawrence & Houseworth claimed that their large photos at the Exposition were made by “C.L. Weed”, but went on to say that their small views (stereoviews) were made by “an artist especially employed by the... firm
for the past two years. Could that artist have been Watkins working as a contractor? Houseworth could then have argued that they deserved a medal if Watkins deserved one.

Watkins’ studio was destroyed in the 1906 San Francisco earthquake and fire, including his photos, negatives, and all of his mementos. Could one memento have been the Bronze Medal? That medal and the Houseworth medal have not been located. However, other bronze medals from the exhibition are easy to find. The author purchased one from a coin dealer in France. (Figures 5 & 6) The backside of this medal indicates that it was awarded to AD GODCHAU, a Parisian clothing company. Close examination of this medal suggests that the center portion was a separate soldered in piece. Thus, it is likely that universal medal blanks were made in advance, and then the individual medal identifications were made and soldered in from unique individually embossed thin disks just before the awards ceremony. It then wouldn’t have been difficult for a legitimate medal, containing the name, “Thomas Houseworth & Co.”, to have been made in France, after the end of the Exhibition, using the original tooling.

Incidentally, just three years after the closing of the Exposition, Napoleon III’s reign ended when he was defeated in a war with Prussia and exiled to England.

Acknowledgements

In preparing this paper, the author discovered that many other people have speculated about the history of the second bronze medal. The advent of the Internet and digital libraries have made such research much easier, but it is not clear that the story of events leading to the Houseworth medal even exists now. One hundred and fifty three years is a long time. Stereo World, Volume 7, No. 6, 1981, published an article about stereoviews of the Exposition. It acknowledged the Watkins medal but was uncertain about Houseworth’s medal claim. Peter Palmquist, writing in Lawrence & Houseworth / Thomas Houseworth & Co., (Columbus, Ohio, 1980), p.27, stated that it was certain both Houseworth and Watkins had received medals. Weston Naef, a preeminent Watkins scholar, was very kind in sharing his theories regarding the medals in conversations and by email.

Notes

1. journals.openedition.org/transatlantica/11280
4. Images of US exhibits can be found in the Léon & Lévy book at the web site library.si.edu/digital-library/book/expositionunive00peti. The Watkins exhibit can be seen in images 42 and 43.

(Continued on page 21)
If there is one thing children and adults alike still dread nowadays, it is going to the dentist. Imagine now what people must have felt in an age when tooth-drawing was done without anesthetics or antiseptics. Tooth-pulling was usually performed by surgeons as there were very few specialized dentists like the one depicted in this French stereocard (Fig. 1) from the set of twelve called *Une Maison à Paris* by Charles Furne fils and Henri Tournier. This view is interesting in so far as it shows in the same picture the waiting-room with some still suffering patients—a
young boy and an older man—as well as the dentist’s surgery with the lady patient being held tight by the dentist’s pageboy while the former is pulling as hard as he can to extract the bad tooth.

The next (Fig. 2) is also French though it was probably staged and made in London. The wallpaper in the background is typical of the Gaudin views made in their London studios. Here the worst part of the tooth-pulling is over and the dentist is proudly showing his patient the tooth he has deftly and painlessly—for himself—extracted. Note the rather extravagant clothes worn by the dentist and his patient. If these ever were in fashion, I am sure glad I was born much later.

Tooth-drawing scenes were also staged in Britain and by British artists. The extracting method seems to have been even more painful on the British side of the Channel and involved a string, an inclined seat and the help of a pair of strong arms. See how the surgeon is pulling at the tooth in Figure 3, using his foot on the patient’s stomach to gain extra strength while his help is holding the howling man’s chin and hand in his hands. The pain felt by the patient may here have been made more bearable by a whiff of laughing gas—the common name given to nitrous oxide which had first been synthesized in 1775 by Joseph Priestley and which had been used by dentists since the 1840s—for there is some sort of apparatus behind the surgeon’s help that may have been used for such a purpose. The effect of the gas was short-lived—about half a minute—so the dentist had to be quick and pull as hard as he could.

Fig. 3. “Tooth Drawing.”

Fig. 4. Michael Burr, “Tooth Drawing - Gently does it.”
Dental practice was unregulated until the 1878 Dentist act so virtually anybody could call himself a dentist. In Figures 4 and 5, a pharmacist—note the phials and jars and the advertisement for Wind-Pills—doubles as a dentist and uses the same drawing technique as his colleague of the previous view. The first photo of the pair is captioned “Gently does it.” The second one, unfortunately unlabeled could be called “Out at last”, and shows the exhausted pharmacist who has fallen down on the floor but who has managed to pull out the bad tooth. While the patient is apparently howling in pain a woman is applying what looks like a sponge to his bleeding gums and the other assistant is trying to comfort him by telling him about the pulled tooth.

Tooth-pulling could also be practiced in the open, before a crowd of jeering onlookers, at country fairs or in the street. The quack, generally dressed in fancy clothes and standing on a cart or carriage, was accompanied by an attendant who would blow a trumpet or beat on a big drum, not so much to attract the attention of prospective patrons and spectators as to drown up the cries of the patient/victim once the tooth-pulling process had begun. Figure 6 shows such a Mock Dentist, operating on market day while Figure 7, by French photographer Henri Lefort, stages its city counterpart in a getup inspired by the ones made popular by Mangin—the famous Parisian pencil-seller of the Second Empire who wore a medieval helmet and had an assistant who played the organ—by Lartaud, chiropodist to the Emperor of Morocco—or so he said, and of course by Duchesne the open-air dentist who—also assisted by an organ-player—doubled as a

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Fig. 5. Michael Burr, “Tooth Drawing - Out at last.”

Fig. 6. Gaudin brothers, “The Mock Dentist.”
prestidigitator (Fig. 8) as well as a poet and said of himself that he “picked” teeth when others “pulled” them out.¹

To conclude this still incomplete survey of tooth-pulling related stereotypes, I would like to show one more picture which, though not directly connected with nursing or healing seems to fit in here on account of the great scientific value attached to the subject depicted in Victorian England. Figure 9, called Self-Esteem : or One of His Bumps, is one of the few examples of a stereoscopic illustration of a phrenologist in action. Phrenology, now assimilated to a pseudo-science and even to quackery, was developed in the late eighteenth century by Franz Joseph Gall (1758-1828), a German physician. It simply purported that the personality of a person could be read from the shape of the skull and more particularly from some areas—familiarly known as bumps—that were more or less developed in each individual and were considered to be linked with given mental faculties.

Through long and careful observation, Gall thought he had managed to chart areas of the skull—which he called ‘organs’—and their corresponding character traits. Not meant to cure any disease but rather to help people get a better understanding of their personality, phrenology was taken very seriously in the Victorian era. Lots of books and articles were written on the subject, cartoons were made on either side of the Channel—Figure 10 shows one by Daumier published in the article Le Phrénologiste, in the collective work in several volumes Les Français peints par eux-mêmes ² while Figure 11 shows one part of a comical animated magic lantern slide—and a good many lectures were given to amateurs from all social classes. Gall's
work was made popular in the United States and the United Kingdom through the Fowler brothers, among others. While Orson Squire Fowler (1809-1887) was a leading phrenologist in the States, his brother Lorenzo Niles (1811-1896) spent most of his life in England where he is still remembered for initiating a phrenological publishing house and for selling china heads showing the phrenological faculties (Fig. 11).

The stereocard One of his Bumps shows two such phrenology heads, a large one and a smaller on the table next to where the pharmacist-dentist-phenologist is making a reading of his customer’s skull. The area the phrenologist is feeling on the man’s and on the phrenology heads does not really correspond to Self-Esteem, the ‘organ’ of which is located a little further to the back of the head but his reading seems to amuse his assistants and probably reflects the photographer’s attitude towards “this most important branch of cerebral science.”

Notes
1. A 62-page biography of Duchesne, entitled Duchesne le Dentiste, was written by Charles Pradier in 1857. Duchesne was 53 at the time and still active.
2. Les Français peints par eux-mêmes (The French as painted by themselves) included monographs by Balzac, Frédéric Soulé, Charles Nodier, Jules Janin, Théophile Gautier, etc. and was illustrated by Grandville, Charlet, Gavarni, Henri Monnier and Honoré Daumier, Eugène Lami, to include but the most famous illustrators. First published in the early 1840s, the several volumes of Les Français peints par eux-mêmes were reedited several times throughout the nineteenth century.
3. From an advertisement for Phrenology applied to children, published in The Times on February 8, 1859.
Hold That Print!
by David Starkman

I recently ran across this Do-It-Yourself design for a holder for side-by-side pairs made on 4” x 6” photo paper for viewing them in the 7” wide holder of the classic Holmes Stereoscope.

Robert Thorpe used to sell this adapter made of very thin wood. However when he stopped making it, I made a cardboard copy as you see in the photo. I did my own crude drawing with measurements, and a Los Angeles Stereo Club member named George Walker who had artistic skills did the more professional drawing of the design. You will note in the photo that I added staples to the side pieces because the glue that I had used originally was not holding very well.

The adapter holding a 4” x 6” stereo print.

Stereoscopic Snippets
(Continued from page 28)

at the keyboard, finally got to play for services. But I can’t imagine the Editor of the Brighton Gazette ever lived down his editorial.

As for the cathedral, there was an old local proverb which said, “If Chichester church steeple fall; In England there’s no king at all”. The proverb was proven to be correct since the spire fell during the reign of Queen Victoria.

Notes
1. Illustrated London News, March 2, 1861
2. photohistory-sussex.co.uk/RussellJasGallery.htm

The Emperor’s Medals
(Continued from page 15)


Editor’s View
(Continued from page 2)

stereoscopic images, equipment, experimentation, techniques and brilliance.

Also in Vol. 46 No. 2, on page 8 in the caption for “The Bedroom” by Andy Modla, the first name of sculptor Seward Johnson was misspelled.
Bennu Boulders

Shortly before the OSIRIS-REx mission collected samples from the surface of asteroid Bennu on October 20 of this year, a YouTube video of a close fly-by “tour” of the surface was released by NASA’s Goddard Space Flight Center. It was created by combining high-res photographic imagery from OSIRIS-REx with its laser altimetry data, producing a “3D” terrain model with 20 cm resolution. The video examines several large rocks (one over 300 feet long), with the virtual camera moving over and past them. It keeps changing altitude and orientation, but when the apparent movement stays briefly horizontal, it’s possible to grab some revealing sequential 3-D pairs.

High-res photographic imagery from OSIRIS-REx while orbiting asteroid Bennu, a roughly diamond-shaped pile of loose rubble has provided great sequential stereo opportunities. (NASA Goddard Space Flight Center)

The prominent boulder Simurgh Saxum marks the asteroid’s prime meridian, the basis of its coordinate system. In Persian mythology, the Simurgh is a large and benevolent bird and the possessor of all knowledge, while Saxum is Latin for stone. (NASA Goddard Space Flight Center)

The tallest boulder on Bennu, Benben Saxum, is over 70 feet high. Like the asteroid itself, the rock’s name comes from Egyptian mythology. (NASA Goddard Space Flight Center)

Human Anatomy 3D

The book Human Anatomy: Stereoscopic Images of Medical Specimens by Jim Naughton was published at $45.00 and reviewed in SW Vol. 43 No. 4, page 12. Reproduced with stunning clarity, these transfixed stereoscopic images take the reader on an enthralling 3-D journey through the study of anatomy. Texts on human anatomy provide an informative introduction. Hamilton Books is now selling the hardbound 144 page book for $14.95. See tinyurl.com/y3dzx7zt.

Hamilton has also recently had numerous low priced 3D Blu-ray titles. Most sold quickly, but they still have a few. Search 3D on the website and you may find something worth getting.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
Rhonda Fleming, the Hollywood star who was often called the “Queen of Technicolor” for how well her red hair and green eyes photographed in color died October 14th in Santa Monica, CA at age 97. She acted in over 40 films, mostly in the 1940s and 1950s, and later made guest appearances on several television shows. Fleming worked with directors such as Alfred Hitchcock on Spellbound, Jacques Tourneur on Out of the Past and Robert Siodmak on The Spiral Staircase. Her co-stars over the years included Kirk Douglas, Glenn Ford, Burt Lancaster, Bob Hope, Rock Hudson and Ronald Reagan, with whom she made four films. But of interest here is the fact that she appeared in three 3-D films, Inferno with Robert Ryan, Those Redheads From Seattle with Gene Barry and Jivaro with Fernando Lamas. Two of the films, Those Redheads From Seattle and Jivaro have been restored by the 3-D Film Archive.

Fleming later worked for several charities, especially in the field of cancer care, and served on the committees of many related organizations. In 1991, her fifth husband, Ted Mann, and she established the Rhonda Fleming Mann Clinic for Women’s Comprehensive Care at the UCLA Medical Center.

3-D Online

The photo-3d group is a community with a long history, starting as a listserv in the mid-1980s. It has moved several times and evolved from an email-only group to include a strong online presence, on Yahoo Groups (YG) for almost 20 years and now on the Groups.io (GIO) platform. The current group site is groups.io/g/photo-3d for general discussions of stereoscopic 3-D photography. The main photo-3d group currently has about 2700 members, and the website includes archived messages dating back 20 years from the predecessor YG and eGroup.

There are also subgroups (closed to new messages) that contain the message archives from many other 3-D related groups previously on YG. On GIO, even nonmembers can read messages on most groups, but only members can post messages. You can join at the group website above, or alternatively send a blank email to photo-3d+subscribe@groups.io from the email account where you wish to receive messages. Subscriptions do need to be approved by a moderator (to help prevent spam), so be sure to look for and reply to the “pending subscription” notice you should receive. You will also need to reply to the separate email from groups.io that confirms your email address.

You can set up a password for your groups.io account if you wish, or simply confirm your email periodically which will keep you signed in for 30 days each time. You can opt to receive individual emails or digests or summaries, or only Special Notices from moderators if you prefer to access and post online. Attachments (stored on the site) and uploads of photos and files are permitted. Database and Wiki and other
Chichester cathedral is located in West Sussex on the South coast of England. The spire is 272 feet tall, and is the third tallest in the UK after Salisbury (404 feet) and Norwich (315 feet) cathedrals. It is the only cathedral spire that can be seen from the sea and has served as a landmark to both pilgrims visiting the shrine and mariners entering the waters of the naval stronghold of

Chichester Cathedral’s Spire: Now You See It; Now You Don’t

Anon. view of Chichester Cathedral before Feb. 21, 1861; probably late 1850s.

Anon. possibly by James Russell. Exterior view of Chichester cathedral soon after the collapse of the spire.
Portsmouth harbor only a few miles to the West.

Chichester is an ancient city, built upon by a succession of cultures including the Romans who erected Fishbourne Palace about thirty years after they conquered Britain. The cathedral itself is equally ancient. In 681 St. Wilfrid founded a monastery in Selsey on land donated by the first Christian Anglo Saxon King Æoelwealh. In 1076 following the Norman Conquest the religious center was transferred ten miles inland to Chichester. There Bishop Odo of Bayeux, William the Conquerer's half-brother, started construction on the cathedral. It was completed by Bishop Ralph Luffa and consecrated in 1108.

As with many medieval buildings, the cathedral had its share of disasters. In 1114 and again in 1187 fires destroyed the roof. After repairs the building was re-consecrated again in 1199. The cathedral was made even more splendid in 1400 when a spire, cloisters and bell tower were built. Things went along smoothly until the outbreak of the English civil War in 1642 when Parliamentary forces ransacked the cathedral. Repairs unfortunately had to wait until 1660 with the restoration of the monarchy. Christopher Wren not only repaired the spire in 1684 but invented an interior structure that would counteract the force of the high off-shore winds. His inspired idea was to suspend a giant wooden pendulum inside, which worked perfectly. While Wren’s spire was protected from gales, it was still vulnerable to lightening which damaged it again in 1721.
For all their timelessness, even stone buildings need continual, expensive upkeep, especially those that are hundreds of years old. After suffering many years of neglect, Dean George Chandler started restorations on the cathedral in the 1840s, but he passed away before the work was finished. His successor, Dean Walter Farquar Hook, continued his restoration program, but took things one step further. In the fall of 1859, as a memorial to the late Dean, he decided on an “open concept” for the nave. His desire was to remove the fittings of the choir where the Divine service is performed, and as much as possible make it available for the use of the congregation. Accordingly the rood screen (which separated the chancel from the main body of the church), pews, pulpit, wood floors, stalls and the organ gallery were removed.

All was going along nicely until early 1861. The removal of the fittings revealed serious defects in the supports of the great western arch. This was one of four arches on piers which were erected at the end of the twelfth century. These piers bore the enormous weight of both the tower and the spire, and had been subjected to settlements and displacements over the years. Further serious cracks started to appear in the south-west pier supporting these structures. On Feb. 14 the cracks began to enlarge. After service on the 17th, the nave was screened off and men worked night and day adding scaffolding, braces and supports. The eminent civil engineer, Mr. Alfred Thomas Yarrow, inspected the structure and

J. Russell. Reconstruction of the cathedral spire. Fortunately detailed drawings were made by Joseph Butler, the cathedral architect, so the spire could be rebuilt exactly as it had been.
reported that the cracks were only in
the stone casings and not the piers
themselves. Not to worry! Popular
opinion, however, took a dissenting
position: The spire was going to col-
lapse!

Hoping to put an end to public
panic the Brighton Gazette (among
other newspapers) published a
“Chicken Little” notice on Feb. 21,
1861. Noting that repair work was
being done to avoid a dangerous sit-
uation, the Editor added, “We men-
tion this solely because absurd
reports have been and still continue
to be circulated as to the danger of
the spire falling, not only among
street gossips, but among others
whom we shall not have supposed to
have believed every hearsay. We may
add, for the comfort of those
desponding individuals, that during
last week the place was inspected by
an eminent civil engineer, Mr. Alfred
Thomas [correctly “Thomas Alfred
Yarrow”]… Our news is only hearsay,
but it is on well-founded grounds, or
we should not publish it.”

The West Sussex Gazette supported
the Brighton Gazette’s position noting
that even the new organist, a Mr.
Aimes, would be playing the organ
in three days for services, which
would have been on Feb. 24th.
Nothing to fear.

At 1:20 p.m. on Feb. 21st while
people were reading the Gazette’s
“calming” notice, the cathedral’s spire
sided with popular opinion and col-
lapsed. What the Gazette didn’t
know was workers had realized the
core of the pier was indeed rotten
which had to be dealt with imme-

ately. As the *Illustrated London News* explained:

The task of sustaining on each pier a weight exceeding 1400 tons thrust forward the facing on every side, and when the masonry was restrained in one place by props and shores the restraint caused it to bulge on the adjoining surfaces faster than it was possible to apply remedies. The terrific storm of wind on Feb. 20th caused difficulties to increase with alarming rapidity [perhaps Wren's huge pendulum swinging inside contributed to the problems]; but the efforts of the sixty workmen appeared still to offer some possibility of ultimate success when, at three hours and a half past midnight, they quitted the building. Three hours later when they returned it was obvious the situation was getting worse. The immense pressures at work had caused the separation of the church walls from the supports of the tower, heavy stones burst out and fell, the core of the south-west pier poured out, crushed to powder, and the workmen were cleared out of the building while the noble spire was left to its fate. Not more than a quarter of an hour later the tower and spire fell to the floor with but little noise, forming a mass of near 6,000 tons of ruin in the center of the church, and carrying with it about 20 feet in length of one end of the nave, and the same of the transepts and choir. The fall of the spire was compared to that of a large ship quietly but rapidly foundering at sea.¹

Fortunately no one was hurt, and miraculously the major shrines, etc. were unharmed. Also fortunately Joseph Butler, the cathedral’s own architect, and his son, William, had made very detailed drawings of the cathedral so reconstruction of the spire in its original form could take place. It should be noted that Butler warned that the spire was going to fall, but officials did not heed his informed opinion. The site was cleared of debris, and funds were acquired. On May 6, 1865, the tower gaily decorated with flags, the first stone of the new spire was laid with great ceremony. Finally on June 28, 1866, the spire was completed and the church reopened.

These events were all documented by Chichester photographer James Russell. Originally a pawnbroker and then a master cabinet maker, he was forced to declare bankruptcy on Sept. 29, 1854. On Nov. 9th his entire cabinetry business and workshops were put up for sale to satisfy his creditors. Like the cathedral’s spire, his career had crumbled around him. Also like the spire, he arose from the disaster and bounced back, establishing a photographic business. Although he claimed his firm was established in 1853, the first listing for him as a photographer is in the 1858 *Directory of Sussex* with data gathered the previous year, thus 1857. Probably he was taking photographs as a sideline to his carpentry business, but no proof has been found to support the early date. His photographic business was a great success. His family, notably his sons James and Hezekiah, joined the business which ran for forty-six years in Chichester, finally closing in 1903. The company also opened branches in other cities including London where they photographed royal sitters, and were given a Royal Warrant on May 3, 1897².

I suspect the day the Chichester cathedral spire fell was a turning point in Russell’s life. He certainly took full advantage photographically of the situation. No doubt these images helped his rather young business. Yarrow, the civil engineer who declared the spire was safe, retired later that year due to “unremitting attention and anxiety”³. Aimes, the organist whose life could have ended (Continued on page 21)
PAPER OR PLASTIC WE ARE FANTASTIC!

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You’ll recognize the name Denis Pellerin from his excellent work as the Photo Historian for London Stereoscopic Company. Although his new book, History of Nudes in Daguerreotypes is not associated with LSC, you can expect the same level of expertise. The 3-D community benefits from Denis’ ability to dwell on the small details as a photo historian. You can feel the emotional charge that Denis conveys as he assembles the details about these forgotten people. And they come alive for you as well.

The book consists of stereo views with a single image enlargement on each following page. A viewer is included with the book but it doesn’t hurt if you can free view. As a matter of fact, I can’t think of more pleasant images to learn how to free view with. Some say that they buy Playboy or other men’s magazines for the articles. Some buy them for lack of articles...of clothing. You can buy this book for either reason and you won’t be disappointed.

Denis also includes pornographic images of the time. But nothing about the book is offensive, quite the contrary.

By using the police arrest records from a ledger (with the boring title: B B/3) that survived the destruction of the archives in Paris in 1871, Denis was able to trace the history of some of the more prolific models and stereo photographers. The French Police were one of the first to use photographs (mug shots) to identify criminals. They would often use half of a stereo image as a reference next to the woman’s arrest record. That also helped Denis iden-

While many of the models in the book are identified, this one remains unknown, as does her fate with the Paris courts. The carefully tinted Daguerreotype is probably by Auguste Belloc.
The book will cause you to question whether Augustine Guy, whose gaze into the camera and comfort with her body would have chosen this profession had she had other opportunities. You’ll imagine the shriek of Fair Antonia, a professional model who posed nude for many paintings. But when she appeared in a photograph was arrested and sentenced to prison, causing her to faint in the court then be carried out screaming.

It takes a certain type of attitude to break a law that results in a record of you doing so. Considering it would take a week of hard work in a sweat shop to equal a few hours of sitting in a chair sans clothing there was ample motivation. But if a woman was arrested three times she had to register as a prostitute. Most of the women in this collection weren’t prostitutes but may have had little choice afterwards. Women were fined and served their time in a jail run by nuns. Having attended catholic school I have some understanding of their plight. Photographers were also fined and sent to prison. I can imagine the conversation went something like this, “What are you in for?”, “Assault with intent to kill, what are you in for?”, “Selling Daguerreotypes of naked ladies.” I can’t imagine a way in which that would turn out well. Although one enterprising fellow was discovered selling them while in prison!

If you want to see a New York Stereoscopic Association Presents presentation by Mr. Pellerin, see youtube.com/watch?v=PHu6mP2ePjk or vimeo.com/472840642. 

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NewViews (Continued from page 23)

features are also available on the new website, and message hashtags can be used but are not required.

Linda Nygren moderates many of the online 3-D groups and she has shared the list below. New groups are constantly being added, so this may not include all. Besides groups.io/g/3Dsalon for general discussions of stereoscopic 3-D photography, there are many specialized 3-D groups that also moved to the GIO platform.

Sell-3D, for buying/selling/trading of 3-D related items: groups.io/g/sell-3D.

MF3D, for medium format film 3-D: groups.io/g/MF3D.

View-master, for View-Master discussions: groups.io/g/Viewmaster.

3D Dsalon, for info about 3-D stereo exhibitions: groups.io/g/3Dsalon.

3D tablets, for users of glasses-free 3-D tablets and phones: groups.io/g/3D tablets.

3D Video, for 3-D stereoscopic video discussions: groups.io/g/3Dvideo.

3D stereoviewXchange, members share images as SBS pairs images-stereo: groups.io/g/3D stereoviewXchange.

French language, French language 3-D group: groups.io/g/images stereo.

APFC, for the APEC (mounted cards) and DSEC (4x6 prints) stereoview exchange groups: groups.io/g/ APFC.

Stereo Realist, for users of Stereo Realist film camera systems: groups.io/g/ stereoreal.

Fujifilm, user group for Fuji W1/W3: groups.io/g/fujifilm.

Samsung 3D, for users of twinned Samsung cameras: groups.io/g/Samsung3D.

StereoDataMaker, for users of SDM software to synchronize certain Canon cameras: groups.io/g/StereoDataMaker.

Lumix3D, for users of Panasonic 3D lens and/or Panasonic 3D M43 lens: groups.io/g/Lumix3D.

VR3D, for 3-D virtual reality discussions: groups.io/g/ VR3D.

Hydrogen One, for those using or curious about this phone/camera: groups.io/g/RedHydrogenOne.

3D Conversions, for those wishing to convert 2-D images to 3-D from various sources: groups.io/g/3D Conversions.

Sony 3D, for users of twinned Sony cameras: groups.io/g/Sony3D.

Stereo Camera Collectors, for those collecting 3-D cameras of all vintages: groups.io/g/StereoCameraCollectors.

Stereo View Collectors, for those collecting views from all sources and periods of history: groups.io/g/StereoViewCollectors.

SPM, for all using or learning about StereoPhoto Maker: groups.io/g/SPM.

3D 180, for those shooting 180° stereos with various cameras: groups.io/g/3D180.

Digital 3D Viewers, for those using or designing digital viewers of various styles: groups.io/g/Digital3D Viewers.

International Stereoscopic Union, discussion for those interested in any aspects of the ISU: groups.io/g/ISU3D/topics.
## Classified

### For Sale

**ARCHITECTURE and Design Classics in ViewMaster® 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 (1988) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: drt3d.com/3W/ or contact George Theemels at drt-3Dlive.com, 440-666-4006.**

**VISIT www.stereoscopency.com/3d-books and have a look into the live View-Master Collector’s Guide: 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

**ALASKA STEREOVIEWS: paying high prices for Muybridge, Maynard, Brodeek, 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 95959, cmautz@ncln.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) 360-0001.**

**CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Valley, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiloavoie@hotmail.com or call (418) 440-7988.**

**COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094, billleetle@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.**

**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.**

**HORSE-DRAWN “commercial” vehicle views: ice wagons – butcher wagons – mail wagons – milk wagons - flower wagons – funeral hearses and so on from 1915 and back as far as possible. Richard McCoy, 2719 Las Palmas Cir., Mesa, AZ 85202.**


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

**KEYSTONE VIEWS of the Mexican Campaign of 1916. Some will have a 1916 date on them, some will not. Keystone catalog numbers for the group run from 17361 through 17384. Ralph Reiley, Tucker, Ga 30084, reileys@att.net.**

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

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

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## 19th and Early 20th Century Stereoviews For Sale

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

**Only online at:**

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

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

**TERMS FOR CONSIGNMENT**

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

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