Herbert Noxon

ISU in Lübeck

Chicken Little & Digital 3-D
A taste of the late ’40s through the early ’60s found in amateur stereo slides

by Mark Wilke

The Magic Kingdom in 3-D

The slides shown here are all inscribed “Disneyland 1966,” but nothing else is known about who took them or exactly when they visited the park. My family may very well have gone there that same year, so I couldn’t resist looking to see if we might appear in the background somewhere!

Comparing these scenes to my most recent visit to the park, the first thing that strikes me is how few people are there. Maybe it was the off-season, but it sure looks quiet!

I especially enjoy the third view, showing a few of the Seven Dwarfs mingling with visitors. That little girl looks like she’s not quite sure if that’s a real dwarf, or someone in a costume. It looks like she’s squeezing his (probably non-functional) arm to see if it’s real!

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: Herbert Noxon, “Another View of Camp” below Mt. Rainier, Washington ca 1921. About 100 years too soon to enter this in the upcoming 3D-Con On-Site Image competition, this skilled amateur stereographer documented auto-camping on the slopes of Mt Rainier, which an NSA tour will visit Aug. 11, 2020. See “The Stereo Legacy of Herbert Lorne Noxon” by Jeremy Rowe.

Back Cover: Detail from “Chihuly Glass” by Phyllis Maslin. Such glass art can be seen and stereographed in the hotel and throughout Tacoma by those attending 3D-Con 2020, August 11-17. See 3d-con.com.
Editor's View

Bank Changes
NSA Check Rules

S
ome corporate zombie with nothing better to do at Bank of America has decided that all checks written to the NSA must now be made out only and precisely to

"National Stereoscopic Association, Inc." No "NSA," no abbreviations of any sort, except for Inc. And don't forget that comma!

No official letter of any sort informing us of the change was ever received from the bank. We were simply informed by a teller when making a deposit in December that henceforth, only the full name of the organization as it appears on the account will be accepted. We don't know if B of A wants to discourage small businesses or non-profits or paper checks in general, or which of their executives may be promoting the use of PayPal. All we can say is write small and remember, National Stereoscopic Association, Inc.

(Renewal letters and cards will include this reminder.)

Realist 3-D in The Times

The work of NSA member Eric Drysdale exposing the 21st century to 1950s Realist 3-D in viewers through his "Midcentury Stereopanorama" presentations was featured in The New York Times online, Dec. 14, 2019, and in the print edition the following day. See tinyurl.com/whymh7m. For more on Eric, see the Vol. 43 No. 3 cover or

Correction

NSA member Nicholas Graver

The abandoned amusement park in Berlin featured in SW Vol. 39 No. 5, Planterwald/Spreepark, will open yet again according to a December 2019 BBC Travel Show and its presenter Ade Adepitan. While most of the rides won't run again, the people hired by the city to restore it want to add elements of culture and art to the natural heritage that has evolved since its last closing.

Hanging over a large map of the proposed restoration are several 3-D slide viewers (not mentioned in the narration), reminding us of Ringo Schneider's great views of the overgrown attractions in 2014. See tinyurl.com/whxggo.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
NSA member Donald Deaton has suggested an interesting column idea to encourage members to send in for possible publication stereos they’ve taken. Even many who’ve never thought of entering competitions often find images they consider, at the least, better than average among their vacation stereos—images worthy of sharing thanks to some particular impact or interesting subject matter.

No competition, no prizes, and the “rules” will be few and rather casual. Keep in mind that stereos taken on a weekend or a vacation at home could be just as interesting as those from a trip to Tasmania. Location, date (hopefully images taken this century), and subject ID as far as known would be good to include. Feel free to mention the nature of the trip (family, personal escape, etc.) as well as sources of information about the subject like websites of parks, museums, etc. We need jpeg files of 350 to 400 ppi at full

(Continued on page 17)

St. Augustine lighthouse, Florida by Norm Appleton. “While visiting the St. Augustine lighthouse on vacation in June 2019, we were strolling the grounds when we noticed this terrific 3-D view of the lighthouse through the trees. The image was shot using a Fuji W3.” See staugustinelighthouse.org.

1920s Vacation Views

Besides promoting the 2020 3D-Con excursion to Mt. Rainier 100 years in advance (see cover), Herbert Noxon captured impressive stereos all over the country from about 1919 to 1932. He shot them on family vacations and fishing trips, which would have made his work ideal for our new feature “Vacation Stereos” if Stereo World had existed in the early 20th century. See “The Stereo Legacy of Herbert Lorne Noxon” by Jeremy Rowe on page 4.
In addition to the commercially available views from publishers like E. & H. T. Anthony, Kilburn, Underwood & Underwood, H. C. White, and Keystone, talented amateur photographers have actively produced stereoviews. One example of an early group of such stereo experimenters is the Amateur Photographic Exchange Club of the 1860s. This federation of talented experimenters and amateur photographers was founded in 1861 but lasted only a few years. Members, mostly in New York and Philadelphia, produced and shared multiple copies, each labeled to identify the creator, then circulating their work for critique by other members by mail.

As photography became simpler and less expensive in the late nineteenth century, the markets for stereographs, and capability and number of amateurs both grew dramatically. Most collectors are very familiar with the publishers that began producing large quantities of curved mount stereographs in the 1880s and 90s. Sadly, only a few of the photographers that worked for these companies to produce their images, like Lynn Skeels, the Kilburn brothers, Hawley C. White, and B. L. Singley, are known today for their individual work.

Stereo cameras became economically available and easily accessible as dry plates and flexible film brought stereo photography to the masses at the beginning of the 20th century. But though many amateur stereo images were produced as glass or paper views, few amateurs identified their work, so are unknown today. Even those amateurs that created a body of high-quality work, their views have usually been dispersed by their families, or estates. Occasionally a group of amateur work remains intact, is still identified, and can provide a unique insight.

Herbert Naxon, “Road to the Cave of the Winds, Colorado Springs” in Garden of the Gods Park, just north of Manitou Springs, Colorado ca 1920. The full, oversize, plain cardboard mount is shown here but omitted for space concerns in other views.
One of Herbert Noxon's custom viewers that grafted a “traditional” viewer and hood onto a mechanism that held the oversized mounts he produced. Included was a focusing mechanism and incandescent light in the pod below the viewer. His stereoviews were mounted on oversized card stock, then bound into groups with metal rings. The viewer included a platform to support the views as they dropped down for viewing. (Collection of the Author)

After graduation, Herbert returned to Canada, living in Ingersoll, Ontario near the family business for a little over a year before taking the Grand Trunk Railway to Port Huron, Michigan on January 2, 1899 as he emigrated to the United States.

From Michigan, Herbert traveled west across the U. S. arriving in California on March 1, eventually arriving in Los Angeles in August 1899.

Herbert then moved to San Bernardino, where he was listed as an Oil Company Superintendent in the 1900 U. S. Census. The 1900 Swarthmore Annual Yearbook noted that Herbert was working as an Engineer at the Globe Oil Company about 170 miles northwest of Los Angeles in Bakersfield, California.

A few years later, Herbert returned to Canada where he married

Uncut tintype portrait of Herbert Noxon. Photographer and location unknown ca 1900. (Collection of the Author)
Gertrude Barrett of Michigan on November 21, 1902. Gertrude had completed a degree in Botany at Stanford and graduated Phi Beta Kappa. After the wedding, the couple returned to California where a year later, their daughter Margaret Elizabeth was born on November 8.

The Noxon family moved to Los Angeles about 1905, where Herbert, ever evolving occupationally, was now working as a druggist, and serving as an officer of the Los Angeles Auxiliary Chapter of the dental fraternity Psi Omega. That year Herbert was awarded a patent on a Piston Rod Stuffing Box for oil wells, apparently filed during his previous engineering career. The device was important enough that the patent announcement appeared in The San Francisco Call on May 3, 1905.

The family soon filed building permits to build a two-story, fourteen room two flat home at 452 South State Street valued at $3,500 (about $100,000 today). Theirs was one of 592 building permits issued in Los Angeles in April 1906. Gertrude's father George Sawyer Barrett, a furniture dealer in Michigan and later a farmer in California, passed away in December 1906.
Apparently seeking to codify his recent career change, Herbert enrolled at the University of Southern California, and received one of the six degrees in Pharmacy that were awarded in 1907. After graduation, Herbert declared his intention to become a U. S. citizen. Nixon was described as 5' 11" and 150 lb. with brown hair and brown eyes and listed his occupation as a druggist.

Nineteen seven was also the first year that Nixon began documenting his extended vacation trips, that year to the Kern River. The Nixons visited Yosemite, traveling with the Willard family, on their trip in 1908.

The following year, Herbert apparently was able to take quite a bit of time off. The Nixons traveled by car, auto-camping in remote areas and exercising Herbert's passion for fishing. The family visited Redlands in March, San Diego in April, Glennville in May, Laguna in June and Idlewild in July. Their final trip that year was once again to the Kern River, returning home before the birth of his son Herbert Barrett Nixon in October 1909.

The family continued a heavy travel schedule each year through the next decade. A brief summary transcribed from extant views includes:

1910
- Santa Cruz, Lake CO. & Tahoe
- Kern River

1911
- Mammoth, Tahoe, and Donner Pass
- Kern River

1912
- Grant's Pass, Portland, Seattle
- Victoria, Rainier (home from Portland by boat)
- Mammoth in September (with Children)

1913
- Klamath Falls, Crater Lake
- Patrick Creek - Klamath & Eureka, Santa Cruz, Carmel, with Marge

1914
- Mammoth (with Granny & Ellison)

- Tahoe, Alturas Pitt River, Lassen, Eureka, Eel River, Fort Bragg

1915
- Mammoth, Tioga, San Francisco

1916
- Mammoth in Pope (with Granny and Ellison)

1917
- Bear Valley, Warm (?) & Sonora

1918
- Glacier & Yellowstone (with McCall - Ellison)

1919
- Mammoth (with McFadden, McCall, Mel (?), Gibolos (?)

Locations around the continent Nixon visited and stereographed.

Crossing "Top of the divide, Wolf Creek Pass, 10,332 ft." San Juan Mountains, Colorado ca 1920. The pass, made famous far beyond Colorado by the 1975 C.W. McCall hit song of the same name, is now crossed by the multi-lane U.S. Highway 160 with a new tunnel and two runaway truck ramps.
Herbert's application for U. S. Citizenship had been granted on November 26, 1912, making him eligible for the Draft at the start of World War I. His draft registration showed him working as a dentist, now living at 710 Irving Street in Alhambra, CA. In 1919, it was noted that he had been in ill health since March 1919 and as a result, was not working. Despite his illness and inability to work, Herbert and his family still were able to travel, and Herbert began producing the collection of stereographs that were found a few years ago.

The initial set of stereoviews document the family trips to several California locations, including: Mammoth Lake; Lake Mary; the Owens River; Lee Vining Creek; Monument Rock, Mammoth; Tioga Pass; Horseshoe Lake; and Convict Lake.

The 1920 census listed Herbert as a dentist living at 735 Irving Street, Alhambra, Los Angeles, California with Gertrude, daughter Margaret, and son Herbert B. The family extended the scope of their annual excursions in 1920, making several extended trips into Oregon, Washington, and Canada before returning home.

In 1921 the Noxons again took several long trips, including camping.
trips, this time traveling into Arizona and New Mexico.

The family moved once again in 1922 and were now living at 826 North Stoneman Avenue in Alhambra. Once again, they traveled with the Willards, on this trip visiting Burgess Falls, Mendocino Lake, Diamond Lake, and to Bend and Portland in Oregon. Herbert notes that they traveled back to Bandon, Oregon with Walkers, then up Klamath river fishing. A Mr. Locke joined the family group at Eureka, and they camped on Klamath River across from Regina near Lewis camp.

Whether loss of views for this year, or the family took a year off from their traveling, there are no stereoviews from 1923, however there are several groups of views from 1924, 1927, 1931, and 1932 in the collection of views Noxon produced of his annual road trips.

The 1930 census listed the Herbert’s address as 826 North Stoneman Ave. Alhambra, Los Angeles, California, living with Gertrude and son Herbert B., who was listed as a nurseryman. Herbert’s mother Ida A. Noxon had followed her son to the U. S. and applied for citizenship in April 1912. Ida was listed in the 1930 census as living next door to the Noxons at 820 North Stoneman Ave.

(Continued on page 21)
Stars 3D

Touch the Stars 3D opened January 17, 2020 at the California Science Center in Los Angeles. The audience travels with NASA’s robotic spacecraft on an unforgettable exploration of our solar system. This Giant Screen film traces the path to space through the history of NASA’s probes, orbiters, and landers from the heart of our solar system and the surface of its planets and moons to the grand tour of the Voyager spacecraft through the outer planets and beyond. Created with the latest high definition imagery and scientific data, Touch the Stars 3D engages audiences through the use of real footage and three-dimensional vistas.

The 41 minute film is produced by Afterglow Studios. Admission to the shuttle Endeavour is included with the IMAX ticket. See the website for more info: touchthestarsmovie.com. Or the ScienCenter website for tickets: californiasciencecenter.org.

Giant Screen 3-D Movies

An updated list from The Giant Screen Cinema Association and lfexaminer.com of upcoming and current Giant Screen 3-D movies at science or history museums, etc.

- Angkor: Lost Empire of Cambodia, Fall 2019
- Back From the Brink: Saved From Extinction, October 2019
- Out of Bounds, November 2019
- Star Wars: The Rise of Skywalker, December 2019
- Backyard Wilderness, in release
- Conquest of the Skies, in release
- Giant Bear Rainforest, in release
- Antarctica: Into the Unknown, Fall 2021
- Yellowstone: Life in Extremes, Spring 2022
- America’s Wild, February 2020
- Sea Lions: Life by a Whisker, February 2020
- 331 Days to V-E Day, March 31, 2020
- Ocean Currents, May 2020
- Snow, Spring 2020
- Cool Cities, Fall 2020
- Tiger, Tiger, Fall 2020
- Wild Wonders of China, Fall 2020
- Einstein’s Incredible Universe, 2020
- Elephant, 2020
- Feathered Dinosaurs, 2020
- Giant Machines, 2020
- Gorillas of the Mountain, 2020
- Ocean Giants, 2020
- Phil’s Pollinator Film, 2020
- Sea of Love, 2020
- Secrets of the Sands, 2020
- Serengeti, 2020
- Shark Rescue, 2020
- Shipwrecks, 2020
- Tiger Trek: Bhutan 3D, 2020
- Treasures of Mount Sinai, 2020
- Wingsuit Flyers, 2020
- Sharks, Early 2021
- Ireland, Spring 2021
- Wings, Spring 2021
- Science of Speed, 2021

Cuttlefish Stereopsis

It was hard to miss reports of cuttlefish wearing 3-D glasses in early January, with stories all over the web reporting on research at the University of Minnesota and Woods Hole. Shown 3-D movies of shrimp at various apparent distances, the glasses wearing cuttlefish tried to grab shrimp appearing close to them and swam into the screen when the targets appeared behind it, confirming stereo vision. Dr. Jenny Read of Newcastle University, who wrote a Stereo World article on her similar work with mantids (Vol. 40 No. 1), commented on the usefulness of such research into the neural circuitry of various creatures for developing better machine vision. Not mentioned in most media accounts were the facts that Read’s 2014 mantids wore polarized glasses, while the cuttlefish were shown wearing anaglyphic glasses, and with red-right lenses. See tinyurl.com/ss2lxm9.

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.
4K 3D at New England Aquarium

D3D Cinema (D3D) announced that the New England Aquarium in Boston, Massachusetts, has selected D3D to install a new state-of-the-art, laser-illuminated, 4K, 3-D, cinema system into its Matthew and Marcia Simons Theatre (the “Simons Theatre”) in January 2020. This is D3D’s 30th giant screen project, with the New England Aquarium joining a large family of institutions featuring D3D cinema systems—like Chicago’s Museum of Science and Industry, Pittsburgh’s Carnegie Science Center, the Arizona Science Center in Phoenix, Cleveland’s Great Lakes Science Center, the Houston Museum of Natural Science and Moody Gardens in Texas, the National Museum of the United States Air Force in Ohio, and many others.

D3D has designed a laser-illuminated 3-D cinema system featuring ultra-high-resolution images via two advanced Barco laser projectors, a powerful alternative content system and an extended-capability accessibility package. This system produces vivid images with a brilliant expanded dynamic range and color gamut far beyond the capabilities of film-based and first-generation laser-illuminated projection systems.

In addition to the astonishing aquatic documentaries that the Simons Theatre has been renowned for over the past two decades, the D3D system will provide extensive new presentation capabilities and opportunities for exciting new programming options, from feature films, cultural events and live-streaming two-way conversations with scientific expeditions in faraway oceans, to multimedia lectures and town-hall meetings. See neaq.org.

Ray Zone On Screen at 3D-Con 2020

Bob Swarthe will be presenting a special video presentation of Ray Zone from a 2010 lecture “Telling Stories in Z-Space,” including a video introduction by Susan Pinsky and David Starkman. Over seven years ago on November 13, 2012, Ray 3-D Zone passed away following a heart attack at the age of sixty-five. He fell in love with 3-D in 1953 at the age of six, when he opened the Three Dimension Comic book starring Mighty Mouse. Ray promoted 3-D to everyone and is considered a pioneer in 3-D in many areas. He converted 2-D images to 3-D for over 150 comic books, children’s books and advertisements of all kinds. Ray, along with the band Tool received the Grammy award for Best Recording Package for the cleverly packaged, platinum-selling 2006 Tool CD 10,000 Days. Also among his awards are the 1987 Inkpot award from the San Diego Comic-Con for Outstanding Achievement in Comic Arts. Ray was an accomplished 3-D producer, producing many short 3-D movies, working as 3-D producer on the first animated 3-D feature made in Mexico, Brijes 3D (also known as Guardians of the Lost Code 3D.) Ray was 3-D historian for several groups, wrote articles continually on 3-D history and wrote four books on stereoscopic cinema. See SW Vol. 38 No. 4.

Upcoming 3-D Conventions

3D-Con 2020

PSA 2020 Photo Festival

3D-Con 2021
Santa Fe/Albuquerque NM area. 47th Annual 3D-Con presented by the National Stereoscopic Association. Trade fair, 3-D projection, photography & 3-D workshops, 3-D art gallery, historic & modern stereo card exhibits, image competitions, photography excursions, photo & equipment auction, speakers and more. Convention Chair: Steve Berezin. 3-D Theater Chair: Eric Kurland. International Stereoscopic Union (ISU) 2021
September 14th – 20th, 2021 in the Czech Republic. The 23rd ISU Congress. Details will be posted at 2021.isu3d.org.

Upcoming PSA Exhibitions

March 23rd, 2020
Southern Cross. Two digital sections: “Open” and “Macro” Jim Metcalfe 55A Illeroy Avenue Killara, NSW 2071, AUSTRALIA e-mail: JRM473@yahoo.com Website: oc3d.info Fee: $5 total for one or both sections

May 2nd, 2020
Ohio Stereo Exhibition. Digital images only. Bill Kirby 34141 Southside Park Drive Solon, OH 44139 e-mail: ohio3d@gmail.com Form: ohio3d.com/PSA.
Spanish Beauty and the French Beast
A Stereoscopic Tale

A few weeks ago, a French photo dealer who has become over the years a good friend sent me a low-res snapshot of a stereo daguerreotype. The image was so unusual and so bizarre that it immediately caught my attention. It was heavily scratched and not in the best condition but a closer look convinced me there was a story worth telling behind that picture. Just like you should never judge a book by its cover, a stereo slide should never be judged by how scratched or grubby it is as there is still a lot of information beyond the sliver layer, the glass or the albumenized paper. Dr. May accepted to add the image to his collection—and I cannot thank him enough for that—after I revealed in a few words what I thought the meaning of this unique stereo pair was. So here is the daguerreotype, along with the story that goes with it.

As you can see for yourself, the composition is quite simple. On a small square table in the foreground is a plaster bust of a woman. Behind it stands a taxidermied monkey or an ape holding in its right hand a pair of dice. The fur of the creature looks as if it has been pomaded to make the silhouette look less simian and more human-like. The background is a piece of whitish cloth, with what looks like a curtain on the left. Not many clues on the front, and none whatsoever on the back, as you can see for yourself in Figure 2. For some reason, however, this image reminded me strongly of the 1933 film King Kong, in which the giant ape falls in love with the fair Ann Darrow, played by Canadian-American actress Vina Fay Wray (1907-2004). Could this image be about love too? Well, it is, in a way, as we shall soon discover.

I must confess that what first caught my attention in this stereo was the bust of Doña María Eugenia Ignacia Augustina de Palafox y Kirk-Patrick, 16th Countess of Teba, and 15th Marchioness of Ardales. That's a lot of names and titles for one single person but the lady is better known as Eugénie de Montijo, or alternately as the Empress Eugénie (1826-1920), the spouse of Emperor Napoleon III. The bust itself is the work of Count Emilion de Nieuwerkerke (1811-1892), a Dutch sculptor who had studied under James Pradier and exhibited at the Paris Salon from 1842 to 1861. Nieuwerkerke, who became a French citizen in 1849, is better remembered for being the lover of Napoleon III’s cousin, the Princess Mathilde (1820-1904), from 1846 to 1869. His relationship with the Princess gave him access to the court of Napoleon III and secured his career, first as an artist then successively as Director General of National Museums (1849), Intendant des Beaux-Arts of the Emperor's Household (1853), Honorary Chamberlain of the Emperor (1859), and Surintendant des Beaux-Arts (1863). Nieuwerkerke made busts of the Princess Mathilde, Louis Napoleon Bonaparte and Eugénie de Montijo, countess of Teba, in or around 1852. The latter work was to become, after some alterations, the

Fig. 1. Anonymous French Stereoscopic daguerreotype, c. 1853. Front. I have digitally cleaned most of the scratches to make the viewing experience more pleasant.
official bust of the Empress of the French and appears in several stereo daguerreotypes and cards, on its own or with the bust of her imperial husband.

Since the bust is that of the Empress, it makes sense to assume that the monkey, or ape, behind her might be a representation of the Emperor himself. But why a monkey and why is the creature holding a pair of dice? The answer to the first question is quite straightforward but unfortunately needs some background information.

Louis Napoleon Bonaparte, the future Napoleon III, was the nephew of Napoleon I, also known as Napoleon the great (1769-1821). After the death of Napoleon’s only son, the Duke of Rome, in 1832, the Napoleonic claim to the throne came to Louis Napoleon Bonaparte (1808-1873). Louis Napoleon, was determined to restore the empire and, on two separate occasions, he tried a coup against King Louis-Philippe of France, convinced that if he marched to Paris, like his uncle had done in 1815 after escaping from the Isle of Elba, the whole country would rise up and join him, all the more so as the name of Napoleon was still very popular and was associated with visions of victory. His first attempt took place in Strasbourg in 1836. Louis Napoleon, dressed in the uniform of an artillery officer—he had become one, like his uncle, but in the Swiss army—rallied a regiment to his side but the general commanding the garrison managed to escape and mustered a loyal regiment which soon had the upper hand on the mutineers. Napoleon fled to Switzerland and when Louis-Philippe asked the Swiss government to hand him over they refused on account of his being a Swiss citizen. To save his adoptive country any trouble, Louis Napoleon moved to London before heading for Brazil and then New York. In October 1837 he had to rush back to Switzerland, arriving just in time to see his mother, Queen Hortense, before she died. Not very long after her death, Louis Napoleon went back to London (October 1838) where he spent over a year, mixing with the literary and political elite and plotting another coup. In August 1840, after buying weapons and uniforms and having proclamations printed, he sailed across the Channel to Boulogne with about sixty men and an eagle in a cage (the eagle was Napoleon 1’s emblem). This second attempt was a total fiasco. The mutineers were surrounded as soon as they landed on the beach, one was killed and everybody else was arrested. Louis Napoleon was put on trial and sentenced to life in the fortress of Ham, in northern France. He spent six rather happy years there, studying—he called his time in Ham “my University years”—writing poems, articles, political essays, books and spawning two illegitimate sons with a local girl, Eleonore Vergeot. In May 1846, with the help of some friends, he borrowed the clothes of a workman and managed to escape from his fairly golden cage. This adventure gained him his freedom and the nickname Badinguet, after the labourer whose clothes he had borrowed. A carriage took the runaway to the coast and back to Britain where he resumed his place in society.

In February 1848 a revolution (another one) broke out in France which forced King Louis Philippe to abdicate. Louis Napoleon made his way to Paris, only to find out on arriving there that the Second Republic had been declared and that the country was under a provisional government. Louis Napoleon
returned to England and watched the events develop. Although he didn’t run in the first election in April 1848, three members of the Bonaparte family were elected. In the next elections that took place in June Louis Napoleon was elected in four different departments, including Paris. There was a new uprising in June 1848 and new elections in September. Louis Napoleon was a candidate in thirteen departments and was elected in five of them. He returned to France on 24 September 1848 and prepared his campaign for the election of the President of the French Republic, scheduled for the 10th and 11th of December. When the day came he flatly defeated all four other candidates, reaping over 70 percent of the votes cast. Shortly after being elected he moved his quarters to the Elysée Palace—which is still to this day the residence of French Presidents—donned the uniform of the General-in-Chief of the National Guard and had himself called the Prince-President.

Under the new French Constitution a President was elected for four years and could not be re-elected. This didn’t suit Louis Napoleon’s ambitious plans and with the 1852 deadline fast approaching he tried to extend his presidency to ten years but to no avail. After repeated clashes with the Assembly and feeling that he had the support of the population and of the army the Prince-President decided that the time was ripe for another attempted coup. Plans were started in great secret in August 1851 and the coup was planned for December 2nd. The date had a personal significance as it marked the anniversary of his uncle’s coronation in 1804 and of...
his military victory at Austerlitz in 1805.

The facts above, necessary if one is to understand the picture, clearly show that Louis Napoleon was very keen on “imitating” his uncle. This explains why he appears as a monkey, although he was more often represented as a goose dressed in borrowed feathers (see the article “Boo to a Goose or the 1859 invasion scare” in Stereo World Vol. 42 No 3).

It is interesting to note here that in China the monkey is thought to be a subtle and cunning creature which hides behind a feigned stupidity to better fool its enemies. This description applies very well to Louis Napoleon who was thought, by his political opponents, acretin one could easily manipulate. They were quickly proven wrong.

The code name for Louis Napoleon’s coup was Rubicon, the name of a river between Gaul and Italy which Julius Caesar crossed with his armies, thus breaking the law and starting a three-year long civil war with the Roman Senate which ended with his final victory. It is said that on crossing that river Caesar said Alea iacta est, which generally translates as “the die is cast”.

Can you see now the significance of the dice in the monkey’s hand? This is a direct reference to Louis Napoleon’s coup and his personal crossing of the Rubicon. With the roll of the dice he was to become a traitor to his presidential oath and, in case of failure, was certain to be arrested and sentenced to life imprisonment or worse. There is therefore no doubt that the monkey is Louis Napoleon Bonaparte, about to cast the dice and make history. A close look at the daguerreotype reveals that the faces on the dice show the number 5 and 3. Now 5 and 3 make 8 which is the year Napoleon III was born (1808) but 5 next to 3 reads 53 which is the year he got married (1853) and could also be the date when the daguerreotype was made. Am I trying to read more in the picture than was actually intended by its maker? After spending the past forty years studying stereo slides I know for a fact that very little was left to chance and that a great many clues were deliberately left in the pictures by the photographers.

Louis Napoleon’s third coup was successful and, after a few thousand arrests and, unfortunately some casualties too, peace returned. One year to the day after his taking power by force, on December 2nd, 1852, the Prince President became Emperor Napoleon III with huge public approval. Less than two months later he was married to Eugénie de Montijo, Countess of Teba.

Eugénie and Louis Napoleon had first met in 1849, when he was the newly elected President of France, and the future Emperor had been struck by her beauty. A life-long womanizer, Louis Napoleon had tried to seduce the young Spanish beauty but although the girl was known to be flirtatious she was chaste by calculation and to the question “What is the way to your heart?” (some say “to your room”) she supposedly answered “through the chapel.” The Emperor announced his intention to marry the Spanish countess in a speech he

(Continued on page 17)
Welcome to

3D-Con 2020

Murano Hotel, Tacoma, Washington August 11-17

3d-con.com

Come join us for the first convention in the Northwest since 2004. August is the best time of year for long days of sunshine and picture-perfect weather. Plan to extend your vacation to enjoy more of the wonders of the beautiful Pacific Northwest.

With your feet in the clear salt water of Commencement Bay on Puget Sound, the 14,411-foot peak of Mount Rainier is just 42 miles away. And nowhere in the continental United States are there more spectacular and varied natural environments than within a hundred mile radius of Tacoma, Washington, from this alpine wonder to the ocean, from coastal rain forests to alpine meadows within a temperate climate, you will experience it all.

We have confirmed an all day excursion to Mount Rainier National Park on Tuesday August 11th. The wild flowers should be in bloom, so bring your close up rigs to make some great photos for the Onsite competition. Or bring your VR equipment for some amazing images to share at our VR Salon, where we may have a friendly competition for the best VR experiences. Be sure to book your flights in time to go on this excursion at the beginning of our 3-D adventure.

Tacoma Washington is considered one of the nations’ most livable cities. It is located on Puget Sound 30 miles south of Seattle, and is the second largest city in the Puget Sound area and the third largest in the state.

As the birthplace of artist Dale Chihuly, it is a city steeped in glass art, and that art is in museums throughout the city, in massive public art installations, and our convention location, Hotel Murano, is a glass-art themed boutique hotel. Within walking distance of the hotel, both Tacoma Art Museum and the Museum of Glass have world-class collections, and they are connected by the Chihuly Bridge of Glass, (one of my favorite places to photograph!). Art is in the city’s DNA.

The gem in Tacoma’s crown is the 700 acre Point Defiance Park, which was named the best park in Washington State, a state that cherishes its parks. Make the five mile drive through an old growth forest, and the nearly 15 miles of trails inside
the park. Visit the Rose Garden, the Fort Nisqually Living History Museum and the Point Defiance Zoo and Aquarium. Greg Perez will be giving walking or driving tours of this beautiful park several times during the convention.

Please visit our convention website at 3d-con.com as I will be adding updates frequently.

3DDDingly Yours!

– Phyllis Maslin
Your Convention Chair

Vacation Stereos (Continued from page 3)

The Union Pacific Railroad’s locomotive number 4014 by Donald Deaton. One of the largest steam locomotives ever built, its overall length, including the tender for water and fuel, is 132 feet. The total weight of the engine & tender combined is 1,250,000 pounds. Constructed in 1941, it was in service until 1959, then displayed in Pomona, California. In 2014, it was returned to the railroad’s shop in Cheyenne Wyoming. Restoration was completed in 2019. Since then, it has been operated on publicity tours throughout the western and central United States. (See tinyurl.com/ypoppbk) This view shows the 4014 crossing the Straight River bridge in downtown Owatonna, MN on July 17, 2019. Shot with a pair of Canon SD1000 cameras.

European Gems (Continued from page 15)

delivered on January 22, 1852. “I have preferred a woman whom I love and respect,” he said, “to a woman unknown to me, with whom an alliance would have had advantages mixed with sacrifices.” What he didn’t mention, however, is that he had unsuccessfully tried an alliance with Carola, Princess Vasa, and on being refused by her father, with 16-year-old Princess Adelheid of Hohenlohe-Langenburg, Queen Victoria’s niece. The Queen was not amused, nor were the young girl’s parents who turned down the proposal. Eugénie was definitely not his first choice but she didn’t turn him down. The French upper classes were scandalised that an emperor could marry a “mere” countess but the Emperor’s speech appealed to the romantic streak of the French people at large and the marriage proved popular with the masses. Thus it came to pass that Spanish Beauty married the French Beast!

The marriage, however, was not the happily-ever-after kind of story everyone expected. The Emperor, by his own confession, remained faithful to his wife for the first six months of their marriage before getting back to his womanising. Eugénie bore him a son and heir—

born in March 1856—but soon found physical contact with him “disgusting” and barred her door after the birth of the Prince Imperial. Yet she remained true to her marriage vows and was at his side when he was forced into exile after the fall of the Second Empire. She was there too when he breathed his last on January 9, 1873. In this case it was not “Beauty killed the Beast” but a succession of operations to remove gallstones that proved too much for a prematurely-aged heart and body. Napoleon III, his wife the Empress Eugénie, and their only son, the

(Continued on page 31)
What’s Behind RealD 3D?

If you enjoy attending 3-D movies in theaters then you have most likely worn the glasses from RealD. Most movies released in 3-D today are shown in the RealD 3D format using circular polarization for the projector and the viewing glasses. If your latest 3-D movie viewing was in IMAX then the glasses were bigger with a linear polarization method. IMAX glasses won’t work with RealD 3D movies and vice versa. More about that later.

Many methods have been tried over the years to make sure each eye sees its proper image to visualize the recorded depth. Some methods were mechanical and others were passive. The cost and fragility of the mechanical methods have largely put them in the dust bin of history. The “passive” procedures have proven less costly and more reliable, two qualities beloved of all producers and exhibitors.

The earliest 3-D films used the anaglyph (red/cyan) passive method of image isolation. This method allowed the use of only one projector and one (color) film from day one with no problems of synchronization as when you have two projectors and two films. Anaglyph can be easily used in print and shown on computer monitors. Selected comic books from the 1950s on gave 3-D a boost. Losing the red/cyan glasses effectively made the comics useless. There are, however, literally thousands of anaglyph 3-D short films on YouTube. The problems with anaglyph viewing are near total distortion of colors or no colors at all in the image and subsequent short-term changes in your color vision. Therefore, the main method in wide use today is polarization.

According to Dictionary.com: In physics the term “polarization” refers to a process or phenomenon in which the waves of light or other electromagnetic radiation are restricted to certain directions of vibration. It is a process or state in which rays of light exhibit different properties in different directions, especially the state in which all the vibration takes place in one plane. Being able to control the direction of light waves is at the heart of the Polaroid and RealD 3D processes.

Polarization for projected images actually began in the 1890s. Nicol prisms, made from a rhombohedral crystal of Iceland spar (a variety of calcite), invented by William Nicol in 1828, were used for the polarization. Polaroid polarizing sheets were patented in 1929 and refined in 1932 by Dr. Edwin H. Land. He began using research by British chemist William Herapath (1820-1868) who tried to make large synthetic crystals with the same polarizing effect as natural crystals. Land used microscopic crystals of herapathite (iodoquinine sulphate) suspended in liquid lacquer aligned by an electromagnet. By pulling a sheet of thin, clear celluloid through the liquid lacquer Land had a continuous sheet of crystals that retained their orientation when dried. This was the invention that helped make Land famous and 3-D movies practical.

Today a sheet of Polaroid polarizing material is made with polyvinyl alcohol (PVA) plastic with an iodine doping. When the sheet is stretched during manufacture the PVA chains align in one direction to become linearly polarized. These sheets are used by IMAX on its 3-D projectors and viewing glasses. One lens is covered with polarizing material with one direction of polarization (usually 45 or 135 degrees). The other eye is looking through a piece of polarized material using the other angle. Effectively each eye only sees the image intended for it. This method of polarization is very effective, as long as you don’t tilt your head too far.

Without formal training, circular polarization is beyond my physics and mathematics knowledge to explain adequately. For the scientifically minded you can go to Wikipedia at tinyurl.com/y59bspda and read about it for yourself. It has to do with linearly polarized light passing through a quarter-wave plate. The plate delays the light slightly making it rotate. The size of the plate decides which direction, clockwise or counter-clockwise, the light wave will turn and in the process be polarized.

Another good web example of waveplates and retarders is this one from Edmund Optics: tinyurl.com/yxzgqksq. Depending on the thickness of the plate the light exits rotating left or right. A film plane retarder (FFR) as used on television and computer monitors for passive 3-D viewing is essentially a series of micro quarter-wave plates in rows. An over/under 3-D process from Sony uses large FFR sheets on a beam splitter.
On the projector the light for each eye would be circularly polarized either left eye (counter-clockwise) or right eye (clockwise) with the corresponding rotation in the glasses for that image. A big advantage of circular polarization is being able to tilt your head without losing the 3-D effect. This is especially important for 3-D glasses viewing RealD 3D movies and passive 3-D television monitors.

Edwin Land privately demonstrated 3-D images using his polarizing filters on a projector and in the viewing glasses in 1934. The first public polarized 3-D movie was a 16mm Kodachrome short called Polaroid on Parade at the New York Museum of Science and Industry in 1936. The Chrysler Motors pavilion at the 1939 New York World’s Fair showed In Tune With Tomorrow, a short, polarized 3-D film showing the assembly of a 1939 Plymouth from the ground up. Given out at the Chrysler pavilion theater were cardboard souvenir viewers shaped like the front of the 1939 Plymouth with Polaroid filters in place of the headlights. The film was very popular and was reshot in color for the 1940 version of the New York fair. It was even reissued in 1953 as Motor Rhythm by RKO.

When Arch Obler released his feature-length color 3-D film Bwana Devil in November 1952 he used cardboard glasses with earpieces and larger openings for the polarizing sheets. [See SW Vol. 28 No. 2 page 16.] This was the first polarized 3-D major motion picture and started a brief flurry of similar 3-D movies in the early 1950s. As with sound twenty years earlier, the studios fell all over themselves to produce and distribute material in the “exciting new medium of the moment—three dimensions!”

Leonard “Lenny” Lipton, born in 1940 in Brooklyn, New York, is an amazing package of entertainment and technical abilities. He is an author, filmmaker, lyricist and inventor who at age 19 wrote the poem that became the basis for the lyrics to the Peter, Paul and Mary hit song Puff the Magic Dragon. In the 1960s he shot several independent films, most running 10-minutes or less. He also wrote books on technologies and methods for independent filmmakers. One book, Independent Filmmaking along with his Puff the Magic Dragon involvement gave him enough income to independently pursue his personal interests including projected three-dimensional imagery.

Lipton built a prototype of a 3-D display system which featured flicker-free field sequential images. In 1980 he founded StereoGraphics Corporation to pursue and fund his new system. His system doubles the display rate of the images from 24 frames per second (fps) to 48 giving each eye a true 24fps. In 1989 he patented the active ZScreen polarization filter. This filter is a circularly polarized push-pull electro-optical liquid crystal modulator that fits in front of the projector screen. It alternately polarizes the light from each frame, left and right, according to the orientation of the frame itself in synchronization with the projector.
and regulated by a changing electrical current. This technology became the basis for the RealD cinema system.

RealD was founded in 2003 by Michael V. Lewis, an investment banker who is still chairman and Joshua Greer who has since left the company. Both men had worked on 3-D films and felt there was promise, and money, in 3-D motion pictures. In 2005 RealD purchased StereoGraphics and ColorLink. The purchase of StereoGraphics gave RealD the technology (ZScreen) to enable their RealD 3D cinema system.

The company has signed with most major theater operators to convert at least some of their digital auditoriums to be RealD 3D capable. They have over 26,500 screens in 72 countries. According to their website (www.reald.com) “Since 2005, over 1.5 billion people have enjoyed more than 200 blockbuster movies in RealD 3D.” The headquarters for the company is in Beverly Hills, CA and they have offices in Boulder, CO, Oxford, UK, Taiwan and Tokyo, Japan.

The basis of the RealD 3D system is using circularly polarized light from a digital projector onto a flat silvered screen to produce high-quality stereoscopic images. The projector flashes each frame for each eye three times for a total of 144 flashes per second thereby reducing flicker. The company has continued to innovate along with the times. Their latest innovation is the RealD XL Cinema System billed as the ultimate 3-D Cinema Solution for DLP Cinema Projectors by the RealD website.

The XL system includes a beam splitter in front of the projector and after the ZScreen to reflect light that isn’t used for one eye back to the other section of the beam-splitter to increase the brightness in the other eye. All this brightness also has a power saving mode. Another RealD product is their “Ultimate Screen.” The screen has a matte-white surface that is 85% brighter and significantly sharper than a normal silver screen. The screen substrate allows for true Micro-Perforations of 150 microns which allows smaller holes in the screen for behind the screen speakers. The holes are invisible to the naked eye at normal distance without compromising audio quality.

The glasses for RealD 3D movies are all circularly polarized and made by several manufacturers. For some of the larger blockbuster films special RealD glasses are produced to promote the movie. Disney 3-D glasses are relabeled RealD 3D glasses. All RealD 3D glasses can be used with passive 3-D television sets and monitors. While the original polarized movies used thin cardboard frames, the RealD 3D glasses are lightweight plastic and are reusable. The theater collects the glasses after the film and sends them to a company that cleans and sanitizes the glasses and returns them to the theaters for reuse.

RealD invented and now offers to the motion picture industry a feature called TrueMotion™. Software based, it allows cinematographers and directors who shoot digitally a 360-degree shutter at 120 frames per second (fps) or higher to choose the 24 frames (from the 120) which best show the motion they want to convey. Different shutter speeds allow different interpretations of motion with individual areas, such as a face, isolated for one speed while the background looks best at another speed. As the RealD website says: “RealD TrueMotion™ adjusts sharpness, judder and motion blur to more closely replicate what the eye sees or to create any motion look desired in all delivered output frame rates.” It can eliminate the “wagon-
As IMAX converts its theaters to "IMAX with laser" their 3-D glasses are being switched to dichroic filters. This is similar to the process, licensed from INFITEC GmbH (an acronym of Interference Filter Technology) and also licensed by the Dolby corporation for their Dolby 3-D. The process uses different individual bands of colors to differentiate the picture for each eye. [See 3W Vol. 33 No. 5 page 23 & 26] The glasses are more expensive but are said to improve the color and the dimensional separation for each eye. The extra expense of the dichroic filters as well as harder recycling will probably doom the dichroic glasses for anyone other than IMAX.

People attend a movie primarily for the story and stars. Spectacular visuals add to the fun. As long as the technology is easy to use and adds to the entertainment value of the film it will be used and enjoyed again and again. If the movie is good to begin with, it doesn’t matter who makes the technology or which film uses it. Next time you enjoy a good film don’t worry about how it is brought to you, just lean back and enjoy your popcorn and a wonderful fun time at the movies! The theme for the National Association of Broadcasters (NAB) convention this year was storytelling. With a nod to technology, it’s still all about the storytelling.

Contributor Lew Warren has an extensive background in stereoscopic photography and display, with over thirty years experience in television. His experience as station general manager included oversight of the engineering department and the conversion to digital of a UHF station in Southern California. He has a continued interest in stereoscopic images and new technologies for viewing these images, including 3-D Television.

Herbert Lorne Noxon (Continued from page 9)

No occupation was provided for either Herbert or Gertrude in the 1930 census, though Herbert once again appeared in the Report of the Board of Dental Examiners, listed as a dentist in 1935. The annual trips and stereo documentation continued with trips to Arizona in 1931, and Oregon and Mount Shasta in 1932. The Noxons apparently continued living at 826 North Stoneman Ave. in Alhambra, appearing in records at that address again in 1937.

Family members remember Herbert having a photographic studio in the basement at the Stoneman home, where he took pictures with “fake drops.” They note that Herbert “never seemed to find his niche in life, but he dearly loved taking photos, and even designing and constructing the 3-D viewers for his pictures.” Herbert also apparently had “quite a collection of cameras, always owning the latest ones out.” They remembered that Herbert processed some of his work himself, and he apparently sent some of his photographs to galleries.10

The talented, but relatively unknown amateur stereo photographer Herbert Lorne Noxon passed away December 16, 1952 and is buried in Section Q (Memorial ID 66621937) in the Angelus Rosedale Cemetery in Los Angeles.

The scope and quality of Herbert Noxon’s work compares favorably with the work of the major stereoview publishers of this era. In particular, his documentation of travels during the golden era of auto-camping, and his sense of experimenting with composition and lighting make his work fascinating. Similarly, his engineering background and inventiveness of the unusual format and presentations, and his custom viewer stand out at a time when the stereo format had been almost completely standardized.

Herbert produced too many great views for just a single article, so following this brief background, I look forward to sharing portfolios of Herbert’s work around themes like landscapes, portraits, auto-camping, fishing, and film making.

Notes
2. [http://vintagemachinery.org/mgid南北/detai_ a27/1333]
3. Immigration declaration of intention, August 3, 1907
5. Los Angeles Herald. (Los Angeles [Calif.]), 22 April 1906
6. Los Angeles Herald. (Los Angeles [Calif.]), 03 Dec. 1906
7. Los Angeles Herald. (Los Angeles [Calif.]), 12 June 1907.
8. Immigration declaration of intention, August 3, 1907
9. Los Angeles Herald. (Los Angeles [Calif.]), 03 Dec. 1906
10. Correspondence with the family
The Stereographic Crown Jewels project was initially built around historians sharing favorite views from their collections. As it progressed, the impulse to invite stereographers as well proved irresistible. When I shared this idea with the other contributors, it was Paula Fleming who suggested I take a good, hard look at Carleen Phillips’ work. I was instantly drawn to her distinctive eye and the quality of her writing.

Each historian has a favored turf to plough, but we also share common interests—and one is painted stereoviews. My own “crown jewel” set, for instance, includes a Strohmeyer Japan view in which the Underwood & Underwood colorist bypasses realism in favor of decorative thin washes of paint—rather like the work Raoul Dufy would create 20 years later. Given my zeal for outside-the-box coloring, I not surprisingly gravitated toward Phillips’ “Autumn Fantasy.” It was as if Maurice de Vlaminck had parachuted into the 21st century, converting a 3-D Barbyzon landscape into a Fauvist paradise.

As a nature photographer, Phillips had initially struggled to invest her images with a personal voice. At first she couldn’t convey what she saw: what amazed her in person seemed flat on paper. Through a chain of events she ended up being tutored by Brian May in the art of stereography, which gave her the means to transmit what she could see; it also heightened her urge to see even more. Others further encouraged her along this new path—particularly David Kuntz and Paula Fleming. At her first NSA 3D-Con, Phillips won a Third Place, and she went on to win two London Stereoscopic Company competitions, as well. While these honors provided important validation, Phillips more typically reserves images for herself. We are grateful, therefore, for her willingness to share her work in support of this project!

The following are her insights on “Autumn Fantasy.”

I shoot with a Sony a5000, using the left-right, or cha-cha method. That means I choose my subject and bounce back and forth from left to right, left to right, and match the pair which seem to have the best chance of creating the 3-D effect I’m looking for. I upload the files into Picasa, and flip through them one by one, looking for a certain shift from one image to the next. I have to be careful, because I do have a tendency sometimes to turn the camera itself when taking the second photo, which means the image foreground is misaligned with the background. That leads to some painful viewing! I probably should purchase a stereo camera, or make a double rig. But there’s something about the challenge of a left-right lean, of going completely manual, that I enjoy. I think if I knew without a doubt that I would get a good stereo from each shot, I would tire of it quickly.

As a beginner, I wasn’t aware of programs such as Stereo Photo Maker, which helped with proper alignment. I simply created a collage in Picasa and aligned the photos using the OWL stereoscope, with varying degrees of success. As I discovered more and more side by side photos, I found I didn’t really care for the standard “double photo” look. The sharp edges didn’t suit my more dreamy approach to photography. So...
I added a vignette, and put the photos on a black background. Since I cha-cha, I had to cut out extraneous objects from both sides of the frames and crop the image down to one which would view well. And, since I was still learning, I had a lot of extraneous objects to cut!

My first images were smaller than usual and set further apart as a result. The colors were vibrant against the black background. The window was soft, which allowed for a bit of violation without making your eyes go crazy.

I try to push the boundaries a bit; for instance, I enjoy painting over a stereo pair, which causes its own issues when the brush strokes don’t match. But it feels adventurous. And to me, that’s the point of stereoscopy. It is an art form. It should be fully explored, and challenged.

My best example of dabbling with stereo boundaries is “Autumn Fantasy.” The source image was shot using a Sony a5000 at dusk. I purposefully shot the image very dark—what you see has been brightened slightly for publication—so I could pick out the hidden highlights that daytime tends to disguise.

The hard work, as you can see, is in the editing. I maximized the highlights, lightened the image, and saturated the colors. Using the smudge tool with a specially-designed brush, I slowly “painted” over each part, tiny bits at a time, doing the best I could to match it from frame to frame. It was so intricate I was afraid to copy and paste; in the past, such attempts interfered with the 3-D effect. The finished result is interesting, perhaps a bit “off,” but still enough to present what I see in my mind when I look at everyday views.

This card surprised me. It has inspired me to push what I see within, to the forefront of what I create, regardless of what is considered “right.” It will always be very special.

Notes
1. Strohmeyer & Wyman’s “The Golden Days of Autumn in Japan” was originally photographed in 1896 and color-tinted around 1904.

(Continued on page 25)
The 22nd bi-annual International Stereoscopic Union World Congress was held August 20-26, 2019 in Lübeck, Germany. Lübeck is located in the federal state of Schleswig-Holstein, the northernmost part of Germany, close to the Baltic coast. Founded in 1143, it was for several centuries the principal city of the Hanseatic League and still is a major port. The historic part of Lübeck is situated on an island in the river Trave and is listed as a UNESCO World Heritage Site. The wealth of the city can still be seen in the public buildings and the homes of the rich merchants. Lübeck, like most cities of the Hanseatic League, is dominated by red brick architecture. Here it has been used through the centuries, from Gothic to Renaissance to Expressionism, including the seven steeples of the five major churches. The landmark of the city is the famous Holsten Gate, one of the relics of Lübeck’s medieval city fortifications and one of two remaining city gates. The congress hotel was the Holiday Inn Lübeck, just off the island with a view to the old city wall and the castle gate. The city was gorgeous and the hotel was very comfortable.

Stepping off the two full buses on Outing #1 (A Tour of Castles and Estates through the German county of Schleswig-Holstein), the stereographers started snapping away.

(Stenos by Lawrence Kaufman)

The 12-seat Kaiser Panorama in the Museum Behnhaus Drägerhaus in Lübeck.

(Stenos by Lawrence Kaufman)
The congress was well organized and ran smoothly, with 240 attending. Many of those were NSA members. There were all the usual events and features of an ISU World Congress or an NSA 3D-Con plus a few more side attractions.

The venue for the projection was Shed no. 9, a former warehouse now turned into a popular event location, situated on the island in the river Trave, right by the waterfront and just a short walk from the congress hotel. This was only a little problematic, since the shed did not have air conditioning added during its renovation from a warehouse, and the attendees were expected to be prompt and stay at the projection shows for the entire time period. Since opening the large warehouse type receiving doors would let light into the theater, the doors were locked during shows and the projection equipment did more than an adequate job of heating the room to almost Hades-like temperatures. When one of the times for projection was moved up from the published time, the banging on the locked entrance caused a little commotion, until those who had arrived at the published time were allowed to enter.

There was an authentic Kaiser Panorama during the congress set up in Lübeck. It was a 12-seat version and was on display from July 8 to September 8 in the Museum Behnhaus Drägerhaus on the city isle, showing glass slides of the Baltic coast from around 1900. Congress attendees had free access to the exhibition room only.

There were photo excursions or city walks on every day during the congress, except Saturday, which was filled with two projection sessions, a trade fair (surprisingly there were lots of vintage stereo film cameras for sale), plus workshops and presentations. The Gala Dinner was held Monday night to end the congress, during which Masuji Suto had continued accolades presented to him. Masuji is the developer of Stereo Photo Maker (SPM) and updates and improves it constantly, which stereo photographers really appreciate. Masuji has been thanked and awarded numerous time for his hard work. Robert Bloomberg passed to him the David Burder Achievement Award as well as some Lübeck Marzipan. (See SW Vol. 45 No. 3 page 20.)

There were of course business meetings. The sponsoring club was the German Society for Stereoscopy (DGS) which had been founded in 1928. Last year they celebrated their 90th anniversary. In addition to their DGS assembly, the ISU had outgoing and incoming board meetings. Plus the ISU Club, Country and Council meetings were held. The new slate of ISU officers was voted in and includes:

- Hermine Raab – president (returning, was ISU President 2007 – 2009)
- Hiroyuki Nakamura – vice president
- Pierre Meindre – secretary
- Alexander Klein – treasurer
- George Themelis – Stereoscopy editor
- Matej Bohác – congress manager

Some of the Czech Club members who are organizing the 23rd ISU Congress were introduced at the final projection session. The next congress will be in Cesky Krumlov, September 14 - 20, 2021, The Czech team is young, dedicated and small. Plus the proposal of the Japanese Tokyo Club to host the 24th ISU World congress 2023 was unanimously approved. The membership is down. During Hermine Raab’s first term in 2007 - 2009, the membership was 1070+ and increasing. The situation now is different, with membership at 712.

More about the Congress including the time table, projection schedule and workshop/presentations can be found on the congress website: isu2019.org.

Crown Jewels (Continued from page 23)

2. Two interesting Maurice de Vlaminck paintings to compare against “Autumn Fantasy” would be “Still Life with Fish” (1905) and “Potato Pickers” (1905-07). “Life with Fish” shares an interest in curved shapes and yellowish green color while “Potato Pickers” constructs the earth through strips of red, yellow, and orange—much like “Autumn Fantasy.”
The fifteenth anniversary of digital 3-D projection emerges in 2020. As with all previous 3-D filmmaking cycles, digital 3-D projection has been a roller coaster ride. If you search 3-D films on Wikipedia, you will see that there are two lists, tinyurl.com/spixrop and another for films from 2005 onwards, tinyurl.com/tv7jbky. 2005 was the introduction year of digital 3-D projection, a feature used to help convert film projection theaters to digital projection. Today it is almost impossible to find a movie theater which projects film prints. For this milestone, let’s look back at that first 3-D digital release: Chicken Little 3-D.

November 4, 2005 was an historic date for stereoscopic motion pictures. Chicken Little 3-D opened in 84 digital cinema theaters across the United States. It is the day the Real D cinema platform (partnering with Disney and Dolby Labs) was deployed in theatrical exhibition for 3-D using the Christie (CP-2000) 2K digital projector, a dual-stream server and a triple-flashing "Z-screen" serving up 72 frames a second to each eye, running at 144 hertz. To ensure functionality of the new cinema format, a Dolby technician was at every one of the digital 3-D theaters during the opening weekend of Chicken Little 3-D. By 2009, there were 16,000 digital screens worldwide and the following year that jumped to 36,000.

Ever since Walt Disney introduced Mickey Mouse in the world’s first “fully synchronized” sound cartoon, Steamboat Willie on November 18, 1928, the studio has combined great art with state-of-the-art technology. Their list of milestones includes:

1932: First use of three-strip Technicolor in cartoons with Flowers and Trees.
1937: The multiplane camera, used for the first time on the animated short The Old Mill, winning a special technical Oscar.
1937: First full-length animated feature, Snow White and the Seven Dwarfs.
1940: First use of stereophonic sound in motion pictures, developed as “Fantasmic sound” for Fantasia.
1953: First Cinemascope cartoon, Toot, Whistle, Plunk and Boom.
1961: 101 Dalmatians is the first animated feature to use Xerox lines.
1982: First film recorded in digital sound with the re-recording of Fantasia.
1982: Disney animators Glen Keane and John Lasseter (later at Pixar for several landmark computer-animated films) experiment with combining 2-D and 3-D animation with a 90-second test on Maurice Sendak’s Where the Wild Things Are.
1985: The Black Cauldron uses computer animation for several inanimate objects including the cauldron itself.
1986: Computer animation moves forward with The Great Mouse Detective where 54 moving gears, winches, ratchets, beams, and pulleys inside the Clock tower of Big Ben were computer animated.
1992: Disney won a special technical Academy Award for the design and development of the CAPS system, a computer-assisted animation post-production software system created in conjunction with Pixar.
1995: Toy Story, a computer-animated feature developed and produced in collaboration with Pixar is released.

Does Chicken Little match these previous milestones? Critics mostly reviewed the 2-D version of Chicken Little and gave the film mixed and negative notices. As the inaugural computer-generated (CG) animated feature produced in-house, Disney would acquire Pixar Animation months later in January 2006. Pixar Animation Studios had released The Incredibles through Disney the previous year on November 5, 2004 and would release Cars on June 9, 2006, following the acquisition.
Disney had a lot riding on *Chicken Little*. After seeing some 3-D tests by Phil McNally of the forthcoming Disney CG feature *Meet the Robinsons*, the decision to produce a stereoscopic version of *Chicken Little* was made rather late during production, just 14 weeks before the release date. Disney wanted to open strongly with its first in-house CG animated feature film. In its first three days of release *Chicken Little* grossed $40.9 million playing on 3,654 screens. The 84 digital 3-D screens grossed $2.1 million for a per-screen average of $25,000. That’s against a per-screen average of $8,650 for the 35mm 2-D version.

Most of the digital theaters playing Chicken Little in 3-D did charge a premium of $1.50 per ticket. The Real-D glasses were made to look like the glasses worn by the Chicken Little character in the film, which promoted the glasses as a souvenir to help the paying customers accept the $1.50 increase. The cost was actually to help the theaters with upgrades and to buy into the new digital platform. Within a decade most U.S. theaters were converted to digital and there are very few film theaters remaining. The exhibitors have kept increasing the “3-D” fee until patrons resent the extra cost and have quit supporting 3-D screenings.

As mentioned, this was Walt Disney Feature Animation’s first fully computer-animated feature film. They tried to capture the very best qualities of Disney animation with a look and feel that audiences had never seen before. Presenting in select 3-D theaters, they called the presentation Disney Digital 3D™ and promoted it as a new, true three-dimensional digital experience. *Chicken Little* got people really excited about 3-D again. Disney grabbed the flag and ran out in front to make it happen. *Chicken Little* lent itself to 3-D because of the way the filmmakers composed their shots and told the story. The design is simple and stylized and your eye is always drawn to a particular character or detail with the lighting. The 3-D enriched that design and made it pop.

Disney teamed with effects powerhouse Industrial Light & Magic (ILM) based in Marin County, CA to render the movie in 3-D. At Disney’s request, ILM developed new software to render a 3-D version of the film, using the original digital files for the CG animation and graphics. A total of 1400 shots had to be converted to 3-D in a very short period of time. There is also very little overall parallax, with on-screen separation between left and right eye images usually staying within three inches. That’s a judicious and conservative use of 3-D with stereo images that are very easy and restful to view over a 90 minute period. This is the kind of control that computer imaging can give the stereo conversion artist. With the new digital 3-D platform, eyestrain, excessive parallax, ghosting and mismatched stereo pairs can become relics of stereoscopic cinema’s analog past.

Almost a year and a half later on March 30, 2007, when Disney released their second animated Disney Digital 3D feature *Meet the Robinsons* we would be treated to floating windows and more negative parallax in theater effects and there would already be over 600 Real D Cinema digital 3-D equipped theaters. Real D rushed equipping theaters. There had been only about 240 theaters equipped in December 2006. By the end of 2018 there were 15,477 digital 3-D screens in the United States. Disney also released a Digital 3-D version of their 1953 Donald Duck and Chip ’n’ Dale short *Working for Peanuts* with *Meet the Robinsons*. John Lasseter had become the chief creative officer of Walt Disney Studios prior to the release of *Meet the Robinsons* and he canceled plans for all future direct-to-video DisneyToon films, including a sequel to *Robinsons* and *Chicken Little*, which would have been 2-D projects.

How Much 3-D Is Too Little?
Colum Slevin, senior director of computer graphics at ILM, compared production of Chicken Little in 3-D to a “white knuckle” ride, taking shots that had been in production four years and producing stereo conversions of them in three months. In the *Hollywood Reporter*, Slevin observed that “*Chicken Little* was never planned as a 3-D movie.” ILM delivered the stereo version of the film to Disney on September 19, 2005 at a cost of about $8 million. Disney had hoped to show the complete 3-D version of *Chicken Little* October 24, 2005 at the ShowEast Convention in Orlando, Florida. The 3-D was a little too conservative, however, and several improvements had to be made which Disney handled in-house. Chuck Viane, Buena Vista Pictures Distribution president, had told ILM that the audience “needed to be guests in Chicken Little’s house, not spectators.”

On November 5, 2005, the day after *Chicken Little* 3-D opened, Phil McNally posted on the 3DTV yahoo list, “I worked at ILM on the Stereo *Chicken Little*. I supervised all the stereo settings for every shot except the few that Disney re-rendered themselves last minute. My criteria was to hold back, place everything behind the stereo window and avoid divergence,” noted McNally. “For the most part this is how it is but of course I could not hold off the requests for eye poking 3-D indefinitely and ultimately some of that was added. I still hope it is the most comfortable 3-D film ever made.” McNally’s strategy for stereo conversion was a sound one and it certain-
ly produced a comfortable viewing experience, if coming at the cost of some 3-D excitement. Ray Zone commented on the film “Chicken Little 3D...is...a fitting first film for the new digital 3-D cinema platform. If Chicken Little speaks in a 3-D whisper, at least it is very pleasing.”

Chicken Little was the 46th Disney animated feature film. It is a delightful comedy-adventure that gives a sophisticated and satirical twist to the classic fable. The story starts one year after the “unfortunate acorn incident” when Chicken Little caused big-time havoc in his hometown of Oakey Oaks by proclaiming that the sky was falling after being conked on the head by what appeared to be an acorn. Down but not out, the plucky chicken joins the local baseball team in the hopes of reviving his reputation and winning the respect of his father, Buck Cluck. When he leads the town to an upset victory, he becomes the toast of the town. But no sooner has the champion chicken redeemed himself when he is hit on the head one more time. And this time the sky really is falling! Fearful of once again being labeled crazy, he is reluctant to tell anyone what has happened. Instead, he enlists the help of his closest pals Runt of the Litter, Abby Mallard (aka Ugly Duckling) and Fish Out of Water, in an attempt to save the day without sending the town into a whole new panic.

Chicken Little is dedicated to the memory of Joe Grant, the late great Disney storyman/artist who passed away on May 6th, 2005, just one week shy of his 97th birthday. Grant, who began his association with the Disney Studios in 1933 and went on to write Dumbo and supervise the stories for Fantasia, continued to inspire new talent since returning to Disney Stories in 1943, in which the studio made a World War II animated propaganda short called Chicken Little 3-D. As the story was adapted in other parts of the world, the ending came to vary widely. In some versions, Chicken Little hears a voice and runs away before Foxy moves in for the kill. In other versions, Foxy gets the upper hand. Coincidentally, the Disney Studios made a World War II animated propaganda short called Chicken Little in 1943, in which the fox lures the unwitting chicken population to their doom.

Fun Facts
Chicken Little has over 76,000 individual feathers and 55,000 of those are just on his head. He has about 9000 on each arm. He also has several types of feathers, some are long, traditional feathers, while others...
S&I Media 2020 in Lisbon

The Fourth International Conference on Stereo & Immersive Media will take place June 18-20 in Lisbon at the facilities of Universidade Lusófona (Campo Grande). Organized in partnership with the London Stereoscopic Company, the conference will offer stereoscopic projection facilities to scholars, researchers, artists, curators and archivists presenting papers covering one or more of the following themes:

1: Stereo Photography and its Visual Cultures (19th - 21st Century)
2: Photography, Cinema and Sound Media Archaeologies
3: Scientific and Social History of Early Immersive Media
4: 3-D Cinema, Virtual Reality and Video Gaming
5: Media Arts (Visual/Sound) and Immersion
6: Urban Sound Studies
7: Performance and Visual Media
8: Cultural Heritage and the Digital Age

Stereo World contributor Denis Pel-lerin will be among the keynote speakers along with Tom Gunning (University of Chicago), Carlos Teixid-or (Institute of Cultural Heritage, Spain), and Elizabeth Edwards (De Montfort University, Leicester).

The final day of the conference will be at the Carlos Relvas Studio-House, conceived in 1873 as a temple dedicated to the art of photography—the only of its kind worldwide. The iron and glass structure was fully restored in 2003 and 2018, and includes a large Victorian photographic studio, labs, elegant lobbies and exhibition rooms, refined studio furniture and expensive 19th Century cameras. Carlos Relvas was a pioneer in Portuguese photography and produced amazing collodion stereographs in the 1860s. See casarelvas.com.

Conference details at stereoimmervmedia.ulusofona.pt.

Digital 3-D (Continued from previous page)

are small fluffy down-like feathers that are underneath the longer ones. CG characters are made up of individual polygons that give them shape and allow them to move. Chicken Little is comprised of 5636 polygons; Runt of the Litter has 6627, and Abby has 12,781 (almost half of those are in her hair alone.)

There are approximately 600 muscles in the human body. Chicken Little, small as he is, actually has 700 muscles that animators move and control to get the right performance.

Muscles had to be placed in his tail and comb in order to get the desired movement.

In the town of Oakey Oaks, there are several types of trees that dot the landscape. Each tree has between 15,000-20,000 individual leaves that were “grown” using the same software and technology that put fur on the characters and gave Chicken Little his feathers.
With great sadness, I must report the passing of notable Great War stereographic scholar Doug Jordan on 15 January, after a long battle with pancreatic cancer. Our community has lost not only a stringent archivist, who digitized thousands of stereoviews for royalty-free use, and whose images have appeared time and time again in Stereo World. We have lost a brilliant, hilarious, helpful, generous, and kind member of our community, who was equally happy to discuss minutiae with his Great War peers as to help those just starting out in the field identify items from their budding collections and suggest ways to better contextualize 3-D imagery of the Great War.

During the latter years of his achievement-filled tenure as a Senior Reservoir Engineer in the Texas oil industry, Doug began collecting in earnest, soon finding a comrade in Bob Boyd, whose primary interest was in researching the cards and slides in order to catalogue them. When Boyd passed a large part of his collection, as well as his research, off to Doug, Doug knew he had a big project ahead of him. He meticulously kept notes on everything, and after his retirement, used those notes as the backbone for the largest repository of First World War stereography online, greatwarin3d.org.

Doug's vision was to provide a free resource for anybody interested in Great War stereoviews. And he achieved much of that vision, making comprehensive spreadsheets for almost every major manufacturer, digitizing 2/3 of the Boyd/Jordan collection, and providing research insights to people working on projects. Caring little for name recognition, Doug worked behind the scenes to make his resource the definitive one in the field, and gave everything on the site to those interested—including making hundreds of higher-res scans for people that needed them for projects. Even while undergoing numerous rounds of chemo, Doug was constantly working on charting every known artifact, his last major project being a catalogue of all identified LSU French glass stereoviews.

Doug's sense of humor was unforgettably dry and hilarious. I was fortunate to spend the week prior to Doug's passing with him down in Texas; as often happened, we were making fun of General Pershing's military prowess. A nurse interrupted our conversation to take Doug's heartbeat, and when she found it, I pointed out to Doug that this meant that he wasn't a zombie. Without missing a beat, he replied “well if I were, I wouldn't go after Pershing's brains; too small a meal!”

During the same visit, I noticed a couple of back issues of Stereo World open to memorial pages such as this one. Supposing that Doug wanted me to write this piece, I asked him about taking another stereographic photo of him to use in the write up. In typical Doug fashion, he said “nobody needs a picture of me” and suggested the I select an artifact from his collection. As our friendship had grown from a series of hours-long discussions on Realistic Travels card numeration and indexing, I selected the image below, added to the Boyd/Jordan collection five days before his death. We'd talked about how much more powerful it was than similar images of monuments alone, or of groups of people honoring the fallen. As in the image, every one of us whose lives were touched by Doug Jordan must mourn him alone, in our own way. He was truly a monolithic figure in the field of Great War stereography, and while his body has fallen like those of the Canadian troops on Vimy Ridge, his legacy will live on for everybody who uses his incredible and incomparable research, scans, and analysis going forward.

– Ian Ference

Realistic Travels, “Monument to the Canadian dead at Vimy Ridge.” Doug Jordan collection
European Gems

(Continued from page 17)

Prince Imperial, rest together in the crypt of Farnborough Abbey, England.

What else is there to say? Is it possible to make an educated guess as to who the author of this image may be? There were not so many stereo daguerreotypists in the early to mid 1850s when this image was produced and even fewer who were staunch opponents to the regime. Although there are no clues whatsoever on the mount or back of the daguerreotype (it was remounted at some time in the past and the original mount has long gone) it is very likely that the photographer was none other than François Benjamin Lamiche, publisher of the first Diableries and bearer of several grudges towards the Emperor and his regime. There is no certainty, however, the only sure facts being that this daguerreotype is a satirical photograph of a very rare kind and that its “hidden” meaning was perfectly clear at the time it was produced. Daguerreotypes, especially stereoscopic ones, were far from cheap then and one cannot wonder, firstly, why this scene was made as a daguerreotype, and secondly, who would have bought such an image. It is a fact that there were very few stereos on paper in 1853—they became more common after 1855 while the stereoscopic craze really started in 1856-57—and that although the wet collodion process had been known since 1851 a lot of photographers still preferred the daguerreotype, which was faster and showed more detail. There is little doubt that this particular image was sold under the counter and that its potential buyers were either well-off Republicans (partisans of the Republic) or Legitimists (in favour of a King belonging either to the Bourbon or Orleans families). One can easily imagine this stereo dag being surreptitiously shown among friends as well as the smiles on the faces of the viewers. After all, it was meant to be funny and our Victorian ancestors were easily amused!

Notes

1. His most popular book was entitled Extinction of Pauperism and was published in 1844. It was well received in working class and socialist circles. It is actually interesting to note that Louis Napoleon Bonaparte was a true socialist at heart and that he was genuinely devoted to better the life of the lower classes.

2. Napoleon III was always fascinated by Caesar and while he was Emperor he published the first two volumes of an Histoire de Jules César (History of Julius Caesar) in 1865 and 1866. The second volume ends with the episode of the crossing of the Rubicon! The third part was finished by Eugène Stoffel and published in 1887, fourteen years after the Emperor died. 

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.

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LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill @ Bstahl77@comcast.net.

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