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

View-Master Potpourri

These views from a grouping of View-Master Personal reels share no other theme or connection apart from all having been taken by the same photographer. And a lack of notations on the reels means we can only guess about the details of what we are looking at.

The accordion player in the first view looks much less interested in her performance than the members of her audience do! And it looks like Dad is doing some automotive repair in the second view, although in nicer clothes than I would expect for that activity.

Finishing things up is a nice family portrait on the sofa. I’m sometimes surprised at the quality of the images possible with the View-Master Personal camera, despite the format’s tiny image area. In the right hands, it worked very well.

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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Buy, Sell, or Trade It Here

Front Cover:
Our cover image is from Denis Pellerin’s European Gems column
“In Sickness and in Health: Doctors part 1,” which seemed quite timely considering what
the world is currently facing. This mid 19th century view by
Michael Burr is titled in some variants “The Influenza” but
on this copy is hand written “Sick Dada is much better.”

Back Cover:
Keystone No. 9082, “Diver in Full Dress on Wrecked Battleship Maine.” From Dr. Paul Schenk’s
article “Taking a Dive into the 3-D Deep Sea.”
Deeper History Invited

With millions of people participating in racial justice protests in over 2000 locations around the U.S. and the world, it may be possible that not quite 100% of the photos of these events involved cell phones. If any readers or their friends have taken stereos at or in a march or rally, we’d love to see them for possible publication, not as an attempt at comprehensive coverage, but more of a reminder that stereography remains a potentially valuable way of documenting history, even in the iPhone age.

A Once Hot Pluto?

More recent news about Pluto based on data from the New Horizons mission appeared in June, presenting research indicating Pluto may have had a “hot formation” scenario with an original liquid ocean. This would replace the theory of it being an ice world where an ocean formed due to heat from the decay of radioactive elements in the rocky core.

Extensional faults seen on the surface would have been caused by a liquid ocean eventually freezing and expanding, causing the extensional features. An article in the journal Nature Geoscience includes Paul Schenk’s work among its references. See tinyurl.com/y7syxng. CNN included a more concise article at tinyurl.com/y7slj3a8.

Stereo and the Troubled Face of Stone Mountain

Recent news about the removal of more Confederate statues and monuments around the country makes our article “Gutzon Borglum and the Klan Carved A Pluton” by Ralph Reiley very timely. In 1925 the famous sculptor smashed his own plaster models for the biggest Confederate monument of all, on Georgia’s Stone Mountain. (The article includes Key...
We are excited to go virtual with 3d-Con 2020. The dates for this event will be August 13th-16th. We will be using online platforms such as Zoom and Youtube to present as many of the components of the NSA convention as possible. We will have the 3D Theater, workshops and the Awards ceremony. Many the workshops and theater shows will be recorded so you will be able to watch at your convenience, in your time zone. Some segments that require questions and responses will have a specific time. The Awards Ceremony will be presented live, as well as a symposium on the history of stereographic photography. We will have on-going Zoom meetings for attendees to get together and chat socially or exchange information. Virtual room-hopping as it were. There will be an informational Zoom meeting on Thursday August 13th with tutorials on how to access all the online events.

The convention will be free of charge. For access to the events please register at 3d-con.com/registration.php. While the convention is free, for $20, you will receive a pair of polarized glasses, anaglyph glasses and a plastic lorgnette for viewing images in the symposium. In your packet you will also receive a beautiful Image 3D reel created by members of the Puget Sound Stereo Camera Club. Registration is currently live on the 3D-Con website, 3d-con.com/registration.php. Please be patient with us as we discover the best ways to make this new endeavor work for all of us, and watch for more information on the website. Keep making great images to share! We look forward to seeing you in a Zoom happy hour!

–Phyllis Maslin and Greg Perez

3D-Con 2020 Registration

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GONE MADDD

*JUST BECAUSE I'M FORCED TO WORK FROM HOME DOESN'T MEAN I DESERVE ANY LESS RESPECT THAN WHEN I WORKED IN AN ACTUAL OFFICE?*

*JUST BECAUSE I'M FORCED TO WORK FROM HOME DOESN'T MEAN I DESERVE ANY LESS RESPECT THAN WHEN I WORKED IN AN ACTUAL OFFICE?*

by AARON WARNER
3-D by Charles Barrand
In the darkened room of a modest cottage, lit by an oil lamp and the dim light of dawn coming in through a small window, a doctor sits by a sick child lying on a makeshift bed—two chairs on which have been thrown a goatskin, a pillow and a blanket. In the background, the exhausted mother, sitting at a table, is crying, her head buried in her arms and her joined hands indicate that she is praying too. Her husband is standing behind her, one comforting hand on her shoulder, not looking at the sleeping child but at the doctor’s thoughtful face, trying to read on his grave features some sign that his little girl will survive and get well soon. The gray-haired and grey-bearded doctor does not take his eyes off the child, listening to her breathing and heeding any changes—be they ever so slight—that might indicate an evolution in her sickness. With one hand on his thigh and the other one holding his chin, he is the very picture of watchful care, the perfect image of the good doctor. It is little wonder that this scene—simply entitled The Doctor—exhibited in 1891 at the Royal Academy by Luke Fildes (1843-1927) became one of the most famous late Victorian paintings and was soon to be found in the waiting-room or surgery of many general practitioners all over the country. Its fame was so widespread indeed and its meaning so universal that, as late as 1956, a reproduction of Fildes’s painting was used by an Argentinean doctor on the recto of an advertising card (Fig. 1).

It is not at all surprising that Fildes’s work appealed so much to the Victorian public. Sickness and death were unfortunately daily occurrences in those days of high mortality rates and short life expectancy. They had been so for as long as anyone could remember and would remain so for a few more decades despite some definite signs of improvement. What was quite new though was the general public’s change of attitude towards doctors and the growing trust in which they were held after centuries.
of suspicions. Fildes’s doctor was a character that no one would have dreamed of depicting thirty or even twenty years before, which explains why though sickness and convalescence were often staged for the stereoscope there are next to no stereoscopic representations of friendly doctors, but only of quacks, charlatans who—like Dr. Terminus in Disney’s Pete’s Dragon—called themselves doctors and went from village to village and from fair to fair to talk gullible audiences into buying rather expensive “miracle potions” that supposedly cured everything but were more often that not far from harmless. By the time these poor people realized they had been tricked, the quack doctor was far away, conning other credulous audiences with the help of his shill. Figure 2 shows such a medicine showman—wearing striped stockings, a white wig and clothes that were fashionable in the eighteenth century—showing to a country audience on market day the contents of a bottle he is holding. One can almost hear him praise the virtues of his miraculous ware, the secret of which is only known to him and was revealed by an old wise man who lived to the venerable age of a hundred and twenty, and so on and so forth.

In the eighteen fifties, sixties, and even seventies, medical care was still a very hierarchic system at the top of which was the physician who knew Greek, Latin, and medical theory but had very little clinical experience. The physician was considered a gentleman and was therefore not supposed to work for money which is why his fee would be wrapped in paper and casually put on a table. The following stereo shows such an educated man. See how perfunctorily he examines his patient. Though he is apparently feeling her pulse he is
not even looking at her but rather talking to his equal, the lady's husband, as if they were standing in the middle of a reception and not in a sick room. The lady's servant looks much more concerned about her mistress's condition than the physician does.

Below the physician was the surgeon who had learnt his trade by being apprenticed, did all the manual work of setting bones, treating wounds, pulling teeth, performing surgery, and was consequently not a gentleman. One rung further down was found the apothecary who, apart from selling drugs and making up prescriptions, was also entitled to give medical advice—but could be paid for one or the other, not for both.

Finally, the bottom rung was occupied by druggists. In his reminiscences, Alfred Rosling Bennet recalls "a chemist's shop not far from the Terrace, but not on it, at which we sometimes made purchases, where there was a large rectangular aquarium with gold and silver fish. Close to it stood a globular receptacle for leeches which the doctors of those days [mid 1850s], not yet entirely emancipated from the craze of bloodletting, were fond of prescribing, and a stock of which every druggist was bound to keep for sale or hire. The proprietor had a bald head, and him I detested, for he sold a peculiarly disgusting gray powder which he was insistent on all occasions in recommending for little boys." The same further recollects that "the shops of chemists and druggists affected colored bottles much more than they do now [in 1924]; the space they occupied is probably better utilized for the display of the multifarious stock-in-trade of the modern magician of the pestle. The radiant flagons were larger and more numerous and, with a bright light behind them, were visible afar off. To me, always susceptible to lovely hues, whether manifested in rainbows or railway signals, they were attractive and, indeed, almost awe-inspiring, for I sometimes lost myself a little in contemplating such floods of resplendent light—that is, unless I happened to think of the abominable stuff harbored behind—and then I realized that the bewitching bottles were even as Lurline of the Lorelei, and 'smiled but to deceive.' Druggists sold matters little wotted of nowadays—saffron, tamarinds, camomiles, spirits of sweet nitre (potent for colds, that!) hartshorn, squills. Patent medicines, except certain brands of 'anti-bilious pills,' were few."

A rather strange stereocard shows one of these "modern magicians of the pestle" (Fig. 4) wielding a particularly huge one in an ominous-looking mortar bearing the sign of a skull and crossbones. On the counter behind the rather pompous chemist and on the shelf behind him can be seen all sorts of jars and flagons, the biggest one of all bearing signs that are reminders of the former days when chemistry was still called alchemy and was associated with the devil. The three symbols painted on it stand for copper, silver and fire. Note the bowl of leeches on the counter as well as the corn salve—not 'serve'—and the life-pills, which under the name Parr's Life Pills were advertised as early as the 1840s and were said to be "highly efficacious in bilious ailments, scorbatic complaints, affections of the nervous system, lowness of spirits, palpitation of the heart, pains in the head, back, and limbs, oppression of the chest, indigestion, redundancy of bile, dizziness of the eyes, violent pains across the forehead, impaired memory, sick headache, loss of appetite, restlessness and bad dreams, stuporitic dozing, flatulency, costiveness, &c." Since the sale of drugs was not restricted until 1868, such dangerous substances as arsenic (for rats), opium and laudanum (a solution of

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**FATAL FACILITY; OR, POISONS FOR THE ASKING.**

Fig. 5. Punch, Volume 17, 1849, page 97, "Fatal facility; or Poisons for the asking."

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**The Influenza.**

"This is quite very kind of you to call. Can I offer you anything—a barrel of gruel, or a glass of orange marmalade? Don't say No."
opium and alcohol often used as a narcotic painkiller) could also be had over the counter as testifies this 1849 cartoon from Punch aptly captioned “Fatal Facility; or, Poisons for the Asking” in which a very young girl asks a “duly qualified chemist”—who accepts her order without hesitation—to refill a bottle with “lodnum” and to give her “another pound and a half of arsenic for the rats (!)” (Fig. 5).

In those days, cholera was still a much dreaded killer. In 1854 a cholera outbreak in Soho, London, killed 616 people in a few weeks. Remedies—as numerous as they were useless—included “acorns, mustard plasters, castor-oil, laughing-gas, cold mutton broth, and hot mint-tea.” Death could happen within hours and its causes being then unknown there was no cure to it.5

Even more lethal, though slower in its deadly effects, was tuberculosis—often called consumption in its chronic pulmonary form—which “accounted for half of all deaths in women between age fifteen and thirty-five.”6

Then came all sorts of “fevers”—a generic term applied to all sorts of illnesses—and epidemics, the consequences of which were all the more serious on account of pollution, lack of proper sanitation, poor nutrition, and a real dread of fresh air which led people to seal windows, especially at night.

Equally dangerous were the outbreaks of influenza that occurred at regular intervals. Figure 7 was made after a cartoon published in Punch in the Almanack for 1848 (Fig. 6).

There had been an influenza panic in late December 1847 which was reported in Punch—and though the caption was kept verbatim and duly attributed on the back label, the scene was reversed (Fig. 7). Note the number of medicine bottles on the mantle shelf, the sick man in his cot-
ton night cap and wrapped in a blanket for it was deemed important that “draughts and chills … be avoided on account of the risk of inflammation of the lungs,” as well as the kettle on the hob. It was advised that “the air of the sickroom should be kept moist by means of the steam of a kettle placed on the hob, or by putting boiling water into flat, shallow vessels,” and the tub of hot steaming water—better seen in the cartoon—in which the patient dips his feet.

A sequel to the Influenza cartoon and stereo was made (Fig. 8) in which the sick man is now looked after by his wife or servant—who is putting some drops into his eyes—and complaining to his smiling visitor: “Ah! you may laugh, my Boy; but it’s no joke, being smothered in your wife’s flannel petticoat, having your nose tallowed and your toes parboiled.”

Another stereo of a man down with the flu can be found under different titles and in all sorts of variants. Sometimes called “Married and Happy” (!!!), “The Influenza”, or “The Influenza: Black Draught as before,” this card by Michael Burr shows a man in his dressing gown sitting by a fireplace with a blanket around his legs and a shawl around his shoulders. He is holding a bowl and a spoon while his smiling wife is standing behind him and tending him. On one of the two copies (Fig. 9) somebody has written in black ink “Sick Dada .. is much better.”

Similar but earlier views by James Eastlake also exist under the generic title “The Black Draught” and tell in three pictures the effects of the said draught or potion on the sick husband who after experiencing some trouble swallowing the blend of senna and magnesia sold as a liquid syrup laxative soon feels much

Fig. 9. Michael Burr, “The Influenza” (handwritten) “Sick Dada .. is much better.”

Fig. 10. James Eastlake, “The Black Draught, No 3. Quite Jolly again.”
better and can smile back at his ministering angel (Fig. 10, “Quite Jolly Again”).

The sequence of views looks so much like an advertisement that it is to be wondered whether they were ever given away as premiums with the product, since a bottle of the said medicine—attached to which is a huge label—figures in a prominent place in all three stereos. It can be seen on an occasional table in the background in the first and third views of the series, with a glass next to it in the third view and in the foreground on the round table in the second view.

The child in figure 11 titled “The Bitter Draught” has not yet drunk his dose of black physic but he is already crying as he probably remembers, from past experience, how bitter it tastes.

As for the maid in figure 12, she is about to bring to her master everything he needs to cure the cold he probably caught while fishing—note the fishing tackle on the console table—including a blanket to keep him warm, a bowl of gruel, a bottle of tonic, some medicine and a lovely pair of caring eyes.

Notes

1. Alfred Rosling Bennett (1850-1928), London and Londoners in the 1850s and 1860s, chapter I, page 22.
2. Ibid, chapter XVIII, page 152.
3. From an advertisement published in The Times on July 5, 1860, page 15. These life pills were named after one Thomas Parr, a laborer from the Shrewsbury area, who reportedly died in 1635 at the age of 152 and who was buried in Westminster Abbey by King Charles I’s orders.
4. The 1868 Pharmacy Act restricted the availability of fifteen selected poisons. The sale of arsenic had already been restricted by the 1851 Arsenic act.

(Continued on page 31)
The New Horizons mission has again proved to be the gift to astro-stereoscopy that just keeps on giving. Nearly on the heels of Paul Schenk’s article “From Pluto to Arrokoth” in the May/June issue of Stereo World, NASA released stereo images of the “close” stars Proxima Centauri and Wolf 359, produced using one image taken from an Earth based telescope and another from the spacecraft’s long-range telescopic camera. With the spacecraft now beyond the orbit of Pluto, this provided a base of over four billion miles—enough to provide an obvious parallax shift between the two images.

While the ESA’s Gaia mission to map the galaxy in 3-D produces parallax differences between many stars due to the Earth’s orbit, the shifts are too small for humans to detect. Computer programs can exaggerate the shifts in a sort of informed 3-D conversion, but the two pairs provided by the New Horizons/Earth combination easily show Proxima Centauri and Wolf 359 well in front of the background star field.

Unusual for the mainstream media, CNN and other sites included both anaglyphic and parallel pair versions of the stereos. The images are credited to New Horizons science team member Tod Lauer, New Horizons Deputy Project Scientist John Spencer, and team collaborator Dr. Brian May, who created stereos from the parallax images and observed, “These photographs of Proxima Centauri and Wolf 359…employ the largest distance between viewpoints ever achieved in 180 years of stereoscopy.” See tinyurl.com/y97479vt.

For a wealth of more astronomical and other stereos (including a 3-D movie of Arrokoth on the June 30, 2020 page) see “Brian’s Soapbox” at tinyurl.com/y8kf26cy.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, New Views Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

Besides the 2020 3D-Con being a virtual event (see 3d-con.com), many regional clubs are hosting regular virtual meetings and events.

The New York Stereoscopic Association (NYSAA) is hosting a weekly meeting every Saturday, and posting their former meetings on their Vimeo site. See vimeo.com/nysa3d or 3dnsa.org.

The Golden Gate Stereoscopic Society has a calendar of upcoming 3-D events online at: ggsntero.org/events/.

The Ohio Stereo Photographic Society (OSPS) is hosting their meetings on a club member’s Zoom account. They are planning on getting their own Zoom account. They currently are posting their competition images on another club member’s website. See geewizz.com/OSPS/.

The LA 3D Club is hosting their monthly meetings, first on David Richardson’s GoToMeeting account and now on Zoom. These are planned to be added to the club’s YouTube site with a link from the LA 3D Club’s website. See youtube.com/watch?v=2Z5szST3MfuO (web camera view) or youtube.com/watch?v=A&w 2Le-7zg1yBe (screen share view). Or see la3dclub.com.

3-D SPACE is hosting a monthly screenings of 3-D short films from past LA 3-D Film Festivals. Rebroadcasts are available for 3-D SPACE patrons. See youtube.com/la3dspace or 3-DSPACE.org.

David J. Eicher and Brian May have teamed up again to produce a book that takes the reader far beyond our planet, this time via dramatic stereoscopic imagery by J.P. Metsavainio. Hundreds of views inside nebulae reveal glowing stellar nurseries intermingled with clusters of young stars. Cosmic Clouds 3-D: Where Stars Are Born was just published by MIT Press and is available at tinyurl.com/y9vepsvm. We hope to have a review in our next issue.

Stars From A New Horizon

Proxima Centauri in true hyperstereo. The New Horizons image is on the left and the Earth based image is the right, with a separation of 4.3 billion miles.
Spaces Mapped and Monstrous

Spaces Mapped and Monstrous, Digital 3D Cinema and Visual Culture by Nick Jones is just out from Columbia University Press. The 304 page book explores the paradoxical nature of 3-D cinema to offer a critical analysis of an inescapable part of contemporary culture.

Nick Jones situates the production and exhibition of 3-D cinema within a web of aesthetic, technological, and historical contexts. He examines 3-D's relationship with computer interfaces, virtual reality, and digital networks as well as tracing its lineage to the days of film. He emphasizes that 3-D is not only an entertainment technology but also a tool for producing, controlling, and distorting space within systems of surveillance, corporatization, and militarization. The book features detailed analysis of a wide range of films including Avatar (2009), Goodbye to Language (2014) and Clash of the Titans (2010). For more information and ordering see tinyurl.com/ya3yr9c2.

Upcoming PSA 3-D Exhibitions


The Unknowns

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

This Unknown features an early Daguerrian/wet plate transitional camera with an early style lens and chamfered box style body that shows the typical stains from use in wet plate photography. There is also an early style Holmes Bates stereo viewer on the table along with a microscope and various electrical and chemical apparatuses. And oh there are so many chemicals on the shelves it hardly seems a photographer could use all! The square cornered mount is a bit on the thick side and does not seem easy to date. Photographer or a Professor? Another mystery!

Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.
Few people in Georgia recognize the name of John Gutzon de la Mothe Borglum, 1867-1941. Everyone in Georgia knows what Borglum did, even though his name has long been forgotten, more about Borglum later. Located a few miles to the north-east of Atlanta is a large pluton, a body of igneous rock that is crystallized from magma slowly cooling below the surface of the earth. After many millions of years some plutons have been pushed above ground by tectonic forces. One of the more notable plutons in the USA is Stone Mountain, a large dome of granite. It stands nearly 850 feet above the surrounding area and extends about nine miles below the surface. There’s a walking trail around the base of the mountain, five miles long. In Georgia, as well in much of the south, the Civil War is well remembered. Roads were named after Confederate heroes, statues were erected, memorials and historic markers are all over the place, including Stone Mountain. I have lived all my life in Georgia, and for the past forty-six years, I have lived within a few miles of Stone Mountain. I often ride my bicycle to the mountain, then around it, and back home. While I was born in Savannah, and have always lived in Georgia, my parents were from Indiana. They were Hoosiers, and my dad was a Boiler Maker from Purdue. All my Civil War ancestors were from Ohio, Pennsylvania, and Indiana. For some Southerners it is mark of shame not to have Confederates in your family tree. In the small west Georgia town where I grew up this was especially true. The town was a major railroad hub and was burned days after Atlanta. It claims to be the site of “the last land battle of the War of Northern Aggression.” Since I had no control over who my ancestors were, or where they lived, I have grown up feeling like a stranger in a strange land regarding Civil War heritage.

Stone Mountain is a remarkable and unique place. The granite dome is immense. Everybody has been there. The train ride, the Christmas lights, the golf course, the sky lift, the grist mill, the giant scale model of Georgia with lights and sounds effects displaying Civil War battles from Chickamauga all the way down to Savannah, the magnificent natural wonder, all the cafes, snack bars, souvenir stands and other things one would expect to attract tourists. There is a story or “legend” about the carving on the mountain. For those of you who are unfamiliar with the mountain, it was a sacred ceremonial place for the Cherokee.
In 1915, D.W. Griffith's movie *Birth of a Nation* was released. It was such a sensation and the portrayal the KKK was so sympathetic and heroic, that the KKK was revitalized. The Klan had been just about to disappear, as the founding members were finally dying off. Stone Mountain became an important site for the resurrected KKK. They held ceremonies and cross burnings on top of the mountain, the last cross being burned in July, 1962.

The invigorated Klansmen of Georgia had a vision to create a memorial to the Confederacy. This was a long-range plan, and a sculptor of extraordinary ability was needed for this project. One such sculptor was contacted, Gutzon Borglum. Borglum seems to have been a man totally devoted to his art, and he was the stereotypical arrogant artist, who could not bear to deal with mere mortals who were beneath him. His artistic qualifications were of the highest order. Borglum had studied art in Paris under François Auguste René Rodin, who convinced him to switch from painting to sculpture. Borglum soon made quite a name for himself with his bold sculptures. In 1908 President Teddy Roosevelt commissioned him to do a bust of Abraham Lincoln. It is truly a stunning work of art, and it gave him national notoriety.

The United Daughters of the Confederacy envisioned a bust of Robert E. Lee on Stone Mountain. In 1912 the idea was presented to the Georgia KKK. The concept was approved, and the Stone Mountain Memorial Association was formed to make the idea a reality. In 1915 things began to move, the KKK membership grew, and ways were found to fund such a massive project. Ironically, Borglum was chosen to design the sculpture and to oversee the work because of his sculpture of Lincoln. In 1916 the Venable family, who ranked high in the KKK, deeded the mountain to the United Daughters of the Confederacy for twelve years, the time estimated to finish the project. Work was delayed due to funding problems. The USA had entered WW1 and there was little money for non-war related projects. Work did not begin until 1923. Borglum took up residence in Avondale Estates, a new concept in residential real estate development. It was a new town designed to look...
like an old Tudor village, but with all the modern conveniences, located about halfway between Atlanta and Stone Mountain. The developer was a close friend of Borglum’s and having such a renowned artist living in the new old town was good for sales. In 1955, Avalon-dale Estates became the home of the very first Waffle House. It is still there, but as a Waffle House museum.

Borglum quickly became closely associated with the KKK and may have become a member. It is not known if Borglum held the same world view as the KKK, but he was known to champion the causes of those who were holding the purse strings on his commissions, at least while money was flowing his way. Borglum had very little time for anyone who was not a congressman or a millionaire, and none for the lowly folk who happened to be in his way. It was known that he treated his black chauffeur poorly, owing him back pay for long periods of time. Borglum treated most people poorly, especially those he owed money to, white or black.

The United Daughters of the Confederacy’s idea was for a twenty-foot tall bust of General Lee on a shear face of Stone Mountain. Borglum thought that it would look like a “postage stamp on a barn door.” He gave them a grander vision; Robert E. Lee on a horse, 100 feet tall, riding with Jefferson Davis and Stonewall Jackson, with an army following behind them. Below this heroic sculpture, at the base of the mountain, would be a grand Klan temple with a huge reflecting pool. This grand vision was quickly approved. By January of 1924, the work on Robert E. Lee was under way, but Borglum’s overbearing personality and lack of progress was causing friction with everyone involved in the project. At the start of 1925 things were deteriorating rapidly between Borglum and the Stone Mountain Memorial Association. On Feb. 25, 1925, Borglum was terminated.

Borglum’s contract provided that all drawings and models were the property of the association. Borglum, a man with a volatile temper and highly possessive of his work, did the unthinkable. He took a mallet and smashed the plaster models to bits. Borglum was indicted by a grand jury for the crime of destroying property. He quickly packed up and left town, with all the design drawings. The Sheriff and the KKK were in hot pursuit but gave up the chase when he
crossed the state line. Borglum’s name has mostly been forgotten in Georgia, but not the high crime of running off with the drawings and destroying the original models of the sculpture depicting the Confederate aristocracy. His departure left things in such a state that the association wanted to erase all evidence of his participation. The partially complete relief of Robert E. Lee was dynamited, and a new sculptor came in to replace Borglum. Work proceeded on the new design until 1928, when the 12-year lease ran out. The Venable family reclaimed possession of the mountain, and the revised relief sculpture of Robert E. Lee on his horse was only partially finished.

It has long been thought that all records of the models had been lost. As it turns out, Phillip Brigandi, one of Keystone’s most notable photographers, was in Atlanta in 1925, on his tour of the USA, snapping photos for Keystone. He shot some photos of Stone Mountain, and the models of the sculpture in Borglum’s studio, located on the face of the mountain above the carving. These photos could only have been taken shortly before Borglum’s falling out with the KKK. These few stereoviews seem to be the only photographic record of Borglum’s original design concept for the Stone Mountain carving and the Klan temple.

Borglum’s reputation was not damaged by the debacle in Georgia. In 1927 he was commissioned to carve another pluton, also a sacred place for native Americans. The new work was in the Black Hills of South Dakota, Mount Rushmore, or Six Grandfathers, as it is known to the Lakota Sioux. Borglum took the lessons he learned from Stone Mountain and applied them to Mount Rushmore, including projecting the images of the model onto the rock face with a high-power projector so the figures could be accurately sketched onto the rock face. There was to be a grand hall of records at the base of mountain, much like the Klan temple intended for Stone Mountain. The Hall of Records was never realized. Borglum passed away on March 6, 1941, and the work on Mount Rushmore was finished by his son, Lincoln Borglum, 1912-1986. On October 31, 1941, the work was finished, and open for Tourists to visit.

In 1958, the State of Georgia purchased Stone Mountain from the Venable family. Work on the Stone Mountain Sculpture started up again in 1964 and was completed in 1972.

I am indebted to Mr. Bill Porter for his geologic pontification on the differences between volcanoes, plutons and batholiths. I am indebted to Karen Martin at the Johnson Shaw Keystone Museum in Meadville, Pa, for information about Charles Lowe. I am indebted to the Library of Congress online archive and to the Keystone-Mast online archive. The proof photos of Atlanta and Stone Mountain in the Keystone-Mast archive all have 1925 dates on them. The Library of Congress Keystone stereo cards have a publication date of 1928 on them. It seems that Mr. Brigandi was taking photos to update Keystone’s world tour sets. The numbering on the Stone Mountain views indicate that they were part of a set, of unknown size and composition. I am always amazed at the odd and unlikely events that Keystone views have managed to capture and preserve.

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Taking a Dive
into the
3-D Deep Sea

by Dr. Paul Schenk, Lunar and Planetary Institute, Houston, Texas

Before flyboys became the rage in the 1910s and 20s, deep sea divers were the astronauts of their day. Stalwart heroic men bolted into heavy bulky diving gear to go under the sea where most of us could not, deep sea divers were often imagined fighting off underwater SMERSH agents or angry giant squids in battles to the death, or lured to their doom by distracting nubile mermaids while searching for sunken treasures inside wrecked Spanish galleons. These are the stuff of Hollywood and pulp fiction legends. Make no mistake, diving was and remains a more dangerous profession than most. In the early days especially, some came up seemingly fine only to be stricken by the mysterious diver’s malady, “the Bends,” and there were the few unfortunate ones who came up as pulp compressed into their rigid copper helmet when their air supply failed and the tremendous sea pressure forcibly “rearranged” them. Sometimes they came up from the deep waters like whales breaching when their suits ballooned with air, only to lie bloated on the waves ignominiously to be hauled back in.

The vast majority of divers did their jobs safely, especially after the development of decompression, the slow ascent that allowed air to dissipate safely from the blood, was worked out. That still didn’t make it easy. The heavy diving equipment of the Victorian and Edwardian eras was awkward on land, and even in the water where it was designed to work. With its heavy copper and brass helmet with small grilled windows, brass bolts and protruding valves, the equipment is a steam punk dream.

The helmet mated to a watertight India rubber diving suit and was designed to provide a rigid breathing space for the diver and protect their head and chest from falling objects underwater. Even at 40 to 60 pounds, the air inside this metal dome was still quite buoyant and an additional 100 pounds of ballast was required to keep the diver firmly on the bottom. As any swimmer in the open

B.W. Kilburn No. 12670 shows a dive boat crew and diver, who is waiting for his faceplate to be closed so he can dive. The large belt he is wearing has about 60 pounds of lead. The view is copyright 1898 but does not say where the action takes place. A variant with the same number and title shows the scene from a higher angle.
The ocean knows, underwater currents can be very strong and a diver needed that ballast to not be swept off his feet.

The divers’ lead ballast took two forms. A heavy set of lead weights was strapped around the waist (U.S. models) or slung off the front and back as large round chest weights (U.K. or European models). The second item was the stylish divers’ shoes strapped on for ballast on the lower extremities. Soled with 10 to 20 pounds of lead, the black leather versions usually resembled the footwear worn by the more fashionable movie monsters, but also protected from injury when diving on coral or rusted metal debris. Add to that the leather belts, and the hundred or more feet of air hose and lifeline (steel cable or heavy rope) that was attached to the back of the helmet, a diver usually entered the water with the equivalent of a grown man sitting squarely on his shoulders. No wonder few dared to put on such equipment, but those who did usually did so because of the adventure and the challenge.

Being that the glamorous heyday of the deep sea diver coincided with the peak in popularity of stereo view cards, it is somewhat surprising there was not a glut of deep sea diver stereo cards in production. After all, deep sea diving suits with their valves and tubes and windowed helmets were not far removed from a Victorian steam engine. It did not help that divers commonly worked at sea, and photography was a more complex operation in those days. The salvage of the battleship Maine, sunk in Havana harbor in 1898, was one of the more popular subjects for stereo view cards, and some of these featured divers. Another popular subject was the sponge divers in the Tarpon Springs, Florida area, especially before the sponge beds gave out in the 1940s. Most other views showed commercial divers working in inland lakes and harbors typically around the turn of the (20th) century. These tended to be less common and are now harder to find and more expensive.

The U.S. Navy Mark V deep sea diving suit is often considered the Rolls Royce of historical diving suits. Designed by the Navy after a series of diving tests in 1914, it survived with very few modifications into the
1970s. It saw its greatest use after U.S. entry into World War II during the clearance of key port facilities sabotaged by the retreating Axis and Japanese forces, including Oran, Naples, Marseille, Manila and so on. These divers worked in murky harbors inside and outside of sunken ships, some of them sabotaged with explosives, many with twisted metal plates that could slice through a rubber suit or air hose. (Much more is described in the author’s book *The Silent Front: Tales of our Navy Salvage Divers*, blurb.com/b/4314369-the-silent-front. Some divers seeking work after the war grabbed up surplus diving equipment to start their own diving services. But like all good things, the old brass and copper was slowly phased out by the Navy and commercially in favor of SCUBA or more lightweight surface-supplied air systems.

It is not easy to operate or cheap to acquire or maintain this antique diving gear, and it requires a minimum of two helpers to get a diver}

Keystone No. 9082, “Diver in Full Dress on Wrecked Battleship Maine.” A closer view of a salvage diver descending on the wreck of the Maine in Havana harbor, 1898. His tender is giving him the signal to descend, a slap on the helmet.
dressed and into the water. You also have to be a certified diver to dive this gear, in order to know what to do should anything unusual happen under water. Despite its age it remains some of the safest diving gear around. Much like a space suit, deep sea diving gear is life support gear. The “standard” diving suit of old was not designed for swimming or sightseeing. The helmet or “hat” is the centerpiece. The helmet and breastplate assembly is usually bolted and sealed to the collar of the rubber dress by anywhere from three to 12 bolts. Most helmets have three or four small glass windows to look out of. As the diver was not being paid to count fish, the quality of the view was considered secondary. In the Mark V, the glass is protected somewhat by a set of brass grills and the front faceplate swings open on a hinge; in other models it screws in. Two brass gooseneck fittings in the back connect the helmet to the telephone cable and air hose. An exhaust valve on the side vents used air. On the Mark V an additional control valve is fit on the left chest. The diver in this type of gear is always tethered to the surface by a long, heavy rubber umbilical which could supply air indefinitely (unlike the air tanks SCUBA divers strap on), but which could sometimes get snagged on some underwater obstruction.

By the 1980s these heavy diving suits were no longer used in the U.S. although they were more common overseas. Yet some dreamed of deep sea diving. After all, tales of deep sea divers were still occasional fodder for pulp boy’s fiction or late night TV movie marathons and I was one of those boys who had dreamed of diving in such gear. Like the pilots who restore and fly military aircraft from the first half of the 20th century, a movement began in the late 1980s to restore and dive old diving equipment of this type. This effort was kick started with a weekend class offered by Dave Sutton of Lakeland Divers in 1986. I found out about

Author with helmet on knee in full diving rig (Mark V) at the Texas Seaport Museum, Galveston, Texas. The 1877 Elissa cargo sailing ship is behind the diving tender. These Galveston dives were for underwater ship maintenance and for public demonstrations. The diving suit weighs about 180 pounds.

Underwood & Underwood, “American Divers at work – preparing to go down – ‘Maine’ Wreck, Havana Harbor.” Part of a larger set dealing with the wreck of the USS Maine sunk in Havana harbor in 1898 in mysterious circumstances. Divers were sent down to recover objects and bodies, but also to search for the cause of the explosion. This digitally restored view shows the diver with helmet off while another shows him emerging from the water with helmet on.
the class and took it in 1987. I was so excited to be really diving this equipment that afterwards I went out and got my own Mark V helmet and all the gear that goes with it, which I have been diving ever since.

One outcome of all this activity was the founding of the Historical Diving Society. Another was the founding of smaller local regional and international groups of recreational deep sea divers dedicated to the restoration and public use of such diving equipment of various makes and models. We founded ours in SE Texas and have dove in harbors, lakes, quarries, and even the local Moody Gardens Aquarium shark tank. I myself have dove in U.S., UK, Russian, Chinese and Chilean brass diving helmets, and even a plastic bubble helmet.

Being interested in stereo photography (see my article about Pluto in the previous issue), I naturally attempted stereo photos while using my equipment. I wish I had taken more but was usually far too busy enjoying the dive operations. We did get a few underwater stereo views but only in water tanks where visibility was much better than out in some murky harbor. Hand-held posed stereo shots of the equipment with me in it were acquired while someone else was behind the camera and this sometimes resulted in hyper-stereo views. In all these views you can easily see the various parts of the diving suit, including the hinged faceplate, the various brass valves secured to the breastplate and spherical helmet, the divers’ lead-soled shoes, as well as the weight belt, diving knife sheath and other components. In a few you can even see the diver’s head snug inside the round copper dome of his helmet.

Diving this equipment is a lot of work but is an amazing experience as you walk the bottom of the sea inside your own personal submarine. Antique and modern stereo views of deep sea divers help give one a sense of the complexity and bulkiness of this type of diving gear and what it would be like to suit up, should you be tempted to try it yourself!
In 2014, 100 years after the end of World War I, the LWL Media Center for Westphalia (in Germany) published *FRONT 14/18: Der Erste Weltkrieg in 3D* (The Great War in 3D), a book to accompany a traveling exhibit of previously unpublished stereoscopic images from their own collection. Unlike the images many of us have seen from the Keystone and Realistic Travels boxed sets of stereographs of The Great War, these images came from the personal glass plate stereo images taken by two different German soldiers, Karl Büßhoff and Otto Mötje, for their own use.

As these were personal photos, they provide a whole different viewpoint compared to the commercially taken photos by professional photographers, and provide insights into the war rarely seen before. Recurring visual themes are their impressions in a foreign country, the extent of the destruction they witnessed, their fascination with weapon technology, and fallen and captured opponents. The photographs impressively demonstrate the enormity of the war.

In addition to pictures from the trenches, the military hospital and destroyed villages, there are also very private insights into everyday life at “The Front”.

Released just in time for the 100 year commemoration of the beginning of the First World War, this exhibition catalog tries in three languages (German, English, and Dutch) to bridge the gap across the borders. The accompanying texts by authors Volker Jakob and Stephan Sagurna not only describe the creation of the images, but also explore how World War I can be experienced.
Thomas Ogle and Thomas Edge are names well-known only to collectors of British landscape stereoviews. But for a period of about a five years, roughly between 1856 and 1860, the team of Ogle and Edge established themselves as the world’s pre-eminent photographers of the picturesque scenery of the English Lake District, home of the poets William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, and—then as now—a favorite tourist destination. Their photographs were distributed throughout the English-speaking world by the London Stereoscopic Company, and local Lake District photographers, attempting to capitalize on their success, deliberately imitated the format and subject matter of their stereoview cards. In contemporary journals, reviewers of their work regularly associated it with Wordsworth’s poetry: their “scenes on the Brathay and Rothay..., Borrowdale and Rydal Mere, Grasmere and Ullswater,” wrote The Art Journal in 1858, are “points made renowned in immortal verse.” After the break-up of their partnership in 1860, Alfred W. Bennett turned to Thomas Ogle to supply photographs for a deluxe edition of Sir Walter Scott’s poem, The Lady of the Lake, which was quickly followed by Our English Lakes, Mountains, and Waterfalls, as Illustrated in the Poetry of William Wordsworth (1864), the first photo-illustrated collection of Wordsworth’s verse. In spite of a fiercely high price, Bennett’s collection went into a fourth edition by 1870, and Ogle added a few new photographs each time it was republished. Insofar as Thomas Ogle is known to historians of photography today, it is for these photographic illustrations: they are catalogued in Gernsheim’s Incunabula of British Photographic Literature and given generous chapters in two recent studies of Victorian visual culture. But in his own time, Ogle was best known for his stereoviews, particularly of the Lakeland landscape where Wordsworth walked and wrote.

Thomas Ogle was born in 1813, the youngest son of a successful corn and flour merchant in the Lancashire city of Preston. In his teens he was apprenticed to a bookbinder, and by the age of 20 was a partner in his own bindery, which specialized in “account books of all sorts, ruled to any pattern, and firmly bound in the most durable Materials, with Spring backs....” Ogle continued in this Gradgrindian line of work for much of his early life, escaping occasionally to the Lake District, where

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Fig. 1. “On the River Brock, near Preston, Lancashire.”
he met Hannah Burton of Kendal, a tobacco merchant's daughter, whom he married at Kendal parish church in 1842. Shortly after their marriage, the couple moved to Ireland, and there their eldest child was born. But by 1850 they had returned to Preston, and Ogle was ready for a change of careers.

Photography was introduced in Preston in 1845 when the daguerreotypist Silas Eastham opened his "Photographic Gallery" at 11 Avenham Road. At the same time, the Preston "Institute for the Diffusion of Useful Knowledge" invited a John Eastham to offer lectures and demonstrations on the photographic process, and when their new building opened on Avenham Lane, Ogle began moonlighting there, giving lectures twice a week on his real love: landscape and figure drawing. We can assume that he also attended lectures at the Institute on photography, optics, and the chemistry necessary for understanding photographic processing, because by 15 November, 1855, he had reinvented himself as a "Portrait Painter and Photographic Artist," according to a notice in the local newspaper, The Preston Guardian. His studio, with "photographic apparatus on the newest and most improved principles," opened a short walk from the Institute, at 28 Great Avenham Street, Preston, and for the next year, advertisements for his business appeared in the Guardian on almost a weekly basis, all of them emphasizing portraiture. But it was not long before Ogle drifted away from studio portraits and began exploring the brave new world of simulated three-dimensionality, made possible by the lenticular stereoscope. As he did so, Ogle moved outside his comfortable stu-
dio into plein air, and began photographing landscapes.

It is necessary to consider the technical challenges this move would have presented. Ogle used a wet collodion process to produce albumen photographs from glass negatives. The negatives had to be the same size as the desired photographic print: a ten-inch square required a ten-inch square piece of glass and a camera large enough to accommodate it. Wet collodion negatives had to be handled quickly: the photographer had about 15 minutes to prepare the glass plate, expose it, and develop the negative, which meant he must have a darkroom adjacent to his studio, with the proper chemicals and baths at hand. Indoors this arrangement was relatively easy to set up and maintain. But for the landscape photographer things were considerably more difficult. A cart, with protective cases for glass plates, as well as specially-made racks for holding bottles of chemicals, was necessary, as was a portable darkroom for on-site development of the negatives. On top of the investment in equipment and supplies, there were also considerable travel expenses, and the prospect of weeks and months away from home. So, for someone like Ogle of modest means and with a burgeoning young family, just getting to a site, especially in a mountainous region like the Lake District, was a feat, and getting there in good weather and with favorable light was luck indeed.

A career as a landscape photographer presented other difficulties that were both logistical and technological. Studio photographers made their living from sitting fees and from making a limited number of prints for the sitters. Landscape photographs, in the form of stereographs, were mass market products that required extensive printing facilities as well as a distribution network. Printing from wet collodion negatives was a slow process: direct sunlight was necessary, and, depending on the weather and time of year, only four or five prints per day could be made from a single negative. So a photographer out and about in Wales, Yorkshire, or the Lake District could scarcely manage a photographic printing facility back home in Preston. In short, Ogle needed a partner, and sometime between 1856 and 1857, he found one in Thomas Edge. Like Ogle, Edge was a fledgling portrait photographer who probably learned his craft at the Preston Institute alongside Ogle himself, and together they expanded the Great Avenham Street portrait studio into a facility for mass-producing photographic prints and stereoscopic slides. The division of labor seems to have been this: Ogle seems to have been mainly responsible for taking landscape photographs, and Edge seems to have been primarily responsible for the mass-production of prints and stereoscopic slides. He may also have overseen the hand-coloring of some of the stereographs. And he continued taking studio portraits while his partner was on the road.

The next step was to assemble a portfolio of landscape stereographs that they could use to establish their reputation. Their earliest stereographs were primarily of local scenery, often with personal associations: a view of the Preston dockyards, for instance, where Ogle’s cousins were partners in a shipping firm, or rustic views along the rivers Ribble and Brock where they grew up, clearly indebted to the tradition of picturesque drawings and prints. (Figure 1) But to establish a business in landscape stereographs, Ogle had to travel, and travel he did. He went to south Wales and the Wye valley to photograph Tintern Abbey (another place with Wordsworthian associations); he went to north Wales to photograph Caernarvon and Conway Castles, as well as mountain scenes in Snowdonia and the beaches at Llandudno. He headed across Morecambe Bay to photograph the ruins of Furness Abbey, and went north to the Lake District, taking pictures of the homes and graves of the poets Wordsworth and Southey, the picturesque waterfalls at Rydal, Langdale, Ambleside, and Gowborrow Park, and all the rustic bridges and mills he could find. When finished, Ogle and Edge produced a series of some 200 stereographs, redoing in the realism of 3-D photography many of Britain’s most

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Fig. 4. “TINTERN ABBEY – south aisle, looking west.”
famous picturesque scenes. These were sold in book and stationers shops throughout Lancashire and the Lake District, as well as at the London shop of Negretti and Zamba, publishers of Francis Frith’s stereographs of Egypt. Both The Art Journal (June, 1858), and The Photographic News (February, 1859) reviewed the series favorably; they are, wrote the latter, “the most choice and beautiful views that we have seen.” And then the London Stereoscopic Company jumped in, ordering large numbers of Ogle and Edge views to be sold both in their London shop and all around the English-speaking world. Their reputation had been made.

As they began to make their reputation, their methods of printing changed. The earliest Ogle and Edge views are unsigned and unnumbered, pasted on card stock that has a slightly pinkish hue, with a caption printed in reddish-brown ink usually under the right stereo image. The prints themselves have a reddish cast, rich with the sepia-tones that are typical of early photography. (Figure 2) To distinguish their prints from competitors, they then added an “OE” signature in one of the lower corners of the right stereo image and began, at about the same time, to number their photographs—first those of Tintern and Furness, followed by Lake District and Lancashire views. And, apparently in response to criticism by one of their reviewers, their printed images lost their reddish tint, as did their cardstock, and a typical Ogle and Edge format emerged: cream-colored card stock, with sharply-focused black-and-white prints (usually with arch tops, but sometimes square), and captions printed either below the right image or on the lower right corner of the right stereo image.
or vertical along the left front of the card.

As Ogle attempted to recreate stock picturesque scenes in the stereoscope, he was discovering, sometimes brilliantly, the new possibilities of stereoscopic optics. The first slide in their series was of the east window of Tintern Abbey, taken from inside the nave. (Figure 2) They have set their camera off to the side of the nave, back just far enough to catch the points of all three arches, and the prints have been trimmed so that the top of the leading arch bisects the photograph. Besides the focus on the East window, there is a second vanishing point to the left, across the north aisle, and to the right, at middle distance, is a richly ivied column, so thick with vegetation that its base seems almost a tree trunk. A hand-tinted variant of this view (Figure 3) looks almost like a J. M. W. Turner watercolor: their dependence on the conventions of picturesque drawing is unmistakable.

But Ogle was learning rapidly that the optics of the stereoscope made possible new kinds of scenes, and new kinds of aesthetic effects. The Photographic News, for instance, singled out view No. 4, also of Tintern Abbey (Figure 4). Now this is a view that depends entirely on the stereoscope for its effects. In two dimensions, and in sepia, it looks flat, dark, and a bit confusing; there is a variety of textures and surfaces, and not much else to distinguish it. But in the stereoscope, the scene organizes itself at once. Stereoscopic hyperspace emerges between the pillars...
and stone arches, replicating the geometry of the architectural structure, and we are surprised by the difference between the flat card and what we see in the machine. The hand-tinted version of this slide is even more impressive (Figure 5): the watercolorist used various shades of green to emphasize effects of light that are scarcely discernible in the sepia print, and they enhance the illusion of three dimensionality. As the Photographic News reviewer notes, “it gives the spectator such an idea of distance, and impresses him with the grandeur of the building in a manner that cannot be easily forgotten.”

The Ogle and Edge stereographs of Furness Abbey, numbers 10-22 in the sequence, show a different approach to photographing ruins. At Tintern, they erased the human figure from their images: there is the architecture of the abbey, and the sense of sublime, sacred space. At Furness, there is a human figure in every stereograph, in a wide variety of poses, all of them tourists. Sometimes it is this rather portly gentleman with a floppy-brimmed hat, climbing over the stones to peer through doorways and arches (Figure 6). Sometimes it’s this rather slimmer gentleman, striding confidently through the nave or transept, walking stick in hand (Figure 7). As in the Tintern Abbey views, there is an emphasis on depth of field, on the way in which the stereo format allows the photographer to represent space as well as form. The tourists walking through the ruins are positioned in such a way as to emphasize the spatial effects made possible by the stereoscope: they direct our eyes to the places where the most dramatic three-dimensional expansions will occur. And it is also important to note how these tourists are dressed: they are not the genteel folks one might see in a Francis Bedford stereograph, decked out in top hats and lace. Instead, they are walkers, clothed in rugged outdoor gear. For Ogle and Edge, these are sites for the middle-class tourist of modest income, not just the gentry.

Ogle and Edge also experimented with the ways in which the stereoscope can simulate movement through space, particularly in their photographs of the river Rothay that runs from the fells north of the village of Grasmere, where Wordsworth wrote much of his best-known verse, and empties about five miles later into Windermere, the largest of England’s lakes. From the stereographs, one can arrange a sequence of images that follows the river past St. Oswald’s Church in Grasmere (where Wordsworth is buried), through the village of Rydal (where Wordsworth died), all the way to Windermere: Ogle seems to have stopped every few yards or so to take a new picture. By stacking the cards in order, or by inserting them into a Beckers multislide stereoscope, the viewer could create the illusion of walking where Wordsworth walked, rounding Rydal Water to take in a view of Hartley Coleridge’s cottage, striding up the hill to the picturesque waterfalls in Rydal Park, then following the stream to Ambleside and hopping into a boat at Windermere head. This is what we would now call virtual travel, and virtual travel meant more, for these photographers, than just a series of static views; they were exploring the extent to which stereoscopic space could be dynamic. It is a short step from the Rothay photographs to Eadweard Muybridge’s experiments with motion pictures.

The success of the first series of stereographs led Ogle and Edge to expand their range and extend their travel. They went to Yorkshire and took over a hundred views of ruins at Fountains, Rievaulx, Bolton, and Kirkstall Abbeys. A journey to the Isle of Man yielded a fine sequence of some 30 views, and they ventured north into Scotland—Melrose, Dryburgh, and Jedburgh Abbeys, and north to Inverness—then west to Ireland, for a series of views around Muckross Abbey and Lake Killarney. But the center of their work was the Lake District, and in 1859 they revisited several of the Cumbrian sites they photographed earlier, scenes that must have been in wide demand. And as the Art-Journal remarked, they also extended their range into “the vicinity of the Northern Lakes” and into some of the Lake District’s less accessible...
areas. They took camera and cart around Derwentwater, photographing its bays and islands from the lake shore. Then they took to the hills, where their efforts grew much more strenuous. On their first tour of the Lakes, Ogle and Edge stuck largely to the main roads and well-traveled paths; even their most ambitious venture—over the Kirkstone Pass to Ullswater—was on the main road, steep and difficult as it is even today. But in approaching the vale of Keswick and neighboring Borrowdale, they decided to take a camera where one had never been before. They ascended Castlerigg and Walla Crag, a climb of just over 1200 feet, and took a range of views in different directions. From there they made the more dangerous ascent up neighboring Falcon Crag, and took another set of pictures. Then they descended to enter the narrow valley of Borrowdale, before climbing again up Eagle Crag to take yet another photograph. There is a sense of motion through space similar to the views along the Rothay, but this is emphatically not a leisurely stroll: it is a vigorous climb, intended to show off their ingenuity and skill with the camera and photographic process. Number 345, for instance, “Looking towards Borrowdale from Falcon Crag,” shows two walkers at rest on a crag, and stereoscopic space opens up beneath them, reminding the viewer of just how far they had climbed—and how much the photographers must have had to work to get their camera, chemicals, and darkroom equipment up there. (Figure 8) Like the artist and print-maker William Green, some fifty years earlier, they are venturing off the main-traveled roads to give a highways-and-byways kind of a tour, complete with titles so specific—Looking towards Borrowdale, from Falcon Crag—/Sca Fell Pikes, Great End, Garamara, &c. in the distance—that they read like tour guide descriptions.

By the autumn of 1859, the reputation of the firm of Ogle and Edge had reached its peak. They had published a portfolio of some 500 stereographs, and their typical format became so well recognized that local Lake District photographers, particularly Alfred Pettitt of Keswick, R. J. Sproat of Grasmere and Ambleside, and John Garnett of Windermere, imitated it, and even took several of the same views. Garnett always signed his photographs, and Sproat usually did. But Pettitt, at least in his earlier stereos, was less scrupulous, and to this day respectable dealers often attribute his views to Ogle and Edge. There are, however, reliable ways to distinguish their work. Pettitt occasionally signed his stereoviews with a capital P in the lower right corner of the right image. The signed images correspond by number to a list of stereoviews advertised in the second edition of Harriet Martineau’s Lake District guidebook, and a few of these have the name “Pettitt” handwritten on the back. (Figure 9) So it is probable that all the stereos listed in the advertisement are Pettitt’s work. Also, in his captions, Pettitt regularly inserted an em-dash between the number and the caption itself, as did other Lake District photographers on occasions. But no signed Ogle and Edge stereoview has this typographical feature, so its presence on a stereograph indicates with reasonable certainty that they are not the photographers.

In their photographs, then, Ogle and Edge combined a self-conscious rusticity, derived from the conventions of picturesque drawing, with a canny understanding of the optics of the medium, and this allowed them to create illusions of space that were distinctly different from two-dimensional representation. Edge’s management of the printing, tinting, and distribution of images was equally impressive: the clarity of Ogle and Edge images, and the tonal quality of the prints is still remarkable, after 150 years. But the partnership also seems to have run its course. In January, 1860, a notice in the Preston Guardian announced that “the partnership heretofore subsisting between Thomas Ogle and Thomas Edge, of Preston, and carrying on business in Preston as photographic artists, was this day DISSOLVED, by mutual agreement. All debts owing to or by the said partnership will be received and paid by the said
Thomas Edge. Edge apparently bought Ogle out. He kept the premises at 28 Great Avenham St. until the 1870s, and opened a second studio in Llandudno, where he retired. His obituary in 1900 called him one of the leading portrait photographers of his day, and noted his several innovations, including the use of miniature dioramas, with vegetable trees, to create artificial outdoor backgrounds for his portraits.

Ogle, on the other hand, attempted to sustain himself as a landscape stereographer. When the partnership dissolved, Edge must have retained control of the negatives, because Ogle set out almost immediately to rebuild his stock of stereographs, producing about 200 new images over the course of the next few months. These new images, usually signed TO in the negative, in many cases duplicate earlier views. He began in South Wales, with Raglan and Chepstow Castles, as well as Tintern Abbey, took new views of Furness Abbey, and then visited a handful of sites that were altogether new for him, such as Kenilworth and Warwick Castles. He returned to the Lakes, replacing many of the most popular scenes from his earlier series: Rydal Mount, the Lower Falls at Rydal, Ambleside Mill, and Dungeon Gill, scene of Wordsworth’s poem “The Idle Shepherd-Boys.”

Besides replacing older negatives, Ogle attempted new experiments with the illusion of motion, this time in an ambitious series of views of Windermere. He did a circuit of the lake, beginning at Windermere head, moving southward to Bowness, crossing the lake at Ferry Nab, and ending at Newby Bridge, the lake’s southern-most point. In some of the photos, a walking traveler appears, admiring the beauty of the lake; in others, there is just the bare expanse of water, rimmed by cliffs and islands. Some of the views are taken from classic picturesque stations, such as Biscay How; others are not. Viewed in sequence through a Beckers stereoscope, the effect is almost kaleidoscopic, the angles shifting slightly, the image of the lake tilting one way or the other, as the viewer turns the knob. (Figure 10)

It was about this time that Alfred Bennett commissioned Ogle to take photographs for his series of photo-illustrated gift books, first Walter Scott’s best-selling poetic romance, The Lady of the Lake, and then a collection of Wordsworth’s poems, Our English Lakes, Mountains, and Waterfalls. These commissions must have seemed, to the former binder of accountancy ledgers, to be the kind of recognition he could scarcely have dreamed of ten years earlier. And it may have been the promise of commissions like these that hastened the dissolution of his partnership with Thomas Edge. In any case, about the time he received the commissions, Ogle put his substantial Preston residence, Crow Hill, up for sale, and by
meant that Ogle was now wholly in charge of the production and distribution of his photographs. He may have taken on an apprentice, a Mr. J. Dennison, to oversee the Arthur Street operations; Dennison later purchased the studio in the 1870s. But it is clear that he was not as skilled a manager as his former partner, Mr. Edge. Some prints have the “TO” signature; some do not. Some have typeset titles in the usual places on the stereo card; on some the titles are merely handwritten, either underneath the photo or on the back, and the handwriting is not always clear. Some prints have no title at all. After about 1865, international distribution of his stereo-

graphs seems to have slowed or ceased; few stereographs with the “TO” signature bear the blindstamp of the LSC, and in my collection there are few examples of labels from a foreign shop, the chief exception being a curious set of views of the French coastal city, Boulogne. Finally, the move to Penrith meant that Ogle had to depend more on portraiture and scenes of local interest than before, and that meant catering to the new fad for CDV portraits and album miniatures. To satisfy this demand, Ogle took CDV portraits of many of the local dignitaries and stereographed their property—Lowther and Brougham Castles, as well as Eden Hall, and probably Greystoke Castle, which in the 20th century became the fictional home of Tarzan. Some of the stereo prints were sold as such; others were cut down to CDV size for the album makers, as were his landscape stereographs as well. This was not inspiring photographic work by any means, but it did seem to make for a steady income. If we turn the CDVs over and inspect Ogle’s logo, another story emerges. When Ogle first moved to Penrith, his logo had a lion and unicorn motif, and another Penrith logo bore the coat of arms of the Prince of Wales: he obviously thought one of the royals, probably the Prince of Wales, was about to give him a patent. But that never happened, and the logo was changed to a stock engraved image, used by several photographers: an easel, a camera, and a color palette. So there was, apparently, a disappointment. But, in spite of disappointment, and the necessity of taking the same views over again, Ogle kept experimenting with new ways of presenting the Lakeland landscape. A series of photographs of the Bowder Stone, a 30-foot high boulder above the Borrowdale valley, shows how he worked. The standard view of the Stone is from the south, a view found in almost every illustrated Lake District tour guide from about
1800 on. Ogle and Edge issued their version of this view as stereograph number 349. (Figure 11) He reshot this view for his new series, with one man rather than two at the top of the ladder, perhaps a subtle allusion to his separation from Mr. Edge. Both views apparently were quite successful in the marketplace; copies are not uncommon. But Ogle's commission from Alfred Bennett led him to photograph the stone from a different angle, as an illustration for Wordsworth's poem, “Yew-Trees,” which mentions the Borrowdale valley where the stone is located. This time he photographed the back of the stone, the side no one but the tourist ever sees. Ogle has moved his camera back from the stone, and his elevated position provides an extensive view of Borrowdale that includes Glaramara, a mountain mentioned in the last line of the poem. But there are obviously no yew trees in the photograph, and, other than its general location, little to connect image and poem. (Figure 12) In the third edition, however, that changed. Instead of the Borrowdale Stone, Ogle sent a stereo negative of “Yew-Trees Borrowdale,” an image he also released as an unsigned stereograph with the handwritten title “Yew-Trees Borrowdale, ‘the fraternal four of Borrowdale,’” a direct quotation of Wordsworth's poem. (Figure 13) It is a scene that looks unchanged in the fifty years since Wordsworth wrote his poem, and by standing back several yards from the trees, Ogle captures both the wildness of the scene, as well as the size of the trees and their “intertwisted” trunks “inwertately convoluid.” It indeed seems a place for pagan worship, a “natural temple / Scattered o’er with altars undisturb’d” “threatening[ing] the prophane,” as Wordsworth put it. This sense is even better displayed in the stereograph version, partly because of its stronger contrasts of black and white (W. R. Sedgfield produced the prints for Bennett's volumes), but also because of the greater clarity of the limbs of the yews, and the space that opens between the trees and the slopes of Glaramara beyond. The poem leaps into life.

Ogle took one last view of the back side of the Bowder Stone that, alas, I have only in CDV format. Here he has assembled everyone—his wife and daughters, his assistants, his cart, his horses, and even his darkroom tent—for a photograph that has to be read as a kind of photographer's joke, to be viewed in tandem with a view of the front of the stone. Here's what you see in the front; here's what's hiding behind the Stone that makes the picture possible. (Figure 14) Photographs of photographer's darkrooms are exceedingly rare and are always meant as a kind of comment on the photographic artist's sleight of hand.

Ogle remained in Penrith until 1871; as early as 1870, he had opened a second studio at 4 Egger-sleight Terrace in Grange-over-Sands, on Morecambe Bay in north Lancashire. Sometime in 1871, he sold the Arthur Street premises, and permanently moved his family to Grange. During the last decade of his life, he worked almost solely in portraiture, although there are a handful of stereographs, CDVs, and cabinet photographs of local sites, such as Cartmel Priory or the parish church in Grange. The Grange years were a kind of semi-retirement, and it is not entirely clear just how much of the actual photography he did himself, as the 1881 census lists his daughters Sarah and Constance as “photographic assistants.” He died at his home in Grange in 1882, just after New Year's, leaving a modest estate of about £900. His executors included his son Joseph, a Congregational minister in Dorsetshire, and Samuel Plimsoll, Esq., formerly M.P. for Derby. You may have heard of Plimsoll. He led the Parliamentary fight to establish safety regulations for merchant shipping, and gave his name to the “Plimsoll line,” the mark on the hull that indicates the limit to which a ship may be safely loaded. What his relationship with Ogle might have been, and what that tells us about Ogle's political views, are puzzles that I have yet to solve.

There were, as far as I have been able to discover, no obituaries for Thomas Ogle in the photographic journals, only brief notices in local newspapers like The Lancashire Gazette. No one, not even his descendants, seems to know where he was buried; except for three dozen photographs in Bennett publications, his work has been almost entirely forgotten by all but stereoview enthusiasts. Stereographers were miniaturists, whose works do not lend themselves to public displays in museums and libraries. Besides, their photographs were mass markets products, not “high art.” Yet Thomas Ogle left a body of work that showed how the new technologies of stereoscopy and photography could reveal new ways of perceiving picturesque scenery—images that could be, by turns, experimental, quaint, comical, beautiful, and sublime, images that gave the world at large, even in the wilds of Wisconsin or New South Wales, their first photographic glimpses of Wordsworth country. As the technology for 3-D projection improves and becomes more ubiquitous, perhaps we can look forward to the rediscovery and reevaluation of Thomas Ogle's work, and others like him.
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today in museums, and what lessons can be learned from it.

Karl Bußhoff used a 45x107mm size camera. There is no documentation as to his exact camera but the authors speculate an Ica Polyscop or Ernemann Simplex. Both are fairly basic cameras with only a couple of shutter speeds. Otto Mötje used a 6x13cm, more sophisticated stereo camera. Again, the exact model isn’t known, but speculation is a Voigtlander Stereolektoscop or a Stéréo Panoramique Leroy. Both much more sophisticated cameras and, of course, with a larger plate size. Since there are also panoramic pictures in the collection I think that they speculate that the Stéréo Panoramique Leroy is more likely.

“Playing Cards in Dugout.” Karl Bußhoff Collection, Walstedde. Other close shots of soldiers range from an officer playing with kittens on a table to graphic images of dead bodies.

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