Traffic in Other Lands

The world-travelling couple who shot the views shared in the previous issue’s column is back, this time with some traffic scenes that they took in the early ‘60s.

The first is labeled “Bangkok, Thailand,” and something seemed a bit odd about it to this non-world-traveler, until I realized that the vehicles are driving on the left side of the road instead of the right!

The other two slides are labeled “Manila, Philippines,” and show almost identical decorated red vehicles, which editor John Dennis points out are called “Jeepneys,” built on the frames of surplus U.S. Army Jeeps. He adds, “They filled the streets before the Covid recession. Now the government wants to phase them out in favor of electric versions. Interesting (2-D) video about them at youtube.com/watch?v=rnXxIjcp920.”

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

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

If you’ve found a classic ‘50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to 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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Missing Something?

The November/December 2020 issue of Stereo World shown here was mailed in November but as of this writing, no known NSA members in the U.S. have received that issue due to the lingering effects at the USPS of COVID-19 complications, reorganization policies and the massive rush of holiday package mailing. (Most international members received their copies in December due to that mail bypassing the USPS through a world mailing company.)

Editor’s View

Comments and Observations
by John Dennis

We suspect that the entire U.S. shipment remains stranded and unsorted somewhere. Our printer tells us that several other magazines, especially those mailed in November and December, have reported extreme delays. Bulk mailed magazines are always last in line anyway, so they are probably the last to be noticed in the current gridlock.

The Good News

The NSA has placed a PDF file of the November/December issue (Vol. 46 No. 3) on the NSA website stereoworld.org. You can go directly to the issue via tinyurl.com/yywx7o7u.

With luck, you will have received Vol. 46 No. 3 by the time this issue arrives. Otherwise, they will be out of order, but we certainly couldn’t allow further delay of this issue to avoid that situation, as it may experience postal delays of its own.

The Bad News

In Editor’s View of the (delayed? missing? lost?) November/December issue, we announced that the next issue (this one) would include the final cartoon by the GONE MADDD team of Aaron Warner (art) and Charles Barnard (3-D). So here we present, with gratitude for enhancing our pages with the humor of 3-D in 3-D, their final contribution. Aaron and Charles mentioned that GONE MADDD had been published for 16 years, and that by sheer coincidence both Charles Barnard and Ray Zone had each done 49 3-D conversions for the feature. What will replace it? Will potential volunteers be intimidated by the quality of their work? Printed humor doesn’t always have to involve drawing. Humorous stereography or some completely new form could work as well. Please feel free to send samples/ideas to strwld@teleport.com.

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
Edgar Lower
1927 – 2020

Edgar (Ed) Lower (FPSA, GMPSA) of Davenport, Iowa was a PSA member since 1979 and an NSA member. He died on November 15, just 12 days before his 93rd birthday. He and his wife Constance were accomplished and successful 3-D and 2-D exhibitors, often winning awards for their stereo slides. They used to travel in their motor-home to NSA conventions and PSA conferences, and loved to travel and photograph. After Constance died in 2012, Ed kept active and continued to attend conferences and conventions, traveling to NSA 3D-Cons with Bob Curtis. In 2019, he told Bob that he thought it would be the last NSA convention he would attend. NSA President John Bueche made a few remarks about Ed at that year’s NSA banquet, which Ed truly appreciated.

Ed had stated that both he and his wife would have cameras etched into their gravestones. He received acceptances in six PSA divisions in PSA recognized International Exhibitions. For five years, Ed served on the PSA Service Awards Committee and was Chairman for 2009-10. He was elected an Associate of the Society (APSA) in 1998 and a Fellow (FPSA) in 2008. Ed earned the EPSA in 2005, the Master Distinction (MPSA) in 2011, and the Grand Master Distinction (GMPSA) in 2015. He has been active in the Central Illinois Camera Club Association (CICCA) and the North Central Camera Club Council (N4C), serving in various capacities including as President of both camera club councils. Ed was honored to have his images of Mountain Scenery featured in the Distinctive Image Series in the September 2011 issue of the PSA Journal.

Edgar earned a master's degree in mechanical engineering and began his career at Alcoa. He then took a position at the Rock Island Arsenal where he retired after many years of service. Since the middle of the summer of 2020, his health had been declining and he was experiencing dementia at times. In early November his son Mel reported that Ed had been admitted to the local hospice center where he passed away on November 15th. **
Museums and art galleries will sometimes host exhibits of what they consider fine art photography. Indeed, the works of legendary photographers such as Alfred Stieglitz, Ansel Adams, Edward Steichen, Dorothea Lange, Margaret Bourke-White and many others are testimony to the relevance of photography as a unique art form. But what is the current reputation of stereography within that field? Maybe not so much.

Veteran photographer Jim Swallow recently embarked on a project to address that and help raise awareness of stereography among the arts community in St. Petersburg, Florida. I recently attended a gallery show entitled 2020 Vision: Focusing on 3D Art, in which Jim was able to use the existing high interest in local artists and their work to introduce some of his own fine art stereographs. I was so impressed, I returned to the second showing to meet Jim and ask him about his project.

“I didn’t want a show that just exhibited my work, because I’m realistic. I knew that if it was just a show of stereo images, no one would come. I felt that if I’m going to get people to see my stereo photography for what it is, I need to have other artists there who could draw people in because of who they are. Not only would they come to see works by these well-known artists, but they would get a unique, 3-D look at the artist at work in his/her own environment,” Jim said.

His method was to go into the artists’ studios to film them creating their art, and obtain a stereo image representative of their surroundings and them working in it. The artists depicted were ones who primarily work in three-dimensional media.
such as glass, metal, wood, fiber, and clay, or those whose painting style achieves three-dimensional effects. The intent of the project was twofold: to showcase some truly talented artists thriving here in St. Pete, and to provide those artists who work in three-dimensional media with a 3-D portrait of themselves working in their environment.

The resulting gallery exhibit included an artist stereograph and three pieces of artwork by each of the 20 artists selected. Also exhibited were three of Jim’s art stereographs. “I felt that if I wanted people to take stereography seriously as an art form, I needed to showcase it along with other art forms that people would come out to see. And it worked! This show definitely brought more awareness to stereo photography, and...
hopefully, as a relevant art form,” he said.

Jim’s original presentation plan was for the stereographs of the artists to be hung on the wall near the artists’ pieces. Connected with each stereograph would be a modified, wooden-handled vintage stereo viewer for people to use in viewing the image in 3-D. However, sanitation worries due to COVID made him rethink that presentation approach because it involved too much “apparatus sharing.” Even though he received a small arts grant for his show, he had to spend more funds than anticipated to accommodate these additional concerns.

The approach Jim ended up using was to equip each attendee with a new or sanitized individual plastic lorgnette viewer that he purchased from 3Dster.com. Then, either he or one of his volunteers personally instructed the guests on how to use the viewer, having them start at one distance from the stereograph and moving forward or backward to obtain proper focus and stereo experience. “Some people just couldn’t get it, but the majority of the people caught on and excitedly exclaimed ‘Wow, this is cool, I can see it in 3-D!’ and would eagerly go to the next one,” he explained. As a result, having each person take and handle their own viewer actually made the show more of a “personal hands-on” experience than if they were to have used the vintage wall-mounted viewers.

Jim had been planning this show for a year and a half. In the summer of 2019, he began looking for space to house the show’s exhibits. He first approached the St. Petersburg Arts Alliance about using their new space which was scheduled to be open by October 2020, but because of COVID delays, their space was not going to be ready in time. So, he had to scramble to find another organization that had space to exhibit the three-dimensional works of 20 artists. “Most were booked, but Soft Water Gallery knew about my project and was able to accommodate the exhibits.”

Jim officially announced the show at the Arts Alliance Awards Night in January, 2020, at the Museum of Fine Arts in St. Petersburg. At that event, he distributed a postcard featuring an anaglyph image and the caption “Coming 10/10, 2020, see website for details.” Along with the postcard, he handed out a specially-made date reminder card that contained a red/cyan viewer. Both items helped raise awareness of his show and the 3-D element of the artists and works to be exhibited. But at that time, he hadn’t lined up all the artists yet.

The Arts Alliance gives out MUSE awards each year to artists who support or give-back to the community in some significant way. As Jim explained, “I consider them the ‘A-list’ of St. Pete artists, so I decided to recruit from that group first. The artists I approached to determine their interest all said ‘I’d love to participate, this sounds great.’ But in the spring of 2020, a number of artists were self-quarantining and reluctant to allow me to come into their studio space to photograph them. It wasn’t until the summer of 2020 that I obtained what I needed for the 18th, 19th, and 20th artist portrayal.”

Jim curated, organized, recruited volunteers, and managed the show, but allowed the artists to select which pieces they wanted to exhibit. There were two main showing sessions in conjunction with the Arts Alliance’s Art Walk evening event on
Jim Swallow’s photograph "Life Begins and Ends With Love."
The One-Hit Wonder

An excursion is defined as a short trip or outing with the intention of a prompt return. This column will briefly zero in on one to four specific stereoviews, concentrating on aesthetics rather than historical or biographical detail.

Initially, I was a jazz and classical music snob. Rock, R&B, soul, and country were simply bread crumbs left for the hoi polloi, and frankly, I couldn’t be bothered. Flash forward to 2020. If I were exiled to Elba and told I could only take three live performances, I’d grab James Brown begging Please, Please, Please at the T.A.M.I. Show, Elvis’ raw delivery of Trying to Get to You, at the ’68 Comeback Special, and Willie Nelson serving up Night Life with the Highwaymen. If I needed something more intimate, I might sub KT Tunstall and Daryl Hall’s If Only duet from Live from Daryl’s House.

So what finally shook me out of my highfalutin straitjacket? The transformative moment took place in 1969 when I first heard that stupendous fuzztone guitar riff hook to Norm Greenbaum’s Spirit in the Sky. It stopped me in my tracks and demanded a listen. The next time I heard it, I think maybe it was the world that stopped. Before long, I had a transistor radio tuned to a rock station so I could hear it some more. And to this day, whenever that iconic riff erupts from the radio, I lunge at the volume control to crank it to the max. Spirit in the Sky proved to be the barbarian at the gates: soon the doors were blown apart and all kinds of music poured in.

We now regard Spirit in the Sky as a quintessential “one-hit wonder.” In other words, Greenbaum never enjoyed another Top 40 hit. There have been plenty of one-hit wonders in popular music, but the phenomenon is found across the arts spectrum. In literature, for instance, To Kill a Mockingbird was a one-hit wonder for Harper Lee. As a movie director, Charles Laughton had a one-hit wonder with the film noir classic The Night of the Hunter. And in painting, J.E. Millais is always considered the most disposable member of the Pre-Raphaelite Brotherhood. Art historian Edward Lucie-Smith wrote that he sold out to success, and plunged to the treacly depth of sentimentality. John Nicoll observed that he “had no great subtlety or originality of mind, nor any remarkable artistic or intellectual curiosity.” And yet, for whatever reason, something clicked when he read Alfred, Lord Tennyson’s 1830...

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\[E. W. Beckwith, “Wyoming Avenue” (Plymouth, PA: E. W. Beckwith, c.1870s). From the Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library. Wyoming Avenue is also known as Route 11. It runs through Northeastern Pennsylvania, connecting the borough Plymouth with cities such as Wilkes-Barre, Pittston, and Scranton.\]
poem *Mariana*—particularly the lines “She only said ‘My life is dreary—/ He cometh not’ she said; / She said, ‘I am awear, awear—/ I would that I were dead.’” The resulting painting, *Mariana* (1851), is a Pre-Raphaelite highlight, and even the Millais naysayers have tipped their hat. Nicoll, for instance, raved, “In Mariana Millais achieved a wholly original fusion... The means by which the glowing colours and intricate linear rhythms of the picture are used to impart the sense of languor and hopeless desolation explicit in Tennyson’s poem are masterly.”

So were there any run-of-the-mill historical stereographers who managed to create a one-hit wonder? One potential nominee is Scranton-based E. W. Beckwith, who was active during the 1870s. While I haven’t seen all of his output, the views available through the New York Public Library, the Library of Congress, and eBay would hardly inspire a cult. Too often, there is a severe detachment between photographer and subject: camera-to-subject distance is gargantuan, and then Beckwith further detaches us by ladling in too much sky overhead with too much ground underneath.

The subject of his stereoview “Wyoming Avenue” is a town, while “Co. C, 18th Regt. (Cap. McKibben)” concerns people, yet both are marked by the same detachment. For a stark contrast, compare the latter...
Stereo Excursions

Uncharacteristically, Beckwith places his camera low and peers over a stack of curvaceous rocks dominating the foreground. He also atypically uses a person as a repoussoir—a device to help guide our gaze—and he plants him beyond a wonderfully concave-sculpted rock, making him the pistil to the rock’s petals. Meanwhile, there are at least four major planes of action within the image: 1) the foreground rocks, 2) the left-side bluff, 3) the deeper set right-side bluff, and 4) the deep background Falls. The four-plane interplay suits the stereography format to a T, triggering a dynamic viewing experience. Beckwith deserves special kudos for the x-axis point selected for his tripod. It converts the gap between the two bluffs into a perfect isosceles triangle. In general, I get a kick out of any photo that incorporates geometry into its composition, but here it serves a higher end: it privileges the Falls and turns it into a prize—the treasure found at the end of a quest.

If there is a feature that especially separates this stereograph from the Beckwith pack, it is a newfound refusal to contain everything within the frame. The foreground rocks push outside the lower left corner; the topside to the huge boulder is unseen; the trees are only partially visible; the right-side bluff sprawls beyond view perimeters. Through that glorious isosceles triangle, meanwhile, we only glimpse part of the Falls. The philosophical difference between this view and Beckwith’s other work is significant: whereas the latter implies the world can easily be digested, here Beckwith becomes more of a blind man feeling a side of the elephant. He only shares a sliver of our world, and beyond what he gives us, we can tell there is still so much more…

Notes
1. Spirit in the Sky can be listened to at youtube.com/watch?v=AZQxH_8raC4. (Over 46 million people have paid a visit.)
4. Tennyson’s poem was inspired by the character in Shakespeare’s play Measure for Measure. The complete poem can be read (Continued on page 31)
The latest addition to the collection of phantogram books from Barry Rothstein’s Phantom3D® Books presents a very close view of the natural world via macro stereos that emerge to float above the pages the instant you put on the included anaglyphic glasses. The combination of macro photography, stereo imaging and phantogram techniques inspired the title, *Macrophant 3D*. Besides including some of Barry’s most impressive original phantogram work, the anaglyphs are among the best ever published thanks to the contributions of Jim McManus, whose “McManaglyph” process has further refined the art and science of manipulating color images for the best possible anaglyphic viewing.

The 11” x 14” book’s 42 large anaglyphs are positioned above right-left-right full color image sets for freeviewing at the bottom of each page, making it easy to see the various adjustments applied for that particular anaglyph to avoid retinal rivalry from strong red or blue areas of the subject. Rather than simply removing problem colors in some images, an alternate color appears, often in the purple range. Not surprisingly, yellow, green, white and tan colors predominate among the selected subjects since they do much better when viewed as anaglyphs.

Ghosting is minimal, mostly appearing at the edges of some subjects that extend outside the “frame” of the phantogram anaglyph into the white of the page. While many

(Continued on page 31)

Macrophant 3D

ISBN 978-0-9769494-3-5, 11” x 14” wire bound inside wrap-around cover, 52 pages with 60 images and anaglyphic glasses. $40 from 3ddigitalphoto.com/books.asp .

A Morel, prized among fungi by gourmet cooks, also makes an ideal subject for a phantogram in Macrophant 3D.
The 3-D Restorations NOT Coming Soon

The 3-D Film Archive is busy working on their upcoming releases and they have announced Wings of the Hawk (1953), a Golden Age gem from Budd Boetticher, Dynasty (1977) and Revenge of the Shogun Women (aka 13 Nuns) (1977), both 3-D Kung-Fu epics; plus Abbott and Costello in Jack and the Beanstack (1952), a 2-D classic in SuperCinecolor and one or two other vintage three-dimensional surprises. See 3dfilmarchive.com. Bob Furmanek with the 3-D Film Archive also explains here what films won’t be coming, and why.

Over the last six years since our first 3-D Blu-ray release in October 2014, there’s not a vintage 3-D film that we have not tried to license and restore. The reasons they have not happened are numerous but the most common: digital 3-D masters do not exist. Certain studios have always made them region free. But if a title is region locked, that’s because the copyright holder and studio legal departments will simply not license the film for a region free release. Again, we have tried. So it becomes a matter of restoring it for Region A only—or not at all. Thankfully, region free 3-D Blu-ray players are available.

Money from Home, Flight to Tangier and many others have not been released. The left/right 35mm elements do exist so hopefully, they will one day see the light of day.

In other cases, the rights holders are simply not interested. That’s the reason Flesh for Frankenstein aka Andy Warhol’s Frankenstein, Honda, Robot Monster, Cat-Women of the Moon and Starchaser are not available. Lord knows we have tried.

Other titles (The Glass Web, Nat King Cole with Russ Morgan’s Orchestra, Hawaiian Nights, I the Jury, La Marca del Hombre Lobo aka Frankenstein’s Bloody Terror) are tied up with complex legal issues and the miles of red tape have prevented any positive movement. After trying to obtain rights for the past decade, I have no reason to be optimistic these films will ever get cleared for 3-D Blu-ray release. I wish I could say otherwise. On films that we own, such as The Mask, 3-D Rarities, The Bubble, The Stewardests, etc., we have always made them region free. But if a title is region locked, that’s because the copyright holder and studio legal departments will simply not license the film for a region free release. Again, we have tried. So it becomes a matter of restoring it for Region A only—or not at all. Thankfully, region free 3-D Blu-ray players are available.

NewViews

Current Information on Stereo Today
by David Starkman, Lawrence Kaufman & John Dennis

I have been on this mission for nearly 40 years (3dfilmarchive.com/home/history-of-the-archive) and I humbly suggest that you enjoy what has been released in this very tiny niche of a niche market. It truly has been an uphill battle and these are very expensive films to restore, easily double the normal cost. Profit margins are microscopic so please support our new releases and we will continue our ongoing work to save and preserve our stereoscopic film heritage.

Dune’s Delayed Depth

A week after Warner Bros’ bombshell announcement that it will debut its 2021 film slate on HBO Max and theaters on the same day, the backlash from filmmakers, producers, agents, guilds and theater owners began. Many spoke out publicly against Warner Bros’ decision. Legendary let it be known that it was exploring a lawsuit over the aborted (3-D) releases of upcoming Godzilla vs. Kong and Dune, two Warner films that it financed.

Warner Bros. moved Denis Villeneuve’s Dune from its December 2020 release date to Oct. 1, 2021. The studio’s The Batman is also supposed to open on Oct. 1, 2021. Villeneuve has assembled an impressive cast for the epic, including Timothee Chalamet, Josh Brolin, Oscar Isaac, Rebecca Ferguson, Zendaya, Sharon Duncan-Brewster, Jason Momoa,


In Villeneuve’s version, produced by Legendary Pictures, Chalamet takes up the role of Paul Atreides, a member of a wealthy family sent away from his homeworld to the desolate planet Arrakis, where he’s meant to oversee the extraction of a spice vital to the galaxy. The movie release calendar has been shifting in the wake of the coronavirus pandemic, with the upcoming James Bond film No Time to Die moved again to April 2, 2021.
Stereo Cameras Banned at Formula 1 Races

The Federation Internationale de l’Automobile (FIA), the governing body for many auto racing events, has banned stereo photography. Formula 1 teams are banned from using 3-D cameras. Several teams were photographing rival team cars in 3-D. Using the stereoscopic information and complex software, they would reverse engineer the rival teams’ aerodynamics. The FIA rule states that teams will not be allowed: “the use of photographs or images, combined with software that converts them to point clouds, curves, surfaces or allows CAD geometry to be laid onto or extracted from the photograph or image” nor will they be allowed “the use of stereophotogrammetry, 3-D cameras or any stereoscopic techniques.” No word on if they will watch for people sneaking casual cha-cha shots.

3D Blu-ray Blues

We can anticipate as the 3-D box office release schedule dries up, so will the 3D blu-ray releases. You may find a lot of good sales on 3D blu-rays now. Unfortunately, that probably means the companies are trying to clear out their inventory. Best Buy has decided to stop carrying library titles in their stores, only new releases. They have bestbuy.com to sell regular titles and can usually ship to their stores or to your home. But perhaps this means that we won’t see many exclusive Best Buy blu-ray releases and for a while that was one of the only ways 3D blurays were being released in the U.S.

Luckily, Zavvi in England has been making 3D blurays available worldwide. These are mostly region-free, so they will play on any 3D blu-ray machine and are titles which are not being released in the U.S. Check them out at Zavvi.com. You can often find sales like two for $20 on Disney titles or two for $25 on Marvel releases. There are discussion forums where you can find information about new releases, upcoming releases, discussion and reviews, such as the one at blu-ray.com/3d.

Another source of information about limited available titles or last minute limited-time sales is the 3D Blu-ray Movie Enthusiast group on Facebook. When buying online, you will usually be able to view the package front and back and be certain that you are ordering a 3D blu-ray. But in a discount bin, the manufacturer may intentionally cover up the 3D blu-ray logo, since the title hadn’t sold well as a 3-D release. This hidden 3-D release was shared in this Facebook group when IMAX To the Arctic was found for sale in such a discount bin. One package did state Bonus 3-D version, but another package did not even include that. Alerts about new titles available at bargain retailer Edward R. Hailton Bookseller (and 3D blu-ray seller) can be found when appropriate. Since these sales are often limited or limited quantities available, it is important to act quickly. Check out this group at facebook.com/groups/139841060071057.

(ISU Congress Postponed)

Due to the current unprecedented circumstances, the planned 23rd International Stereoscopic Union congress for 2021 has been cancelled. In order to allow for a safe and enjoyable face-to-face Congress, the ISU Board of Directors has decided to delay the ISU World Congress by one year.

Congress manager Matej Bohac and his team have announced the new dates for the ISU congress will be September 13 to 19, 2022 in the city of Český Krumlov in the Czech Republic. The ISU Congress is designed as an opportunity for personal meetings and talks on new cultural ground with the adventure of getting to know new things: new cities, countries, and the joint excursions. Český Krumlov is a UNESCO Heritage site, formed around several tight bends of the Vltava River—the same river made musically famous in the symphonic poem “The Moldau” by Smetana. (To experience both the river and the music, go to tinyurl.com/vz3uro8p.) Congress details and images are at 2021.isu3d.org.

This column depends on readers for information. Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.

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The German East Africa Campaign was one of the most unusual campaigns of the First World War. The campaign started shortly after the outbreak of the war, and officially ended on Nov. 25, 1918, two weeks after the Armistice of Nov. 11. On Nov. 13, 1918, the British sent a bicycle messenger to the German commander informing him the war was over, and the undefeated German East African force surrendered to the British twelve days later. Germany was the last European power to get into the colonial empire game. Germany did not exist as a unified nation until 1871, after the end of the Franco-Prussian War. At the end of the peace treaty negotiations with France, the Prussian King declared a German empire, with himself as the Emperor. There was some grumbling from the kings of the other German states, but in the end, they all pledged loyalty to the new German Kaiser and the new unified Germany. In 1884 Germany entered the game and acquired colonies in Africa, China, part of New Guinea, part of Samoa, and some remote islands in the south Pacific. The new German nation then set about building a navy to protect its new colonial empire, starting a rivalry with England and its Royal Navy.

To service these new colonial possessions, Germany needed a fleet of cargo ships to manage the trade to and from the colonies. One German shipping company, Woremann, ran ships from Germany to East Africa, the German East Africa Line. In 1896, the S.S. König began operating for Woremann, transporting passengers and cargo, making regular stops at Dar-es-Salaam, the port city of the new German Colony. The König was a 4825-ton ship with one funnel, and it was a very sturdy ship. While the Woremann Line did not operate at the level of luxury as the White Star Line or the Cunard Line, it did run a profitable business on the Germany-Africa route for the less affluent traveler.

The German colonial empire began to unravel with the start of the war. The German navy was not large enough to challenge the British Royal Navy, so the far-flung colonial possessions were left to fend for themselves. Each colony had a protection force made up of German nationals and native troops. Japan surrounded the German colony at Tsingtao in China. After a short siege, the Germans surrendered when supplies and ammunition ran out. The British began relieving Germany of its colonies in Africa and the south Pacific. Some of the south Pacific islands were so remote that the inhabitants learned of the war when British troops arrived to start their occupation.

The light cruiser SMS Königsberg was commissioned in 1905. This cruiser was the German naval force for German East Africa. At the outbreak of war, the ship left Dar-es-Salaam to prevent the British navy from blockading it in the harbor. On August 6, 1914, the SMS Königsberg took the British freighter City of Winchester, and after transferring all the coal, sank it. On the 20th of September, 1914, off the coast of Zanzibar, the SMS Königsberg engaged with the British armored cruiser HMS Pegasus, and sank it. The Pegasus was launched in 1897, and it had been condemned and retired in 1904, but, it was put back in service at the start of the war.

The Royal Navy acted quickly, and very soon more British warships joined the search for the Königsberg. The German ship found that the ocean was not large enough to hide in, especially as supplies of coal were low. The Königsberg set course to the only port available, Dar-es-Salaam, in German East Africa. The ship headed up the Rufiji River, and for the British, the German cruiser seemed to have vanished from the face of the earth. Soon there were “sightings” of the Königsberg all around the east African coast, while the British navy continued to search in vain.

All the German colonies in Africa were soon occupied by the British, except for German East Africa. The commander of the German colonial...
forces was General Paul von Lettow-Vorbeck, a veteran of the Boxer Rebellion. Against the wishes of the Governor of German East Africa, Vorbeck mobilized the entire colony into his war effort. He engaged in a guerilla campaign to tie down as many British forces as possible, to keep them from being sent to France. His campaign was brilliant. He engaged in hit and run tactics, and always retreated into the bush when confronted by superior forces. His army was never larger than 14,000 men, of which about 2000 were German nationals. Vorbeck treated all the men under his command equally, a very untypical attitude for a European officer for his native soldiers, who were usually treated as sub-human creatures. At one time the British, Belgian, and South African force searching for Vorbeck and his men numbered 40,000 soldiers and 60,000 porters. See Stereo World Vol. 38 No. 4 for more details about Paul von Lettow-Vorbeck and the East African Campaign.

After months of searching, British intelligence officers finally discovered that the Königsberg was hiding somewhere up the Rufiji River. The British navy sent two shallow draft monitors to Africa. The Royal navy contained three monitors, of the Humber class. They had been built by Vickers for Brazil, but on the outbreak of the war, the Royal navy purchased them. Two of the monitors, the Severn and Mersey were sent to the Rufiji River at Dar-es-Salaam. On December 3, 1914, the Germans decided to scuttle a ship in the mouth of the river to block the British navy from passing upriver. This is where the SS König comes into the story. The regular histories of the German East African campaign did not record the name of the ship used to block the river, but photographers at the scene did. The end of the König was a sad finale after such a long career of safely delivering passengers and cargo. Scuttling the König was not successful, it did not block the river, and eventually the Königsberg was found.

After the scuttling of the König failed to block the Rufiji River, the Königsberg was located by a British combined air, land, and water operation. The German cruiser successfully changed locations several times, but in the end, it was a lost cause. When the loss of the ship was imminent, Fregattenkapitän Max Loof scuttled his ship on July 11, 1915, to prevent its capture, and the German marines and sailors joined the land forces. They removed the ship’s four 10.5 cm (4.1”) guns and mounted them on field constructed carriages, giving Vorbeck the most powerful field artillery in Africa. Both ships were partially broken up in the 1960s and sold for scrap iron.

Vorbeck avoided defeat and capture for the duration of the war. He returned home to Berlin to a hero’s welcome, being one of the few German military commanders undefeated in battle. While his military cam-
The campaign is remembered as a brilliant success, the effects of this campaign caused the total devastation of the German colony and the loss of thousands of lives of German colonists and native Africans in a futile attempt to influence the outcome of the war in Europe.

It was unlikely for any photographic record of this campaign to exist in such a remote part of Africa, but there were a few photographers there. Some photos of the wreck of the König did reach the newspapers while the war was in progress. In 1915, the British were desperate for good news of the war, even for such a minor event in the jungles of Africa. But the story was soon forgotten, and the similarity in the names of the two ships, König and Königsberg, has also confused the story.

Even more unlikely are two stereoviews of the König, shortly after it was scuttled. One is found in the Underwood views published after the end of the war. The other is in the Realistic Travels views, also published after the end of the war. There were no official photographers in Africa, but there were a few soldier photographers with the British, German, and Belgian forces in this campaign and some of these few had stereo cameras. For the most part, their identities are lost to time. It is possible that there were two stereo photographers that documented the wreck of the König. It is more probable that one photographer took both photos. Since interest in the war continued well after the end of hostilities, soldier photographers would have had time to shop around to sell their photos. It is more likely that one soldier photographer took both photos, and then sold his negatives to Underwood and Realistic Travels.

The Realistic Travels views are not well organized. Various sized sets of views ranged from 24 to 600 views. There were sets of views tailored for England, Canada, South Africa, Australia, and special topics, making cataloging them a difficult task, espe-
vision. Every year, in March, on the 3-D SPACE, National 3-D Day was celebrated to explore the technologies used to create 3-D photographs, movies, and art, and to celebrate the many ways that these images have been viewed and enjoyed.

Founded by stereoscopic artist and researcher Illica Benoit, in collaboration with the 501(c)(3) nonprofit 3-D SPACE, National 3-D Day was registered with the National Day Calendar Registry in 2019, and the first celebration took place on March 17th, 2020.

“Stereoscopy is indelibly marked into our physiology, as we not only sense the world around us visually, we are designed with a duality of two visual inputs—we are made to see this way. And we are able to imitate it in a multitude of ways and that is amazing. And the history of this language is only 180 years young! Every Invention, every discovery, every exploration matters, and 3-D Day was created to celebrate our devotions to it, and how it unites us all, and what we can learn from our collected histories.”

Everyone in the 3-D community at large is invited to participate in National 3-D Day and reach out to entertain, illuminate, and educate the general public on the wide world of stereoscopic 3-D. From stereoview cards to 3-D comic books, lenticulars and holograms, 3-D movies to VR—share what you love with others. Stereo enthusiasts, clubs, and organizations around the world are encouraged to join in with their own events (done safely), online presentations, and pictures and videos shared on social media to make the day special.

As we get closer to the big day, you can find out more at tinyurl.com/y5olpxqy or at 3-3Day.com.

The Second National 3-D Day will be March 23, 2021

National 3-D Day celebrates the art, science, and history of stereoscopic 3-D imagery and vision. Every year, in March, on the third day of the third (full) week of the third month, we explore the technologies used to create 3-D photographs, movies, and art, and we celebrate the many ways that these images have been viewed and enjoyed.

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As we get closer to the big day, you can find out more at tinyurl.com/y5olpxqy or at 3-3Day.com.
The year is 1858. English photographer Henry Taylor recorded his journey through Brittany accompanying Lovell Augustus Reeve (writer and publisher) and the Reverend John Mounteney Jephson (clergyman and literary editor). They found Brittany on the North West coast of France to be a remote Celtic region. They discovered it had its own language, laws and customs. We know from his atmospheric stereoscopic photographs and the documented notes by Lovell Reeve that Henry must have had a fascinating experience. Dealing with everything from the sometimes officious gendarmes, overly inquisitive and occasionally disruptive local country-folk and drunk drivers. Challenges included the need to find translators (many Bretons, especially in rural areas, spoke only their native Celtic language Brezhoneg and knew no French), as well as contending with the technical difficulties of setting up and using a portable darkroom in a different location, often several times each day, and preparing the wet-collodion plates, exposing them and developing them before they dry, in dusty conditions. Transporting the glass stereoscopic plates, bottles of essential chemicals some of which were acid and dangerous. Travelling about twenty four miles a day by horse drawn vehicles on roads which were more like rough potholed tracks, must have been uncomfortable. One can imagine the task these three English gentlemen were undertaking in their month long journey through rural Brittany.

Henry Taylor, already established as a successful photographer had been engaged at short notice by Mr Reeve, the influential publisher and pioneer of stereoscopically illustrated books, to produce the stereoscopic images for “their walk through Brittany.” Until now Taylor had been using the Calotype Process for his exhibition photographs but he considered that this would not be the most appropriate system for use on this month long travelling expedition. He would have preferred to have used his own newly developed “dry-plates” but he did not feel sufficiently confident to use this untried process on such an important venture. Instead, he decided to use the well established wet-collodion plate process. The freshly prepared coated glass would be used with the equipment described so vividly by Lovell Reeve in his interesting, detailed description explaining the practicalities of the expedition.

Our apparatus consisted of a small double-lens landscape camera, by Ross, a black tent, about four feet square and seven feet high, fitted with table and sink, the whole folding up into a moderate-sized portmanteau, and two boxes of chemicals, one for use and the other for store, with a third box, containing in a small compass a gross of glasses, comprised in six inner boxes of two dozen each. It was decided to confine our operations to the wet collodion process, and to defer varnishing the plates until our return home. Great care was necessary so
to economize our hours of travelling, as to have the fairest weather and the best description of light at our disposal while at work with the camera. The first thing to be observed on entering a town or village, was the position the sun would be in, with respect to the objects selected, at the time we should be prepared to photograph them, the points of view to be taken, and the most effective arrangement of foreground; the next consideration was to select a place for our tent in the nearest proximity to two or more views together. The result was, that we visited thirty towns and villages within the space of thirty days, pitching our tent about a hundred times, during which period my active photographer, Mr. Taylor, could not have taken fewer than two hundred pictures, from which the present ninety have been selected for publication. Our evenings were fully occupied in looking over the day’s harvest, clearing away the day’s disorder, and preparing plates and chemicals for the next day’s work, though I fear I contributed little myself in this respect. 2

At midnight on the 9th of August, Jephson, Reeve and Taylor left Southampton for Jersey and from there took the French paddle steamer to St. Malo, Brittany. Their tour had begun!

It must be remembered that much of Brittany at this time was not a destination frequented by many foreign travellers. Superstitions and a deep rooted belief in many elements of what might be termed the “supernatural” and the myths and legends of Celtic tradition endured (as was the case in all of the Celtic countries, and to some extent still is). “It is interesting to note that a gentleman...
travelling with our party from Jersey, on hearing that they were due to visit St. Pol-de-Léon, remarked that if they attempted any photography here they would be stoned for witchcraft!” Taylor dryly noted, “We, however, escaped this catastrophe.”

Somewhat miraculously, eight of Henry Taylor’s original glass plate collodium stereoscopic negatives from the tour of Brittany are known to have survived, and are now in The Philip Banham Collection. The definition, clarity and tone of the published mounted album en stereographs was generally excellent, but as one might expect, another level of detail is visible in the original negatives. Two of the stereos pictured here are scanned from these.

No. 1, “Hotel de France, and Diligence Office, St. Malo.” On their very first photographic assignment Reeve and Taylor were immediately subjected to the attentions of a crowd of inquisitive boys. After seeing the shining leather case containing their portable tent, one lad inquired “Do you make boots, Sir?” The general impression among the crowd was that they were a comedy troupe preparing for a performance! The stereograph is described in great detail by Reeve, in the distance a soldier of the garrison next to a female knitting, in the foreground members of what he dubbed the St. Malo “shoe-brigade” (note the shoe shine box), “who played about our tent in rather disagreeable proximity, and made a valiant rush in to the road whenever a picture was to be taken.” Reeve chatted for an hour with the soldier on the right, “a very intelligent fellow...... with a good understanding of the chemistry and process of photography.”

The willingness of Lovell Reeve to engage with local subjects and bystanders and the desire to learn and note as much as possible about each view was unusual at this time, and is an impressive feature of the whole enterprise. Thanks to his often exhaustive notes there is no other early photographic expedition recorded in such detail, providing much contextual information which allows the reader (armed with a stereoscope and one of Henry Taylor’s superb views) to fully immerse themselves into Brittany as it was in the summer of 1858.

No.15, “Curious House with leaning Turrets, Lannion.” Reeve and Taylor would experience much greater crowd control difficulties when attempting to photograph an interesting turreted house on a busy market day in Lannion. Reeve’s exasperation is palpable.

I tried in vain to marshal the crowd into anything like (an) artistic grouping. No sooner had I, by signs and imploring looks, arranged a tolerably effective picture, with injunctions to every separate individual not to move, while Mr. Taylor was watching eagerly for a sign from me to uncup the lenses, when the group was broken upon, and all disturbed by the curiosity of some riotous urchin, to look us full in the face, or the stubbornness of an old hag, who would pass in front of the camera. The blurred caps and faces on either side of the stereograph show how the crowd hedged in upon us, but we were especially pleased to find, when the plate came to be developed, that a buxom fish-girl stood admirably in the centre, in an attitude which even Teniers would have delighted to sketch; and the definition of the turreted houses was perfect.

Despite Reeve’s annoyance at the constant intrusions into the frame the composition works particularly well through the stereoscope. The blurred ghostly figures really convey a sense of movement in the busy market place, the turreted house well lit in the background while the “buxom fish-girl” stares into the camera with more of a look of disdain than idle curiosity. The crack in the negative visible in the lower left quarter of the right hand photog-raph must have happened between Reeve reviewing the image and Taylor printing it, Reeve surely would have noted it.

No. 16, “Market Fruit-stall with Peasants, Lannion.” Our next selection demonstrates how Reeve and Taylor’s approachability would result in a wonderful social documentary image, one of the most iconic stereo-
graphs from the whole tour. Reeve notes:

While occupied in the balcony of the Mairie, taking the general view of the market, No.14, the little sharp-faced old woman standing, in stereograph No.16, with a melon on her arm, came up to us with a message from the jolly-looking proprietress of the fruit-stall — "Would we take her portrait in exchange for a plate of peaches?" I explained to her that we were only making what were called negatives on glass, and had no means of getting prints from them until our return to England; but she came a second time, saying that we could send a print in a letter after we got home. We thereupon agreed to take a picture, fruit, vegetables, and all, with as many of her friends as would undertake to remain, for a few seconds, perfectly motionless. The old lady trotted down the steps, perfectly satisfied with the success of her mission, and stereograph No.16 was the result.

Madame Tansorie, Marchande de Legumes, Lannion, whose name I transferred to my note-book, in syllables as nearly representing the sound as possible, for there was no one to be found who could read or write, has the promised reward of peaches in one hand, whilst with the other she is holding out a sample of their quality. Her little girl, with another plate of peaches, is trying her utmost to stand motionless, but not with such admirable success as the stolid Breton beside her, with some horse-trapping over his shoulder, and the bearded seedsman on the left.6

One hopes that Reeve fulfilled his promise on his return, and Mme. Tansorie received her photographic print.

No. 43, “Group of Finisterre Peasants, and Gendarme (at Quimperle).” This fabulous stereograph depicts some of the distinctive traditional
Background to the Tour of Brittany & the Photographic Career of Henry Taylor (1814-1892)

The idea for a walking tour was originally conceived by Jephson, seemingly as much for reasons of economy as a desire to experience the historical, ecclesiastical and archaeological richness of this ‘little known’ Celtic region on the north west tip of mainland Europe, calculating that the trip would cost him only a third of the sum as a similar tour of Scotland, Wales or Ireland.1

However, the production of an accompanying book illustrated with stereoscopic photographs was evidently suggested by Lovell Reeve. In the same year Reeve had published the stereoscopically illustrated Charles Piazzi Smyth’s Teneriffe, An Astronomer’s Experiment: or, Specialities of a Residence Above the Clouds and had also launched the seminal photographic publication The Stereoscopic Magazine (1858-1865).

Jephson described how his initial plan for a solo tour of Brittany was to become (through the influence of Reeve) a much more involved and developed enterprise:

While I was thinking over my scheme and making my preparations, I happened to mention it one day to my neighbour Mr. Lovell Reeve, who was amusing himself in our village with photography. It immediately occurred to him that an account of my walk, illustrated with stereoscopic views, might prove interesting; and after much consideration as to the best mode of carrying out the idea, we finally adopted the following plan. He himself, accompanied by a professional photographer, travelled in a hired carriage, stopping at the principal towns, and making stereographs of any object of interest to be met with on the road.
to direct was “rather dull of comprehension until a bystander explained my purpose to him in Brezenc, and even then it was not without some trouble that I got him and his oxen into a satisfactory position.” He adds “… and there was a nice-looking girl in the doorway, whose portrait was however rendered obscure through her head not being still. The driver’s broad-brimmed hat completely overshadowed his face. The oxen stood remarkably quiet, as did also some boys who jumped onto the tail of the cart. At a window over the shop adjoining that of M. Le Goff, some official in a military cap seems interested in what is going forward.”

No. 53, “Quay, with Bridge and Shipping, Auray.” Here, Reeve and Taylor aroused the interest of the local authorities, a fairly frequent occurrence in an area where there were not too many foreign travellers. Similar attention was visited on Reverend Jephson a number of times during the tour, so much so that on viewing the Gendarme in view no. 43 at Quimperle he remarked “To the right may be seen that everlasting ‘Cocked-hat,’ looking very much as if he were going to pounce upon a travelling Englishman.” Reeve detailed his and Taylor’s “run-in” with officialdom.

At Auray we pitched our tent upon a green slope some thirty feet above the quay, and were twice assailed by the authorities inquiring what business we had there. First came an officer in regimentals, an intelligent, gentleman-like man, who upon understanding our purpose and satisfying himself as to the correctness of my passport, was extremely polite, and begged us not to disturb ourselves. Shortly after this an official person in plain clothes came up to us with the same questions, and feeling that we had permission to remain here from someone who had obviously the power to

while I took the same or nearly the same route on foot. It so happened that we occasionally met in the course of our trip, but we were quite independent of each other. I was not bound to wait while the process of photography was going forward, nor was he obliged to follow me through the bye-ways in which I wished to study objects not coming within the range of the camera.²

Henry Taylor’s connection to Lovell Reeve is revealed in his article from The International Annual of Anthony’s Photographic Bulletin of 1889, titled “MAKING STEREOSCOPIC NEGATIVES IN BRITTANY THIRTY YEARS AGO,” which although largely relying on Lovell Reeve’s notes of their photographic expedition from the published book, rather than Taylor’s own remembrances, does include several important details not recorded elsewhere.³ Taylor notes that in 1858 he had been engaged by Lovell Reeve to assist in the publication of The Stereoscopic Magazine, unfortunately the exact nature of his involvement is not given. Presumably the preparation of chemicals and the printing of the photographic plates, although it is possible that some of the unattributed stereographs from the first three editions of The Stereoscopic Magazine (July, August and September 1858) prior to their departure to Brittany, were Taylor’s work.⁴

Henry Taylor was born in the small town of Rye, near the coast, in East Sussex, England, probably in early January 1814. He was baptised at Rye on 26th January 1814, the son of David Taylor (a bookseller) and Harriet (née Daniel). Henry was first and foremost a chemist, recorded as such at the time of his first marriage to Jane Mildred Butler at Rye in 1840, in the 1841 Census at Rye and in subsequent Census Returns and Baptismal records, with the exception of a period of residence at Aylesbury, Buckinghamshire, from his second marriage to Jane Elizabeth Kennerley in 1867 to his appearance in the 1871 Census, where his profession (like his father’s) was bookseller. It has been possible through both vital records and newspaper/journal extracts to trace the movements of Henry and family and to determine that his principal involvement in
grant it, I treated him rather cavalierly, and said at a venture that we had authority from the Commissary of Police. Upon this he flew into a passion, exclaiming, "Mon-sieur, je suis Commissaire de Police, moi, moi." It was evidently an officer of some higher denomination that had preceded him, for upon my describing him more fully, the real Commissary relaxed his visage, and bade us politely good-morning. Stereograph No. 53 was then taken on the quay below. The military figure in the foreground is a douanier, or custom-house officer, and a very pleasant, well-informed man he was.10

No. 59, "Rows of Menhirs in the fields of Méneck, near Carnac." This stereograph depicts our subject — Henry Taylor himself, leaning on one of the huge menhirs among the extraordinary Méneck megalithic alignments. One of two views photographed by Lovell Reeve. The other, No. 68, taken at Napoléonville (Pontivy) also shows Taylor but this time with his back to the camera.

No. 61, "View of the largest Menhir, Kemaon, near Carnac." This view shows our other main protagonist Lovell Reeve (on the right), sitting alongside his guide Monsieur Brien, the public crier of Carnac, in front of the largest menhir in Brittany. Reeve notes: "Though he could neither read nor write, he spoke very good French, and, strolling about the menhirs together, we had a famous chat over French and Breton politics, the Emperor's visit, the Crimean war, and the rebellion in India."11 M. Brien was also photographed in view No. 60, and again, Reeve promised to send on photographic prints when he returned to England.

No. 67, Hooded House in the Market-Place, Napoléonville (Pontivy)." Now known again by its original Breton name of Pontivy, this view is another atmospheric street scene depicting distinctive Breton architecture. Reeve notes:

photography was while residing at Godalming, Surrey in the 1850s. Certainly a knowledge of chemistry was an established pathway for many early photographers, and Taylor was a perfect example of this route.

We have a fascinating firsthand account of Taylor's introduction to photography from The International Annual of Anthony's Photographic Bulletin from 1889. The Bulletin notes "Thirty years ago Mr Taylor stood in the front rank of English photographers, the contemporary criticisms on his work in the Athenaeum, Art Journal, etc., certify this." In Taylor's article titled "THE CALOTYPE PROCESS, AND HOW WE PHOTOGRAPHED IN THE 'FIFTIES" he describes how in 1853 he learned the process from the Hon. Arthur Ker, who himself had been taking lessons from Mr (Samuel) Buckle of Leamington (Warwickshire). Taylor quickly became expert both in the preparation of sensitised calotype paper (and was much in demand for its supply), and his own use of the process as a photographer, receiving his first camera from Ross on 1st August 1853 and producing his first picture on the same day.

His confidence in his knowledge and ability was such that just a year later in Notes and Queries he eloquently admonished the well known calotypist Dr Hugh Welch Diamond. Dr Diamond had dubbed a "Buckle's Brush" (a device for applying solutions to paper) "a bungling contrivance." Taylor retorted "...the epithet bungler would be more appropriate to the operator than the brush." It is clear that he much preferred the calotype and the control it allowed him during development, noting that "...the development can be pleasurably watched. I have frequently had quite a bevy of ladies looking on during the development of my day's work." Taylor's reputation for the preparation and supply of calotype paper was such that even as late as 1863, in an answer on its availability in the correspondence page of The Photographic Journal, the only suggested supplier offered was "Mr. Taylor, of Godalming, formerly supplied iodized paper, good and certain; but the present demand being almost entirely for glass plates, probably he has ceased to prepare it."
We now repaired to a broad street overlooking the market-place, for the sake of bringing into view a curious hooded house, devoted to the sale of “Tabac,” and a house beyond it with a corner tower enclosing the newel staircase so characteristic of Brittany... While taking this picture, two smartly dressed girls came to the door, and I went forward and asked them to stand still for their portraits. Their eyes sparkled with delight, but on showing them their figures, with that of a dog they were caressing, in the negative, they exclaimed, somewhat disappointedly, “Oh, commes elles sont petites!” (Oh, how small they are!) Of the two boys in the foreground, whose figures are not very well defined, one is in the dress of the Parisian Ecole Polytechnique.12 Besides Taylor’s view (Image scanned from Taylor’s original negative), we have a modern image photographed by Rosemary Banham in 2019, showing that sadly the “Hooded House” is no longer with us, having been demolished to open a narrow passageway to make way for a street, although thankfully the building with the turret staircase remains.

No. 90, “Cross of St. Esprit, with distant view of Dinan.” This beautiful and serene rural view is the final stereograph in the series. The apparently tranquil scene belies Reeve’s clever manipulation of the throng of people eager to appear in the photograph, as he notes:

The villagers inhabiting the few bare granite cottages around, soon came to their doors, and afforded me the means of making a selection of figures. As soon as I had distributed a few sous amongst them, models thronged in from behind the cottages, both boys and girls, highly picturesque, in the plenitude of dirt and rags and bright faces, and I began to fear that our picture would be overcrowded with numbers. To get rid of the superfluity without offence, I adopted the expedient of placing them on either side of the field of view, so that, without encumbering our picture, they had the satisfaction of thinking that, they were all in it. For our stereograph we had first a lively girl, who jumped upon to the base of the Cross, and a boy squatting beneath her, with another girl against the opposite butress. Then I led the grand’mere of the village, and set her down on a dung-heap, which elicited a peal of laughter, for she was making an oatmeal cake, the galette, and laid it wnt upon her lap. Lastly, I stopped a barefooted farm-lad who was passing with a light cart, and picked out two of the best-looking of the boys to jump into it. Mr. Taylor meanwhile had climbed a hedge in the rear, and planted his camera on an elevated position in a field.13

Alongside Henry Taylor’s technical excellence, Lovell Reeve’s involvement in the composition of many of Taylor’s photographs is among the best, as they are the most interesting, we have seen.”12 Unfortunately for Taylor, despite the excellent reviews and recommendations the publication was not a commercial success and the venture was short-lived. However, it is interesting to note that the Chicago based Photo-Beacon Journal of 1899 detailed an “International Photographic Exposition” to be held at Madison Square Garden, New York City, which features “a very fine historical collection which has been loaned by some of the leading workers in photography on the other side of the Atlantic.” The exhibit included Taylor’s Photographic Memoranda, a publication illustrated by actual photographs, and accompanying it are the four original calotype negatives from which the four prints were made.” Also noted was “The calotype process is exceedingly well represented, some very large calotypes made by Henry Taylor about 1855 being possibly the best examples extant. Five calotypes of Rye are exceedingly interesting. Another

No. 67, Hooded House in the Market-Place, Napoléonville (Pontivy). Scanned from an original Henry Taylor negative.

Taylor was certainly a skilled photographer, displaying his calotypes generally to much acclaim in a number of exhibitions across Great Britain in the 1850s even sending some to Brussels in 1856 for which he was awarded a medal.” In 1856 he produced Photographic Memoranda, published by Henry Hering of Regent Street, London. Advertisements in The Athenaeum describe the Memoranda as “now publishing in parts containing Four Pictures, size 6 x 8... to consist of Wild Plants, Trunks of Trees, Leaves, Cottages, Stiles, Old Bridges and other Objects suitable for Foregrounds. Photographed from Nature by Henry Taylor.”10 This was an interesting and novel concept, a commercial attempt to supply photographs to artists to allow them to draw from nature without the need for painting en plein air. Photographic Memoranda received some glowing reviews—The Athenaeum in November 1856 states “Here, for instance, we have the work of an artist and a poet, and not of a mere miserable machinist taking his shot at Nature with both eyes shut...” etc.11 The Art-Journal of 1856 notes that “Nothing can exceed the delicacy and clearness with which these natural objects are represented. Mr Taylor’s photographs are among the best, as they are the most interesting, we have seen.”12

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offended with Mr. Taylor that he always spoke of him afterwards as 'Monsieur le Mauvais,' I had to hire a boy to carry our tent to the lake."

We may learn more about the character of Reeve through his notes. Notwithstanding the above incident, generally he appears communicative, even approachable and friendly, although his exasperation at the often futile attempts to direct his subjects occasionally resulted in a brief fit of anger, but more usually an attitude of resignation. Reeve's apparent temperament is perhaps very slightly at odds with his depiction in Richard E. Petit's 2007 biography, where (with some evidence) he is shown as a quite pretentious, overbearing and arrogant character, who "seemed to take pleasure in finding fault with others." Perhaps on a break, away from the competitive world of Literary and Academic Society, he could relax somewhat and although, as we have seen, there are certainly instances of dismissive and derogatory comments in his notes, unfortunately they merely reflect the attitudes typical of many "English Gentlemen" of the period.

Ninety stereographs would be selected for publication, depicting many aspects of Breton history and culture—castles and chateaux, picturesque towns and villages, ornate ecclesiastical buildings and shrines, megalithic remains, and perhaps most importantly of all, the often intimate portraits of the Breton people themselves, some of the earliest photographic images to record aspects of the social fabric of this ancient Celtic land.

The photographic expedition to Brittany had not gone unnoticed by the Literary Press and the publication was keenly anticipated, The Athenaeum in September 1858 noting "Among the tourists who have been exploring Brittany this summer, we hear of one party the members of which were lately doing so ‘with a purpose’—namely, the production of a book illustrated by photographic drawings." In January 1859, five months prior to publication, all ninety stereographs were exhibited by The Photographic Society at the Gallery of the Society of British

It is clear from his article from The International Annual of Anthony's Photographic Bulletin in 1889, that Taylor had a dislike of the wet-collodion process and albumenised paper, which perhaps explains why he did not appear to have been an active photographer after the early 1860s. He probably considered that his career as a Chemist was a safer, more reliable occupation than that of a full time professional photographer (a notoriously precarious line of work at the time).

Henry Taylor died on September 8th 1892 in Partick, Glasgow, Scotland, almost certainly whilst staying with his youngest daughter Pearl Emily and son-in-law Dr. Duncan McCorkindale (who was the informant). The Glasgow Evening News describes him as late of Farnham, Surrey. Given the high quality of his photographic work in Brittany, it is a great pity that aside from a few other stereographs for The Stereoscopic Magazine there are no more examples of his stereographic work.
Artists at Suffolk Street, London. *The Morning Advertiser* reporting “One of the most curious series is that of 90 stereographic views in Brittany, illustrative of a walking tour made by Mr. Jephson. This work may be said to commence a new era in publishing, as the photographs are to be sold with the volume of the travels.”18

*The Photographic News* remarking “…The Stereographic Views in Brittany by Henry Taylor and Lovell Reeve; the latter have, indeed, among them the best we have seen for some time.”19

In June 1859, *Narrative of a Walking Tour In Brittany by John Mounteney Jephson, F.S.A.—Accompanied by Notes of a Photographic Expedition by Lovell Reeve, F.L.S.* was published, together with a boxed set of Taylor’s 90 stereographs vividly illuminating the text. The book retailing for 12 shillings, with the 90 stereographs issued separately, in a box with lock and key, available for 5 guineas (5 pounds 5 shillings).

The publication attracted rave reviews from the press. *The Atlas* published a lengthy review, noting “Mr. Lovell Reeve, who accompanied Mr. Jephson, has taken a considerable number of stereoscopic photographic views, of singular beauty.”20 Describing the use of stereographs in a publication, *The Daily News* states “This is a pleasing and useful application of a very beautiful art.”21 Again, on the subject of the accompanying stereographs *The Home News* notes “This forms a feature of novel interest, and wonderfully enhances the pleasure of the reader, who is thus enabled to be almost present with the tourist in the principal scenes he describes.”22 While *The Press* remarks “Of Mr. Lovell Reeve’s stereoscopic contributions to the book we can truly say, that we have never seen perhaps most remarkable, is that for a man who seemingly never described himself as a photographer, there are at least 420 of examples of his fine work known today.

**Notes**

2. Ibid., p. 6.
4. *The Athenaeum*, London, (No. 1860), 7 August 1858, p. 178. Advertisement for *The Stereoscopic Magazine* lists the content for the first three editions including September (already prepared before the Brittany trip). Apart from the 13 stereographs from the tour of Brittany published in *The Stereoscopic Magazine* between July 1860 and January 1865, Taylor’s only other known contributions were “Osteological Museum of the Royal College of Surgeons” in June 1859 and “The Chiddingstone, Edenbridge, Kent” in June 1860. However, there were many unattributed views published and some of these could be Taylor’s work.
14. Historic England, *Henry Taylor Paper Negatives*. Ref: TPN01/01. These wonderful calotype images may be viewed online at historicengleand.org.uk/images-books/photos/series/TPN0101
15. *Photographic Exhibitions in Britain 1839-1865*. Website peib.dmu.ac.uk/index.php
anything which in the union of delicacy and clearness surpasses them.22

It should be noted that a number of contemporary reviews credit Reeve as the expedition’s photographer. This is most likely due to the book’s subtitle Notes of a Photographic Expedition by Lovell Reeve, implying (to some) that Reeve actually photographed the scenes himself, the credit obviously refers to Reeve as the author of the Notes. As we have observed, Henry Taylor is referred to throughout the book, and it is slightly surprising that several reviewers apparently failed to notice this. Although, it must be said that Lovell Reeve would not have been altogether unhappy to receive photographic credit, after all, he did use extracts from reviews which name him as the expedition’s photographer, in his own (paid for) advertisements for the publication.24

A curious feature of the publication is why the ninety stereographs were sold as a separate “boxed set” rather than tipped-in to form an integral part of the bound volume. In 1858 Lovell Reeve had published what is generally regarded as the first book to be illustrated with stereographs25—Charles Piazzi Smyth’s Teneriffe, An Astronomer’s Experiment: or, Specialities of a Residence Above the Clouds. This was a self contained book with the twenty stereographs tipped-in. Reeve had actually designed a “Book Stereoscope” for this publication, produced for him by the London firm of Negretti and Zambra, manufacturers of Scientific and Optical Instruments. The same Book Stereoscope would subsequently also be advertised for use with The Stereoscopic Magazine.26 The Book Stereoscope was sold separately for three shillings and sixpence and appears in Negretti and Zambra’s 1859 Catalog (unfortunately not illustrated).27 The Athenaeum in January 1858 described the device as “being pasteboard, except where it is glass, packing into a case to accompany the book.”28 While The Examiner in February 1858 calls it “A neat little folding stereoscope, designed by Lovell Reeve and called by him the Book Stereoscope, accompanies the volume, and may stand beside it on the bookshelf, not occupying more space than a pamphlet.”29 However, five months prior to the publication of Narrative of a Walking Tour in Brittany in a letter to Negretti and Zambra, Reeves complained about “the imperfection in focus of the stereoscope,” specifying “I wished for lenses of a higher magnifying power for the Rosewood stereoscopes, meaning of course, at the same focal distance. But the maker has used lenses (for both cloth and rosewood alike) of which the focus is fully half an inch shorter; and the consequence is the instruments are all more or less imperfect.”30 Perhaps there is a hint here that he intended to supply some sort of “Book Stereoscope” for Jephson’s volume but was unable to source a satisfactory model. Alternatively, it may have been that he considered that adding an extra ninety pages to the book would perhaps make it too cumbersome for comfortable viewing. It was a decision that he may well have regretted. Despite the enthusiastic reviews, the sales of the book and stereographs were clearly not as anticipated. In April 1864 Reeve placed an advertisement in The Examiner under the heading “Brittany Photographically Illustrated – Narrative of a ...” etc., detailing “New and cheaper Edition with the Photographs incorporated. To be completed in twenty-two monthly parts, forming a very handsome volume, royal 8vo, with Ninety Photographs and a map.” 31 The cost of each part was only one shilling and sixpence. This was a huge price reduction, but at the expense of the stereoscopic images, tipped-in were single photographs from only one half of each of the original stereo pairs. In spite of the early death of Lovell Reeve, aged 51, in November 1865, this Edition was evidently concluded. Copies of complete bound volumes are known today.

Narrative of a Walking Tour in Brittany with Taylor’s superb stereoscopic slides is without doubt one of the most important publications in the history of photographically illustrated books. As early as 1889 the British correspondent for Anthony’s Photographic Bulletin picked up a copy on a second-hand book stall, but missing the ninety stereographs, lamented “Alas! those originally appertaining to my copy have gone astray, for they are non est.”32 Today, original copies are much sought after by photographic collectors and consequently attract a very high premium. Individual examples of stereographs from Taylor’s set of ninety regularly sell for three and occasionally four figure sums.

However, the real legacy of Henry Taylor’s stereoscopic work in Brittany is in the lives of the Breton people he diligently recorded, who timeless glance back at you—through the stereoscope, from the distant summer of 1858.

With grateful thanks to Denis Pel-lerin for the scans from the original negatives, and both Paula Fleming and Francesca Strobino for some very useful references.

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Notes
1. The International Annual of Anthony’s Photographic Bulletin, I.H. Anthony & Co., New York, 1889, p. 409. Two articles by Henry Taylor in the same edition, on making Calotypes and his time in Brittany. Note that he misremembers the year of the tour of Brittany it was 1858 not 1859. He is named as H. D. Taylor, the only document discovered that gives him a middle initial, probably for either Daniel (his mother’s maiden name) or David (his father’s given name).
5. Ibid., p. 88.
6. Ibid., p. 88.
7. Ibid., pp. 171-172. Note Jephson’s detailed descriptions of the costumes.
8. Ibid., p. 188.
9. Ibid., p. 171.
10. Ibid., pp. 194-195.
11. Ibid., pp. 205-206.
12. Ibid., p. 236.
13. Ibid., pp. 296-298.
15. Ibid., p. 244.
18. The Morning Advertiser, London, 10 January 1859, p. 3.
New Views (Continued from page 13)

The Burger Projector

A pico projector called the Vankyo Burger 101 is literally about the size of a burger. It can run off its internal battery for apparently an hour and a half. What separates this projector from most other small projectors on the market is that it actually projects 3-D. You have to use active DLP glasses, but it really works. You can plug in a USB stick and run SBS/over-under 3D video files directly from the projector itself. Or you can feed a 3D blu-ray directly in through its HDMI port and could play the blu-ray in 3-D just fine, after picking the “frame packing” option. The downsides? The video image is obviously not anywhere as bright, colorful, or detailed (its output resolution is 854x480) as a “good” projector. Also, if you are projecting 3-D, you shouldn’t sit back any further back than six feet from the screen, otherwise, you’re much more likely to lose sync with the DLP glasses. It’s no substitute for a “good” projector, but the size/portability/price is tempting. See amazon.com/Projector-Rechargeable-Wireless-Compatible-Entertainment/dp/B07RGGCJB4/.

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Professional travel photographer Ethel Davies has published, with the help of a Kickstarter campaign, three anaglyphic 3-D books featuring images from her travels all over the U.S. and the world. To self-publish even one book of this kind would be an ambitious project, but three at a time must set some sort of record. Somewhere to Build A Dream on in 3D Views is a collection of her favorite scenic views, fascinating places that almost anyone would want to visit or, in the time of COVID-19, at least dream of visiting. Across the USA, A Roadtrip in Three Dimensions tours the country in considerable 3-D detail. View Askew 3D is a look at interesting architectural detail around the world.

The emphasis in all three books is on the unique locations as revealed in 3-D rather than stereo photographic gear or presentation technology. Davies shoots all of her stereos as sequential pairs, demonstrating considerable patience in waiting for pauses in the wind and avoiding the worst moving water situations. When discussing the book’s images in her introduction to Somewhere to Build A Dream on, she remarks, “...I hope their conversion into three dimensions make the sites look more real and involving than ever.” But this refers only to how the views look in 3-D as opposed to flat. None of her images are 2-D to 3-D conversions.

The “dream” locations are from all over the world and include places from swamps in Florida to a garden at Lacock Abbey, a pub in London, falls and a glacier in Iceland, a dark forest path in Sardinia, and a curving road above the bay in Port Isaac, Cornwall (aka Portwenn). I keep returning to a wonderful, sweeping view of Hadrian’s Wall in Northumberland and a nearly magical shot of mist floating through the trees of a city park in Islington, London.

Somewhere to Build A Dream on in 3D Views

Across the USA, A Roadtrip in Three Dimensions

View Askew
3D by Ethel Davies, Doublevision Publishing ©2020, ISBN: 978-1-9163263-1-6, softcover, 8” x 12”, 77 pages, 72 anaglyphic stereos plus glasses.

All available only through Amazon.co.uk. Information at doublevisionpublishing.co.uk.
Steps in Producing a Phantogram

the final image.

Assuming that anything seen, cacti and fungi—which are personal favorites—are the less common subjects like a Jerusalem agave, with its fuzzy top rising about 30 cm. Some of these have an image of printing anaglyphs using the standard 4-color C M YK process, which doesn’t have a good equivalent of the R G B Cyan that can allow far more flawless anaglyph viewing on a computer screen. For a great example, go to macrophant3d.com/mcManaglyphs.asp and scroll down to the final image.

The substantial, wire-bound pages fall effortlessly flat as you flip through the detailed images of blossoms, cacti and fungi—which are anything but flat when viewed. My personal favorites are the less commonly seen subjects like a Jerusalem sage, with its fuzzy top rising about as far above the page as any phantogram I’ve seen. Rarely seen in parts of the U.S. is a Magnolia seed, the very close image floating in the air like some science fiction alien pod covered with small writhing tentacles. Almost equally alien at first look is the cover shot, a Cottonwood Hibiscus, but one you can imagine some movie actor in a jungle location seeing and warning “don’t eat that” is the yellow-green fruit of the dragon tree from the Canary Islands. Equally strange and interesting is the bright green center of Heliotropium foertherianum from tropical southern China, Madagascar, Australia, etc. that springs into life via an especially effective phantogram.

Of the book’s 60 images, 18 appear only as 61 x 75mm triple R-L-R color image sets followed by an anaglyphic version at the same size on pages spaced through the book. None of the pages include captions or page numbers, but image identifications and notes for all 60 images appear next to thumbnails in sequential order on the final two pages. For some great images that didn’t make the final cut, see macrophant3d.com/jims8-list.asp.

For a collection of online phantograms by Barry Rothstein, see 3ddigitalphoto.com/ImageOfTheWeek.asp. Macrophant 3D is described as a “coffee table book” on its website, but be aware, this is a book that will put a hole in your coffee table—a hole through which amazing things will appear.

Across the USA is the thickest of the three books at 155 pages, which document an extensive trip around much of the U.S. in anaglyphic stereo. Several here include added, artificial color elements to enhance sky effects or emphasize various subjects or surfaces. Some of these have an interesting, semi posterization effect while others vibrate with retinal rivalry. Fortunately, there are plenty of non-enhanced anaglyphs from all over the country, plus a few vintage stereoviews of attractions like Franconia Notch, NH to illustrate certain regions. Every few pages, a travel diary entry fills the reader in on details of the author’s motorhome journey and the next stops along the way. Many of these are especially fun to read when they describe places visited during NSA convention excursions, like The House on the Rock and Wisconsin Dells, North Conway, NH, Miami Beach, Charleston, Mackinac Island, etc.

View Askew 3D captures architectural detail from around the world using points of view and angles that often look more like sculpture. Stereos from both inside and outside include reflections and foregrounds that make the “Askew” part of the title understandable. From hotels in Las Vegas to the Reykjavik City Hall, London street art, the Tate Modern museum or Guy’s Hospital in London, the 72 full page images in this book prove yet again how stereoscopy is the best way to document architecture. In all three books, examples of the limitations inherent in printed anaglyphs show up repeatedly in high contrast areas where subjects like trees, buildings or mountains appear against a clear sky and produce conspicuous ghosting. This isn’t to say the flaw is fatal to the purpose of the publications, but readers shouldn’t be surprised by some serious ghosting in many of the images. It’s possible that color, contrast, and density manipulation could have reduced some of the problem, but of course the ultimate solution would involve printing these impressive stereos as high resolution pairs for viewing with a LITE OWL viewer.

Macro Phantograms (Continued from page 11)

creators of anaglyph illustrated books blithely pretend the problem doesn’t matter or exist, Barry Rothstein discusses it in his two page “Steps in Producing a Phantogram” mini tutorial at the front of the book. Opposite the text, Euphorbia blossoms loom over the page in a large phantogram anaglyph, their edges clearly ghosting by up to a half inch. He includes it to illustrate the problem of printing anaglyphs using the standard 4-color CMYK process, which doesn’t have a good equivalent of the RGB cyan that can allow far more flawless anaglyph viewing on a computer screen. For a great example, go to macrophant3d.com/mcManaglyphs.asp and scroll down to the final image.

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Stereo Excursions (Continued from page 10)

on the Poetry Foundation website at poetryfoundation.org/poems/45465/mariana.

5. The Millais painting is all over the internet. One option among many is the Sartle website on art at sartle.com/artwork/mariana-john-everett-millais.


Do you have a stereoview in your collection that might qualify for an Excursion into its aesthetics or, as a “one hit wonder” by its maker? If so, let Doug Heil know at heil@uwosh.edu, and share why you think the view is especially interesting.
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BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.virt3d.com/SW/ or contact George Themelis at drt-3d@live.com, 440-666-4006.

**Wanted**

ALABAMA STEREOLeWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507, cave3@gmail.com.


ANY IMAGES of Nevada City or Grass Valley, California, Mautz, 329 Bridge Way, Nevada City, CA 95959, cmautz@mlccn.net.

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

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1912. Especially Willick, Elysson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papilolavoie@hotmail.com or call (418) 440-7698.


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

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

MUYBRIDGE VIEWs - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonnard Waife, vicsata@att.com.

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

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If lot realizes $901.00 or more....................................................................................................15%