This trio of slides captures a group of tourists who had stopped for a look at a placer mining operation in Goldsborough, New Zealand. Their tour bus is visible in the background of the first image. Unfortunately, the Realist format slides are not dated.

I found the various signs in the third view interesting, although they are difficult to read without additional magnification. “Johnson & King’s Gold Claim” is visible on a building sign, and “Goldsborough” and “The Wheel of Fortune.” on another. The larger hand-written sign in the foreground reads in part, “We invite you to look around the area. Please do not interfere with the claims or take anything away. The claims take up the whole area on each side of the river bank.” I cannot make out the message on the smaller sign.

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.
Volume 46, Number 6 • May/June 2021

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A tinted stereo Daguerreotype
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(Dr. Brian May’s collection)

Back Cover:
The Mars helicopter Ingenuity on
April 6, 2021, shortly after being
released from under the Perseverance rover and before the
rotor blades were unlocked.
From “3-D Perseveres on Mars”
by John Dennis.
(NASA/JPL-Caltech/ASU)
Stereo’s First 30 Years

Much of the writing about the early years of stereoscopic photography includes some key errors and myths, repeated not just in the popular media but by respected historians and academics. Now an upcoming book from The London Stereoscopic Company will at last correct the historical record to whatever degree possible. Author Denis Pellerin and Editor Brian May have announced the publication of Stereoscopy – The Dawn of 3-D, scheduled for release September 8, 2021 in both the UK and U.S. With access to records, titles and artifacts in the UK and on the continent, they have done exactly the deep research and reporting that’s been lacking for about 170 years. The personalities involved and the instruments and images they created are covered in the detail they’ve long deserved, all lavishly illustrated in 3-D. Watch for a full review in our next issue and see londonstereo.com.

Helsinki

Sometimes interesting collections of views come from really unexpected sources. When the city of Helsinki, Finland recently made freely available over 65,000 historical images

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The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.
under Creative Commons, they included just over 100 stereos in various formats. The views date from 1850 Daguerreotypes to published cards from the 1860s, '80s and '90s to amateur stereos dating into the 1930s.

You can go directly to the stereo section via tinyurl.com/2xe85dt7 or see the home page at helsinki.kuvia.fi but all the text is in Finnish. Clicking on the “Lataa Lisaa” bar at the bottom of each page will bring up more views and clicking on a thumbnail brings the title and data, plus a download arrow under the view. Picking the top option from the resulting box provides a high resolution image.

Many of the published views are by Charles Riis, a Danish stereographer who was long active in Finland. (Not to be confused with Jacob Riis, the Danish-American photographer and social reformer. Although they were contemporaries, they don’t appear to have been related.)

The stereos from amateur glass negatives are presented untransposed but with many landmarks identified, after translation. (Thanks to Bill Costa for the tip.)

![Photographer unknown. People on the Esplanade, Helsinki, 1910. In the background is the Havis Amanda fountain. Glass negative, image #N85789.](image)

S
adly, once an unknown forever an unknown. Unknown 35 seems even more unlikely. The photographic image is accomplished, but the prints are mounted on the verso of a circa 1860 unidentified foreign stereo on thin card stock; the prints are narrow and hyperstereoscopic. These are clues that a skilled photographer lacked a stereo camera and blank mounts. Is it the photographer we are seeing teasing us with a ball in the air? 🤔

Can you identify this stereo? Your interesting and challenging Unknowns submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at RussellNorton3D@gmail.com, (203) 281-0689, PO Box 1070, New Haven CT 06504.
Dear NSA Members,

I hope you and your families have been healthy and safe throughout the last year and a half. I also hope you were able to find some time to enjoy collecting, shooting or simply viewing stereo photography in one form or another as many of our regular activities were not available to us. I’m sure most of our members have become accustomed to Zoom meetings and/or some other platform that allows groups to socialize over the internet with all the restrictions we have faced as a society. In fact, a good portion of our members enjoyed our first virtual 3D-Con last fall. Thanks to everyone who made 3D-Con 2020 a great success.

Every year we are fortunate to celebrate and recognize individuals that contribute funds beyond their membership fees. Donations over the past twelve months generated $7,168.28 for the NSA. Everyone who donates helps ensure the long term success of our organization and the realization of our goals: to educate, promote and research all aspects of stereo photography past, present and future. One way we satisfy these goals is through our bi-monthly publication of Stereo World. If you’re reading this, you are well aware of the high standards John Dennis, Lawrence Kaufman and Mark Willke set for the organization through Stereo World. A good portion of our annual contributions help offset the ever rising printing and postage costs of the magazine.

Contributing to the NSA can be done at any time throughout the year, but the easiest way is probably when you renew your membership by mail or PayPal. Or, if you prefer, there is a “Donate” button on the “Join!” page at stereoworld.org.

Once again, a tremendous Thank You to all individuals who donated funds this last year, especially considering the trying times. Your generosity is greatly appreciated by everyone involved who help make the NSA an educational, entertaining and fun association.

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Identifying early stereoviews and attributing the photographer can sometimes be very challenging when there is no label or blindstamp. Often, the identity of the photographer was not mentioned on British stereoviews, especially prior to the Fine Art Copyright Act of 1862, which extended copyright protection to photographs. Frequently, there is not even a title to aid identification, or it has become faded and illegible. In these cases, the descriptions provided in early articles on photography in various journals can be a great aid to attribution. There was no simple way to reproduce photographs in print at this time, so the descriptions can be quite detailed, often allowing precise identification of the view described. I have been able to identify early unlabelled views by G.W. Wilson with reference to a major article on his work in the November 1858 edition of *Photographic Notes*. This historic article is reproduced in full and is reunited for the very first time with all the photographs to which it refers.

Identifying early G.W. Wilson stereoviews

In 1856, G.W. Wilson published a catalog of 44 views of Aberdeen and the surrounding area. His next catalog of 440 views, from all over Britain, appeared in 1863. However, there is no overlap between the two catalogs. The latter one contains images mainly taken from 1859 onwards. This leaves two critical years of 1857 and 1858 without any catalog or known listing of his work. This is the very period when Wilson started to establish his reputation. He was experimenting with technique, chemistry and apparatus, pushing the boundaries of photography and photographic equipment and producing images highly innovative for their time. This included taking views directly into the sun.
(an unthinkable heresy) and early instantaneous scenes. He became very interactive, sending prints for press review and to exhibition. The innovative nature of his work, coupled with an innate artistic sensibility, garnered rave reviews. By the early 1860s, he had become established as the benchmark against which other stereo-photographers were measured.

The stereoviews from this pivotal early period are difficult to identify with certainty, because Wilson's name does not appear on them. It is only after the Act of 1862 that he started using the well-known large blue label (Figure 1), clearly identifying G.W. Wilson as the photographer.

From 1859 to 1862, he used a small white label (Figure 2). This collector has not seen this label on Wilson views numbered over 300, an observation which supports the thesis that it was retired in 1862. A certain degree of caution should be used when ascribing this style of label to Wilson, as a similar style was also used by Gordon of Aberdeen and Valentine Blanchard among others.
But the 1857 and 1858 views generally have no labels. They tend to be on white, cream or pale yellow card. They usually have hand-written titles (Figure 3), in at least three different hands, the most common of which appears to be actually Wilson's own.

Contemporary articles on Wilson in the photographic press provide a selection of around 40 titles from this period, with often a good description of the view. This allows us to attribute some of these early Wilson views accurately. As Wilson was taking on average around eighty stereoviews per annum during the 1860s, there must still be a significant number of views not amenable to this attribution technique.

To highlight the utility of this approach, using one of the most significant articles on Wilson, published in Photographic Notes, November 1858, I have been able to identify all of the images discussed. This fascinating article is reproduced here, accompanied for the first time with the appropriate photographs taken by G.W. Wilson in 1858, from my collection. I hope this article may encourage others to do something similar for their favorite photographers.
Photographic Notes
(Journal of the Birmingham Photographic Society),
edited by Thomas Sutton
(Volume III, November 1858)

We have received from Mr. George Wilson, of No. 24, Crown Street, Aberdeen, the well-known photographer, a series of the most charming stereoscopic views upon paper that we have yet seen. In many of these photographs Mr. Wilson has succeeded in introducing the natural sky, the instantaneous ripple upon the surface of water, animated figures, and at the same time rendering all the details of the objects in shadow. This has not been done by any trick in the printing, nor have the negatives been retouched; the result is due to legitimate photography. Among the most remarkable of the subjects sent are the following: Oban, Sunset; a Summer Morning on the Sands; Fishing Boats on Loch Fyne, at Inverary; Oban, Evening; Inverary, Argyleshire; and the instantaneous portrait of a Child, seated upon a rocking-horse [Figure 4], and with a merry smile upon his countenance. These subjects are so exceedingly fine, and so far in advance of what one usually sees, that they require especial notice.

"Oban, Sunset." [Figure 5] — In this view the artist has pointed his camera directly at the sun’s disc. The sun is just about to disappear behind a heavy bank of clouds, the edges of which are tipped with light. These rest upon a long range of distant hills,
between which and the foreground is a broad sheet of water covered with ripples. On this water, immediately beneath the sun, is a bar of dancing light, not snowy, but just one shade lighter than the rest of the water; a steamer is crossing it and leaving behind her two long lines of wake from the rudder and paddles. The foreground consists of a row of housetops with quite enough of detail in the shadows. This picture, although evidently taken instantaneously, is sharp all over, and the manipulation clean and even. No diffused light has entered the camera, for Mr. Wilson informs us that the tubes of his lenses are lined with black velvet, the edges of the lenses blackened, and a shade in front also lined with black velvet. Such an instrument is not to be purchased ready-made, and the reader will observe that the first professional photographers, who aim at something beyond the imperfect things that have been done in the infancy of the art, and in their daring attempts venture even to point the camera at the sun himself, are compelled to modify entirely the mounting of their lenses, and the plan of their camera. The cameras and lenses commonly made and sold are unfit for anything beyond the most elementary applications of the art, and indeed scarcely fit for them. We beg of the reader to note these things. The photographic lens and camera commonly sold by opticians are very incomplete, and the cause of innumerable failures, which are erroneously attributed to the chemicals being out of order. One remarkable feature of this picture is the...
halo round the sun. This we are informed was produced by some defect in the lenses. “Oban, Evening.” [Figure 6] — This subject is similar to the last in composition, but the sun was too high to be included in the picture, and a steamer, with smoke rising from the funnel, lies directly across a broad bar of reflected sunshine upon the water. The ripple is sharply indicated, the distance well thrown back into haze, and the foreground fully out in all its details. “A Summer Morning on the Sands” [Figure 7] combines clouds, ships, breaking waves, and a wet beach. It is a delicious little photograph. “Fishing Boats on Loch Fyne.” [Figure 8] — In this picture figures are introduced, and the shadows of objects are thrown towards the spectator. “Inverary, Argyleshire,” [Figure 9] is another marvelous subject, in which clouds, reflections in water, animated figures, and detail in the shadows, are all rendered in perfect truthfulness to nature. There are no chalky whites, nor black unmeaning patches of shadow. In addition to the above subjects we received several very fine ones of less pretensions to novelty, but equal in their way to anything that has been done in photography. The best are perhaps Fingal’s Cave, Staffa, three subjects [Figures 10-12]; Bonnington Falls on the Clyde [Figure 13]; Waterfall at Inversnaid [Figure 14]; and Loch Etive [Figure 15], a subject which has extraordinary merit as a composition.
Fig. 14. “Waterfall at Inversnaid.”

**G.W. Wilson articles**

Photographic Notes, 15 July 1857, p262  
London and Manchester Photo Journal, 1 Aug 1857, p156  
Photographic Notes, 1 April 1858, p35  
London and Manchester Photo Journal, 15 June 1858, p154  
Photo News, 1 Oct 1858, p53  
Photographic Notes, 1 Nov 1858, p252  
Photographic Journal, 5 Feb 1859, p180  
British Journal of Photography (BJP), 1 Dec 1859, p294  
British Journal of Photography, 15 Jan 1860, p23

Fig. 15. “Schoolhouse at Bonawe Ferry, Loch Etive.”

**Photographic Notes, 1 Jan 1860, p12**

**Notes**


It’s back! After a resounding success last year, the National Stereoscopic Association’s 47th Annual 3D-Con returns to the Virtual space.

This year’s convention will take place online from August 12th through 15th, 2021, and will follow a similar format as last year. We’ll feature workshops, Special Interest Group meetings, Stereo Theater, Art Gallery, Trade Fair, guest speakers, VR Worlds, and the “Stereoscopic Sessions” conference-within-a-conference. Sessions can be attended via Zoom or YouTube, and special socializing features will allow you to mingle with other 3-D enthusiasts.

Visit our website at 3d-con.com for more information in the coming weeks and months.

Now live on the website:

- Registration
- Workshop proposals
- Stereo Theater entry forms
- Competitions: Modern Stereoviews, Vintage Stereoviews and Digital Images
- Stereoscopic Sessions on the History of Stereoscopic Photography call for papers

Join our Facebook group for updates and evolving conversation: facebook.com/groups/3DCon2020.

For any questions, comments, or interest in volunteering, email us at info@3d-con.com.
Shortly after the invention of the photographic process the search for creating color images began. There were many photographic experiments that approached natural color, with complicated methods and limited results. In 1903 the Lumière Brothers patented the autochrome process, a system using potato starch to produce a color image on a glass plate. Autochrome produces a color image with the use of a mosaic screen plate process. A glass plate was coated with microscopic grains of potato starch dyed red-orange, green and blue-violet. The starch grains act as color filters. Lampblack was used to fill the space between the grains, and a black and
white panchromatic silver halide emulsion was coated on top of the filter layer. This plate was loaded into the camera with the bare side of the glass plate facing the lens so that light passed through the mosaic filter layer before reaching the emulsion. An additional orange-yellow filter on the camera was used to block ultraviolet light and keep the violet and blue parts of the spectrum from overwhelming the image. Due to the light loss from the filter, the exposure time for autochrome plates was much longer than the standard film of the day, requiring the use of a tripod to hold the camera steady. This process was only suitable for stationary objects. The plate was then processed into a positive transparency. Due to the mosaic color screen the finished images were dark, and special lighted viewers helped to see the image properly. Stereoscopic autochrome images were popular, and magic lantern format 2-D autochromes could be projected well on a screen.

In 1907 the Lumière Brothers began to market their color process. Dr. Christian Rumm, 1867-1938, purchased rights to the autochrome process and in 1909, the Farbenphotographische Gesellschaft, FPhG, Color Photography Company, was founded. Rumm employed the well-known photographer, Hans Hildenbrand, 1870-1957, to take some test photos and turned the plates over to a printing company for a three-color lithograph printing process. In 1910, the company began selling color stereoviews called Chromoplast Bild. These were printed on light card stock. [An example appears at the bottom of page 34 of SW Vol. 18 No. 1.] The first photos were sold in packages of twelve, but this was later reduced to packages of six. They
were popular, and a range of colorful storage boxes and viewers were sold with the views. It was found that magnification did not do any favors for the lithographed color images, so the Isostereo viewer was created, a Holmes style stereoscope that had glass panel “lenses” which did not magnify the image.

At the same time in France, the photographer Jules Gervais-Courtellemont took up the autochrome process, and is well known for his 2-D color autochrome photos taken there during the World War. He is also listed as the “French counterpart” to Hans Hildenbrand, and Hildenbrand is listed as the German counterpart to Gervais-Doutellemont. This statement, without any information about the two men ever collaborating or even meeting each other, is among the few on-line references found about Hildenbrand and Gervais-Courtellemont.

Hildenbrand began his career in photography as an assistant to a professional photographer. In 1896 Hildenbrand opened his own studio located at 32 Marienstraße, Stuttgart, the capital city of Württemberg. In 1900 he was appointed a royal court photographer to King Wilhelm Karl Paul Heinrich Friedrich von Württemberg. Hildenbrand traveled to the Middle East, the Balkans and North Africa, making a name for himself as an exotic landscape photographer. In 1908 he photographed the zeppelin LZ4 when it flew over Stuttgart, and then shortly afterwards he photographed the wreck of the airship as it crashed and burned after flying over the city. He sold both photos as post cards.

When the World War started, Hildenbrand was one of nineteen official war photographers for the German army, and the only one who worked in color film. All Hildenbrand’s photos are staged, but very well composed. His preference for landscapes is evident in the composition of his photos. Hildenbrand was on the Western Front from November 1915 to January 1916, in the Champagne region between Vouziers and Rethel. He took many color photos and twelve stereo images that were sold by Chromo-plast Bild, in two series, Series 52 and Series 53. He created large color photos and a series of color post cards. In April 1917, the military censors had issues with Hildenbrand, and his military photographer permit was withdrawn. At that time Chromo-plast Bild changed ownership, and Hildenbrand went on to other things. After the war, Hildenbrand began working for National Geographic magazine. He became known around the world for his color photographs featured in National Geographic from the 1920s to 1937. His last work for National Geographic was his 1937 photo article “Changing Berlin,” a non-political article that did not endear him to the Nazi government. His studio in Stuttgart was destroyed in 1944 during the bombing of WW2, and all his photos and negatives were lost, except for 700 negatives held in the archives of National Geographic.

Hildenbrand passed away in 1957 at the age of 87. In 2009 some large color photos by Hans Hildenbrand and Jules Gervais-Courtellemont were collected into a traveling exhibition that was extremely popular in Germany and France, which is most likely when the two photographers became “counterparts” to each other.

The Farbenphotographische Gesellschaft, Color Photography Co. became a corporate business in September, 1911 in Stuttgart when it became a GmbH, a limited Liability Corporation. The company had a new board of directors, Herman Schober, a bookseller, the book publishers Karl and Alfred Wacker, and August Schuler, owner of the Graphic Art Institute. In 1916, Jacobs & Kosmehl, from Berlin, took over part of Die Farbenphotographische Gesellschaft. The firm did quite well up to 1926, then sales fell off and
the company was soon in financial distress. Heinrich Kingenberg, part owner of Jacobs & Kosmehl, became sole owner of the company and took over the Color Photography Co. Kingenberg did not handle the financial hardships well. He attempted suicide with his wife in Nice. After the failed suicide attempt, Kingenberg sold all the company assets to get out of debt. He divorced his wife, by mutual agreement. After his divorce, Kingenberg posed as a widower and began to court wealthy widows. After cheating several wealthy women out of large amounts of money, he was arrested and put in prison in 1936. In 1938 the German government dissolved the Color Photography Co. In 1939 Kingenberg was released from prison. He reconnected with his ex-wife and relocated to Augsburg. It is thought that he continued to sell the old stock of Chromoplastic Bild photos until the end of the Second World War.

Chromoplastic Bild is not well known in the USA but it is known in Europe, especially in Germany. It was one of the many short-lived stereoview companies that by virtue of mass production, flooded the world with images. For collectors,
the Chromoplast Bild images of nature and architecture are easy to encounter, as they were sturdily made, and have made it through into the 21st century when safely stored. The twelve stereo images of the First World War are a bit harder come by and I am grateful for Bob Boyd sending me the six images from his collection. I am also grateful for the website grensland-docs.nl where all of Hildenbrand's WW1 images can be seen at tinyurl.com/9fzdwy4e. Hildenbrand's color images of the war, as well as Gervais-Courtellemont's, give a new dimension to the memory of the World War with bright color photos of such a dark time in history.

Sources
Hans Hildenbrand Hofphotograph und Pionier der frühen Farbfotografie (Hans Hildenbrand Court photographer and pioneer of early color photography), by Hans Christian Adam, published by Regionalkultur Verlag Welt Der Stereoscopie, website: stereoskopie.com. Grensland-Docs website home page is grensland-docs.nl. (For a brief article on autochromes, see tinyurl.com/3we3j7xu. For a more extensive history, see tinyurl.com/ynuy2t9c. Neither article covers the autochrome stereo formats.)
High Tech in 19th Century Silicon Valley

by David Horine

The term “High Tech” can only be applied relative to the time of creation. Thus, the San Jose Electric Light Tower was very High Tech for Silicon Valley near the end of the last century. When it was first turned on December 13 of 1881, the Tower was claimed by its backers to make San Jose, CA, the only city west of the Rocky Mountains to be lit by electricity. The tower straddled a major intersection in town and housed six carbon arc lamps for a total of 24,000 candle power. The goal was to replace the gas street lamps that covered the city with a few of these towers. The Tower was powered by a nearby steam engine that drove an electric generator. Later, in 1891, the carbon arc lamps were replaced by lower maintenance incandescent bulbs. Unfortunately, the very elevated location of the light source meant that illumination wasn’t very bright at street level.

My stereoview of the tower was made by the Swaney & Pierce studio of Los Gatos, California (Figure 1). I haven’t found many other examples of their work, but they did make a cabinet photograph of themselves in about 1888 -1890 (Figure 2). Pencil writing on the view’s backside indicates that the camera was aimed down North Market Street toward the San Jose Plaza. I magnified the far end of the street in my view and could see that the Plaza contained a small structure and trees but no building resembling the large City Hall completed there in 1889. Thus, I dated my view as taken before 1889.

The original Tower plan was to station several of them around town. However, only one was ever built due to a lack of financing and insufficient brightness. Distributed electric lights closer to street level did eventually replace gas lighting in (Continued on page 27)
Denis Kitchen was an original member of the "Underground Comix" movement in the late 1960s and '70s, perhaps equally well known as the founder and publisher of the pioneering publishing house Kitchen Sink Press (1969-99). He also founded the Comic Book Legal Defense Fund in 1986, is the author or co-author of several books, a literary and art agent, a longtime editor, and a curator of comic art exhibitions. A monograph of Kitchen's artistic career, The Oddly Compelling Art of Denis Kitchen, was published by Dark Horse in 2010. He was elected to the Will Eisner Hall of Fame in San Diego in 2015. See deniskitchen.com.

At previous physical 3D-Cons there had been promotional 3-D postcards given out for Kitchen's 3-D Chipboard Portfolio from Beehive Books. The project was delayed and now has been put on hold by Beehive. If you are interested in purchasing this when it eventually comes available, let them know at: info@beehivebooks.com. There's a 2-D version available on deniskitchen.com.

Just released is a poster called Road to Hell by Harrison Cady. It's newly converted to 3-D from a parody originally drawn for a 1910 centerfold in the original Life magazine at a time when respectable God-fearing society thought “sins” like dancing, cussing, playing cards, smoking or drinking led to steady descent down into a literal burning Hell. This classic image overflows with rich detail that makes the trail from the entrance gate to the Devil's sizzling grill a truly dizzying experience. Every falling body, bat out of Hell, wisp of smoke, and pitchfork is on a distinct plane. The 12 x 18 inch poster, converted by Christian LeBlanc and Denis Kitchen Publishing, comes with free custom 3-D glasses at tinyurl.com/ynwy4j2z.

A sample section of the poster Road to Hell, tinyurl.com/ynwy4j2z.
Charley Van Pelt on YouTube

Wolfgang Sell has posted many videos on YouTube featuring View-Master® history. One features the late Charley Van Pelt who talks about his many years as a View-Master salesman and photographer. He was also a co-author on the book View-Master Memories with Wolfgang and MaryAnn Sell. In the video, Charley shows newspaper ads from View-Master dealers across the U.S., advertisements he worked on with some of his clients, merchandising displays, and many rare full color View-Master catalogs, too. At the end of the video he shows some of the stereo cameras he used and many of the packets he photographed over the years. Check it out at: tinyurl.com/9mjuvdew. Charlie is also featured on 3-Dlegends.com.

Karl Struss

A recent addition to Susan Pinsky’s 3-D Legends page 3-Dlegends.com is Karl Struss. He is famous not for being a 3-D photographer, but for his work as a 2-D cinematographer. He was born in 1886 and died in 1981. He shot the 1927 movie Sunrise. Some of his behind the scenes 3-D photos are on the 3-D Legends page, featuring Sophia Loren from a 1954 Italian movie Two Nights with Cleopatra. Struss did work on some 3-D movies in 1953, Carmenesque which was shot for the un-finished The 3-D Follies. It was shortened and released flat, and is now a lost 3-D movie.

He went to Italy and shot The Neapolitan Turk (Un turco nepoletano), the first of a trilogy directed by Mario Mattoli based on plays of Eduardo Scarpetta and starring Totò. The idea of this trilogy came from actor and screenwriter Vincenzo Talarico, who suggested it to the production company Ponti-De Laurentiis while they were searching for a better script for a movie with Totò. That script might have been found, since the Italian Funniest Show on Earth (Il più comico spettacolo del mondo) was shot with Totò, in 3-D by Struss. This movie has been released in Italy on 3-D Blu-ray and it is interesting to note that Struss can be seen in a crowd scene cameo appearance.

Upcoming 3-D Events

- 3D-Con 2021, August 12-15.
- DGS Kongress – Deutsche Gesellschaft fur Stereoskopie e.V., Nördingen, Germany, September 3-5, 2021. online: stereoskopie.org/en/.
- PSA Conference 2021, October 6-9.
- Ramkota Hotel in Rapid City, South Dakota. Registering, event schedule, speakers and tours online at: psa-programs.org/photo-festival-2021/ The 3-D dinner and meeting will be held Thursday night, October 7th.
- International Stereoscopic Union Congress was postponed to 2022 – The 23rd ISU Congress is being held in the Czech Republic, now in the summer of 2022, in Český Krumlov, September 13th - 19th, Český Krumlov is a place full of history, a cute little town. You wouldn’t want to miss it. Details posted at 2021.isu3d.org/
- International Stereoscopic Union Congress 2023, hosted by the Japanese Tokyo Club.

China Puts Avatar Back on Top

Avatar (2009) overtook Avengers: Endgame (2019) as the highest-grossing movie of all time again, following a recent re-release in China where it captured 30% of one weekend’s box office. According to a report from Box Office Mojo in February 2010, 81% of Avatar’s box office (at the time, just over $2 billion) was from 3-D screenings, both regular and IMAX.

China’s Film Bureau approved a plan for Avatar to get a wide release in the country in March 2021, according to two sources at Chinese theater companies, making it available for a nationwide release in both IMAX 3-D and ordinary 3-D. The re-release pushed Marvel’s Avengers: Endgame into second place, at $2.797 billion when Avatar brought in $44 million in ten days. That topped the $41 million from the Chinese run of the panned live-action Mulan remake.

Avatar was among a short list of blockbuster titles China’s Film Bureau requested for re-release last March, when China’s cinemas were attempting a staged reopening as the country began to get a handle on local spread of the coronavirus. A flare-up in COVID-19 cases slowed those plans, and most of the movies never made it back to screen. Avatar is an especially nostalgic Hollywood title for Chinese millennials. It became the biggest sensation among the first wave of Hollywood blockbusters to sweep the country as it was entering its high-growth box office boom era.

Currently, Boxoffice mojo.com lists the top three lifetime grossing movies, with number one and number three from James Cameron:

- Avatar ($2.841 billion)
- Avengers: Endgame ($2.797 billion)
- Titanic ($2.201 billion)

(A 3-D re-release in 2012 in 56 markets grossed $350 million.)

The majority of the top 50 Lifetime grossing movies were released in 3-D. Even movies such as Furious 7 were converted to 3-D for China release, but only played 2-D in most other markets. ☞

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.
Jean Ignace Isidore Gérard (1803-1847) was one of the greatest French illustrators of the Romantic period but few people would have recognised him under this name. To the public at large he was known, and still is, under his pseudonym of Grandville, or [Jean] [Jacques] Grandville. The patronym Grandville had already been used as a stage name by his paternal grandparents and as a pen name by his brother Hippolyte who signed his works Gérard Grandville. It was, therefore, natural for him to carry on a family tradition. Grandville's father was a miniature painter and the young Jean-Jacques learnt from him how to draw the human face but took more pleasure in distorting people's features and in sketching what he saw in the streets of Nancy, where he was born and lived for the first twenty years of his life before moving to Paris. His departure was supported by miniature painter André Léon Larue (1785-1870), who is better remembered under his pseudonym of Mansion. Mansion saw Grandville's potential and invited him to work with him in his Paris studio. Once in the French capital Grandville soon started making a name for himself. He reached fame with the publication of Les Métamorphoses du Jour, seventy scenes featuring anthropomorphic animals. He contributed to several periodicals, among them the satirical La Caricature and Le Charivari but when censorship of the press was re-established after an assassination attempt on King Louis Philippe's life in 1835, Grandville, like many other of his colleagues, turned to social satire and book illustration. His most popular works, however, were his lithographic productions: Les Fleurs Animées, L'Autre Monde, La Vie privée et publique des Animaux and Cent Proverbes, published in 1845, two years before Grandville's untimely death.

Proverbs and sayings have always been seen as a form of condensed popular wit and wisdom and a lot of them have equivalents in different languages. Others are specific to a country and are not easily translated. Grandville's Cent Proverbes, as the name implies, illustrate a hundred popular French sayings of the time, half of which are still in use, the other half almost completely forgotten and were, I am ashamed to say, totally unknown to me. What makes this book particularly interesting for a historian of photography is that, like Grandville's Les Métamorphoses du Jour, it inspired some stereo photographs, which were published over twenty years after the artist's death.

In 1859, stereo photographer Félix Marie Chevalier (1818-1882) copyrighted a series of genre views, some of which were directly inspired by Grandville's and Paul Gavarni's most popular lithographs, if not exactly copied. As part of the composition, Chevalier included a paper scroll on which the caption was written. Half of these are devoted to grisettes, their occupations and love lives, and a couple to naughty children. The scenes after Grandville's proverbs, although they were never copyrighted, must have been made at the same time as they use the same settings and similar captions on a scroll.

There is no official list of Chevalier's proverbs after Grandville but here is one—most probably incomplete—I have drawn up from the
stereos I have come across over the years:

- Habil-le-toi lentem ent si tu es pressé (Dress slowly if you are in a hurry).
- L’occasion fait le larron (Temptation makes the thief—in French we say Opportunity makes the thief).
- Quand le diable devient vieux il se fait hermit (When the devil gets old he becomes a hermit, meaning that people who have led a dissolute life tend to turn to religion or even become over devout in their old age, usually as a precaution).
- Si jeunesse savait, si vieillesse pouvait (If youth knew and age could).
- A l'amour et au feu on s'habitue (Love and fire you get used to).
- Les absents ont tort (He who is absent is always in the wrong.)
- Un peu d'aide fait du bien (Everyone can do with a little help).

Félix Chevalier is fast becoming a very important and interesting character for the historian I am. I now know much more about his life and productions than I used to when I first came across his stereos. Born in Vesly (Eure) in 1818, he started his working life as a joiner/cabinet-maker, following in his father’s footsteps. It is not clear, however, when he got interested in photography and stereoscopy nor when he moved to the capital. I was aware that he had made stereoscopic nudes (some quite innocent, others a bit less so) but had never seen any until recently when I was asked by a private collector to write a book about his col-
lection of stereoscopic daguerreotypes of nudes. Chevalier also used the daguerreotype for some of his stereoscopic genre views, some samples of which can be found in Dr. Brian May's collection. These, like his nudes, are not very early and date from the late 1850s, early 1860s.

Although we know he was already taking photos in the late 1850s the name of Chevalier only appears in the Paris trade registers from 1862 to 1869. He first operated from 222, rue Saint-Martin, with a shop at 66, rue Richelieu and a studio at 54, rue Saint-Denis in Belleville (where he was shortly in partnership with one Auguste Champeaux), before moving to 3, rue Palestro. In other contemporary sources he is successively listed as a photographer, then as a photographer and a chemist, and finally only as a chemist, inventing, manufacturing and selling perfumes, toothpastes, hair lotions, and the like. It is as a chemist that he is described in his death certificate in May 1882.

It is unfortunate that most of Chevalier's photographs did not age very well. Maybe the way he developed and fixed his images was sloppy, or he used cheap chemicals (quite ironic for a chemist), but whatever the reason the fact remains that the majority of the prints that have survived to this day are terribly

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Les Absents ont tort.

Fig. 4. Grandville, "Les absents ont tort". (He who is absent is always in the wrong.)
Original illustration. (Author's collection)

Fig. 5. Félix Chevalier after Grandville, "Les absents ont tort." (He who is absent is always in the wrong.)
(Dr. Brian May's collection)
faded. This probably explains why they are generally overlooked by a lot of collectors. I have tried to digitally restore and enhance the illustrations I am using here but some are past improving and have not been included.

The most striking aspect of Chevalier's stereoscopic proverbs after Grandville, is not that it is always nice to know what inspired a composition for the stereoscope (I simply love finding out the source of any image, as you may have noticed from earlier articles and books) but the way he took them. Indeed, Chevalier is one of the several stereo photographers who used a sequential vertical binocular camera (!!!), the others I am aware of so far being Philip Delamotte, Thomas Richard Williams, William Lake Price and Victor Albert Prout.

My guess is that the two questions you are burning (or not) to ask are: 1) what is a sequential vertical stereoscopic camera and 2) how on earth can you be so sure one was used? I must confess the latter is not an easy thing to find out. You need a lot of duplicates of the same images by a photographer because it is only then you can notice some of them seem to be cropped more at the top and others more at the bottom. And it is not always evidence enough since these differences in cropping sometimes happen with photographs taken with a “normal” binocular camera! If you have ever seen a stereoscopic negative you may have noticed for yourself that the print that is actually pasted on the stereoscopic mount is often only a portion of the image actually taken by the photographer and that there usually is quite a lot of space in all four directions to have different crop-
pings.

To make sure the artist was indeed using a vertical stereoscopic camera you need to rotate (clockwise) the two prints you have found with different top and bottom cropings and parallel or cross-eye view them. You can also use a viewer, of course. If you can see some depth, or inverted depth, then the chances are the photographer was using a vertical stereo camera, that is a camera with the two lenses one on top of the other—and not side by side—which he would use vertically with a nearly square negative and plate-holder to take the first top and bottom images, then move to the right or to the left to get the second bottom and top pictures. The resulting negative would bear two complete stereoscopic pairs which, among other advantages, would divide by two the time needed to printing the positives.

As it turned out I could have noticed this much earlier as I have had in my collection for the past thirty years a stereo by Chevalier in which you can see, at the top of the print, a thin portion of the bottom part of the image (you must remem-
ber that the image in the camera is upside down so the part at the top of the positive image would have been on the bottom part of the negative when the photo was taken). My only excuse is that I was not aware at the time there existed such a thing as a vertical stereo camera and was more interested in finding out information about the meaning of the images and the photographers themselves than in trying to understand how the pictures were obtained. As the saying goes, Nobody's perfect!

Notes
1. Mansion did not die in Paris in or soon after 1834 as is commonly believed. He moved to London and died there in 1870, at the age of eighty-five. While in Britain he specialised in tinting daguerreotype portraits by Antoine Claudet, William Edward Kilburn and others.
2. Grandville’s creations have the bodies and behaviours of humans but the faces and features of animals.
3. He illustrated, among others, the works of Balzac, the songs of Béranger, La Fontaine’s Fables, Cervantes’ Don Quixote, Daniel...
Defoe’s *Robinson Crusoe*, and Jonathan Swift’s *Gulliver's Travels*.

4. Grandville’s personal life and final days were tragic. He married his cousin Marguerite Henriette Fischer in July 1833. They had three children who all died before they were five. Grandville’s wife herself died in August 1842, one month after the birth of their third child, Georges. Grandville remarried in October 1843 and had one son with his second wife, Catherine Marceline Lhuillier. The death of his son Georges, in January 1847, precipitated his demise. While he was resting in his country house in Saint-Mandé, near Paris, Grandville had a fit of madness and was taken to a clinic in Vanves, where he died on 17 March 1847, in his forty-fourth year.

5. The stereotypes made after Grandville’s *Les Métamorphoses du Jour* will be the subject of another *Stereo World* article.

6. Gaunri was actually the nom-de-plume of Sulpice Guillaume Chevalier (not related to Félix) who was born in Paris in 1804 and died in the same city in 1866. He was already in his late twenties when he took up illustration but he soon became very famous with his lithographs depicting, at the beginning at least, Parisian life and the ways and mores of the lorettes and students of the capital. He illustrated works by Balzac and Eugène Sue but his fame was made with the hundreds of lithographs he published in *Le Charivari* and *La Caricature*.

7. The word “Grisette” has been used in French from the end of the 17th century to refer to working class women who were not in domestic service. Over the decades, however, the word took on sexual connotations. In the first part of the 19th century the grisette was typically a young seamstress, milliner or shop assistant who was somehow associated with bohemian artistic circles. Grisettes sat for painters or were poets’ muses. They also occasionally provided sexual favors to the men they modelled for or inspired. Grisettes soon became popular characters in art and
literature and some of them have become famous, like Musset’s Mimi Pinson, Henri Murger’s Mimi and Eugène Sue’s Rigolette, to name but a few. Gavarni made 65 illustrations for Paul Hart’s 1841 Physiologie de la Grisette but grisesettes also appear in a lot of his humorous lithographs.

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High Tech in 19th Century Silicon Valley

(Continued from page 19)

San Jose, and the last gas street light was removed on August 9, 1930. The fifteen ton San Jose Electric Light Tower was fatally damaged in a wind storm on December 3, 1915, and hauled away to a scrap yard.

A half size replica of the Tower was built off site at San Jose’s Kelley Park in 1977. More recently, a non-profit named “The San Jose Light Tower Corporation” was established to create a “bold iconic” landmark for San Jose and Silicon Valley. None of their current design proposals resemble the old tower.
One way to take a reality-based break from troubling “news of the world” is to remotely visit another one. For several years, an assortment of robotic rovers on Mars have made that possible via the stereoscopic imagery some continue to provide. When the rover Perseverance landed at Jezero Crater on February 18, 2021, many of its 23 cameras were added to those already on the planet able to pair up for high quality stereos, now along with impressive panoramas and videos.

Unlike the cameras on the Curiosity rover mast, the Perseverance “Mastcam-Z” pair of cameras have the ability to zoom for matching stereo images at a variety of distances. (The Z is for “zoom.”) They are mounted at a 9.6 inch separation and a 2.3˚ toe-in. Also on the mast are the Navigation cameras, spaced at just over 16 inches for precise stereo imaging and ranging of what’s ahead. They can see an object as small as a golf ball from 82 feet (25 meters) away. Before Perseverance “drives blind,” the navigation cameras initially help ensure a safe path. Blind-drive mode occurs when engineers command the rover to drive a certain distance in a certain direction, and the rover’s computer “brains” calculate distance from wheel rotations without looking or checking for wheel slippage.

Six Hazard Avoidance cameras (two in back, four in front), are mounted low on the rover body for stereos of objects very close to the rover and of robotic arm sampling operations. When driving, the rover stops frequently to take new stereo images of the path ahead to evaluate potential hazards. The 3-D views give Perseverance the ability to make its own decisions about where to drive without consulting on every move with the rover team on Earth. The actual wide angle, close to the surface pairs can be a challenge to view, but they’re an important part of the extensive camera coverage of every part and function of the rover. See mars.nasa.gov/mars2020/spacelcraft/rover/cameras/.

NASA hasn’t filled its web pages with as many anaglyphic stereos from this mission as some previous ones, but that doesn’t mean there are fewer stereo pairs available among the raw images at

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The Mars helicopter Ingenuity shortly after being released from under the rover and before the rotor blades were unlocked. Taken by the Mastcam-Z cameras on Sol 45 (April 6, 2021) and available with many more such stereos at mars.nasa.gov/mars2020-multimedia/raw-images.

The Mars helicopter Ingenuity in flight on Sol 58, enlarged from a pair credited to the Perseverance Navigation cameras. A 3-D video of another flight (number three) can be seen at mars.nasa.gov/resources/25906/ingenuity-flies-in-3-d/.
Of course there are plenty of 2-D images in the mix, plus variants (or identical repeats) of many stereo pairs. Some pairs include only a little 3-D overlap, while others show a full width image with little window adjustment needed. Many of the stereos from the Mastcam-Z cameras are truly astounding in their resolution, color and even composition, needing just a bit of vertical correction for final alignment. And don’t ignore the many black & white pairs—some include rocks not shown in color and some can be great stereos after a little contrast and density work.

Naturally, a big object of media attention was the Mars helicopter Ingenuity and the first flight on another planet on April 19, 2021. Perseverance’s cameras recorded almost every step of the mission through flat images, stereos, videos.

One of many interesting rocks already photographed by The Perseverance Mastcam-Z cameras, the one at right has a sort of star shaped end on the near side. Sol 62.
(NASA/JPL-Caltech/ASU)

Looking a lot like a desert area on Earth, this rock and sand field seems to stretch from next to the rover to the far horizon, made more dramatic by the 9.6 inch base of the Mastcam-Z cameras. (An inhospitable looking scene even if it had air to breathe.) Sol 78.
(NASA/JPL-Caltech/ASU)
and a 3-D video at mars.nasa.gov/resources/25906/ingenuity-flies-in-3d/. Among the raw images, there are pages and pages of images showing Ingenuity up close prior to flight, waiting on its open, flat area of Jezero Crater, and flying during a series of short flights. Even with its nearly four foot rotor blades spinning at 2400 RPM, it’s hard to imagine anything flying in an atmosphere less than 1% as dense as Earth’s. What helps is Mars’ low gravity, about one-third that of Earth. There may even be potential for sequential aerial stereos from the camera on Ingenuity. For more, see mars.nasa.gov/technology/helicopter/#Watch-Online.

Perseverance’s official task is to seek signs of ancient life and collect samples of rock and regolith for possible return to Earth by a later mission. In the process, it could produce more answers of the sort that keep leading to more questions about the history of the planet. For over two centuries, Mars has inspired both human imagination and scientific curiosity as another world, just visible enough to concentrate on and speculate about. Even with every inch of the planet now photographed from orbit, and many areas imaged by rovers in exquisite, stereoscopic detail, Mars continues to tantalize humanity as an almost knowable, almost accessible, almost usable “other” place. The Mars of the imagination presented by Burroughs, Bradbury and so many writers and filmmakers probably won’t be (and shouldn’t be) eradicated by actual exploration. And hopefully, images like these of the harsh Martian environment will help emphasize by comparison how much is in vital need of preservation on Earth.

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WANTED: Looking for stereo cards, stereographs, photo albums of Montana mining, Montana mining surveys, stereo images of the Klondike gold rush, Klondike gold rush surveys, and the Yukon in the gold rush era, either mounted or flat. Also looking for stereo cards, stereographs, and images of Montana Indians and Indian life before 1900. Contact Joseph at joseph.reid.1944@gmail.com.

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3D-CON 2021 TRADE FAIR. Vendors of stereo- scopic goods are invited to participate in the virtual Trade Fair at the NSA Virtual 3D-Con 2021, August 12-15, 2021. For more information, contact Colleen Woolpert (315) 412-5890 or cwoolpert@gmail.com.

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. caxev3d@msn.com.


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

BLACK HILLS Stereoviews from 1874-1889, and photographers. (Book in progress.) Also want any 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 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavie at papilavie@hotmail.com or call (418)470-7898.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billettee@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Garbutt, Expeditions, Ships, Utah and occupational.


KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1507.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled “Stuttgart”, “Württemberg - Stuttgart”, “Cannstatt” or “Berg”. Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

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

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3597.

SURPRISE TISSUES wanted, especially unusual ones other than moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

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

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As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of $20 per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREOWORLD Classifieds, 5610 SE 71st, Portland, OR 97206. (A rate sheet for display ads is available from the same address. Please send SASE.)
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Specializing in stereoview consignment auctions since 1981 with bidders and consignors worldwide. Sometimes the auctions include cdv’s, daguerreotypes, ambrotypes, and other mono imagery, also more-modern formats such as View-Master, but they are mostly stereoviews / stereocards.

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TERMS FOR CONSIGNMENT

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

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If lot realizes $41.00 to $500.00.............................................................25%
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