Normandie in 3-D • Stereo State Capitol
Unlike other recent stereography texts, this one covers none of the history of 3-D imaging, and includes only a couple of photos—of different camera pair configurations. Most of the line illustrations are included to help explain the book’s numerous equations dealing with questions like “Viewing distance as a function of lens focal length and image magnification,” or the “maximum separation of homologues on commonly used screen sizes.” There are several good tips on ways of mounting cameras for hypers, normal work, or close-up shooting.

Other sections explain the use of various slide mounts, viewers, and projectors for readers not familiar with stereo equipment, and generally in need of creating their own from standard mono photographic equipment and materials.

A three page glossary should help those new to stereo using this book at least avoid getting off on the wrong foot in their use of some of stereography’s more obscure (and sometimes disputed) terms. The book is available from the Sydney Stereo Camera Club, Box Q171, Sydney, N.S.W. Australia. The price of $10 (U.S.) includes postage.

When Barry Wollaston of the University of New South Wales School of Architecture couldn’t find a book on 3-D photography that met his needs, he decided to write his own. Architects sometimes use ground-based photogrammetry (aerial hyper) techniques for precise 3-D measurement of buildings, but Mr. Wollaston wanted a basic and concise book aimed directly at those interested in realistic stereo photography of buildings using ordinary cameras and projectors in pairs. The result was “3-D Photography,” a 55 page text covering (often in rigorous detail) the basic concepts of stereo photography from camera lens focal length vs. separation to ideal screen sizes for given seating distances and audience sizes.
IN THIS ISSUE

Tru-Vues of the Normandie: Opulence Afloat ........................................... 4
by Richard C. Ryder

A State Capitol's Stereo Record ................................................................. 18
by Constance J. Carroll

The Cades Lending Library ........................................................................... 22
by Paul Wing

REGULAR FEATURES

Editor's View .................................................................................................. 2

Letters ............................................................................................................. 3

3-D Movies .................................................................................................... 11

The Society .................................................................................................... 12

3-D Treasures ................................................................................................. 17

Newviews ....................................................................................................... 26

Calendar .......................................................................................................... 29

Classified ........................................................................................................ 30

Front Cover:

“Seville View of the port.” One of the many views once available through the
Cades Lending Library of stereo views. Other examples from this little known
enterprise are included in Paul Wing’s article beginning on page 22.
A STATE CAPITOL’S STEROE RECORD
(Continued from page 21)

A follow-up to his feature in the Nov. /Dec. ‘87 Stereo World (“The Great Liners of the North Atlantic”) Richard Ryder takes us in this issue on a stereo guided tour of just one of those great ships, the Normandie. Thanks to Tru-Vue’s filmstrip #1803, there exists a stereoscopic record of some of the interior of this famous, short-lived liner. As far as we are aware, this cannot be said of any other pre-WWII liners—some of which were never even stereographed from the dock. One could wish the Tru-Vue photographer had recorded the bridge, engine room, and radio room along with the pools and gardens and ornate stairways appearing in the filmstrip. But we should probably be happy to have as much stereo coverage of a liner as we do—and to have Mr. Ryder’s writing and research skills presenting it to us.

Don’t Let the World Pass You By

This is the last issue of Volume 14. That means that unless you send in your renewal form, you will get no more issues of Stereo World—a prospect bad enough on its own, but made worse this year by the fact that you would also miss the first COLOR issue, set to kick off the new volume as the March/April issue. To avoid any such double calamity, renew your NSA membership now, if you haven’t already done so.

Balancing Act?

Some recent letters have again raised the question of the ratio of vintage stereo material in the magazine to the space given modern stereo photography coverage. The simple fact is that more of both is needed. Relatively little material sent to Stereo World is not used in some form sooner or later. The more images and information to arrive, the more opportunity there is to make some of those hard choices relating to balance that some readers are concerned about.

In practice, news items relating to contemporary stereo techniques usually take up less space than historical features illustrated with full size views. The actual count of informative items of a ‘modern’ nature could double, and yet require only a couple more pages worth of space in any particular issue. The question is not so much about the interests of different groups of readers, but about prompting those with the strongest interests to actively research articles and dig up current information to send in—or at least propose as possible material of interest to S.W. Only when each issue overflows with material sent in by members months ahead of the publication date will ‘balance’ between historic and modern stereo require computations, conferences, and hard decisions.

omitted important decorative features. Comparison of an artist’s rendering to an early stereo view of the same space verifies that certain details were overlooked in the drawing and reinforces the importance of the stereo view as a historic record.

Using stereographs and other photographic evidence, research for the New York State Capitol’s restoration has become more focused and, based on this evidence, certain speculations have been confirmed or dismissed. The images recorded by Haines, Veeder, Notman, and others have enhanced research of the Capitol’s furnishings, paintings, carpets, lighting fixtures, landscaping, and construction. Stereographs and historic photography should not be overlooked or underestimated as valuable research tools but should be carefully studied as significant historical documents.

The Capitol Commission is always interested in seeing newly found images of the Capitol. If you have or know of appropriate pictures, please contact the Commission at P.O. Box 7016, Alfred E. Smith Office Bldg., Albany, NY 12225, 518-473-0341. }

Constance J. Carroll is the Research Associate for the Temporary State Commission on the Restoration of the Capitol. She received her B.A. in American History from Middlebury College and her M.A. in American History from the State University of New York at Albany. She is currently a candidate for a Certificate in Public History. One of her primary research projects has been tracing the story of the Capitol’s construction through photographic documentation.
A Colombian View

I have just renewed my membership to the NSA and have just received the July/August issue of Stereo World. May I congratulate you on such a wonderful magazine. Being a stereo photographer and collector (of equipment) for several years now, and living here in the beautiful tropical land of Colombia, I do welcome a magazine that is entirely devoted to my hobby.

I enjoy each and every article and photographs that you publish. However, I would like to suggest a little more on the technical side of stereo. More on mounting, projecting, viewing, showing and also more up-date information on what is available to us lonely and isolated bunch of photographers dedicated to the most beautiful way of picture taking.

I would also like to contact more members not only to exchange correspondence, but also to exchange stereo views and just become good friends.

Although I do have the NSA Directory, I think that if you publish this letter, many more people can know about me and therefore I can tell them much more about my country, so many times shown by the press as a country no good for anyone.

I am looking forward to see the full colour issue and it is a pity that all cannot be printed this way.

Eduardo Barriga
Apartado Aéreo 52530
Bogotá Colombia (Air Mail only).

3-D Mineral Record

I subscribe to a magazine published primarily for collectors of mineral specimens called The Mineralogical Record. It is one of the few of its type in the country (or the world, for that matter), very classy, slick paper, great pictures frequently in color. Also very expensive.

Imagine my surprise when the issue that just arrived (November-December 1987; Volume 18, Number 6) contained an article entitled "Mineral Stereophotography" which was illustrated with two b & w and five color stereo photos of mineral specimens. The article was sketchy but interesting, and described a method of taking stereo photos with an ordinary SLR by rotating the specimen. Your readers might be interested in trying to see a copy in the local library (which I doubt will have it) or ordering from the publisher:
The Mineralogical Record,
P.O. Box 35565, Tucson, Az., 85740.
E. Donald Kaye
Aurora, CO

More Modern

I am writing to express my agreement with Frederick Maute's comments (July/Aug. 87) regarding the content of Stereo World. The magazine devotes too much space to "historical" articles on stereoviews, and too little to modern, practical techniques.

A quick look through the membership directory shows that a large percentage of the members are stereo photographers, as well as collectors of modern equipment. I suggest that more articles be published about this segment of the stereo spectrum. Practical articles about shooting, mounting, and projecting would be very welcome. Other articles might cover experimental and homemade cameras, as the membership directory also shows many with these interests.

There is plenty of room for all aspects of stereo in Stereo World; we are just asking for a more balanced presentation in future issues.

Bruce Hansen
Box 89437
Honolulu, HI 96830

A Better View From Staten Island?

There is no magazine that I enjoy more than Stereo World. As soon as I receive it, I stop whatever I am doing, take out my lorgnette viewer for a pleasurable trip into the past. Before long, however, I would lose patience, and give up trying to see a good picture in 3-D. After searching for a good quality stereoscope, made exclusively for magazines and books, and not being able to find one, I decided to make one.

They have good quality stereoscopic lenses, a solid brass hood to keep out extraneous light, and a solid brass pedestal stand. If any other 3-D aficionados wish to get greater pleasure out of Stereo World, the price is $19.95 plus $3.00 UPS.

G. H. Sergio
760 Clawson St.
Staten Island, NY 10306

The Erotic Daguerreotype

An international book project is aiming for research in the so-called "erotic" daguerreotype, and for cataloguing of these images. It is well known that these early photographic plates were usually called "academies." They were mostly produced and distributed commercially in Paris until the early 1860ies, but not much is known about the photographers involved. Most of these photos were stereosized, and some were hand-coloured. A very few photographs might have been taken by amateurs. Only a very few facts are known about production and distribution of erotic daguerreotypes, and much what is said is hearsay from one collector to the next. The editors of "The Erotic Daguerreotype," Hans Christian Adam and Uwe Scheid, are aiming for a more thorough analysis, and ask for international cooperation.

(Continued on page 17)
Tru-Vues of the Normandie

OPULENCE
He was considered by many to be the finest luxury liner ever built. British shipping magnate and liner connoisseur Lord Runciman opined that she was of such advanced design that he doubted whether his countrymen would be able to appreciate her fully. Another critic compared her to her nearest rival, noting that, if the Queen Mary was like a titled Englishwoman in sportswear, the Normandie was “a very gay French girl in evening dress.” Her entire operational career spanned little more than four short years but she left behind an enduring legend.

Normandie was also, thanks largely to Tru-Vue, one of the best documented (stereographically) of all the great liners. Tru-Vue’s filmstrip #1803 is the only one in their substantial inventory devoted to such a subject, incorporating three exterior and eleven interior views of the ship and highlighting nearly all of her most notable public rooms. Keystone also issued at least one view of the ship. Normandie was designed and built during the Great Depression. That fact alone made her somewhat unusual. Criticized by many who thought her substantial government backing would be better spent elsewhere, Normandie did at least provide jobs, more than five thousand on her construction alone. But there was something else. Normandie had become a symbol—both of France itself and of a faith in the resurgence of the human spirit.

So, while Cunard’s rival superliner lay rusting and temporarily abandoned on the banks of the Clyde, the Penhoet shipyard at St. Nazaire successfully launched the world’s first thousand-foot liner on October 29, 1932. Although her completion was still many months away, officials of the Compagnie Générale Transatlantique eagerly looked forward to the day when Normandie would take her place as queen of the Le Havre to New York run.

With an overall length of 1029 feet and a beam of 119 feet, she weighed in at more than 83,000 tons and cost an estimated 59 million dollars to build. The shape of her hull, a revolutionary departure from standard liner design, was the product of a brilliant Russian emigre who had once designed battleships for the Czar. Each of her four massive propellers was driven by its own 32,000 hp turbo-electric motor, powered in turn by a total of 29 huge oil-fired boilers. The Queen Mary would require 30,000 more horsepower to obtain the same speed—32 knots, prompting Normandie’s captain to quip, “Ah, but mine are French horses.”

Seen from above, Normandie was striking, her appearance more in keeping with that of a modern cruise ship than a conventional liner. The capstan, winches, and assorted paraphernalia that normally cluttered a liner’s bows were missing, hidden under the graceful upsweep of a superimposed storm bow, a kind of giant breakwater designed to keep her decks reasonably dry in all but the heaviest seas. Her upper decks too, which on contemporary liners were often a maze of ventilator cowls and rigging, were instead a clear expanse of polished teak; the ventilators were concealed in the flaring bases of her three huge funnels. These funnels, short and stout yet rakishly canted to give the impression of speed, imparted a feeling of strength combined with grace. Only the first two were functional. The third funnel was a dummy, provided largely for appearance; it housed the kennels for Normandie’s pampered canines and what was then a rarity, the ship’s air conditioning plant.

Below decks, Normandie was a revelation. While other liners sported a rather eclectic hodgepodge of artistic styles in their public rooms, Normandie was a symphony in Art Deco, a graceful style that was peculiarly French and had reached its peak at the Paris Exposition of 1925.

Normandie’s first class dining room—the grande salle à manger—was the largest room afloat, with walls of hammered glass and indirect lighting, supplemented by twelve magnificent fountains of Lalique crystal lit from within. If the room was, as the publications kept reminding everyone, slightly longer

by Richard C. Ryder
The magnificent dining room—300 feet long—has a seating capacity of 600 passengers.

The sheer immensity of the first class dining room dwarfs even Delfian's statue of "La Paix"—peace—which itself rises an impressive eighteen feet above the floor. Such unprecedented vistas were made possible by Normandie's split funnel uptakes, which swept up the sides of the ship, leaving the center line relatively unencumbered.

Above the dining room was an even more impressive sight: from the cafe grill at the rear of the boat deck one could look forward, past Baudry's monumental statue of rustic virtue, down the grand staircase, through the smoking room, grand lounge, and main entrance hall, all the way to the ship's 380-seat theatre, a staggering distance of some five hundred feet. Such unprecedented vistas were made possible by Normandie's divided funnel uptakes, which swept up the sides of the ship, leaving the center line relatively unencumbered. Divided uptakes had been introduced on German liners even before the First World War but Normandie was the first non-German ship to make use of them.

than the fabled Hall of Mirrors at Versailles and a breathtaking 26 feet high, it was also relatively narrow—only 46 feet, an arrangement designed to facilitate another Normandie exclusive; an unprecedented 73% of her first class cabins came with a view of the sea.

Above the dining room was an even more impressive sight: from the cafe grill at the rear of the boat deck one could look forward, past Baudry's monumental statue of rustic virtue, down the grand staircase, and through the smoking room,
4000 meals daily for passengers alone, not counting continental breakfasts and the inevitable snacks. Her menu was enough to tantalize the most discriminating gourmet. The cuisine was emphatically French, but with enough home-grown favorites—such as hominy grits—to appeal to her New World clientele. As to quantity, one sated diner remarked, "It has been said that a French waiter doesn't care if he kills you, as long as you die well fed."

Not quite all of Normandie's epicurian delights were intentional, however. On one occasion, a provisions order became garbled and she wound up with twelve times the number of lobsters she desired! Her passengers were subsequently broiled, boiled, bisqued, and thermidoréd without mercy.

On the evening of Wednesday, May 29, 1935, Normandie departed Le Havre and shaped a course across the Channel. After stopping briefly at Southampton, she headed out into the open Atlantic. Exactly four days, three hours, and fourteen minutes later, to the jubilation of passengers and crew, she raced past the Ambrose lightship. Normandie had done it! On her maiden voyage, she had seized the coveted Blue Riband from Italy's Rex.

She wasn't exactly modest about the achievement. As she steamed up the Hudson toward her berth, Normandie trailed a 30-metre long blue pendant from her masthead—one metre for each knot of sustained speed on the crossing. Meanwhile, stewards were busy distributing some thirteen hundred commemorative pins emblazoned with tiny blue ribbons that CGT had, with commendable forethought, prepared for the occasion.

"The Indoor Swimming Pool—75 feet in length." [Tru-Vue] Finished in blue enameled sandstone tiles and colorful mosaics, this was the largest pool ever incorporated into an ocean liner. Directly behind the photographer was the entrance to the gymnasium.

"Main electric stove in the kitchen. This stove is 51 feet long and weighs 20 tons." [Tru-Vue] Located on D deck, this was the hub of the ship's culinary activities, presided over by a total of 76 chefs and more than 100 assistants. So extensive were Normandie's requirements that individual cold storage rooms were provided for fruit, fish, pork, poultry and game, and beef,
All New York turned out to escort her in. Crowds numbering perhaps a quarter million people lined the shorelines, the city’s fireboats sprayed their welcoming fountains, and dozens of small craft bobbed in her wake. Several small planes droned overhead, accompanied by the Goodyear blimp and a giant inflatable Mickey Mouse left over from the latest Macy’s parade.

Liners and lesser ships alike hooted their greetings, only to be drowned out by the deep, almost visceral bellow of Normandie’s foghorn. It had been a most satisfying trip—in all respects but one. At even moderate speeds, Normandie tended to vibrate badly aft. The effect was particularly jarring in the after lower deck cabins and in the cafe grill. The problem would have to be isolated and eliminated. If not, Normandie would be in serious trouble.

Normandie crossed the Atlantic a total of eighteen times that first year. Among her passengers were such notables as Charles Boyer, Walt Disney, Baron Philippe de Rothschild, and British diplomat and writer Harold Nicolson, who recorded his impressions for his wife:

You know how the big rooms on the Bremen were all on one floor? Here they are on different floors, communicating by vast decorative staircases. Thus one has a series of vistas seen from above.

The decks are also arranged on the same system and there is a really superb deck at the back, rising in slight terraces and lit by lampposts, like an exhibition. Out of this opens a circular grill room with modern steel chairs and glass all round . . . . The whole ship gives one exactly, but exactly the impression of an exposition des arts decoratifs.

The terrace that Nicolson so admired was sacrificed that winter, being supplanted by a new tourist lounge in a move designed to stiffen the ship aft; the change turned out to be both unappealing and unnecessary, for the source of the vibration proved to be Normandie’s propellers—new four-bladed screws completely eliminated the problem. A small synagogue was also installed at this time, while half the light fountains were removed from the dining room to increase the seating capacity.

This last alteration enables us to date the Tru-Vue filmstrip with some precision, for one view clearly shows the dining room in its original 1935 layout. The enormous thirty-metre blue pendant also appears in two of the views, suggesting that the stereos were taken immediately following Normandie’s first triumphal entry into New York on June 3. While this is indeed probable, it is less certain, since the pendant may have been flown on more than one occasion.

When a much-improved Normandie emerged in 1936, she found she had competition. Cunard had finally completed the long-delayed Queen Mary. It took the British ship six tries but in August she finally captured the Blue Riband from her cross-channel rival. Normandie won it back the following year, only to yield to the Cunarder again in August of 1938. Any further attempts to renew the celebrated duel were overtaken by events.

Normandie’s passenger list continued to read like a Who’s Who of 1930’s high society. While conservative “old money” tended to book passage on the Queen Mary, the nouveaux riches and the Hollywood-Broadway crowd—those that another generation would call the “jet set”—opted for Normandie. Aboard her, one might rub elbows with former New York Mayor Jimmy
Walker, poet Robert Frost, novelists Edna Ferber and Theodore Dreiser, playwright Noel Coward, filmmaker John Ford, musical greats like Irving Berlin, Cole Porter, and Leopold Stokowski, cosmetics king Max Factor, millionaire playboy Tommy Manville, dancer Fred Astaire, actors Basil Rathbone, Douglas Fairbanks, Jr., Leslie Howard, and Johnny Weissmuller, actresses Marlene Dietrich, Olivia de Havilland, Claudette Colbert, and Gloria Swanson, or perhaps publisher Bennett Cerf. There was Ernest Hemingway, returning home from the Spanish Civil War, tough guy Edward G. Robinson (making his third crossing), former President Herbert Hoover, and U.S. Ambassador Joseph P. Kennedy with sons Joe, Jr., and Jack.

There were also those who could not afford to travel first class: tourist class on Normandie was virtually the equivalent of first on most other liners. Westbound passages were always more heavily booked than eastbound, as thousands of Jews and other refugees fled from Hitler's ever-tightening grip on central Europe.

On August 23, 1939, Normandie left Le Havre on her 139th Atlantic crossing. For skating star Sonia Henie, actor James Stewart, and the others aboard, the mood was unusually somber. In the wake of Hitler's startling treaty with Russia, armies mobilized and all Europe lay poised on the brink of war. Apprehensions increased when the German liner Bremen appeared to be following them. Was she birddogging them for a possible U-boat attack? Normandie's captain wasn't about to find out. He poured on the speed, soon leaving Bremen hull-down on the horizon.

On the 28th, a blacked-out Normandie arrived in New York, having maintained radio silence and steered a zig-zag course well to the north of the normal shipping lanes. As she tied up at her pier, none could guess that she would never sail again. Four days later, German tanks and planes smashed into Poland. Normandie stayed put. After the fall of France, most of her crew departed to join the ranks of DeGaulle's Free French. America's entry into the war brought with it an increased demand for vessels that could be used as troop transports. Accordingly, Normandie was taken over by the government, renamed Lafayette, and work was soon underway to outfit her for her new role.

Normandie was stripped of her finery and furnishings, which were stowed ashore for the duration. While an army of workers hammered and pounded away, bedding and life jackets for the thousands of troops who would sail in her, brought aboard prematurely, lay piled in her cavernous salons. Construction materials littered her corridors. The whole job, undertaken with undue haste, was becoming just a bit ragged.

Early in the afternoon of Monday, February 9, 1942, a stray spark from a worker's acetylene torch ignited a pile of burlap-wrapped life jackets in the grand lounge. The fire quickly spread. Normandie's fire hoses, always close at hand, were of little use. In the process of conversion, the liner's sophisticated fire suppression system had been partially disconnected.

Confusion reigned. Orders were given, countermanded, misunderstood. By the time the first of forty-five trucks and fireboats of the New York Fire Department began to arrive, much of the liner was ablaze. Heavy smoke poured from the center of the ship and drifted over Man-
It was here at Pier 88 that the great liner was interned and subsequently burned and capsized on February 9-10, 1942.

The massive streams from the fireboats alongside could make little headway against the fire deep in the bowels of the ship. That could only be done by hosemen, working inside.

Eventually the fire was contained, controlled, and finally, except for a few stubborn pockets that continued to smoulder, extinguished. Normandie had been badly but not yet fatally hurt. There was a new problem, however. The thousands of tons of water pumped aboard had given the ship a decided list. Efforts to remove the deadly weight of trapped water were unavailing and the list gradually increased. Finally, at 2:35 A.M. on the 10th, with the incoming tide pushing against her, Normandie rolled slowly over on her port side and settled in the harbor mud.

For more than a year she lay there, a great silent spectre rising from the murky depths just off the West Side Highway. Eventually, late in 1943, Normandie was raised, but her engines and machinery were found to be too badly damaged from her long immersion to repair and, in 1947, she was broken up for scrap.

Much of Normandie still survives, however. A portion of the magnificent etched-glass paneling from the main lounge is on display in the Metropolitan Museum of Art in New York. Baudry’s majestic statue of “La Normandie,” which once embellished the grand staircase, now stands in the Fountainebleau Hotel in Miami Beach, while DeJean’s “La Paix,” which towered over Normandie’s elegant diners, now presides in silence over a corner of Pinelawn Memorial Park in Farmingdale, Long Island. Other material is in the hands of private collectors. The glamor and gaiety of Normandie’s all too brief career linger only in the memories of those who remember her but a touch of her elegance and grace still remain, in her artifacts, her photographs, and in stereographs.
3-D Video Marches On

While the current state of theatrical stereoscopy is relatively quiet, innovations in 3-D video are arriving with increasing frequency. To be sure, many of these are announced teasingly in the "new developments" pages of consumer electronics and video publications, and are never heard from again.

Popular Science magazine, for example, recently described a Chinese 3-D television shown at the Geneva Inventors Exhibition. The system uses electronic trickery to produce a synthesized 3-D image from an ordinary video signal, and is viewed with anaglyph glasses. The color anaglyph still included with the article indeed revealed some depth, but the effect was crude and artificial.

Arie den Dulk writes from Holland about a 3-D video demonstration he witnessed at an exhibition in Delft, Netherlands. The Phillips system used dual synchronized laser disc players connected to two TV sets. One TV screen was positioned face up at right angles to the other TV which faced the viewer. In addition to polarized filters over each screen, a half-silvered mirror was at a 45 degree angle between them. The viewer, wearing polarized glasses, sees one image through the half-silvered mirror, and the other image reflected on the glass. Arie enthusiastically describes the effect as better than any he's seen in the cinema.

In September, USA TODAY and other newspapers reported on a 3-D video camera from Toshiba expected to be introduced in early 1988. The VHS-C format camcorder uses two separate lenses whose images are alternated on the videotape 60 times per second. The tape is then played back on the camera's built-in recorderto or on a conventional VCR. The viewer wears glasses plugged into an adapter attached to the VCR. The price of the unit is expected to be in the $2100 range.

And now, on to two new 3-D video software products actually available for immediate purchase.

Stereovision 3-D Video
Stereovision International Inc., is a Burbank, California, company headed by Chris Condon, with many years of experience designing 3-D lenses for the professional motion picture business. They have recently entered the video arena by making available a videocassette and viewing system for Arch Oboler's 1966 3-D film, "Fantastic Invasion of Planet Earth," originally titled "The Bubble.”

The film is presented in the Over/Under format, like the LeaVision™ system described on page 34 of the Sept./Oct. ’86 Stereo World. (See also, page 32, Sept./Oct. ’87 Stereo World.) In addition to the requisite prismatic viewing spectacles, Stereovision provides a Polaroid panel which fits in front of your TV screen. Two panel sizes are available, Regular (fits up to 20” screen) and Large (28” screen maximum).

I have seen the system demonstrated and am highly impressed with the 3-D images. The results are far superior to anaglyph video. The technique does require some viewing discipline. One must watch from a fixed viewing distance with the head kept level.

Stereovision is aiming its marketing of the product at 3-D enthusiasts rather than the general public. A special video package which includes the "Fantastic Invasion of Planet Earth" tape, a Polaroid TV panel in your choice of sizes, and one Stereovision prismatic viewer, for an introductory price of $89.00. Write to Stereovision International Inc., 3421 Burbank Blvd., Burbank, CA 91509, or call (818) 841-1127.

3-D Hawaiian Swimsuit Spectacular
A new anaglyph video program is available from the OVC Corpora-
tion of Costa Mesa, California. The 60-minute 3-D videotape presents a revealing look at new designs in beach fashion, shot in outdoor Hawaiian settings. Featured are more than 20 swimsuit models including Polynesian beauty Tony Costa, a former Miss Hawaii.

An abbreviated version of the program was recently broadcast on a Los Angeles magazine TV show, "Eye on L.A.,” with glasses sold at area 7-11 stores. The promotional campaign produced a record audience share for that time slot.

Some scenes in the program work quite well for me. Others are only marginally effective, with considerable ghosting. I feel that much of the sophisticated video technique used, such as fancy optical wipes and rapid cutting, works against one’s ability to fuse the images.

"3-D Hawaiian Swimsuit Spectacular” may be available for rental at your local video store. It may be ordered for purchase by calling OVC's toll-free number, 1-800-553-4055. Price is $59.95.

Super Cinema Systems 3-D
A press release from Super Cinema Systems of Minneapolis announces its agreement with Vergnugungsbetriebe AG (VB AG) of Zurich, Switzerland, to exclusively market "Super Cinema 3-D” motion picture theatres and films in the United States.

The 70mm Swiss process utilizes patented projection lenses and beam splitters, six tracks of multi-source sound, and 8000 watts of light on a 180-degree screen. A portable Super Cinema 3-D is currently traveling to state fairs around the U.S. The system is designed for theme parks, leisure attractions, and fairs. Interested operators may contact Marketing Representative John Whittington at (417) 831-4755.
EDITOR'S NOTE: This edition of the Stereoscopic Society Column was first scheduled for an earlier issue, but limited space and time held it over until now—allowing plenty of time for those inspired by these examples to plan their own 3-D greeting cards for the 1988 holiday season. Best of all, the delay allowed us to include Mr. Patterson's OWN delightful first effort at a 3-D greeting card—inspired by all the cards found in his mailbox over the past few years.

Hallmark has not jumped on it, nor have the other greeting card companies. If they ever tried it out they never carried it very far. But when the year-end holiday season rolls around, some Stereoscopic Society members get caught up in a need to produce their own personal versions in stereo format. This usually takes considerable effort and often ingenious approaches in creating their own clever and attractive cards. The Society members have demonstrated that there are many ways to use stereo in this context. Illustrated here is a sampling of some of the results which have accumulated in my files. Hallmark, eat your heart out.

Why not take a plunge into stereo? And if you are a stereo photographer, why not join the Stereoscopic Society? Write to the Corresponding Secretary: Jack E. Cavender, 1677 Dorsey Avenue, Suite C, East Point, GA 30344.

Wayne Davis' 1986 card features a self portrait and a railroading flavor. The baggage cart holds only a stereo camera and a print viewer, properly decorated for the holidays.
Way back in 1932 Emmett K. Emslie treated his fellow Stereoscopic Society members to this 3-D holiday greeting which he had fashioned as a tabletop before photographing in stereo. Delicate trimming and mounting was required to avoid anomalies in the stereo along the edges.

Bill and Krys Walton regularly send a special Christmas card featuring their holiday activities and often their grandchildren. In the 1986 version they and the family Basset hound, Rudolph, relax in the living room. Though often a 3-D subject, Rudolph's attitude remains skeptical. Bill Walton is secretary of the print circuit.
Sherry Lovato of Carson, CA, featured Johnny Lovato visiting Santa in this 1982 holiday card. Carson Sports Association president Art Ackerson did his duty as Santa Claus.

Craig Daniels and Nancy Sobottka, both Society members, are seen here with their son John and Kittykat in this 1986 card. The technique is a mixture of color print and montage, giving a nice personalized greeting card. All exposures were composed on a single sheet of color photographic paper, for deep red boarders as well as background.

Whether your photographic greeting cards are in stereo or not, you are invited, every year, to send one to the California Museum of Photography PHOTOGRAPHER'S CHRISTMAS CARD SHOW. All photographically derived cards are put on display in an annual exhibit, as they arrive, from December 4th to January 3rd. All work becomes part of the Museum's grand collection of amateur photographic greeting cards. No winners, no losers, no jury, no fee, no returns. (And yes, stereo cards do need better representation in this, the home of the Keystone-Mast Collection!) Just include your name, address, and phone number and send your card to the California Museum of Photography, University of California, Riverside, CA 92521.
Louis Smaus, transparency secretary and NSA Chairman of the Board, uses one of the historical trolleys he has been helping to restore in San Jose, CA, as a prop for himself and his wife Jewel, seen here serving as motorwoman, in their 1986 card.

Stereoscopic Society Treasurer Bob Kruse fashioned this appealing stereo greeting for the 1986 holiday season.
Double sets of paper snowflakes were cut and arranged by trial and error on large black boards, then photo-reduced and reproduced via high-quality Xerox machine at a print shop for this cheap but effective 1986 card from S.W. Editor John Dennis.

After collecting the stereo greeting cards of other Society members for several years, Society Column editor Norman Patterson decided to produce his own stereographic card for the 1987 holiday season—not expecting it to appear in the column itself. No message is needed on the front to help this fine black & white view convey the cold but serene feeling of the season. Its inherent message of peace and beauty keeps one looking into it longer than nearly any other card likely to be found on the mantel, and it certainly deserves to be shared with a wider audience. (The back of the card is a delightful clutter of Santa, elf, and stereoscope drawings among the words of greeting.) —Editor
This month in the Treasure Chest we find a beautiful original ViewMaster store display. Truly a classic 3-D collectible, this green & blue piece really is a “colorful traffic-stopper,” especially when lit. Unfortunately, it came without the original reels or top graphic which reads VIEW-MASTER LOOK! (On a triangular card with a large arrow at the lower tip, pointed down at the north pole of the globe.)

Interestingly, a week before I discovered this item, I saw it in a 1959 V-M Product Line catalog and fell in love! Alas, I feared I’d never unearth such a rarity. Naturally when I did find it (hallelujah!) the price had increased slightly from the advertised $12.00!

Please feel free to share your 3-D Treasures with fellow Stereo World readers!

The editors would like to get in contact with owners, public and private collections of erotic daguerreotypes and with everyone knowledgable on this subject. It is intended to publish a catalogue of all images coming to the attention of the editors, with data as complete as possible. This will be of great help to all those interested in the field of photohistory. Please contact:

Hans Christian Adam
Groner Strasse 15
D-3400 Gottingen
West Germany

I would like to receive any information on an advertising venture called “Stereo-Ads.” It was conceived by Mr. Ellis Branson of Orlando, Florida in the early 40’s. It was to be sent as a postcard which would unfold to make a stereo viewer with a sliding card of six stereo pairs, similar to Tru-Vue cards but with prints rather than transparencies.

I have a hand made prototype of the device, some correspondence sent by Mr. Branson to a friend in Texas, some stereo prints of Mr. Branson, and a preliminary patent drawing. I am curious as to whether the “Stereo-Ads” were ever produced commercially, or abandoned. Mr. Branson was very optimistic about the product as indicated by the following excerpt from one of his letters: “A New York City factory submitted a price of 2.1¢ on each glass lens to our specification, if we order a million.”

Howard Frazee
1621 Pinehurst Dr.
Los Altos, CA 94022

(Continued on page 29)
At 2:30 on the rainy Saturday afternoon of June 24, 1871, the cornerstone of the New York Capital was placed and the future temple of democracy was blessed according to the rituals of the Masonic Order. The New York State Capitol was built to be a symbol of grandeur and the site of state government. It is a building of numbers. Thirty-two years under construction, the Capitol cost twenty-five million dollars and reflects the talents of five architects and countless craftsmen.

Cornerstone ceremony, New York State Capitol, June 24, 1871. Probably by Eugene Haines. (James Becker collection.)

Amateur and professional photographers alike found the Capitol and its construction to be an interesting subject.

Eugene Haines, the architect's original model for the capitol building. (James Becker collection.)
"New Capitol" showing the still fenced building during a late phase of construction. (James Becker collection.)

H. C. White #411, "State Capitol Building, Albany, N.Y., U.S.A." Copyright 1905. Compare this view of the long finished structure with the Haines view of the original model. (Eric Stott collection.)
Aaron Veeder, "Senate Chamber." (Capitol Commission collection.)

Aaron Veeder #42, "The Grand Staircase." (James Becker collection.)
Throughout the Capitol's construction commercial photographers were hired to document the building as work progressed. An Assembly document dated 1874 reads, "...payments for photographs have been for photographs...of the condition of the work as it has progressed, from time to time..." The New York State Capitol Commission, whose purpose was to oversee the design and completion of the building, paid photographers a total of $4,500 to document the building during a five-year period.

In 1869 the Capitol Commission contracted one of Albany's foremost photographers, Eugene S. Haines, to document the building's earliest history. Haines had opened a studio in Albany that year and advertised, "Haines, Photographer, The New Imperial Card! Also, Printing for the Trade." The Albany City Directory indicates that he moved to Boston in 1882.

Beginning with the Capitol's excavation and continuing with its early construction, Haines photographed the building throughout the 1870s. During most of the thirteen years that Haines lived in Albany, he documented the Capitol's exterior construction. It is likely that he maintained a small studio at the construction site where he prepared and developed his photographs. When completed, his portfolio for the Capitol Commission consisted of over sixty photographs. Many of these images were later sold commercially as "Haines Stereoviews," including an image of the original architect's model of the Capitol. Since the completed Capitol does not follow the architect's plan, it is interesting to note that Thomas Fuller's model for the building was documented even though his architectural design was never fully realized.

Aaron Veeder, another Albany photographer, who advertised as a landscape painter and photographer, was hired in 1879 by the Capitol Commission to record interior construction. He may have established a studio inside the Capitol to develop his images. After completing the Capitol assignment, Veeder opened a studio in Albany and sold a stereoview series entitled "Artistic Views of the New York State Capitol."

The commercial Notman Photographic Company, which operated studios throughout the Northeast and Canada, opened a branch in Albany in 1878. Here, their photographers produced a series of stereographs of the Capitol which included numerous exterior construction views.

Amateur photographers also tried their hand at photographing the Capitol. In 1888 a local newspaper reported that an unidentified photographer had tried unsuccessfully to photograph a group of friends in the space above the Assembly Chamber's temporary ceiling. During this photographic session, the flash magnesium light which was being used fell and the crash was heard in the Assembly Chamber below. Less than ten years earlier, a similar crash had sounded when structural problems in the original Assembly ceiling caused large pieces of masonry to fall from the stone vaulted ceiling. A temporary ceiling was built to support the Chamber's groined arches, which created the space where the amateur photographer had made his studio. Hence, when those present in the Assembly Chamber heard the crash of the magnesium light, they became concerned about the temporary ceiling's stability and their own safety. Unfortunately, there ap- (Continued on page 2)
The Cades Lending Library

by Paul Wing

Back in the 50's when only a handful of people collected stereo views, I went to an auction just north of Boston which listed "stereoptican" views. There was perhaps a shoebox full, above average, but nothing too exciting to me. I passed and the lot went for about 10 cents a card to a man standing not too far from me. Collector contact was rare in those days so I struck up a conversation. It turned out that he was a railroad buff. He had bought the cards simply to get a couple of railroad views in it.

I said, "I collect the cards themselves. I particularly like views called "tissues" that are colored on the back to show when they are held to the light." "I have some of those," he replied. My curiosity piqued, I said, "In particular I like those depicting the life of the devil in Hell." "I have some of those" was the response! I tried a few more unusual categories like Indians. It seemed trading so on the following weekend my wife Clare and I knocked on the door of his neat suburban home. On a cocktail table in front of the sofa was a small group of views, a few of the "Diableries," some fine Indians, and, as I recall it, a couple of Civil War views—all absolutely pristine, double mint if you know what I mean.

I put my holdings of about 75 railroad views on the table and he

"Seville View of the port." No. 61. Identified by Cades as a view by Lamy. Cades also mentions on the back that this is the River Guadalquivir and that the tower at the upper left is called the "Torre del Oro." A more dramatic and sharp hyperstereo view than many stereo photographers could manage today!
"Madrid Palace of the Queen" No. 3. Identified by Cades as a view by Lamy.

"Granada Gate of Judgement (Alhambra)" No. 65. Identified by Cades as a view by Lamy.
gathered them up for a look. There were good ones in the lot and I could almost see his eyes popping. I said, "They're all available." He looked me in the eye, turned to his son and said, "Bring in the rest of them!"

What he referred to was thirty brown linen covered metal boxes each containing about 50 mint views. Most of the views were blind stamped on the end with the name CADES. On the back of the cards in a neat hand in black ink often with red underlining were copious notes and cross references to other cards in a related series. Subject matter was wide ranging. All the cards were top grade. The latest date might have been the mid 1870's. With a modest amount up front plus my railroad views, I brought them all home.

Tucked away in one of the boxes was the accompanying letter which tells us that Mr. Cades ran a lending library by mail and that this marvelous cache was part of his stock.

In studying the views and the annotations, it became clear that my find represented only a small fraction of the total. For a few years I kept things intact, but most are now spread to other collections along with what must be thousands of others that still can turn up in the course of going through large batches of views. Not all the cards were heavily annotated, but those that were contained much information that must have been gathered by Mr. Cades himself.

The back of "Views of Portugal" No. 53 is covered with notes typical of Cades.

No. 53. At Alcobaca, in the province of Santarem, Portugal, the town of Alcobaca is situated on the small river Alva, North of Lisbon. Pop. 2000.

It is about 13 miles S.W. of Santarem, about 75 N.W. from Lisbon.

On the night of March 15th, 1147, Santarem was, by a treaty of Affonso Henriques, taken from the Moors.

The King had previously made a vow that should he succeed in the capture of Santarem, he would endow the Cistercians with the whole tract of country lying between the river and the sea, and hence the origin of Alcobaca, and of its Cistercian Monastery, which is the largest in the world.

The actually existing buildings were commenced in A.D. 1148, and finished in A.D. 1232. The Church of Alcobaca contains the tombs of many of the Kings & Queens of Portugal.
New View-Master Improved

The shadow of that blue plastic piece holding the reel in position no longer intrudes into the edge of the picture area in push-button View-Master viewers now available in retail stores. The design flaw was corrected by including only a couple of millimeters or so greater distance between the "fingers" that extend past the outside edges of the scene windows. Viewers from the initial production run required minor surgery (see Stereo World Jan./Feb. '87, page 26) to shave back part of the piece to allow light to reach the entire image area, especially in the left window. The packaging of the push-button viewers makes it easy to check out any viewer to be sure it is from the more recent, corrected, production run. Just look at a couple of the lighter-background sample views on the reel included in the viewer, and be sure that no dark band (about 1/8 mm wide) is visible at the left side of the left image.

Viewing will still be greatly improved by the addition of a strip of frosted mylar across the diffuser/front of the viewer. (A piece of frosted plastic tape works nearly as well, if no air bubbles are allowed under the tape in front of the reel windows.) With this simple addition, the push-button View-Master becomes an excellent viewer for everyday use, with its larger lenses, larger images, and precise (if noisy) reel alignment. In most stores the price is under $5, making the corrected viewer a fine gift for that potential stereo enthusiast you may have in mind, whatever their age.

3-D Tees

The 50th anniversary of the Golden Gate Bridge will be celebrated in 3-D on a new line of T-shirts being marketed by Prints of Illusion—a Bay Area company which plans other 3-D shirts in the same anaglyphic format soon. A pair of plastic framed anaglyphic glasses comes with each shirt, the idea being, presumably, that they are to be kept ready to hand to anyone indicating any special interest in the shirt—or the person wearing it. The view shows bridge towers in the background with cars in the foreground, about to run over the viewer. The low contrast effect of printing on fabric lends itself well to anaglyphic efforts of this sort, and the whole thing works better than one would expect after first hearing about the idea. In fact, as washing fades the image to even weaker colors, the 3-D effect could improve!

San Francisco photographer Larry Keenan has been shooting 3-D since the 1960s, and took the bridge view with his Revere, then digitized the images for printing on his Amiga Computer, Mr. Keenan is a partner in Prints of Illusion and says, "As far as we know, this is the first time anyone has commercially combined 3-D photography with clothing to create wearable art."

For more specifics, see the ad in this issue or contact Prints of Illusion, P.O. Box 422, Corte Madera, CA 94925.
"Deep Space" Computer Program
Includes Large Mirror Stereoscope

A 34 inch wide, four-mirror stereoscope capable of fusing pairs of 8½×11 inch printouts is part of the kit offered by the David Chandler Company for viewing its computer generated 3-D star maps now available as the "Deep Space" program for IBM-XT or AT compatible computers with 512K memory. (See Stereo World May/June '87, page 23).

The "Deep Space" concept first appeared in 1977 as a set of stereo cards forming a 3-D star atlas with a computer simulated base of several light years for truly extreme hypers. The stars appeared as white dots of various sizes against a black background in 2½ stereo pairs. Although the card sets are now out of print, a much wider variety of 3-D star images can now be viewed via the Deep Space computer program—as images on a video screen or as hard copy printouts. While some of the "night sky" impact is lost when stars are represented as dot matrix points spread over a sheet of white computer paper, the ability to call up any section of the sky and include constellation lines, star names, planetary orbits, etc., makes up for the reduced realism.

Another feature calculates the dates and orbits of comets and plots them in 3-D either as seen from the moving Earth on a chosen date OR from a specified location in space! Newly discovered comets may be entered into the program according to the instructions, and the path will be computed when viewing dates are entered.

The complete Deep Space kit includes a star finder, the book "Exploring the Night Sky With Binoculars," data disc and program disc, and the stereoscope for $59.00. A copy of just the program for evaluation purposes is $15.00 (applicable toward the purchase price). People are encouraged to share the program so others may evaluate it before purchasing the whole kit and becoming registered users (the "shareware" concept). Current plans are to convert the program for Macintosh owners sometime in 1988.

Hardware Required: IBM-XT or AT compatible computer with 512k of memory, Epson compatible dot matrix graphics printer.

Hardware Recommended: Color Graphics Adapter (CGA) needed for screen display of star maps (printouts can be obtained without it), and an 8087 Math Co-processor (the program is quite slow without it).

The stereoscope is available separately for $35.00, and works well with any large pairs up to 8½×11 inches (horizontal). The mirrors are second-surface, but this causes few problems in the larger formats. The pre-cut wood pieces must be assembled, but mirrors are already glued in position. For more information, contact the David Chandler Company, P.O. Box 309, La Verne, CA 91750.

Section of a "Deep Space" 3-D printout plotting the orbit of newly discovered Comet Bradfield as seen from Earth. ©1987 David Chandler Co.
The French Style in 3-D Promotion

In an effort to expand the market for its screen printing services, the French Dubois Company recently produced this elegant package of text, stereo images, and viewer using the French Lestrade format.

Three clear plastic pockets fold into a compact unit and hold the eight-view card separate from the current model folding plastic Lestrade viewer and its instructions. The well stereographed images take one on a tour of the plant, where large posters and signs are photographed, laid out, and screen printed. Most look like they were shot with paired full-frame cameras, from the mild hyper effect.

The viewer is Lestrade's effort to make stereo easily portable, mailable, and marketable in uses like this. It is a marvel of simple snap-together design and efficient use of materials, with sharp, distortion free images. But the lack of the spring tension guides found in rigid Lestrade viewers allows the card to tilt off register within the slots. (It's also very easy to insert the card in the identical slots meant for the sliding top section of the lens board.) The diffusers would work well if they weren't located within 1mm of the film plane. To be fair, this viewer is better than average among the generally ghastly selection of folding transparency viewers, and the Dubois Company has made good use of it. NSA member Earl Dewald picked this sample up at a graphic arts show, where the Dubois Company was seeking more U.S. business.

3-D in the News

The new Toshiba 3-D camcorder, described in the November/December Newviews, is also featured in an article in the January 1988 issue of Popular Science. The unit was also exhibited at the Consumer Electronics Show in Las Vegas. Watch Newviews for future information on U.S. distribution and pricing.

Nimslide Mounts

Newly designed cardboard slip-in type slide mounts are now available for slide film exposed in the Nimslo 3-D camera. With the aluminum Sigma brand mounts not currently in production, this new cardboard mount is the only one which provides a window specially designed for the small Nimslo format image, covering the red dot at the top and allowing some cropping room for window adjustment. The new mounts can also be used for masking down image pairs from larger format stereo cameras. Outer dimensions match the standard Realist format 3-D slide mount. Priced at $11.95 per 50, the new mounts were made exclusively to the specifications of Reel 3-D Enterprises, Box 2368, Culver City, CA 90231.

3-D Flash!

ABC TV and the Coca-Cola Company have announced plans to present parts of the final 1988 episode of "Moonlighting" in 3-D! Certain action scenes and a commercial will be done in "Coca-Cola Nuoptix 3-D," described as a "new video technology." Plans are to have glasses available through grocery and fast-food outlets. One announcement of the project mentioned that the 3-D could be seen on black & white sets as well as color ones, indicating that the process may involve some application of the Pulfrich effect rather than any sort of separation into anaglyphic colors. The reference to "action scenes" tends to support this thought. For now, keep an eye (or two) on your TV schedule and on Coke displays in stores.
February 20  (OH)
Sixth Toledo Photo Trade Fair, Ramada Inn-Southwick, 2240 S. Reynolds Road, Toledo, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Point Woods, MI 48236. Call 313-884-2243.

February 21  (MI)
14th Ann Arbor Camera Show and Sale, Holiday Inn West, 2900 Jackson Rd., Ann Arbor, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Point Woods, MI 48236. Call 313-884-2243.

February 27, 28  (KS)

March 19, 20  (NE)
Omaha Camera Show, Sokol Hall, 13th and Martha, Omaha, NE. Call Jim Tunzer in AM at 402-558-9473, or Jay Casebeer in PM at 402-493-9519.

March 20  VA
DC Antique Photographic Image Show (“The #2 image show in the USA”), Rosslyn Westpark Hotel, 1900 N. Ft. Myer Dr., Arlington, VA. Contact Russell Norton, PO Box 1070, New Haven, CT 06504. Call 203-562-7800.

March 26  (PA)
NSA REGIONAL MEETING, Delaware Valley Region. At the Oliver Wendell Holmes Library, Eastern College, St. Davids, PA. The meeting will run from 7:00 to 9:00 p.m. and will include a 3-D projection of “Canyonland.” For details, contact Bill Zulker, 134 Poplar Ave., Wayne, PA 19087.

March 26, 27  (OH)
10th Cleveland Photorama USA, Holiday Inn-Strongsville, 15471 Royalton Rd., Strongsville, OH. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

March 27  (IL)
Chicago Photographic Collector’s Society Spring Trade Fair, Weston O’Hare, 6100 N. River Rd., Rosemont, IL. Call James Mayer, 312-323-4427.

April 8-10  (CA)
Photo West, Cong Beach Convention Center, Long Beach, CA. Contact Judy Green, CMC, 200 Connecticut Ave., Norwalk, CT 06856-4990. Call 203-852-0500.

April 16, 17  (MA)
Boston Show, Armenian Cultural Center, 47 Nichols Ave., Watertown (Boston), MA. Contact PHSNE, c/o David Berenson, 32 Colwell Ave., Brighton, MA 02135. Call 617-254-1565 after noon Eastern Time.

April 23, 24  (MI)
16th Detroit Photorama USA, Dearborn Civic Center, 15801 Michigan Ave. (Greenfield), Dearborn, MI. Contact Sam Vinegar, 20219 Mack Ave., Grosse Pointe Woods, MI 48236. Call 313-884-2243.

April 30, May 1  (OH)
Ohio Camera Swap, 68 Shadybrook Armory, Cincinnati, OH. Contact Bill Bond, 8910 Cherry, Blue Ash, OH 45242. Call 513-891-5266.

LETTERS (Continued from page 17)

1881 Haynes Views Sought
Twenty-seven (27) stereograph negatives and cards produced during F. J. Haynes’s Canadian trip are unaccounted for except for two which were located in Ontario as shown below.* The numbers and descriptive titles given below are taken from the photographer’s 1881 catalog and from the negative register(s) at the Montana Historical Society. These numbers do not appear in the Montana Historical Society microfiche catalog.

I am seeking your help and that of your colleagues in locating the remaining 25 missing views.

No. Title
763 Beren’s River, Sturgeon Bay
764* Eskimoaux Dog Team
766 Fishing Grounds, Saskatchewan River
767 Rock Point, Saskatchewan Rapids
768 Calico Island, Saskatchewan Rapids
771 Saskatchewan River above the Rapids
772 Hudson Bay Co. Post, Grand Rapids
773* H.B.Co.’s Portage Railway, Grand Rapids
775 St. Peter’s Mission on Red River (Pay Day)
776 Winnipeg Lacrosse Team
777 Fort Garry Lacrosse Team
811 Black Bear Lake
817 Cross Lake, from the Cars
823 Rock Cut near Bobo Lake
825 Grand Valley from the North
826 Grand Valley toward Brandon
828 Steamer “Northwest” at Brandon
829 The First Store in Brandon
830 Assinaboine Valley, Fort Ellice
831 Beaver Creek Valley, Fort Ellice
832* Down the Assinaboine River, Fort Ellice
833 Hudson Bay Co.’s Post, Fort Ellice
836 Qu’Appelle Valley from the South
838 Fort Qu’Appelle and Valley
839 Qu’Appelle Lake and River
840 Down Qu’Appelle River from Fort
841 Mounted Police Quarters, Qu’Appelle
842 References:


Please reply to:
David Mattison
P.O. Box 684, Station E
Victoria, BC, Canada
V8W 2P3
FOR SALE

NUDES—Beautiful B&W stereo views of nudes from the late 30s. Send $1 (reimbursable with first order) for selection listing. Gary Peck, 3552 Tuttle Ave., Cleveland, OH 44111.


VIEW-MASTER (GAF) factory-sealed 3-reeel packets for sale, $7.50 each. Sawyer's reels available at $5.00-$1.00 each. Please estimate postage. SASE for list. John F. Lawyer, 12428 N.E. Halsey #43, Portland, OR 97230.

WELCOME to the world of 3-D Book Productions. Send $10 for postage to 3-D Book Productions, PO. Box 19, 9530 AA Borger, Holland, and we will send you our new 1987-1988 catalog with our complete 3-D program.

OLD KEY WEST IN 3-D—A handsome 64-page book with viewer to enjoy stereographs of this fascinating island reproduced in rich duotones. The book discusses stereography in Key West from the 1870s to the 1920s with emphasis on the Spanish-American War. Single copy $14.95 plus $1.50 shipping and Florida sales tax if applicable from the Langley Press, 821 Georgia St., Key West, FL 33040.

3-D Art Catalog of Amsterdam's Century '87, with first order) for selection listing. Gary Peck, 3552 Tuttle Ave., Cleveland, OH 44111.

365-3733.

VIEWERS

STEREO VIEWS of glass making-exhibitions, glass blowing, etc. Send info and price. Arthur Farrell, 172 East 10th St., Huntington Station, NY 11746.

FIVE VIEW-MASTER COMMERCIAL REELS: 3-D Art Catalog of Amsterdam's Century '87, consisting of blistered VM viewer and five reels. Send $29.95 to Harry zur Kleinsmiede, PO. Box 19, 9530 AA Borger, Holland.

OLD PHOTOGRAPHS RESTORED and/or reprinted. Daguerreotypes, ambrotypes, tintypes, glass negatives, stereo cards, etc. Any type photograph or negative not copyrighted. Write for brochure. Tweed's Edge, RD #1, Box 126-B, Savannah, NY. 13146 or call (315) 368-5733.

BOOK "The Siege at Port Arthur"—history of the Russo-Japanese war through the stereoscope. Hardback, 112 pages with over 70 stereoscopic views of this famous battle. Printed by a new screenless process which gives finer resolution of detail than other methods. Book with 3-D viewer is $25 including seamail and packaging. Add $4 for air mail. Ron Blum, 2 Hussey Ave., Oaklands Park, So. Australia 5046.

As part of their 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 and additional ads may be inserted at the rate of 20c per word. Please include payments with ads. Deadline is the 10th of the month preceding publication date. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214, or call (419) 927-2930. A rate sheet for display ads is available upon request.

TRADE

BOOKS, Stereoscopic Photography (1926) by Judge, Stereo Realist Manual by Morgan & Lester. Trade both for working Stereo Realist or Kodak stereo camera. A Deurbrouck, 166 Fernwood Ave., Winnipeg, Manitoba, Canada, R2M 1G3.

YOUNG GERMANY stere-enthusiast (building 3-D cameras, collecting everything about 3-D Holography...) looks for interested people in 3-D to exchange knowledge, experience, views. Don't hesitate to write me! Alexander Klein, Tannenbergstr. 36, 7000 Stuttgart 50, West Germany.

WANTED

LEBANON AND THE MIDDLE EAST, top prices paid for glass negatives and positives, stereo views, Cabinet, CDVs and large photographs. Debbas, c/o Julie Khoury Martin, 101 W 57th St., NYC 10019.

PHOTOGRAPHS, cabinet cards, post cards, stereo views showing roadway houses, harvest celebrations, horse drawn wagons, farm machinery; exaggerated animals, fruits and vegetables; and other interesting scenes from rural America. Williams, Box 2558, Washington, DC 20013.

MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 Ms. Many views available for trade. Leonard Waie, 49625 W. Seven Mile, Northville, MI 48167. (313) 346-9145.

GOLD & SILVER MINING & Numismatic stereo views: All orig. photographic images (stereo views, etc.) up to 1910 (no foreign), prospectors, miners interiors, exteriors, mining equipment, mining towns, etc. Also wanted anything Numismatic, views of U.S. Mints & Assay Offices, mint & coinage operations. Send photocopies with price & desc. or send for my approval. I will respond quickly. David Sundman, Littleton Coin Company, 253 Union St., Littleton, NH 03561.


STEREO VIEWERS (Any format) that hold multiple slides or views. Table models, hand- held, coin-operated, all types: Arrow, Stereo 50, GA-20, Taxiphone, etc. Cash or trade. Also wanted—Homeos camera & slide carrier for Nord projector. Hansen, Box 89437, Honolulu, HI 96830-9437.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1890 views. No St. Augustine. Hendrikson, PO. Box 21153, Kennedy Space Center, FL 32815.

SHAKER people stereo views, real photos, snapshots, etc. Please send photocopy with price to Richard Brooker, 450 East 84th Street, New York, NY 10028.

COLUMBUS, Ohio stereo views or photos, also Olentangy Park stereo views, photos or anything connected with this park. Sandy Andromeda, PO. Box 131, Brice, OH 43109.


BRITISH VILLAGE and scenic views (stereo, cdv, etc) by Bedford, Ogle & Edge, et al. Paula Fleming, 7809 Heritage Drive, Annandale, VA 22003.

STEREOPICTON??? Wanted for research: photocopies and references from any source for any use of this term to mean "stereo- scope", including printed comments or discussions about this usage. Jeffry Mueller, 2701 Chippewa Court, Finksburg, MD 21048-1536.

WILLIAM H. RAU VIEWS: Please describe and price. Arthur Farrell, 172 East 10th St., Huntington Station, NY 11746.

STEREO VIEWS of New Orleans, Baton Rouge, and other Louisiana cities. Also Natchez, Vicksburg, and elsewhere in Mississippi. I will buy or trade. Charles East, 1455 Knollwood Dr, Baton Rouge, LA 70808.


1894 CALIFORNIA Mid-Winter Fair anything and other better California, Nevada and Hawaii stereo views and other paper items. Ken Prag, Box 531SW, Burlingame, CA 94011. Phone (415) 566-6400.

KEYSTONE 800 set #30—Up Broadway from Bowling Green #17373. Alice Gifford, 2719 Hurdle Hill Rd., Lynchburg, VA 24503.

VIEWS OF GLASS MAKING industry, Glass Exhibitions, glass blowing, etc. Send info and price to Jay Doros, 780 Chancellor Ave., Irvington, NY 07111.

PHOTOGRAHS or negatives of streetcars or street railways in Scranton, PA. Also, stereo views of Scranton showing streetcars. Charles Wrobleski, Box 963, Scranton, PA 18501.

RUSSIAN VIEWS, Multi card or glass cabinet viewers, fine working Goerz stereo tenax and Mentor stereo reflex cameras—Please send photo if possible, price & condition. John Wrigley, Box 65, USMCAA, APO, NY 09178.
WANTED


HISTORIAN seeking views of Portage and Nunda (N.Y.) and by F.E. Hewitt. Will buy or trade. Send description and price. Tom Cook, PO. Box 177, Nunda, NY 14517.

REALIST MACRO preferably with closeup lens set, in good operating condition. Also, solicit offers of Colo. mining oriented or town views. Kaye, PO. Box 440171, Aurora, CO 80044.

IMAGES showing persons posed with cameras, etc. any format! Send xerox or call (813) 577-9627. D. Jordan, Box 20194, St. Petersburg, FL 33716.

KOREA (Chosen) stereo views and flat photos from late Chosen period thru Japanese occupation (1945). Premium paid for boxed sets. John Sharrer, PO. Box 8542, Coburg, OR 97401.


A Stereo Documentary

on Transporter Bridges

is being developed by

the Stéreo-Club Français.

Views of such bridges in

Chicago, Duluth, or other

places are needed.

Please contact

Jean Soulas

46 avenue de Suffren

75015 Paris, France

SEE THE BRIDGE

in 3-DIMENSIONS

with the Golden Gate Bridge

50th Anniversary

3-D Tee Shirt

Celebrate the Bridge’s Golden Anniversary by wearing a 3-D image tee shirt.

Durable 50% cotton/50% polyester white tee shirt comes with sturdy plastic frame 3-D glasses.

Check box for information

☐ about other 3-D tee shirt designs.
☐ about tee shirts for your group or event.

3-D or 2-D

3-D Golden Gate Bridge Tee Shirt Order Form

NAME ________________________________
ADDRESS ________________________________
CITY/STATE/ZIP ________________________________

SIZE/QUANTITY

Children $10 ea. S __ M __ L __ XL __
Adults $12 ea. S __ M __ L __ XL __

Send with check or money order plus $1.50 for shipping and handling to Prints of Illusion, PO Box 422, Corte Madera, CA 94925-0422.
I If you are planning on preparing a display ad to run in Stereoworld, please send for our new ad size sheet. Because the former display ad sizes do not fit properly in the current 3-column page format, we now have a revised set of measurements to be used on all new display ads. To get your copy, write to NSA, PO Box 14801, Columbus, OH 43214.

NOTICE:
If you are planning on preparing a display ad to run in Stereoworld, please send for our new ad size sheet. Because the former display ad sizes do not fit properly in the current 3-column page format, we now have a revised set of measurements to be used on all new display ads. To get your copy, write to NSA, PO Box 14801, Columbus, OH 43214.

PRECISION GLASS OPTICS FOLDING STEREO VIEWER
$2.40 ea. LESS IN QUANTITY

For all standard Realist 3D stereo slides. Glass or cardboard mounted. Folds flat, weighs only 1 oz. Prepaid minimum order $10.00. Add $1.00 for shipping and handling.

FREE CATALOG AVAILABLE TO ORDER CALL TOLL FREE 800-223-6694
MAJOR CREDIT CARDS ACCEPTED MINIMUM ORDER $20.00
TAYLOR MERCHANT CORP
212 West 35th Street • New York, NY 10001

ARCHIVAL SLEEVES: clear 3-mil Polypropylene
CDV (3 3/8x4 3/8") per 100: $7 case of 1000: $60
POST CARD (3 3/4x5 3/4") per 100: $7 case of 1000: $60
4 5" per 100: $7 case of 1000: $50
STEREO (3 3/4x7") per 100: $8 case of 1000: $70
CABINET (4 3/8x7") per 100: $9 case of 1000: $80
5 x 7" per 50: $5 case of 1000: $50
BOUDOIR (5 1/2 x 8 1/2") per 25: $5 case of 500: $70
8 x 10" per 25: $6 case of 200: $34
11 x 14" per 10: $6 case of 100: $35
SUPER ARCHIVAL POLYESTER STEREO SLEEVE per 100: $14
Russell Norton, P.O. Box 1070, New Haven, CT 06504-1070
SHIPPING EXTRA: add $4 per order, mixed sizes ok.

WANTED: Marble Memorabilia
This can be postcards, trade cards, advertising cards, lantern slides, stereoscopic cards and stereo views—that show children playing with marbles—or marbles amongst other toys etc. This also includes children playing with marbles in school yards.

Bertram Cohen
169 Marlborough St., Boston, MA 02116
HIGH QUALITY REPRODUCTIONS OF AUTHENTIC 19TH CENTURY AND EARLY 20TH CENTURY STEREOGRAPHS

The following reproductions are of authentic stereoviews. Printing quality is excellent; these views are in a 3D stereo pair. (See the reproduction of Holmes Stereoviewer we offer.)

Item #1. 62 SAMPLE VIEWS. Subjects vary from comic to religious, tragic to transportation, childhood to Victorian life. Only $6.95 for the entire set.

Item #2. 10 CARD SAMPLE SET. An eclectic group of ten unrelated cards. Perfect to "get the feel" of stereo. $1.99 the set!

Item #3. 20 CARD SAMPLER SET. 20 not necessarily related cards, taken from the sets described here. Only $3.99 for the set!

Item #4. BEACH SCENES and NIAGARA FALLS. 7 Victorian beach scenes and 6 views of Niagara Falls. Water, water everywhere, and you can almost touch it. $2.99 the set!

Item #5. CHRISTMAS. 15 views around the hearth, the tree, the home. See Santa, the gifts, the glowing faces of happy kiddies. . . . it's all so seemingly real! Only $2.99!

Item #5a. COMIC. 52 cards, hilarious in that they reveal an attitude towards life that was so filled with contradictions that many ordinary situations were made comical. $5.99!

Item #6. The CIVIL WAR. 12 poignant photos of the worst war America ever fought. History comes to life. $2.99 the set.

Item #7. FAMOUS PEOPLE. 10 stereo photos that bring Lindberg, Coolidge, Rockefeller, Black Jack Pershing and 6 other notables to life! Only $1.99!

Item #8. INDUSTRY AND LABOR. 40 views of life as it really was — in the fields, factory, workshop. A large collection, only $4.99!

Item #9. NIAGARA FALLS. 12 cards of this natural wonder, so life like you could get well viewing them! Only $2.99.

Item #10. The OLD WILD WEST. 25 views. A great collection of vintage images of Indians, cowboys, mining towns — the West, as seen by the stereo camera! Only $4.99.

Item #11. RELIGIOUS SCENES. 18 views made by photographing miniature dolls arranged in Biblical scenes, the life of Christ, Nativities, etc. Our price is a miraculous $2.99!

Item #12. SATANIC. 9 reproductions of those weird French scenes depicting Satan at work. $1.99 for the set!

Item #12a. REPLICA HOLMES STEREO VIEWER. A high quality commercial reproduction of the original Holmes style viewer that could be found in most parlours in the US during the latter part of the 19th century. The high grade plastic lenses will bring normal stereographs into breath-taking 3-D focus! $4.95 ($2.50 S&H). (Viewer comes with sample set of ten reproduction views and a copy of The Story of the Stereoscope. A $4 value for free!)

Item #19b. Optional pedestal stand for the viewer. $12.95.

Item #20. THE WORLD OF STEREOPHraphs by William Darrah. The definitive book on the history and practice of stereo. Details the scope of collectible views. Darrah is considered the major US authority on this subject. We offer signed copies at $24.95.

Item #21. STEREOPHAPH LENSES. Two wedge shaped lenses, each in an integral 1 1/4” square frames. The same high quality molded plastic lenses used in the replica Holmes Stereoviewer, they are perfectly suited for making your own viewer. $7.49 postpaid.


Item #22. THE WORLD OF STEREOPHraphs by Fritz Waack. A very definitive book available on stereo in all its practical aspects — seeing, taking and producing. Covers historical and contemporary methods. From Holland, in English. $59.95 ($1.19 S&H).

Item #23. 3D PAST AND PRESENT by van Kuelen. Beautifully produced with many color illustrations. The real thing comes from 3 viewmaster reels that add an exciting dimension to this illuminating history. $18.95 ($1.19 S&H).

Item #24. STEREOKAMERAS VON 1940 BIS 1984 by Weiser. A roundup of stereo cameras, it covers 42 different models with photos and details. In German, we’ve included an English translation and a price guide! $16.95 postpaid!

Item #25. THE STEREOPHAPH IMAGE IN SCIENCE AND TECHNOLOGY. An analaglyph book, with viewing glasses. A marvelous showing of the uses of 3D in a wide variety of circumstances — scientific, architectural, drafting, etc. 112 pages, spiral bound. Imported from Germany. In English. $19.95 ($1.19 S&H).

Item #26. STEREOPHAPHY by Fritz Waack. A very technical, but very thorough approach to modern stereo photography. Includes plans for many items you can make. There’s nothing else like it available. $9.95 ($6.95 S&H).

Item #27. THE STEREOPHAPHoscope: ITS HISTORY, THEORY AND CONSTRUCTION by Sir David Brewster. Facsimile of the most important historical (1865) book on stereo. $12.64 postpaid. (Softcover.)

Item #28. PRICE GUIDE TO PHOTOGRAPHIC CARDS by H. A. James. The only book that attempts to evaluate stereo cards. It offers an interesting price guide from England, 1982. Contains lots of timeless reference material and is profusely illustrated. 132 pages, we offer it for only $9.99, postpaid!

Item #29. RETURN TO EL DORADO. A Century of California Photographs. 49 fine quality reproductions in a book with commentary and viewing glasses. $7.69, postpaid.

Item #30. PHILIP BRIGANDI: KEYSTONE PHOTOGRAPHER. The story of an intrepid traveller, bringing home to America vivid 3D views of the world. 15 stereographs and a viewer are included in this book. $5.69, postpaid!

Item #31. THE ORIENT VIEWED. 28 stereographs reproduced from the works of some of the best stereo travellers of the 19th century. Some images are of horrors, others of splendor, all of excellent quality. The book comes with a viewing glass. $5.69, postpaid.

$32. ON THE STUMP. Theodore Roosevelt in Stereographs. From the same series as El Dorado, Brigandi, The Orient Viewed. Fine reproductions of stereographs detailing "the Rough Rider’s" toughest campaign. $16.89 ppd. with viewer.

SEND FOR FREE CATALOG AND REBATE COUPON!!

A PHOTOGRAPHERS PLACE
P.O. BOX 274, Prince Street
New York, N.Y. 10012

ORDER FORM

NAME

Ship to address

City ____________________________ State ________ Zip ________

Payment: enclosed ________ or by Visa ________ MC ________

If Credit Card: # ________ Exp. date ________

Phone (Area Code) ________

<table>
<thead>
<tr>
<th>Quan.</th>
<th>Item #</th>
<th>cost each</th>
<th>S&amp;H each</th>
<th>total cost</th>
</tr>
</thead>
</table>

UPS or insurance fee: $2.50

Total cost of order: ____________________________

LESS: ADVANCE REBATE: ____________________________

TOTAL COST OF ORDER: ____________________________

CONDITIONS

All shipments are via UPS within the contiguous 48 states. Box numbers, Hawaii, Puerto Rico & Alaskan addresses are shipped by insured mail (fee is added. ADVANCE REBATE PLAN WILL APPLY)

THE ADVANCE REBATE PLAN

It was devised to help us refund excess shipping costs to you. It does not apply to foreign orders. How to figure your credit: Order of three items and deduct $1 from your total bill. Order of five items and deduct $2 from your total bill. Deduct 50¢ for each additional item.

US THE ADVANCE REBATE PLAN! SAVE SHIPPING COSTS!

SEND FOR FREE CATALOG DESCRIBING 100's OF PHOTOGRAPHIC AND STEREO BOOKS.
A glowing orb of proof that stereo collecting isn't limited to the treasures of the 19th and early 20th centuries. For more on this View-Master display globe, see Ron Labbe's "3-D Treasures" column on page 17.