Several noteworthy trends suggest it might be timely to explain anew just what The Stereoscopic Society is and does. NSA membership has increased appreciably in the past several years and there seems to be growing indication that a higher percentage interested in contemporary stereo and its applications are included than was once the case. Still, inquiries regarding Society membership have remained fairly constant, reflecting perhaps that some review of basic information about the Society is in order.

Stereo Photographers
The Stereoscopic Society is open to NSA members who are contemporary stereo photographers working in transparency or print formats. Our main activity lies in enjoying each others efforts by circulating our stereographs in folio boxes via LPS or the Postal Service. The membership at any time spans the range from novice to expert stereographers...some of our best view-makers today entered the Society asking the most basic questions. We do enjoy sharing each others' work and are continually seeking to improve our results through the exchange of comments and suggestions on each picture we circulate. Treasured bonuses are the lifelong friendships and comradery established with some of the most interesting people one could hope to know.

The making of stereographs is not new, of course. It began shortly after the invention of photography prior to 1840. The basic principles necessary to the making of a quality stereograph have not changed since that time, though discovering those principles did not always come easily. The main differences between then and now are in the techniques and technology available to help apply those principles in making contemporary stereo views. In the Stereoscopic Society we aid each other in understanding and applying the basic principles in an effort to make stereo views as good as they can be. Many oldtime commercially produced stereo views seem to have been made without benefit or regard for many of the niceties required in top grade stereography, indicating that a fuzzy knowledge of basic stereo principles was the rule among practitioners more often than it was the exception.

The Society
The Stereoscopic Society has been in operation since its formation in England in 1893. It was created so that interested stereographers could improve and advance in their hobby through mutual aid and interchange of ideas. Its main format is and has been the circulation of members' views via postal folios. The American Branch was formed in 1919 and, through good and lean times, has survived until the present where we find it enjoying robust health. About ten years ago, the American Branch affiliated with the National Stereoscopic Association and since that time NSA membership has been a prerequisite in joining the Society. Some objection to this has been expressed by a very few potential members but the many benefits to the Society of the affiliation far outweigh any disadvantages. We feel that there is mutual benefit in our ties to NSA. We do maintain fraternal ties to the home branch in England and to the Australian and New Zealand branches of the Society, although they have been separate entities for quite a few years.

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Front Cover: The device that started it all—Charles
Wheatstone’s original stereoscope, introduced to the world 150 years ago,
June 21st, 1838. The story of Wheatstone and the invention of the stereoscope,
as well as the controversy that was to surround it, is told in detail in
“Some Remarkable Phenomena—Professor Wheatstone and His Inventions” by William Brey in this issue.
From a full frame slide pair by Paul Wing.
Two very different anniversaries are covered in this issue, as both reach significant year numbers early in 1988.

150 Years Ago

June 21st is the 150th birthday of the stereoscope and its introduction to the world. On that day in 1838, Charles Wheatstone presented his paper, "Contributions to the Physiology of Vision—On Some Remarkable, and Hitherto Unobserved, Phenomena of Binocular Vision" to England's Royal Society.

The term "remarkable" was no hollow boast. The concept of the stereoscope was truly remarkable in a number of ways. First of course was its obvious potential for reproducing and extending human binocular vision. The nearly perfect synchronization of its timing with the emergence of photography was a coincidence, but one which at the least could be called remarkable. The "hitherto unobserved" part is easily as remarkable as anything else about the idea. For years, great minds had devised instruments to magnify, reflect, and distort images—but all for one eye at a time, or two acting as one. While some had realized the function of binocular vision, Wheatstone was the first to make the logical jump to a means of using both eyes for something beyond direct observation of the room in front of them.

Without his efforts, the stereographic record of the 19th century could have started much later and been far more limited—and that's assuming that someone else would have sooner or later invented the stereoscope! Wheatstone and his device clearly deserve recognition 150 years later in the form of Bill Brey's feature, which first appeared in Stereo World's May/June issue of 1977.

50 Years Ago

The other anniversary involves one use of Wheatstone's invention that he could never have anticipated—in this case as a Nazi propaganda device. In March of 1938, Hitler's troops marched unopposed into Austria to begin an occupation that was to quickly result in the "reunification" of Germany and Austria (Anschluss) within the German Reich.

Under the control of Nazi Party Chief Photo Reporter Heinrich Hoffmann, the Raumbild-Verlag stereo firm commemorated the event with a book and set of views. Complete with a foreward by Goring, it provides a glowing account in word and picture of the occupation, the Nazi troops and officers, and the scenic attractions of Germany's "new province". Since the take-over was bloodless, it was relatively easy to manipulate the stereo coverage to create what now stands as an instructive example of soft-sell propaganda. Especially with the scenic views, one needs to keep in mind the purpose for the existence of these images—for use in a book intended to provide a convincing historical record and justification of conquest. Richard Ryder's feature provides a detailed historical background to the Anschluss and the effort to glorify it in stereo.

Colorful Thoughts

From the feedback so far, most readers seem to feel the March/April color issue was well worth waiting for. Most also express a wish for more like it. Reproduction of some of the old color processes, especially in stereo, involved more complex, time consuming effort than would any ordinary color publication. Stereo World's Portland production staff of two was needless to say overwhelmed, but since we didn't know the extent of what we were getting into, we didn't stop to think of how most publications would have a staff of at least a dozen or so people involved.

It was similar learning experience for several of the departments at W'y East Color Inc., where color separation and preparation work was donated. A sizeable rush of regular commercial jobs at the same time allowed only short bursts of concentration on this unique project, but the results were impressive at every step of the way.

The list is long, but everyone who contributed in any way to the color issue should consider themselves thanked again here, including Art Director Mark Willke for his original design and layout and for sticking to his high standards through various last minute glitches and changes. Enough material had to be left out to fill several future color sections, not to mention all the worthwhile things waiting out there we haven't even seen yet. We can't quite promise color as an annual event, but it's probably safe to say there will be "more" in future issues.

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NSA Adds New Directors

by T.K. Treadwell

Mr. Lou Smaus, chairman of the NSA Board of Directors, has announced the appointment of two new board members. Dr. Dieter Lorenz, of Hohenpissenberg, FRG, is a recognized authority on both current and vintage photography, and has recently published a book, THE STEREO IMAGE IN SCIENCE AND TECHNOLOGY. In addition to his technical credentials he will address the effectiveness of NSA in its expansion to a truly international organization. From Culver City, California, we welcome Ms. Susan Pinsky, co-owner of Reel 3-D Enterprises and an expert on photographic equipment and images of the last 50 years. She will bring particular attention to the needs and interests of the growing group of NSA members who are primarily interested in current and recent stereo and its hardware. NSA is fortunate to have these additional talents on its policy-making board, and we look forward to their input.
Great Liners

Laurels to Richard Ryder for his masterful article, “The Great Liners of the North Atlantic” in the Nov./Dec. ’87 issue. It is without doubt one of the best that has ever appeared in Stereo World.

For one like myself, who came over on the Berengaria (nee Imperator) in the early 1930’s, the article struck a particularly nostalgic note. I was only nine at the time and many years shy of the age when I would discover the wonders of stereo photography. Pity. I could have snapped some marvelous views on that crossing.

Mark Peters
Berkeley, CA

Know Onoko?

I have a view of a geological feature called “Glen Onoko”. It looks like the sort of thing that occurs in the Finger Lakes region of New York, such as Watkins Glen. However, the card is also labelled “Views of Mauch Chunk & the Lehigh Valley, Pa.” I called a couple of Chambers of Commerce in that part of Pennsylvania but no one had heard of Onoko Glen. I’d like to visit it if I could find out where it is. Perhaps one of our members has heard of it.

Neal Bullington
137 Carman St.
Patchogue, NY 11772

Deep Suit Tape

In the January-February 1988 Stereo World, I announced that an anaglyph videotape, “3-D Hawaiian Swimsuit Spectacular” was available for purchase through the OVC Corporation. It seems that OVC has gone out of business. Thanks to some sleuthing by David Starkman, I have learned that the tape is now available from SI Video, and may be ordered from their toll-free number, 1-800-228-5002, for $59.95. Ask for stock #VP000.

Bill Shepard
3-D Movies Editor

Brown’s Inventions

I am currently researching the life and work of stereoscopic experimenter Theodore Brown (1871-1938) of Salisbury (later London) England, who patented several mirror attachments designed to enable single-lens cameras to be used for taking stereoscopic pictures. These were marketed (by the Stereoscopic Supply Stores) as the ‘Stereoscopic Analyser’ and ‘Stereoscopic Transmitter’. He was also publisher of a number of series of red/green anaglyph picture postcards.

I would be very interested to hear from anyone who has details of Brown’s stereoscopic work, or knows the whereabouts of surviving examples of his stereo devices.

Stephen Herbert
70 Richborne Terrace
Clapham Road
London, SW8 1AX
ENGLAND

“THIRD EYE” CATALOG AVAILABLE

After a long delay in printing arrangements, the catalog based on the exhibit “The Third Eye of Jacques-Henri Lartigue” is now available from the Association of Friends of J.H. Lartigue. The catalog contains a selection of stereo pairs from the 1986-87 exhibit in Paris of a wide range of the stereo work of the late French photographer. One color reproduction of a stereo Autochrome by Lartigue is also included. (See Stereo World, Sept./Oct. ’86, page 38.)

With the catalog (printed in a limited series of 500) comes a special viewer and a booklet on the stereography of J.H. Lartigue. The price is listed as 390 francs, with no indication of postage inclusion. (To avoid delay, it may be best to add another 30 francs.) Send Eurocheque or cash francs in registered letter to Association des Amis de J.H. Lartigue, 18 rue Vivienne 75002 Paris, France

Casino de Paris—Gaby Deslys et Zissou. A scene from the shooting of the movie “Bouclette.” From a glass stereo 6 X 13cm negative, Feb., 1918. © Photographie J.H. Lartigue
"Some Remarkable Phenomena"

Professor Wheatstone and his Inventions
He was a shy man. All his life he suffered acute embarrassment when required to speak in front of an audience. A close friend and fellow member of the Royal Society related the following story: "Wheatstone and the writer of this memoir were for several years members of a small private debating society, comprising several familiar names in science, art, or literature, that met periodically at one another's houses to discuss some extemporized subject, and every member present was expected to speak. Wheatstone could never be induced to open his lips, even on subjects on which he was brimful of information. Several of his more important investigations were for the same reasons from time to time brought before the public by Faraday in the theatre of the Royal Institution."

On one occasion Faraday had cajoled Wheatstone into agreeing to read a paper at a meeting of the Royal Society. As they approached the doors to the theatre Wheatstone panicked, dashed down the stairs and disappeared up the street, leaving Faraday to extemporize before a full house. At future meetings the Director of the Society stationed himself at the head of the stairs to thwart the escape of any other reluctant speakers.

The Early Years

Charles Wheatstone was born February 6, 1802, near Gloucester, England—the second child in a family of two sons and two daughters. His father manufactured and sold musical instruments.

At an early age Wheatstone was sent to school near his home and reportedly could read verses out of the Bible before he was four years old. After his family moved the ninety miles to London, young Wheatstone's education continued in a school at Kensington run by Mrs. Castlemaine, who was astonished at the progress made by him while under her care. At this school he acquired the character of being unsociable, because he refused to join the sports of his schoolmates. Actually, timidity and nervousness were the real reasons for his quiet behavior. Most children at times hide their faces in their books, but young Wheatstone hid his there always.

Later on he continued his studies at a school in which he engaged in youthful disputes with his teacher over what he was taught, which he considered inaccurate and deficient. He became so disgusted with this school that he ran away. Those who in later life knew the extremely hesitating and cautious nature of Charles Wheatstone, could well imagine how enormous must have been his effort to carry out this action. His escape was quite brief. He got as far as Windsor, and was brought back again.

At another school in 1813, he earned a gold medal for studies in the French language, against older competitors who had studied for a longer time. However, a rule of the school was that the victor should recite a speech on the occasion when the prizes were distributed. Young Wheatstone could not be persuaded to attempt this, and as a result, did not receive the medal.

When he was 14 his formal education ended and he was apprenticed to his Uncle Charles, who operated a business as a music dealer at number 436 Strand. Within a short time his uncle complained that he neglected his work and spent too much time poring over his books. Indeed, it was not unusual for him to shut himself up in the attic to concentrate on his studies. His father subsequently encouraged these interests by taking him away from his uncle and obtaining a loan of additional books from the University for his studies. For the next few years, young Wheatstone concentrated solely on the study of acoustics, developing numerous practical experiments to prove his theories.

At nineteen, his experiments in the transmission of sound resulted in "the enchanted lyre". A hollow box, shaped like an antique lyre, appeared to be suspended from the ceiling by a metal rod. Actually, the rod pierced the floor of the room above and was suspended from the sounding board of a piano. When the piano was played (unheard in the room below), the vibrations were transmitted down the rod. The effect was magical—a lyre played by invisible hands.

At twenty-one, his first paper, "New Experiments on Sound," was published in Thomson's "Annals of Philosophy." The work was rich in
experimental facts concerning the vibrations of chords and rods. This paper was picked up and reprinted by both a French and a German journal which greatly encouraged young Wheatstone. Additional papers appeared in 1827 and 1828 describing his theories; always backed up with actual experimental data to prove them. Wheatstone’s mind seemed to reject anything he could not prove by actual experiment. In 1829, shortly after the accordion was invented on the continent, Wheatstone developed and patented the concertina.

In 1831, he summoned up enough courage to read his first paper before the Royal Society—“Transmission of Sound through Solids.” Later in that year, he provided interesting experimental proof on theories of the vibration of air in musical instruments. From this date Wheatstone’s life became that of an earnest, unassuming and hardworking man of science. No doubt his distaste for public speaking accounted for his interest in actual experimental inquiry. If he had been eloquent, he might have gone the road of other clever men, and become a lecturer. As it was, he clung to the last to actual experiment upon any subject in which he was interested.

Appointed a Professor
Two papers, his last on acoustics and first on electricity, were responsible for his appointment, at the age of 32, to the post of Professor of Experimental Philosophy of King’s College, London. The paper on acoustics concerned his explanation of Chladni’s Figures—the varied patterns produced in thin layers of sand by the vibration of a violin bow when drawn against the edge of the supporting surface. Without the aid of mathematics, he succeeded in predicting the curves the various vibrations should produce.

Wheatstone’s first paper in the electrical field was a stunning success. He developed an elegant experiment to measure the speed of electricity by arranging three spark gaps in a wire a quarter of a mile long. The three gaps, placed at the beginning, end, and in the middle of this loop of wire, were arranged adjacent to each other to allow simultaneous observation of the sparks in a revolving mirror. The mirror, revolved by hand at a known speed, was used to observe the displacement of the middle spark relative to the sparks occurring at each end of the wire. The resultant measurement (later proved to be on the high side) was the first real indication of the speed of electricity. Later, the then Professor Wheatstone repeated the experiment with four miles of wire strung around the basement vaults at King’s College. His concept of using a revolving mirror as an assist in the measurement was later adapted by Foucault and Fizeau in their measurements of the speed of light. Two years after his appointment to King’s College, he was made a Fellow of the Royal Society.

As a Professor he devoted his time to experimental work because he was a failure as a lecturer. He had been caught more than once turning his back to his students and mumbling to his diagrams; nevertheless, he read beautifully, and had a good, although not a powerful voice. Feeling that his place was the laboratory, and not the lecture-room, he gave up his attempts to lecture. It was because of this that Faraday and others brought his inventions and discoveries before public audiences.

He seriously turned his attention to the subject of light and in 1835, in a paper he produced on the subject, he first made known the existence of bright lines in the spectrum emitted when metals are vaporized. “We have here,” he wrote, “a mode of discriminating metallic bodies more readily than that of chemical examination, and which may hereafter be employed for useful purposes.” These last words furnish the keynote to all Wheatstone’s work; however valuable were the services he rendered to pure science, his ulti-
Wheatstone was the first to suggest and design a submarine telegraph. Early in 1837 he worked on the idea of an underwater telegraph cable and his first practical experiments were conducted on Swansea Bay in 1844 when he succeeded in telegraphing between a boat and a lighthouse. His expertise in this area was called upon when he testified before a Select Committee of the House of Commons on the practicality of an underground telegraph cable to France.

The Stereoscope

In 1838, at the age of 36, his earlier investigations into the properties of light resulted in the publication of "Contributions to the Physiology of Vision.—On Some Remarkable, and Hitherto Unobserved, Phenomena of Binocular Vision." This paper was presented to the Royal Society on June 21st and then to the British Association at Newcastle in August the same year. The Professor was led into this line of investigation upon observing a curious effect when bringing a candle near a metal plate that had been smoothed in a lathe. What he saw was a line of light apparently standing out from this plate, one half above and half below the surface. Closing either eye caused the relief to disappear. 

Today we can recreate this illusion (somewhat crudely) that prompted Wheatstone's investigations into binocular vision by using a phono-graph record in place of the metal plate. The grooves of the record are similar to the concentric circles produced on a metal plate in the operation of smoothing in a lathe. While seated at a table, place a phono-graph record flat on the table top in front of you. Next, place a candle in a holder, with the flame approximately twelve inches above the table, next to the record. Slide the candle holder slowly around the edge of the record—first to the right and then to the left. The line of light you will see reflected across the surface of the record always passes through the center of the record. That portion of the line of light nearest the candle appears to come up from the depth of the table and pass through the center of the record. Closing one eye eliminates this illusion of depth. Viewed with both eyes open, the line appears like an arrow piercing the center of the record.

In his paper, Professor Wheatstone states: "It is curious that an effect like this, which must have been seen thousands of times, should never have attracted sufficient attention to have been made the subject of philosophic observation. It was one of the earliest facts which drew my attention to the subject I am now treating."

He went on to demonstrate that the mind perceives an object in three dimensions because each eye receives a slightly different view of it. He then asked himself the key question, (a question previous investigators into binocular vision had never asked), "What would be the visual effect of simultaneously presenting to each eye, instead of the object itself, its projection on a plane surface as it appears to the eye?" To answer that question, he had an instrument constructed that would do exactly that. The first use of the name he created for his instrument appears in the following sentence. "The frequent reference I shall have occasion to make to this instrument, will render it convenient to give it a specific name; I therefore propose that it be called a Stereoscope, to indicate its property of representing solid figures." (According to the Gernsheim's "History of Photography", the word "Stereoscopic" appeared in print in 1613 and the word "Stereoscope" in 1815, neither of which referred to a binocular device.) Wheatstone's use of the word was developed independently of these, combining the Greek words for stereo = solid and graph= I look at.

To help answer his key question, he had prepared drawings of single objects as seen by each eye. The eleven sets of drawings are the world's first stereo views.

He stated, "The drawings, it has already explained, are two different projections of the same object seen from two points of sight, the distance between which is equal to the interval between the eyes of the observer; this interval is generally about 2½ inches."

His precise instructions on using this new apparatus were: "The observer must place his eyes as near as possible to the mirrors, the right eye before the right-hand mirror, and..."
the left eye before the left-hand mirror, and he must move the sliding panels E E to or from him until the two reflected images coincide at the intersection of the optic axes, and form an image of the same apparent magnitude as each of the component pictures. There is only one position in which the binocular image will be immediately seen single, of its proper magnitude, and without fatigue to the eyes.

The Professor then carefully pointed out—"For the purposes of illustration I have employed only outline figures, for had either shading or colouring been introduced it might be supposed that the effect was wholly or in part due to these circumstances, whereas by leaving them out of consideration no room is left to doubt that the entire effect of relief is owing to the simultaneous perception of the two monocular projections, one on each retina. But if it be required to obtain the most faithful resemblances of real objects, shadowing and colouring may properly be employed to heighten the effects. Careful attention would enable an artist to draw and paint the two component pictures, so as to present to the mind of the observer, in the resultant perception, perfect identity with the object represented. Flowers, crystals, busts, vases, instruments of various kinds, etc. might thus be represented so as not to be distinguished by sight from

The world's first stereo views. Some of the drawings used by Wheatstone in his original stereoscope.
With a simple assembly of wood and glass, human binocular vision was reproduced for the first time. This first stereoscope, constructed and named by Charles Wheatstone, is now exhibited at the London Science Museum. Stereo by Paul Wing.

In Germany the subject excited still more interest and it was at once eagerly taken up. The new light thrown upon the subject of double vision engaged the most able physiologists and metaphysicians—Bruecke, Volkman, Morer, Tourtual; and in Geneva, M. Prevost wrote upon the subject.

It is important to recognize that all of Wheatstone's papers were the culmination of much work performed over many years. Even though the birth date of the Stereoscope can be considered June 21, 1838, because that's when the world first observed it, we will see later that its conception took place as early as 1832. The first of two Royal Medals he received was awarded to him for this work on Binocular Vision.

Meanwhile, events outside of England foreshadowed a new use for the Professor's novel instrument. "It was at the beginning of 1839, about six months after the appearance of my memoir in the Philosophical Transactions, that the photographic art became known, and soon after, at my request, Mr. Talbot, the inventor, and Mr. Collen (one of the

The original Wheatstone stereoscope from the rear. A turn of the opposite-threaded wooden rod moved the images toward or away from the mirrors. The grooved holders at the ends allowed the images to be moved independently for easiest stereo fusion. Photographed at the London Science Museum by David Burder.
There is evidence that Professor Wheatstone maintained a continuing interest in the new science of Photography despite his obviously busy schedule. He was a member of the Photographic Society of London and served on their Council as late as 1873. Occasional letters from him appeared in their Journal. One suggested the use of certain chemicals for photographic work in 1853. In another letter the same year, he described a different type of reflecting stereoscope. He wrote: “I have constructed an instrument, very convenient for carrying about, which is adapted to exhibit pictures of the largest dimensions usually taken, as well as smaller ones, and which may be made use of either for mounted or unmounted pictures... The base and sides consist of jointed bars on the principle of the lazy-tongs; the two mirrors fold together back to back, and, by means of a hinge on their support, fall into a groove on the base fitted to receive them.” The reflected images in this instrument were viewed through a pair of ordinary spectacle lenses. “The lenses are moveable in a vertical direction, in order that they may be fixed at the proper point of sight; the effect of a stereoscopic picture greatly depends on its being thus viewed, though it is a circumstance which is very generally disregarded.”

The Dispute With Brewster
Professor Wheatstone became ensnared in a number of controversies with Sir David Brewster in later years, the exact reasons for which have not been fully explained to this day. Sir David Brewster, “a disputatious antagonist,” to use Wheatstone’s words, wrote a book in 1856 that can only be considered a personal attack on Professor Wheatstone’s intelligence and character. In “The Stereoscope,” Brewster states that the theory of binocular vision, first advanced by Wheatstone twenty-two years earlier, was well known centuries before and that even the concept of the Stereoscope had been anticipated by another, one James Elliot, a Professor of Mathematics in Brewster’s home town of Edinburgh. The ordinary lay reader of this attack may well have been taken in by Brewster’s scientific credentials and title, but his scientific contemporaries were not. The following excerpts are from a review of “The Stereoscope” that appeared in the contemporary literature section of the “Westminster Review” for October 1856.

“Sir David Brewster’s treatise on the Stereoscope appears to have been written with three principal objects:—First, to show that in the idea of the stereoscope there is no novelty whatever, and that Professor Wheatstone’s merit in the invention consists merely in his having been one of the first to carry that idea into practice, and this in a very clumsy manner; second, to prove that as Sir D. Brewster devised a method of applying the same principle, which, by rendering the instrument cheaper and more convenient, has at the same time rendered it popular, his share of the merit is far greater than that of Professor Wheatstone; and, third, to demonstrate that he is the only philosopher who knows anything about the principles on which the effects of the stereoscope are produced. So that, in fact, both for that particular form of the instrument which is now in everybody’s hands, and for all our scientific knowledge of its action, we are indebted to nobody else than the author of this book. Although this is by no means the first time...
that Sir D. Brewster has shown a strong development of the organ of acquisitiveness respecting discoveries for which he claims credit, and although the same assertions have already been put forth in his behalf in anonymous articles distinguished by a style seemingly identical with his own, yet we are astonished that he should venture to put forth in his own name such a series of sophisms and misstatements, for the same of raising his own reputation at the expense of another.

"The contrast between the Sir D. Brewster of 1839 and the Sir D. Brewster of 1856, affords an instructive lesson as to the degree in which the mind even of a professed philosopher may be warped by the greed of fame."..."

In this same month, an anonymous letter to "The Times" appeared that repeated statements first appearing in Brewster's book concerning Elliot's concept of the Stereoscope preceding Wheatstone's.

Professor Wheatstone responded to this anonymous letter with some facts that had not previously been known.

"To the Editor of 'The Times.' Sir,—Allow me to make a few remarks on a letter which appeared in your columns yesterday, relating to the invention of the Stereoscope. Your correspondent "A," by exclusively adopting the dates and statements put forward in various publications by Sir D. Brewster, with the intention of proving that Mr. Elliot had conceived the idea of a stereoscope before I had, has given the extensive circulation of "The Times" to these imperfect allega-

tions, and I wish to show by sufficient facts that the claim thus supported is untenable."

He then pointed out that Professor Herbert Mayo's book "Outlines of Human Physiology" which mentions Wheatstone's work, appeared a year before Elliot's claim. He also quoted Brewster's flattering words of 1838 and concluded with: "and Sir David is the last person who ought to have advanced them, since I can shew, from our correspondence, that he was aware, so early as 1832, that at that time I was preparing for publication my memoir on the subject."

After this appeared in "The Times" the original letterwriter removed his cloak of anonymity to reveal himself as Sir David Brewster. He wrote two additional letters using his own name, both of which Professor Wheatstone responded to. As we can imagine, this series of letters generated considerable interest in scientific and photographic circles and the entire series of six letters was reprinted in the "Liverpool and Manchester Photographic Journals" of January, 1859.

In his second letter, Brewster pointed out that the reference to Wheatstone's work in Mayo's "Outlines makes no mention whatever of any instrument or method of combining the pictures. He also stated: "In the preceding observations I have avoided the offensive personalities with which this subject has been noticed in a silly article in the "Westminster Review." I have no personal feelings to gratify in giving an opinion on this question. As the inventor of the lenticular stereo-

scope now in universal use, and of other forms of the instrument, I, of course, feel an interest in the subject, and involving as it does nice questions in the theory of vision, that interest has been greatly increased."

The reference to the "silly article" in the "Westminster Review" promoted the Editor of "The Times" to include the following footnote to Brewster's letter: "The author of the "silly article" to which Sir David here alludes is a gentleman of the highest attainments and standing in the scientific world. His opinions, as there stated, we know to be a true reflex of the feelings of those who are best competent to give a judgement on this subject."

Once again the Professor wrote to "The Times" providing additional evidence of priority: "Sir—It is difficult to deal with Sir David Brewster's reasoning. I have proved by incontrovertible dates my priority both in the discovery of the principle of the stereoscope and in the invention of this instrument. Sir David, in his reply, fully admits these dates, and says, 'it is evident that Mr. Wheatstone was acquainted with the principles of the stereoscope in 1833, and therefore earlier than Mr. Elliot;' yet he announces that unless additional evidence be brought forward he will continue to place that gentleman's claims above mine whenever he has occasion to write or speak on the subject; and he further requires a proof of my having constructed a stereoscope at the time my discovery was first announced. I cannot conceive why such a proof should be thought necessary, but I trust that the following evidence of Mr. Murray, of the firm Murray and Heath, opticians in Piccadilly, will be deemed conclusive as to this point: Piccadilly, Oct. 27th. 'Sir—From an explanation of the accounts furnished to you by Mr. Newman, of Regent-street, during the time I was in his establishment, and which were prepared by myself, I am able to assign the date of my first knowledge of your stereoscopes, both with reflecting mirrors and refracting prisms, to the latter part of 1832. I am, Sir, yours faithfully, R. Murray' All of the above took place in 1856. But the damage had been done. Brewster's book has become a reference work for other writers who

The most portable viewer of all was designed by Wheatstone in 1853 for use with pictures of any size, mounted or unmounted. What at first may look like a modern slide mount in front of the mirrors is actually a pair of lenses which could be moved up or down for slight magnification of the images. Stereo by David Burder.
have perpetuated the name of Elliot. Brewster also wrote a long article on the Stereoscope for the Encyclopedia Britannica of 1860. Elliot was again featured prominently.

**Elliot's Mistake**

Incredibly enough, the true story of Elliot's stereoscope had appeared in print in 1852. "The Photographic News" of September 7, 1860, retold the true story of Elliot's claim once again for their readers: "So much nonsense has been written on the subject of the stereoscope, and the physiology of stereoscopic vision, that it is quite a relief to turn to some observations on these subjects by so excellent a physiologist as Dr. Wharton Jones, professor of ophthalmic medicine in University College. The introductory remarks respecting the history of the stereoscope are of necessity brief, and give Professor Wheatstone full credit for the discovery as far as Sir David Brewster is concerned. But as if that it was impossible for even the best informed person to touch upon this subject without falling into error, Mr. Elliot's name is introduced as being a rival claimant with Professor Wheatstone for the honour of the discovery. The history of this claim is a rather remarkable one, and ought to be a warning to any one who is not quite certain of a statement, to pause before he commits it to print. In the "Philosophical Magazine" for April, 1852, appeared a paper by Professor Wheatstone, in which the theory and construction of the stereoscope was fully described. A foot-note to this paper however stated that it was a reprint from the "Philosophical Transactions" for 1838. A Mr. Elliot, not having noticed this foot-note, thereupon published a letter, stating that Professor Wheatstone's discovery was not new, he having found out the same thing some years before, (i.e. before 1852). The foot-note to the paper was then pointed out to Mr. Elliot, showing that the original publication of the paper by Professor Wheatstone dated as far back as 1838. Whereupon, Mr. Elliot at once wrote to renounce all claim to the discovery, stating that he had not noticed the prior date, and giving Professor Wheatstone full credit for the invention, as well as for the priority of publication. Mr. Elliot undoubtedly acted rather hastily in the first instance, but he immediately made all the amends in his power, and as the correspondence was all contained in successive numbers of the "Philosophical Magazine", we should have imagined that the matter might have been allowed to end there. Other persons, however, besides Mr. Elliot, form an opinion upon only reading a part of the evidence. Many who ought to know more of the real merits of the case place Mr. Elliot in the position of first discoverer, although they sometimes say that Professor Wheatstone discovered it independently; but in no single instance that we have yet seen is full justice done to the inventor of that wonderful instrument the stereoscope, the discovery of which is absolutely and solely due to the genius of Professor Wheatstone, who, moreover, has given in his original paper, the best, if not the only, account of the theoretical and physiological laws upon which it is based."

An examination of the periodical referenced, "The London, Edinburgh and Dublin Philosophical Magazine and Journal of Science", gives it its full title, reveals that one of the four editors of this monthly was Sir David Brewster. He was certainly aware of Elliot's original letter that appeared in the May, 1852 issue, so as Editor he was surely aware that Wheatstone himself pointed out Elliot's mistake in a letter that was printed in their June issue. Appearing directly beneath Wheatstone's letter is the following: "We have, since the publication of our last Number, received a note from Mr. Elliot, stating, that he had been aware that Prof. Wheatstone had produced his Stereoscope so early in 1838, he would not have sent the statement inserted therein. -Editor."

Despite this disclaimer by Elliot, Brewster trumpeted Elliot's name in his 1856 book and in subsequent correspondence and articles. A most amazing individual was Brewster to so arrogantly ignore the facts. Brewster's personal animosity towards Wheatstone apparently began around the latter part of 1852 based on Wheatstone's remarks in The Times' about the attacks of the past four years. As an editor of the Philosophical Magazine, it is doubtful if Brewster would have reprinted Wheatstone's 1838 paper in April 1852 if he had harbored any ill will towards him at that time. Whatever was the cause, it has never been satisfactorily explained to this day.

**The Chimenti Pictures**

In 1860 Sir David received another opportunity to erode the Professor's reputation by raising doubts as to the originality of his work when he reported to the Photographic Society of Scotland the discovery of "the Binocular drawings of Jacapo Chimenti". The following, by Sir David Brewster, appeared in "The Photographic Journal" of May 15, 1860:

"Last summer when Mr. Alexander Crum Brown and his brother Dr. John Brown were visiting the Musée Wicar at Lille, Mr. Brown observed two drawings placed side by side, and so perfectly similar that he could account for the fact only by supposing that they were binocular pictures intended to be combined into relief either by the eye or by an instrument. The following is the account of these pictures which he communicated to Principal Forbes, who brought it under my notice:—

In the Musee Wicar at Lille there are two drawings, with a pen and in water colours of a young man sitting upon a bank and drawing with a pair of compasses. These two drawings are by Jacopo Chimenti, a
Exaggerated.

Stereoscopic effect was somewhat

different.

They are drawings of the same
object, from points of view slightly
different.

They are so exactly on the same
scale, that, by converging the optic
axes, I succeeded in uniting the two
so as to produce an image in relief.
They united so easily and completely
that I could not help thinking that
they had been drawn for the pur-
pose of being looked at in that way.

The figure has one arm extended to-
wards the spectator, and with the
other has drawn a line upon the
floor. As far as I could judge, the
difference between the two pictures
was greater than would be produced
by a change of the position of a
spectator equal to the distance be-
 tween the two eyes, so that the
stereoscopic effect was somewhat
exaggerated.

I think, if we had a photograph of
the pictures, it would be much easier
to prove the stereoscopic character
than merely by referring to them;
and if the photographs were of such
a size that they could be transposed
as a pair, though they may have
never completely settled to every-
one's satisfaction. Each side had its
unswerving believers.

Where are the Chimenti pictures
today? What would a modern ob-
server think of the stereoscopic na-
ture of these drawings? These
questions were asked, and an-
swered, by Arthur T. Gill of the
Royal Photographic Society. Mr.
Gill visited Lille where he was able
to examine the drawings that were
the center of controversy over a hun-
dred years ago. In the December,
1969, issue of the Journal of the
Royal Photographic Society, he
reported: "The drawings are still
preserved in Lille. I saw them by
special application a few years ago
at the Palais des Beaux Arts, in the
Wicar collection. They are separate-
ly mounted; in fact there is no evi-
dence that they were ever mounted
as a pair, though they may have
been displayed side by side. The ac-
tual drawings are about twelve
inches high by about eight and a
half inches wide, and they are both
drawn in the same brownish pen
and wash style. They are almost the
same size. My impression of them is
that they were more sketchily done
than The Photographic Journal fac-
simile suggested. They are kept in a
folder with other Chimenti draw-
ings of similar studio sketches.

There are no other "pairs" in the
folder.

Viewed stereoscopically they give
certain amount of solid effect, but
this is chiefly about the head and
shoulders. The arms particularly do
not appear solid. On one of the pic-
tures there are traces of earlier pencil
sketching of the extended arm in a
rather lower position. The lower
part of the body and the stool will
not merge at all satisfactorily. It
does not seem to matter which is
taken as right or left, the same par-
tial merging of the drawings is possi-
ble with the feeling that they might
be solid. It is easy to see how the
controversy arose and how the pro-
tagonists and antagonists could be
so strong in their convictions. In all,
the more logical conclusion must be
against Brewster and in favour of
these two sketches, one redrawn from
the other with slight differences be-
tween them."

**Besides Stereo**

At the age of forty-five Professor
Wheatstone married Emma West,
the daughter of a Taunton trades-
man, "a young lady of considerable
personal attraction". Charles and

---

*The Chimenti Drawings, as published in The Photographic Journal, April 15, 1862.*
Emma were married on February 12, 1849 and their first child, Charles Pablo Wheatstone, was born less than three months later. Understandably it was a quiet wedding as no notice was made of it in the "Times". Their second son came along a year later and three daughters followed over the next five years.

The remainder of Wheatstone's life was a continuous round of experimentation concentrated mostly in the electrical area. His use of Christie's Bridge to measure electrical resistance was so well known that the device is called "Wheatstone's Bridge" to this day. His electric clocks were well known, various electrical registers were invented by him—to record a variety of meteorological data and to register the velocity of a bullet. Wheatstone contributed to the development of the dynamo by groupings the armature coils to give a really continuous current. He also produced a type-printing telegraph (forerunner of the teletype machine).

The Catalog of the Royal Society contains 31 headings on his papers. Heat, light, electricity, sound, all received his attention at different periods.

Still another area of Wheatstone's widespread interest was in the field of cryptography. The British Museum had purchased what appeared to be an important document. Each of its seven pages bore the signature of King Charles the First; however, the pages were filled with columns of numbers. This long cipher, which had baffled all other experts, was translated by Professor Wheatstone in 1860. What had at first appeared to be a cipher in English turned out to be one in French! He also created a cipher machine that favorably impressed experts in this esoteric field, so far removed from his work in electricity. In addition, the Professor developed a cipher that was used for many years by the British Army. It was ideal for field use because it depended on a keyword that could be easily remembered and changed. This cipher was spoken of so glowingly (and often) by Lord Playfair, a close friend of the Professor and fellow cipher enthusiast, that his name, instead of Wheatstone's, gradually became associated with it. To this day, it is known as the Playfair cipher.

One month before his sixty-sixth birthday, Professor Wheatstone became Sir Charles Wheatstone when he was Knighted by the Queen. Many scientific honors had been bestowed on the great physicist over the years; he had been elected a Fellow of the Royal Society in 1836, a Chevalier of the Legion of Honour in 1855, and a foreign Associate of the Academy of Sciences of France in 1873; he possessed thirty-four distinctions or diplomas conferred upon him by various governments, universities, and learned societies, of which eight were German, six French, five English, three Swiss, two Scotch, two Italian, two American, and one each of Irish, Belgian, Russian, Swedish, Dutch, and Brazilian origin.

Sir Charles Wheatstone remained busy and active right up to the end of his life. He was visiting Paris to observe the inauguration of his automatic telegraph between that city and Marseilles when he caught cold. He died there of congestion of the lungs on the 19th of October at age 73. His body was returned to England where he was buried on a raw October morning in Kensal Green Cemetery in the same plot with his wife, brother, and sister. A large gathering of his scientific compatriots attended his funeral.

In his will, dated October 16, 1875, he bequeathed his collection of scientific books and instruments as well as his medals and diplomas to King's College, London, where they are preserved to this day in the Wheatstone collection. A legacy of 500 pounds for the purchase of scientific instruments was also earmarked for King's College. His collection of portraits of men of science he bequeathed to the Royal Society.

His son Arthur, who had been slighted in his father's Will, did not attend the funeral. Sir William Cooke, who did, was one of the genuine mourners. Apparently any ill will which might have existed between the two men had been outlived.

Wheatstone's early work on submarine cables helped to speed the news of his passing around the world. Within two days of his death, the 'New York Times' printed his obituary, having received the word via that remarkable wonder of the age—the Atlantic Cable.

Bibliography
The Stereoscope--Sir David Brewster-1856. Brewster's book was republished in 1972, but unfortunately, no mention of the controversy with Wheatstone appears in the introduction. So once again Brewster's legacy of misinformation is praising the name of Elliot, who was no more than a minor footnote in the history of the stereoscope, and degrading that of Wheatstone.)
North America's Historic Buildings
North Carolina State Capitol

Located in Capitol Square in Raleigh, the North Carolina State Capitol was built between 1833 and 1840, the work of architects A. J. Davis, David Paton, and Ithiel Town. The building is considered by many critics to be an outstanding example of the Greek Revival style, being cross-shaped in plan with pedimented porticos on the east and west sides containing Doric columns. A hemispherical dome rises in the shape of an octagonal drum. On the main floor is a circular rotunda, below which on the ground floor is a central circular lobby. The House and Senate chambers rise two stories in height.

This c.1874 view is from the series "In and Around Raleigh, N.C." published by Rufus Morgan of Charlotte, N.C. and is titled "State House from Hillsboro Street" in the list on the back.
Newviews

U.S. Hectron Dealer

The new Hectron model H3 is now available in the U.S. from Western Systems 3-D of Santa Rosa, CA. Advertised as the world’s only modern 35mm stereo camera in regular production, the Hectron is handcrafted in France from two electronic SLR’s into a unified camera with synchronized shutters, focusing and exposure controls. (See Stereo World, Nov./Dec. ’87 page 35.)

A 36-exposure roll provides 18 pairs of 24mm X 36mm frame size. (These will have a stereo base of 75.8mm.) The TTL light metering system has an ASA range of 25 to 1600 and shutter speeds are from 1 to 1/1000th. In automatic mode, you select an aperture setting and the camera automatically selects the appropriate shutter speed, displaying the setting in the viewfinder.

Less flexibility is available in the manual mode, as shutter speed is then preset at 1/125th, with aperture being manually selected for the desired exposure. The viewfinder display then shows both the selected exposure and the exposure indicated by the meter.

Standard lenses are coupled 50mm, but coupled 35-70mm zooms are available as an option. All lenses with K-mounting are compatible with the Hectron. The question of the camera’s long-term reliability will probably have to wait for more owners to use it in more varied situations. (Hectron hasn’t yet sent Stereo World a sample for a Popular Photography style torture-test!)

For more information and current prices, send a SSAE to Western 3-D Systems, Box 14217, Santa Rosa, CA 95402.
I was pleased to attend a demonstration of the latest semi-3-D system to come to Hollywood—a British system simply called "ASPEX."

The ASPEX people are pretty careful not to call their system a 3-D one, as they realize that it is not capable of the true 3-D and off-the-screen effects of traditional polarized 3-D systems. Instead they have come up with the term "STEREOCHROMATIC" to describe the image enhancement that they are producing.

What they have come up with is an interesting twist on the principles of anaglyphic 3-D (the Red/Blue system) combined with 3-D motion parallax techniques. This has initially been achieved by a special shutter system installed on a Panavision Platinum 35mm motion picture camera—a top-of-the-line model used on major motion picture production.

The basic idea is that a motion picture camera has a "butterfly" shutter installed in front of the film aperture in the camera, which rotates as the film passes through the film gate. The film usually runs at a rate of 24 frames per second. Without getting technical, the rotating shutter, which I guess matches a similar type of shutter used in the projectors, doubles the flicker rate so that it is not visible to the human eye.

On a normal shutter there is open space between the opposing shutter blades (see diagram). More sophisticated shutters also can vary this space, which effectively can change the exposure time without varying the speed of the film. This is called a variable shutter angle.

In the ASPEX concept red and cyan (blue) filters are incorporated into the space between the shutter blades. The effective result is that when subjects move in any direction they leave barely noticeable red and blue fringe areas, which translate into a small amount of 3-D effect on those scenes, when viewed through the proper 3-D glasses. For static or slow-moving scenes there is no fringing, and therefore no depth. Since this is all very subtle, one can watch an entire program with the scenes varying from 2-D to 3-D (well, more like 2½-D) with comfort, and with the brain sort of filling in the transitions to make everything seem to have a little more depth than a flat film.

They have cleverly gotten around the potential problem of pseudo-stereo when the movement changes direction. The butterfly shutter filters are in opposite configuration on opposite sides of the butterfly. So, for one fraction of a second red follows cyan, in the next fraction cyan follows red, and so-on. This all happens so fast that the brain sim-
3-D Slide Conversions!

A wide variety of 3-D slide duplicating and conversion services is now being offered by the Metroplex Media Corporation in Denver. These include duplication of all stereo formats, either as standard whole image pairs or as custom orders involving enlargements, reductions or creative cropping. Duplication of View-Master reels is also included, and scenes may be selected from several reels for duplication on a final edited reel.

The services also include conversions from one format to another. Any format may be converted to View-Master reels as a standard service, and conversions from any format to virtually any other format are offered as custom services. As could be expected of any such specialized service, prices for small orders are steep. A single duplicate View-Master reel, for instance, is $22.00. Duplicates of other formats, however, are available unmounted for far less. While the sample duplicate View-Master reel sent to Stereo World showed careful control of contrast, sharpness and color, any lab is best tested with a small order first. (We invite readers to let Newviews know about their experiences with any of the services mentioned.)

Metroplex Media is also one of a growing number of studios offering commercial 3-D slide production services to companies and institutions for promotion and training purposes. For a price list and brochure, contact Metroplex Media, 3525 S. Tamarac Drive (Suite 110) Denver, CO 80237.

Coke 3-D Lives

According to a press release from the Coca-Cola Media Relations Department, the concept of a major 3-D broadcast sponsored by Coke is far from dead, despite the postponement of the 3-D episode of “Moonlighting” due to the writers’ strike. The company apparently has no intention of letting those 40 million dollars, or the interest generated by the project, go to waste. Without again mentioning “Moonlighting,” their statement concludes that Coca-Cola hopes to be the first to sponsor a major network 3-D program segment with the first national 3-D commercial. Whenever the idea makes it to the screen, it will probably be hard to miss the advance publicity.

Oscillating

In Depth

For those interested in more esoteric realms of 3-D than slides, video or computers, there remains one screen you may not yet have tried—the little green one on an oscilloscope. According to Homer Tilton, the potential 3-D applications of oscilloscope images include engineering, optics, biology, medicine, psychological sciences, and pictorial art. His new book, “The 3-D Oscilloscope—A Practical Manual and Guide” contains complete instructions and parts lists which should enable anyone with a home workshop to assemble and use a 3-D oscilloscope (which is then called a parallactoscope).

In addition, Mr. Tilton offers new hardware to adapt an existing oscilloscope to show “real-time holoform (hologram-like) images . . . you can peer around and see in stereo without using special glasses.” For more details on the book (published by Prentice-Hall) or the holoform hardware write to Homer Tilton, 8401 Desert Steppes Drive, Tucson, AZ 85710.

Thanks

There are a number of people who need to be thanked for sending information in to Newviews on current or recent subjects. Those whose names we remembered to note are: Eddie Ash, Howard Butts, Denis Diekhoff, David Hutchinson, Joseph Jurkiewicz, David Kemmer, Frederick Lightfoot, and Bob Martin.
Popular 3-D TV

The cover story on 3-D TV in the June issue of Popular Science is a good indication of the growing interest in the whole idea among the media, the electronics companies and a sizeable portion of the public. The article is reasonably complete, with graphics explaining the basic systems and a text which makes clear the limitations and the expense involved for anyone wishing to dive into this field presently. It goes into some detail concerning the flicker present in most consumer oriented systems using liquid crystal shuttering glasses—and points out that the effect is far less obvious when the brightness and contrast are adjusted lower and viewing is done in a fairly dim room. The trick seems to work well with images from the new Toshiba 3-D Camcorder, which will need all the positive feedback it can get if many are to sell at $2,850.00 for camera, adapter and one pair of glasses. Additional pairs of wrap-around, headband style wired glasses are $50.00 each.

One system not mentioned in the Popular Science article is the newly promoted Sanyo/Fisher 3-D Laser Video Disc projection system. This new system even incorporates "Flicker-Free" into its name, to emphasize the fact that its 6 tube/6 lens video projector uses a 120 frames-per-second scan rate so that each eye gets the usual 60 pictures per second and no flicker. The projector also polarizes the frames, so that regular polarized glasses can be used instead of a limited number of shuttered ones. The effect (and quite possibly the price) of this disc/projector combination with its 100 inch screen could be similar to the flicker-free industrial systems offered by companies like StereoGraphics and Tektronics. For details and price/availability information, contact Fisher Co., 21314 Lassen St., Chatsworth, CA 91311.

'53 Disney 3-D Revived

"Working for Peanuts," the 1953 Disney 3-D cartoon with Chip & Dale and Donald Duck is being shown in newly restored prints at Disney World. According to an item in Starlog magazine, the long unavailable 3-D version of the cartoon is being shown with "Magic Journeys," the Disney 70mm 3-D hit prior to "Captain Eo."
Exactly half a century has passed since Adolph Hitler embarked on that course of aggression that within a year and a half would plunge Europe into war. Hitler's previous acts in defiance of the Treaty of Versailles, however much they may have irritated France and the other powers, at least had been confined within the boundaries of Germany itself. But with the occupation of Austria in March of 1938, the Fuhrer had turned his attention to another of his long-espoused goals—the incorporation within the Reich of the Germanic peoples living outside its borders. That this policy involved the risk of war Hitler openly admitted but discounted because he rightly perceived that France and Britain were more appalled by the prospect of conflict than he was.

In fact, Hitler's chief external concern was Italy. What attitude would Mussolini adopt toward German aggression on his northern border? Once before, when an abortive Nazi coup had threatened to topple the Vienna government, the Italians had shown real teeth, openly moving tanks to the Brenner Pass and aligning with Britain and France in a seemingly solid front against the threat of German adventurism. Since then, however, the Italians had become mired in Abyssinia and the shaky partnership with the Western democracies had broken up over that issue. In the event, Mussolini not only declined to intervene but actively endorsed Hitler's policy. In gratitude, Hitler vowed to stick by Mussolini come what may—one of the few promises the Fuhrer faithfully kept.

Austria itself was one of those fragments of the old Austro-Hungarian Empire thrown up in the wake of the First World War and given legitimacy in the Treaties of Versailles and Saint-Germain. But Austria was still a nation in search of its soul. Austrians had long suffered from conflicting loyalties and the departure of the Habsburgs had done little to change that. Political opinion in Austria in the mid-thirties was hopelessly divided among Marxists and Socialists, monarchists who hoped for a restoration of the old dynasty, nationalists favoring a strong independent line, Pan-Germans who looked for a closer partnership with their northern neighbor, and Nazis, many of whom sought outright amalgamation in the German state. An attempt had been made to incorporate some of these diverse elements into a single, unified "Fatherland Front," while the Austrian Nazi Party had been outlawed due to its penchant for violence.

The gradual development of closer ties with Germany was strongly advocated by Hitler's Minister to Vienna, von Papen, and had been exemplified in an Austro-German Pact concluded in 1936. But Hitler was not a patient man. This the Austrian Chancellor, Kurt von Schuschnigg, was to learn to his sorrow when early in 1938 he accepted the Fuhrer's invitation for a personal meeting at Berchtesgaden to discuss Austro-German problems.

Although Schuschnigg had plenty of misgivings, his first real intimation of impending disaster came when he arrived at Hitler's mountain retreat on February 12th to discover that his host had added a number of high-ranking generals to the guest list. Worse was to come. After lecturing Schuschnigg at length on a whole series of alleged Austrian iniquities, Hitler presented his demands: removal of the ban on political activity by the Austrian Nazis and the appointment of several key party sympathizers to important posts in the Austrian government. Foremost among these was the naming of Artur Seyss-Inquart as Minister of Interior and head of internal security (roughly the equivalent of making Al Capone head of the Chicago Police Department!) Faced with the imminent
Anschluss!

by Richard C. Ryder
threat of invasion, Schuschnigg capitulated.

Although the results of Berchtesgaden were publicly described as "mutual concessions," this deception fooled no one. Hitler was secretly relieved. The generals had been mere window dressing. Had Schuschnigg stood firm and appealed for British and French support, Hitler might well have been thwarted for the moment. But the opportunity had been lost. The next time the Fuhrer would not be bluffing.

In the ensuing weeks, Hitler did try to muzzle the more rabid of the Austrian Nazis — since he rightly feared he could not control their activities. Nevertheless, political violence continued to escalate throughout Austria. Finally, on March 9th, Schuschnigg called for a plebiscite to be held on the following Sunday. Essentially a public affirmation of Austrian independence, the poll would have strengthened Schuschnigg's hand and undermined some of the recent Nazi gains.

This Hitler could not and would not tolerate. He called in the Army, only to discover that the mighty Wehrmacht had no detailed plan for invading Austria — nothing but a sketchy outline prepared earlier to forestall a possible restoration of the Habsburgs.

While the Army hastily improvised, Reichsmarschall Hermann Goring personally took charge of pressuring the Austrians. To preserve a semblance of legality, he dictated his message from Seyss-Inquart requesting the presence of German troops to "restore order." He then drafted a series of ultimata which Seyss-Inquart was instructed to present to Schuschnigg. The hapless Austrian Chancellor was forced first to cancel the plebiscite, then to resign. Seyss-Inquart was to be named to succeed him. Once installed in office, the latter tried to call off the invasion. But it was too late for that.

At dawn on Saturday, March 12th, advance elements of the German 8th Army crossed the frontier at several points. They met no resistance, and in places the Austrian border guards even helped to remove obstacles that had been hastily erected only days before. Although there were a number of embarrassing mechanical breakdowns, the German invasion quickly assumed the character of a triumphal procession. Supply columns were left far behind as the grey-clad invaders, preceded by their military bands, marched down roads lined with cheering crowds.

Of course, not everyone was glad to see them. Many who opposed the Nazis simply stayed at home. Others, the more outspoken and those deemed a threat to the "new order," were already being rounded up by the Austrian police and Himmler's Gestapo. There were still others, among them the musical von Trapp family, who would soon flee their homeland for a life of exile.

Nevertheless, the prevailing mood among the Austrian populace seems to have been one of genuine relief. In part this was a natural reaction to the fact that the occupation, which
stunned Hitler. He had anticipated a warm welcome but nothing like this. That night, after conferring with Seyss-Inquart and Goring, Hitler decided on a bolder course of action.

And so, on Sunday, March 13th, 1938, the date scheduled for Schuschnigg's ill-fated plebiscite, the Austrian government, bowing to the "will of the people," authored its own extinction, announcing that "Austria is now a province of the German Reich." This "reunification" of Germany and Austria — or Anschluss, as it was called — would be ratified, ironically enough, by joint plebiscite in the two countries. Held on April 12th, the poll (which by Nazi standards was relatively free from overt intimidation) won overwhelming approval.

The fact that both plebiscites would probably have yielded substantial majorities for their backers suggests that what most Austrians really wanted was any government that showed promise of strong, resolute leadership. Dealt a bad hand, Schuschnigg had played it poorly. By the beginning of March, the situation, both within Austria and on the international scene, had deteriorated markedly. Haunted by the spectre of fighting "fellow Germans," Schuschnigg's government throughout the crisis had hesitated and wavered until it was too late.

Among those called on by the Nazi hierarchy to commemorate the occasion was the well-known stereo firm of Raumbild-Verlag. Founded in the early 1930's by Otto Schönstein, a former textile merchant and amateur stereographer, Raumbild-Verlag had recently become politicized by the appointment of Hein-

many had come to regard as inevitable, was at least a bloodless one. Others hoped that the chaos and uncertainty of Austrian politics had at last given way to an era of stability. The more exuberant among the throngs, the Nazis and Pan-Germans, delighted in the unification of two great branches of the Germanic peoples. Disillusionment would come later, amid the snows of the Russian front.

As the columns fanned out across the Austrian heartland, in scores of cities and towns far in advance of the marching troops the swastika replaced the familiar red and white banner of Austria on public buildings as the local Nazis seized power. Late Saturday afternoon, the Fuhrer had himself crossed into Austria — ostensibly as a tourist. For Hitler it was a moment of great personal vindication. This bête noire who so troubled the diplomats and chancelleries of Europe was not German at all — but Austrian. Hitler had been born in the little town of Braunau-am-Inn near the border and on this day was coming home to visit the graves of his parents.

Until now, Hitler had apparently envisioned Austria as a dependent client state of the German Reich, perhaps with himself as head of state but preserving a certain amount of local autonomy. But now, as his motorcade passed through Linz and other towns of his youth, the almost berserk enthusiasm of the crowds and on this day was coming home to visit the graves of his parents.

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rich Hoffmann as bureau chief and editor of Das Raumbild, the firm's stereo journal.* Hoffmann, the Reichsbildberichterstatter or Chief Photo Reporter of the Nazi Party, was a crony of Hitler's from the old Munich Beer Hall days and had the unique distinction of having introduced Hitler to his long-time mistress, Eva Braun, at that time a shop assistant in Hoffmann's employ.

Under Hoffmann's direction, Raumbild-Verlag quickly produced Grossdeutschlands Wiedergeburt [The Rebirth of Greater Germany], a book and stereograph set in a format that had already proven successful with the firm's treatment of the Munich Olympics two years before. Written by Dr. Karl Bartz, and with a short foreword supplied by Göring himself, the eighty page book appeared in at least three different editions over the next few years, accompanied by the firm's folding metal viewer (designed by Adolf Potzl) and either 100 or 120 stereographs by Hoffmann. The first sixty-six views are political, showing the various Nazi bigwigs and details of the occupation, while the remainder are scenes of the new province - "Das schone Osterreich" ["Beautiful Austria"]. The 120-card set merely contains additional scenic views, the political content remaining the same — with one important exception discussed later.

In the earliest edition of the work, the 100 stereographs are tucked into slits in black cardboard pages within the book itself — a less than satisfactory arrangement, as indicated by a rapid changeover to the practice of placing cards and viewer in five deep pockets or recesses within the front and back covers. The subsequent 120-card set has an additional pocket to accommodate the extra views. Both of the "pocket" editions also contain a number of plates, full-page non-stereo photos which are not present in the initial format.

The text itself is not keyed to the stereographs, being instead a rather transparent attempt to justify the Nazi takeover. After affirming the historic bonds between Germany and Austria and thoroughly denouncing the constraints that kept them apart, the book turns to the unsuccessful 1934 coup — in which Schuschnigg's predecessor as Chancellor was brutally murdered — eulogizing those Nazis subsequently convicted and executed for the crime. There follows a stirring account (from the German perspective at least) of the events of 1938 and the illusory promise of a better life under a Nazi regime. Curiously, Schuschnigg is portrayed not as a villain but rather as a bumbling small-time politician overwhelmed by events.

Hitler of course appears in almost Wagnerian guise — a resolute yet compassionate leader who agonized over the sufferings of fellow Germans under the cruelty of Austrian repression. The tone of the work is

*For more information on Otto Schonstein and the history of Raumbild-Verlag, see the November-December 1985 issue of Stereo World.
"Vereidigung der österreichischen Polizei in Wien." While the Austrian police are sworn into Nazi service, Gestapo chief Heinrich Himmler eyes the camera at right. Perhaps the most sadistic and brutal of all the top Nazis, Himmler later supervised the infamous death camps; ironically, it was he who obtained the elegant former home of the von Trapp family (of Sound of Music fame.)

evident from the opening passage:

The Fuhrer often stood on the terrace of the house at Obersalzburg, and his eyes would seek out the land of his forefathers which had been stolen from him, his Austrian homeland. On solitary walks his thoughts crossed the border and he saw again the city of his childhood, and Vienna, where as an unknown youth he had formed his first impressions. This country, which he so loved as only those can love who have been born there . . .

But if the book itself is little more than thinly disguised propaganda, a real fascination lies in the views, particularly those of a political nature, which so vividly recall that instant in time when Europe stood poised on the brink. There are numerous views of Hitler, often shown with heavyhanded Teutonic subtlety in the company of small children, as well as views of Göring, Seyss-Inquart, and Heinrich Himmler, the chief of the Gestapo, perhaps the most quintessentially evil figure of all, whose eyes even today seem to stare out of the stereographs with a peculiar cobra-like intensity. One sees also the enigmatic and unstable Rudolf Hess, whose solitary flight to England in 1941 has long puzzled both psychologists and historians and who died, the last of the top Nazis, an apparent suicide at Spandau prison only last year. It is here that one encounters the only variation in the political views in those sets examined by the author. Two views of Hess which are present in the 100-card version have been deleted from the 120-card set, suggesting that the latter was published after Hess’s 1941 fall from grace.

Among the political views one also finds scenes of jubilation, of cheering throngs lining the streets, of Hitler Youth parading in Graz and Salzburg, of apparent camaraderie between Austrian and German troops. Hitler’s birthplace is pictured, as are the graves of his parents and those of the “martyrs” of the 1934 coup. Their principal victim, the murdered Chancellor Dollfuss, also appears, but one looks in vain for his successor — Schuschnigg has already been consigned to the scrap-heap of history.

Equally significant are the things one does not see in these stereographs — items which are conspicuous by their absence. For the set was assembled with the clear intent of presenting Hitler and the Nazi occupation in the best possible light. Accordingly, there are no views of the heavily armed troop movements or of the roundup of political foes by the Gestapo or of sullen and tear-streaked faces among the crowds.

Particularly striking — given the Nazi government’s paranoid obsession with the “Jewish problem” — is the lack of anti-Semitism in either text or views. The one possible exception to this appears to be a stereograph of a church diorama, in which hand-carved figures portray a group of Jewish merchants engaged in a

"Wahlpropaganda am Stephansdom." A giant billboard exhorts Austrians to vote for unification in the April plebiscite. Prior to the outbreak of the Second World War, Hitler usually tried to cloak his actions in at least a semblance of legality.

"Innsbruck am Wahltag." Election day in Innsbruck — both Austrians and Germans approved the Anschluss by overwhelming majorities. One wonders how the individual in the foreground subsequently fared under a regime that mercilessly rooted out non-conformity.
ritual murder. Furthermore, even this work appears to be of a historic rather than a contemporary nature and may have been included more for its artistic than its political merit. It is not even mentioned in the text.

In the foreword, Göring wrote of “the overpowering greatness and undying fame of the Führer’s liberating act” and of the “global significance of the foundation of the Greater German Empire.” On this last observation at least history cannot fault him. For the Anschluss only whetted Hitler’s appetite for further adventures in Czechoslovakia and Poland—moves that led directly to war.

Looking back on that fateful March 11th, one scholar noted that Hitler and Göring had “proceeded . . . to take over a whole country by telephone.” But if Austria succumbed to Nazi intimidation and Nazi force, Hitler’s rise to power in Germany itself had been largely through the ballot box. Humiliated by the Treaty of Versailles, impoverished by rampant inflation and depression, the German people in desperation had sought out a desperate man to lead them. And lead them he did—into what was perhaps the greatest tragedy of the Twentieth Century. ☐

The author wishes to express his thanks to Dr. Dieter Lorenz, David Starkman, Ada Steinmetz-Duffin, and Mary Ann Brindisi, without whose timely assistance this article would not have been possible.

“Seebachtel — Hohe Tauern.” Such views of alpine and pastoral splendor contrast starkly with the political realities of Austria in 1938.
This year the NSA will hold the annual convention in Cincinnati, Ohio on August 19-21. Cincinnati was chosen not just because it has the best facilities in the midwest, but also this is the Bicentennial year for the city. Situated on the Ohio River in the center of the Tri-State Region (Ohio, Kentucky, Indiana), Cincinnati has a colorful history which was documented in detail by several stereo photographers.

The City was well established in 1839 when the new daguerreotype process was first announced. Daguerreotypists were at work in Cincinnati from the Spring of 1840 and with the arrival of the popular stereoscopic views in the late 1850s, a photographic establishment was already in place to provide views of the local area.

At the 1988 Convention, John Waldsmith is the exhibitor for the "Invited Display" which will feature examples from his extensive collection of Cincinnati stereoscopic views dating from the late 1850s to the present.

This year the entire convention is being expanded in response to a growing need to accommodate the enlarged membership attendance. The entire Competitive Display has been revised and upgraded to include a greater number of participants and interests. Special display frames have been purchased and extra room has been provided to make this the largest display of stereoscopic images ever assembled. Members are urged to participate by entering the competition. Ribbons and a Best of Show plaque will be awarded by a select panel of expert judges. For the first time this year we are featuring a "Meet the Exhibitors" session on Saturday afternoon. Exhibitors in attendance will be asked to stand in the exhibit area to answer questions and discuss further their collections or their personal stereoscopic work.

A tradition which began in 1975

"Bellevue House Inclined Plane", by C.H. Muhrman, c. 1878, the Cincinnati inclines are unfortunately all gone, but were essential to the hilly city in the nineteenth century.
at the first convention is the pre-
Trade show “Room Hopping.” Many
of the dealers who sell antique ste-
reo views have presales in their hotel
rooms prior to the actual event. In
the past this has been generally
haphazard and unstructured. In re-
sponse to many requests from
dealers and participants we will
feature a dealer register in the lobby
of the Omni-Netherland Hotel
which will give the room numbers
of those dealers wishing to be
included. The ‘Room Hop’ usually
starts in the afternoon of Thursday
(August 18) and has been known to
go into the late hours of the evening.
Friday, August 19, will feature an
outstanding series of 3-D projected
programs. This should be a very full
day and we encourage you to plan to
attend both the morning and after-
noon sessions. (More details to
follow in the next issue of Stereo
World.) Please be advised that the
Friday programs will not be
repeated on Saturday or Sunday.
This year we are moving the
popular NSA Spotlight Auction to
Friday evening. Again this year
Robert Duncan and Dave Wheeler
are conducting the sale. This sale
promises to be one of the best ever

“Dedication Day. The Tyler Davidson Fountain, Oct. 6, 1871”, attributed to Charles Wal-
dack. The fountain is the focal point of Cincinnati. It was presented to the city by Henry
Probasco, a local merchant, who believed Cincinnati should have a fountain square like
the great cities of Europe. Situated a block and a half from the Omni-Netherland (official
NSA Convention Hotel) the fountain is beautifully illuminated at night. All views, John
Waldsmith collection.

E. & H.T. Anthony #7544 “The Tyler Davidson Fountain, group on south side”, c. 1873,
from a series of over 50 views published by the noted New York photographic firm.
The NSA Convention has grown to become one of the largest photographic events of the year. It is the largest Trade Show devoted almost entirely to photographic images, especially stereo views. At times it is a bit exhausting but above all it is fun and we hope you will join us in Cincinnati, Ohio, America’s Bicentennial City, August 19 to 21, 1988.

You will find registration forms and further details in this issue or you may write to NSA, P.O. Box 14801, Columbus, Ohio 43214.

See you there!

The Trade Show will run through-out the day on Saturday and close in late afternoon for a break. A banquet in the “Hall of Mirrors” at the Omni-Netherland Hotel will cap off the evening.

Sunday will feature the second day of the Trade Show plus some special activities to be announced. We may repeat the “Meet the Exhibitors” session if there is enough interest.

Cincinnati & Covington Bridge as seen from Covington side” by Charles Waldack, c. 1868. The great Suspension Bridge is Cincinnati’s most famous landmark, seen here soon after it was completed.

with a number of extremely rare and interesting stereo views being offered.

Dealer set up for the Trade Show will be at the Cincinnati Convention Center early Saturday morning. It has a very large unloading area which is just one floor below the Show area. A huge freight elevator will carry dealers and their goods without any problems. There is a large parking garage across the street. Dealers and attendees can not park in the unloading area.

The Trade Show will run through-

"Fifth Street, Fountain Square, Walnut and Vine Streets", by Charles Waldack, c. 1872. You can no longer park your wagons in the middle of the street even though Cincinnati has retained some of the charm of the old downtown area.

"Cincinnati & Covington Bridge as seen from Covington side" by Charles Waldack, c. 1868. The great Suspension Bridge is Cincinnati’s most famous landmark, seen here soon after it was completed.
News of the death in February of internationally recognized stereographer Pat Whitehouse reached us too late for mention in the March/April issue, but the delay allowed time to assemble a few samples of her work.

Pat Whitehouse

The rekindling of interest in stereoscopic photography, sparked by the appearance of 35mm format cameras in the early 1950's, captured the attention of many talented people. On a special pinnacle among these was Pat Whitehouse of Cambridge, England.

Stereo photography is a demanding form of the art. The technical problems often intrude on the aesthetics. Special cameras are needed. Careful selection of slides and meticulous alignment in mounting are a special challenge. Using the English Hawk four lense dissolve projector, Pat built up a remarkable series of vignettes set to music or voice and personally screened by Pat at the projector with the touch of an orchestral conductor.

Her choice of subject matter was wide ranging. Her expertise in bird and insect photography tended to overshadow her equally impressive accomplishments in a wide ranging series of essays. One was simply titled "Rain." Another was based on patterns in nature in twos, threes, fours, fives, and sixes. Pat had a rare talent that will be sorely missed.

For closeups, Pat made up four different cameras and was working on a fifth. They were stuck together quite literally on the kitchen table using an old camera body, old lenses and other bits and pieces. The accompanying illustrations give a suggestion of the results she achieved.

Much will be written about Pat Whitehouse and hopefully her shows can be set up for future audiences to enjoy. Her contribution to our great hobby was immense.

(Margaret Patricia Horlick, photographer, born July 4, 1922, married 1948 Harold Whitehouse, (two daughters), died February 11, 1988).

— Paul Wing

Pat Whitehouse with the Double Hawk Projector in Sept., 1968. Her careful, meticulous work with both equipment and images was consistent with an already well established career in academic research. Having graduated in physiology from Cambridge, she moved on to University College Hospital, London, for a PhD in endocrinology. From there, she completed a full medical course at St. Thomas's Hospital as one of its first two women students.

Blue Tit. From a 1969 slide by Pat Whitehouse. An extensive obituary in The Independent of Feb. 16 says of the "Hallelujah Chorus" sequence in her show orchestrated to Handel's music "This masterpiece of beauty and fun deserves to become a national monument." Three months before her death, Pat Whitehouse had earned a ten minute standing ovation for her presentation at the ISU Congress in Switzerland. (See Stereo World, Nov./Dec '87, page 24.)
Exciting News!

On March 23rd the Library purchased an Epson Equity II+ computer, which has been made possible by a grant from the Eleanor Naylor Dana Charitable Trust Fund. We are certainly more than grateful for this gift. A monumental undertaking is ahead of us, but we expect to hire students from Eastern College to start feeding information into our "little monster." Our ultimate goal is to have all of the holdings in the library on the computer, including our two collections of approximately 30,000 stereo views. Our special thanks to one of our members, Michael Heckman, who is helping set up the programs. Watch for updates as our project progresses.

Library Visitors

New members, Pat and Bob Mei-er, from Kendall Park, NJ recently spent an afternoon visiting the library. We would like to have more of our members visit us. A letter or phone call is all that is needed to set up an appointment. Our home phone number is (215) 649-4214. We're sure you would find it a most enjoyable experience.

Latest Acquisitions:

We are grateful to the following members for their gifts:

- Dr. Harold Layer—Bulletin Mensuel Du Stereo-Club Francais Journals
- Mr./Mrs. Frank Payne—Research paper on A.B. Payne, Keystone photographer
- Freeman H. Hepburn—2 Lestrad stereoscopes & cards, 2 catalogues,
  Three-Dimensional Photography by Herbert C. Mc Kay, Camera Culture
  by Halla Beloff
- John Weiler—A Certain Slant of Light by William F. Robinson,
  carton of contemporary stereo slides
- Stan White—Autographed copy of Beyond the Third Dimension
- David Boone—Cash contribution
- Douglas Den Uyl—2 cartons of contemporary stereo slides from the
  collection of his grandfather, Simon D. Den Uyl (1896-1985)
- Craig Daniels—Stereo views, 3-D glasses, 3-D ad cards
- Richard Pitman—3-D camera,
  Fairchild tele-stereoscope, Tru-Vu reels, stereo views, stereo slides,
  misc. literature & pamphlets
- Tex Treadwell—Signed letter from J.M. Davis & pamphlet
- Peter Palmquist—Modoc War research material
- Richard C. Ryder—History of the Great Fire in Boston by Col. R. H. Conwell

Purchase Fund Acquisitions:

- Chinese Art in Three-Dimensional Color with model "D" focusing viewer on pedestal base, with 180 View-Master reels
- Hitler's Empire—Stereo photo documentation 1933-1945
- Fantastic 3-D—Articles on state-of-the-art technology + photos and special art
- Sky Soldier—Stereo views of Vietnam 1965-70

Report From Bill Zulkar

The Delaware Valley Regional NSA meeting was held at the Library the evening of March 26. Among the 30 people in attendance was T.K. Treadwell, President of the NSA. A 3-D projection of "Canyonland" stereographed by Dr. Paul R. Milligan, was the feature of the evening.

Also present was Mrs. Pat Ritchie and her son Jim. Mrs. Ritchie is the daughter of Mr. Reule A. Sherman, the developer of the Telebinocular and the Eye-Training Program for Keystone View Co. Mr. Sherman started as a door-to-door salesman for Keystone in Iowa and realized that some people could, and others could not see the 3-D pictures. The Telebinocular and Eye-Training Program was an attempt to develop this skill.

Mr. Sherman moved to Meadville about 1930. Later he joined Bausch and Lomb and developed the Orthorater, a more advanced instrument for eye testing and training. Subsequently he joined Titmus, the Optical company, and then developed the Vision Tester.

Wanted for our Files:

We need photos and/or 35mm slides (stereo or non-stereo) from the 1987 convention at King of Prussia, PA.
The morning of April 3, 1913, saw the city of Hamburg, Germany in a festive mood; the new $6,000,000 ocean liner Vaterland was ready to be launched. Towering eight stories above the Blohm & Voss shipyard, the 950-foot Vaterland was the largest liner that had yet been built. The amount of raw materials that had gone into her making was mind-boggling: 24,500 tons of rolled steel, 2,000 tons of cast steel, 2,000 tons of cast iron, and 6,500 tons of wood. Four mammoth propellers, each nineteen feet, seven inches in diameter, would drive her over the Atlantic at 23 knots. As she gracefully slid down the ways and into the water, steam, generated by the friction, gave the Vaterland an almost mythological appearance.

Another year was required to complete the superstructure, erect three 64-foot smoke stacks, and install the 50½ ton rudder. During the final stages of outfitting, a crew of 1,234 was shipped onboard including an engineroom black gang of 403, and 60 chefs, bakers and under-chefs to man her eight kitchens. On May 15, 1914, the Vaterland departed for New York City on her maiden voyage. On board were 1,600 passengers—less than half of her 4,050 capacity.

When she arrived in New York six days later, some 25 harbor tugs were required to maneuver her huge bulk into place against her Hoboken pier. While departing for Germany five days later, backwash from her huge props damaged two small steamers and swamped a barge loaded with 800 tons of coal.

Despite these early mishaps, the Vaterland’s performance during the next three months was smooth to the point of being uneventful. Then, on July 28, 1914, while she was again westbound for New York, Austria-Hungary declared war on tiny Serbia.

Four days later, as she was preparing to depart New York for Hamburg, the Vaterland received a message from Germany ordering her to remain in port pending further instructions. On August 3, declarations of war were exchanged between Germany, France, and England. World War I had come to Europe.

Fearful of having its prized liner captured at sea by the British Navy, Germany kept the Vaterland tied to her Hoboken pier “awaiting orders.” Months passed. By the spring of 1917, only a skeleton crew of 300 still remained aboard. On the eve of America’s entry into the war, U.S.

KEYSTONE V19237 U.S. Transport Leviathan, formerly the Vaterland, Largest Ship Afloat. Germany’s prize liner was in New York harbor when war was declared between Germany and Great Britain. She remained there, safe from the British Navy until the United States declared war on Germany, whereupon she was seized and converted into a troop transport. Re-named Leviathan by President Wilson, she ultimately transported some 100,000 American troops to Europe.
Treasury agents boarded and seized the giant liner. Renamed the Leviathan by President Woodrow Wilson, her palatial interior was gutted, and berthing accommodations were installed for 10,000 troops. Seven months after being seized, the Leviathan, painted Navy gray, began her new career as a U.S. troop transport.

Nicknamed “The Big Train” by American doughboys, the Leviathan could make a round trip run to Europe and back in 27 days. On one voyage, she carried 14,416 troops, the greatest number of human beings that had ever before sailed on a single ship. Of the two million American troops transported to Europe during the war, some 100,000 travelled on the Leviathan.

Following the war, almost $9,000,000 was spent rebuilding the Leviathan as the flagship of the United States Lines. In July, 1923, she returned to the trans-Atlantic service as one of the largest, most palatial passenger vessels afloat.

Throughout the 1920’s, the Leviathan’s sailing lists included the rich and famous of the day: Gloria Swanson, Mary Pickford, Douglas Fairbanks, Jascha Heifetz, the Duc and Duchesse de Richelieu, and Queen Marie of Rumania. Despite all this glamour, however, the Leviathan operated at a loss and required a government subsidy to meet expenses.

In 1927, she carried a record number of passengers for a single crossing—2,741. That year, the first mailplane to be launched from a liner took off from a 100-foot ramp built on top of her bridge. During one crossing, she set a distance record of 625 miles for a single day’s run.

The Leviathan’s days of glory ended with the stock market crash of 1929. Within a year, the United States was in the grip of the Great Depression, and ocean travel was a luxury which only the very rich could afford. It was not uncommon for the Leviathan to make a crossing with just 700 or 800 passengers. During one voyage, only 301 passengers in all classes were on board.

In June, 1934, the Leviathan was overhauled one last time. After making five round trips to Europe, all of them at a loss, she returned to her Hoboken berth, where she remained idle and neglected for years. In January, 1938, she made one last voyage... to Rosyth, Scotland, where she was turned over to the salvage men who dismembered her and cut her up into small, unrecognizable pieces of metal. And so passed a once-proud lady of the sea.
Stereo photography is the one area of photography which has been growing while others seem to be in the doldrums, judging by membership declines in well-known photography organizations. This in spite of limited supplies and ageing cameras and manufacturers uninterested in producing state-of-the-art stereo equipment. The Stereoscopic Society seems to be as vigorous now as it ever was. But we still feel that there are many potential members out there who we would like to have in our ranks...especially currently active stereo photographers.

How The Society Works
The Stereoscopic Society offers members participation in Postal Folio Circuits in either transparency or print (viewcard) format. We have one circuit for printmakers and two circuits for transparency workers who use Realist format. A 2x2 matched pair circuit for stereo workers using standard 35mm transparencies is currently being formed and we are most interested in finding people using this format (which can be done with a single 35mm camera) so that we can form a circuit with an adequate membership to get it off to a good start.

The basic operation of the Society is simple to describe. A member belonging to a particular circuit will receive a folio about once a month. This folio will contain a stereo view from each member of the circuit (including the last entered view of the member in question). Each view is in a folio envelope on which comments have been jotted by those who have already seen the view. Our members adds his/her comments on the envelope after studying the picture and then returns it to the folio box. The member’s view which has traveled the circuit is removed and the comments on its envelope studied (a mixture of praise, suggestions, and criticisms which tell about how one’s latest offering was received by the fellow members). A new stereograph is placed in a fresh envelope and added to the folios to replace the old one. Extended comments may be written in a ‘folio notebook’ which is included and serves an important role in general communication among the members. A stamped pre-addressed postcard is completed for dispatching to the Folio Secretary. It informs the Secretary when the folio was mailed, to whom, the title of the stereograph added, and the member’s vote entries. These ‘voting cards’ are the instrument by which the Secretary manages the circuit and all of its traveling folios. The folio finally is sent to the next person on the “route list,” which is included in each folio box. When the folios reaches the Secretary it is restocked with supplies, the route list updated, and spacing adjusted between it and other folios if necessary. Then it begins another journey around the circuit.

Join The Society
Do not hesitate to join the Society if you are active in making stereo views. 2x2 matched 35mm pair stereo workers are especially invited to help create the new circuit. Our Corresponding Secretary, Jack E. Cavender, 1677 Dorsey Avenue, East Point, GA, 30344, is the person to contact on all matters concerning membership. He will answer your questions and fill in details I have glossed over here.
The first three views we'll look at this month were sent in by Bernard Clifton and the last comes by way of Robert Wilson. Image #1 is a copy view on a cabinet size mount. Although the view was issued by 'The New York View Co.,' it has the appearance of being European in origin. A spacious town has grown up along both sides of a mid-size river. Only one bridge can be seen, although the curvature of the river allows us to observe only a short distance of its course. A large castle spans the entire crestline of the hill at the far left. Other, larger mountains exist in the distance. Perhaps Germany or France?
The second view appears on a yellow mount and may well represent a seaside resort somewhere in the British Isles. Again we have a sizeable human inhabitation. There are three fingers of land jutting out into what is a bay, harbor, or the open sea.

The two fingers closest to the cameraman appear to be man-made judging from their uniformity and evenness, perhaps formed as a levee. Of these appendages, the first is uninhabited and the second sports only a round structure at its zenith similar to a lighthouse. The third landmass is the most interesting. It is almost necessarily a natural formation because of the intense development that has taken place there right out to its tip. A natural rock outcropping just off its point also adds credence to the theory that the neck is natural.

Along the entire length of the building walls that face our photographer is the advertisement "Victoria Wall Theatre, London Professional Burlesque Company." Does that inscription pinpoint the location for anyone?

The last view sent in by Bernard is a copy view on an "American Scenery" yellow mount. Bernard mentions he has two views almost identical except that the positions of the children standing about changes and the inscription on the right side of the mount (New York City) is only present on this card. Beneath the image is the caption "The Five Points" and on the reverse side is an advertisement for S.W. Gott, a "Newsdealer & Stationer, dealing in School Books, Stereoscopes & Views, Confectionary, and Fruits & Nuts" from Chatham, N.Y. This particular image can also be seen in CDV form on p. 61 of William Welling's Collector's Guide to 19th Century Photographs. That author has stated the location is "probably Boston," although what that belief is based on is not stated. The image itself shows several carts, including a bakery wagon at the far left. Suspended by a wire across the street is a sign reading "C.S.C., Picnic Chatham...", possibly referring to Chatham, N.Y. There is a horseshoe suspended directly in front of one of the buildings on the left. Across the street, "Groceries" is painted on the brick side of the closest building. Just beyond hangs a business placard, "LA(?)CERBEIR." Can anyone verify this as a N.Y.C. side-street or tell us what "The Five Points" delineates?

Our final slot this month we fill with a late Keystone image of a man who apparently was attending some official Keystone function. There are two ribbons attached to his lapel that identify him as a "2nd Lieutenant, Keystone Convention." There is also a name tag but it is not distinguishable. Above the arched doorway on the brick and block building in the background is the word "RYDER." This may well be the name for a university or college building. Does anyone recognize the man or have any knowledge regarding "Keystone Conventions"? Perhaps one of our members is also an antique car buff and might enlighten us as to the dates of the models parked on the background street. That would provide us with a bit more specific time period.

Now on to the identifications we have received. Andreas Trier Morch of Denmark recognized the view on the inside cover of the Nov./Dec., 1986 issue as "Toldboden" (i.e. The Custom Pier) of the Copenhagen Free Port. The small house at the extreme tip of the pier and the hip roofed building a short distance behind were the buildings used by the Royal Family when they came to the docks to receive their seafaring guests. Edvard Valdemar Harboe took this image sometime during the 1860's. He was one of the earliest of some 74 known stereographers active in 19th Century Denmark.

More recently, dealing with the Nov./Dec., 1987 issue, we have received three responses on the rail-yard scene. Positive ID's from Richard Elliott, Jeff Darbee, and Eleanor Bishop leave no doubt that...
the Springfield in question is the one in Massachusetts. Jeff notes that the main east-west line through Springfield is Conrail, formerly Penn Central, formerly New York Central, formerly Boston & Albany and foremost (at least for our purposes), the Western Railroad. He dates the photo from the period 1865-1875 with the following commentary: "The track switch in the right foreground is a three-way 'stub' switch, and the hourglass-shaped lever (switchstand) beyond the switch, which controls the next switch down, is known as a 'harp' stand. These are early features common in the Civil War era and the 1870's but which disappeared rapidly, especially along heavy mainlines such as the B & A, after about the 1870's." Sounds like the words of a real railroad buff! Those of us who don't know our railroads quite so well might arrive at the same conclusion by examining the mount style and photo trimming techniques. Perhaps the first half of this 10 year period is even the most likely timeframe.

The note from Eleanor Bishop verified not only the location of the Springfield view but also indicated the preservation of 175 volumes of Business Records of the Western Railroad (1833-1898) at the Business Manuscripts Division of the Baker Library located on the Harvard University Campus, Boston. Eleanor served as assistant curator of manuscripts and archives there for nearly 20 years.

From the same Stereo World issue, the well-attended celebration pictured at the top of page 29 was photographed on the occasion of the 50-year anniversary of the settling of Virgil, N.Y. The church in the background was the First Baptist Church of Virgil and remained in use as such until abandonment in 1929. Information regarding this view was forthcoming from both the Cortland County Historical Society and from a living legend on the history of stereography, Bill Darrah.

Bill also supplied information on the "Minnequa House." It was another in a long line of resort hotels that tended to crop up around naturally occurring mineral springs. Relatively easy access was provided by the Erie Railroad, and the whole area enjoyed a brief period of modest prosperity from about 1870 to 1895. The Minnequa area lost much of its identity with the transfer of its local Post Office to nearby Canton in 1903. To find it on the map today, look near the southwestern corner of Bradford County (NNE Pa.).
For Sale

THE RED WING VIEWER, a hand crafted stereoscope in walnut, leather, and brass. Handsplit glass lenses. $78 includes stand and US shipping. Welch Village Woodworking, Rt. 2, Box 16, Welch, MN. 55089, (612) 389-5304.

3-D COLLECTIBLES, cameras, proj., electronic items. You name it! We might have it! Send SASE to J.F. Rando, 1111 Loxahatchee Dr., Apt. I, West Palm Beach, FL. 33409.


OLD PHOTOGRAPHS RESTORED and/or reprinted. Daguerreotypes, ambrotypes, tintypes, glass negatives, stereo cards, etc. LSASE for brochure. Tweed's Edge, RD #1, Box 128-B, Savannah, NY. 13146.

VIEW-MASTER from United States and Europe. 1926 Catalog $100. Disney, Showtime, Religious, Special Subjects, U.S. and Foreign Travel. Many discontinued packets still available. World - Wide Slides, 7427 N. Washburn Avenue South, Minneapolis, MN. 55423.


STEREO WORLD READERS: The new "Ex- cell" viewer is made specifically for quality views. Send SASE to J.F. Rando, 1111 Loxahatchee Dr., Apt. I, West Palm Beach, FL. 33409.

Trade

REALIST DUPES of my best original stereos or rare VM, Tru-Vue or "vintage" 3-D's (esp. 50's people) for yours of the same. Or, I can make dupes of your originals, insured of course! Will include choice images in up- coming 3-D AV show SPACESHOTS. Please contact Ron Labbe, 15 Anson St., Boston, MA. 02130, (617) 524-6154. Thanks!

WANTED

STEREO VIEWS, photographs of Ellis Island and immigrants to the US, prior to 1930. Also Keystone Views #12615 "A letter from Pat in America" Kathy Sheeran, PO. Box 52-0251, Miami, FL. 33152.


ILLINOIS AND MISSOURI stereo views. Please describe and price or send on approval. Can use most Illinois views except Chicago. Especially want views of Quincy, IL. Philip Germann, Box 195, Quincy, IL. 62406.

STEREO VIEWS by Lloyd E. Smith (North Yakiima, Washington); OW Watson (Spokane); SC Smith (Enterprise, Oregon); E.M. Recher (Hagerstown, Maryland). Howard K. Mitchell, 10220 Windsor Dr. Potomac, MD. 20854, (301) 983-3231.

STEREO "3-D" Bought! Paying for View- Master. Personal Camera w/c $85; Cutter $85; 36" close-ups $85; 24" $100. Reels, paying 10¢ to $10 each! Paying for stereo cameras: Realist Macro outfit, over $100; Realist $3.5 w/c $65; Realist $2.8 $110; Bushen $40; Contura $40; Sputnik $300; Wollen- sacker $220. Paying for "3-D" projectors: Realist $140; Realist $240; $260; TDC 716 $320. Paying for stereo viewers: Airiquept $75; Kodaslide II AC/DC $65; Realist AC/DC $65; Multi-slide viewers, over $100. I buy lots more "3-D" including Tru-Vue, Novelview, Stori-vue, plus books, Dealer items, much more. Harry Poster, (201) 794-9606 days, Box 1883, So. Hackensack, N.J. 07606.

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

WANTED

NORTHERN NEW HAMPSHIRE. Stereo views and post cards depicting The Balsams Hotel; Dixville Notch; Colebrook; Pittsburg; Errol; Millsfield. Describe and price or send on approval. Stephen Barba, Dixville Notch, N.H. 03576, (800) 255-0600.

STEREOGRAPHS of Czarist Russia, pre-1920 nudes, American historical events/persons, American Indians, Eskimos, Alaska/Yukon, Southern States (especially Arkansas, Texas, Indian Territory). Send description, price to Charles Curf, 307 College, Clarksville, AR. 72830.

IOWA, OKLAHOMA, Indiana, Panama Darien Expedition, Panama Canal Zone, State Capitals & Legislative Blgds. Stereo views wanted. Buy or trade. Bill Angric, 6669 Summit Dr., Des Moines, IA. 50322.

WOODWORKING STEREO VIEWS, photos, wanted. Particularly want views of the manufacture or use of wooden planes. Would appreciate knowledge of any stereo in- stitution collections showing wooden plane manufacture, Alaska too! Wood, Box 22165, Juneau, AK. 99802.

SOMEONE MUST HAVE SOME old views of Revere Beach, Mass. in the 1880s & 90s that I would like to buy. Send copies to Freeman F. Hepburn, 557 Pleasant St. 203, Malden, MA. 02184.

KINDAR stereo attachment with matching EXACTA camera and accessories. Also a complete base for a Realist stereo projector, and the current address for the makers of the PHO-FO-STIK. Russ Ruhlman, PO. Box 472, San Mateo, CA. 94401-0472, (415) 347-3166.

VIRGINIA CIVIL WAR stereo views involving railroads, trains, crews, tracks, bridges, stations, derailments, etc. Also starting collection of antique and modern views of water gardens showing water lilies, lotus, Koi, and goldfish. Send photocopies and price to Judy Proffitt, 4115 Roundtree Rd., Richmond, VA. 23229. Please respond promptly and so will I!

COLLECTOR WISHES TO BUY stereo views of California, Los Angeles, Michigan, Detroit, French Canada, France, Paris, talking machines, Personalities, old Russia. Also in- terested in CDVs, Cabinets of these, plus nudes, erotic; also old 78 RPM records, cata- logues, sheet music. Edward Couture, 1233 So. Curson Ave., Los Angeles, CA. 90019.


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 addi- tional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. Deadline is the 1st of the month preceding the next issue's cover date. Send ads to the Na- tional Stereoscopic Association, PO. Box 14801, Columbus, OH 43214, or call (614) 895-1774. A rate sheet for display ads is avail- able upon request.
Wanted

GERMAN STEREO ENTHUSIAST always looks for offers of companies and private persons about Stereoscopy. Please send me your offers and brochures. Thanks! Alexander Klein, Tannenbergstrasse 36, 7000 Stuttgart 50 West Germany.


FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1880 views. No St. Augustine. Hendriksen, P.O. Box 21153, Kennedy Space Center, FL. 32815.

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


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

TOP PRICES PAID for Colorado stereo views, cabinets, CDVs, large photographs and glass negatives & positives. Also real photo post cards! My specialties are locomotives, trains, transportation, towns, street scenes, mining, farming, Expeditions, occupational, early culture and Indians. David S. Digerness, 4953 Petersburg, FL. 33716.

1894 CALIFORNIA MID-WINTER Fair, anything and other better California, Nevada, and Hawaii stereo views and other paper items. Ken Prag, Box 5315W, Burlingame, CA. 94011, phone (415) 566-6400.

DOKATA: Will buy, trade, beg or borrow Dakota views. Have yet to steal one—please feed my interest and help keep me honest. Brian C. Bade, R.R. #6, Box 432, Sioux Falls, S.D. 57103.


SYCAMORE, OHIO, anything related incl. stereo views, post cards, CDVs, Cabinets (even common portraits), maps, anything. John Waldsmith, P.O. Box 191, Sycamore, OH. 44882.

THE RED WING VIEWER...

$78 shipped, with stand

ARCHIVAL SLEEVES: clear 2.5 mil Polypropylene

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SHIPPING: $4 per order. Institutional billing.

NEWS AND INFORMATION

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SHIPPING: $4 per order. Institutional billing.
Calendar

July 9, 10  (MI)
5th Detroit Summer Photorama
USA, Southfield Civic Center,
Southfield, MI. Contact Sam
Vinegar, 20219 Mack Ave., Grosse
Pointe Woods, MI 48236. Call
313-884-2242.

July 9, 10  (CA)
San Francisco Area Camera and
Photo Show, Showcasing Rite
Auditorium, Oakland, CA. Contact
G. Lash, 3211 Crow Canyon Pl.,
A-84, San Ramon, CA 94583. Call
415-820-2461.

July 10  (VA)
Barone Camera Swap Meet,
Holiday Inn (Crystal City)
Arlington, VA. Contact Camera
Swap Meet c/o Barone & Co., PO
Box 18043, Oxon Hill, MD 20745.
Call 703-768-2231.

July 10  (NJ)
Second Sunday Camera Swap,
Community Fire House #1, Wayne,
NJ. Contact Second Sunday Camera
Swap, 19 Doremus Lane, Wayne, NJ
07470. Call 201-694-4580.

July 16  (IL)
The Champaign-Urbana Metro
Area Photo Trade Fair/Swap Meet,
Howard Johnson's, Rt. 45 North,
Urbana, IL. Contact Erber's Cam-
era, 608 E. Green St., Champaign,
IL 61820. Call 217-352-2741.

July 17  (CA)
Buena Park Camera Swap Meet,
Sequoia Club, 7530 Orangethorpe
Ave., Buena Park, CA. Call
714-786-8183 or 786-6644.

July 17  (IL)
Chicagoland's Camera and Photo
Show, Holiday Inn, Rolling
Meadows, IL (Suburb of Chicago).
Contact PO Box 72695, Roselle, IL
60172. Call 312-894-2406.

July 23, 24  (AZ)
Phoenix Camera Show, Doupletree
Suites Hotel, Phoenix Gateway
Center, Phoenix, AZ. Contact Donald
Puckett, 1106 Graham Ave., Suite
206, Dallas, TX 75223. Call
214-824-1581 or Harry Porter,
817-261-8131.

July 26  (MD)
Silver Spring Photofair, Armory
Place, Silver Spring, MD. Contact

July 30, 31  (NM)
Albuquerque Camera Show,
Clarion Four Seasons Hotel,
Albuquerque, NM. Contact Donald
Puckett, 1106 Graham Ave., Suite
206, Dallas, TX 75223. Call
214-824-1581 or Harry Porter,
817-261-8131.

July 31  (NY)
Rockland County Photofair,
Holiday Inn, Suffern, NY. Call

August 14  (NJ)
Second Sunday Camera Swap,
Wayne, NJ. (See July 10.)

August 14  (MI)
Metro Detroit Camera Show,
Millwright's Hall, 23401 Mound
Rd., Warren, MI. Contact Sam
Vinegar, 20219 Mack Ave., Grosse
Pointe Woods, MI 48236. Call
313-884-2242.

August 19-21  (OH)
1988 NSA CONVENTION, Cincin-
nati Convention Center, Cincinnati,
OH. (See article in this issue.)

August 21  (NJ)
21st Princeton Camera & Photo
Expo, Princeton Hyatt Regency at
Princeton Market Fair, Princeton,
NJ. Call Evan, 201-232-4109.

August 21  (CA)
Buena Park Camera Swap Meet.
(See July 17.)

August 21  (IL)
Chicagoland's Camera and Photo
Show. (See July 17.)

August 27, 28  (CA)
Summer Photo Fair, Santa Clara
County Fairgrounds Expo Hall, San
Jose, CA. Contact Photo Fair, PO
Box 32932, San Jose, CA 95152.
Call Dave Cox, 408-241-9197.

September 10, 11  (TX)
Photographic Collectors of Houston
24th Semi-Annual Camera Show &
Sale, Holiday Inn, Hobby Airport.
Contact Leonard M. Hart, PO Box
70226, Houston, TX 77270. Call
713-868-9606.

September 11  (NJ)
Second Sunday Camera Swap,
Wayne, NJ. (See July 10.)

September 17  (IL)
Champaign-Urbana Metro Photo
Trade Fair/Swap. (See July 16.)

September 17, 18  (MI)
17th Detroit Photorama USA,
Dearborn Civic Center, Dearborn,
MI. Contact Sam Vinegar, 20219
Mack Ave., Grosse Pointe Woods,
MI 48236. Call 313-884-2242.

September 18  (NJ)
Hanover, New Jersey Camera Show,
Hanover Marriott Hotel. Call

September 18  (VA)
Richmond, Virginia Camera-rama,
Holiday Inn, 6531 W. Broad St.,
Richmond, VA. Contact Thomas C.
Campbell, 3411 King Dr., Dunkirk,
MD 20754. Call 301-855-4320.

September 24, 25  (OH)
Ohio Camera Swap, 68 Shadybrook
Armony, Cincinnati, OH. Contact
Bill Bond, 8910 Cherry, Blue Ash,
OH 45242. Call 513-891-5266.

September 25  (VA)
Barone Camera Swap Meet. (See
July 10.)

October 2  (VA)
DC Photographic Image Show—the
#2 image show in the USA. Rosslyn
Westpark Hotel, Arlington, VA.
Contact Russell Norton, PO Box
1070, New Haven, CT 06504. Call
203-562-7800.
unrelated cards. Perfect to "get the feel" of stereo. $1.99 the set!

...the Olde West to famous people. etc. Great as a window into the...

...taken from the sets described here. Only $3.99 for the set!

...vintage images of Indians, cowboys, mining towns—the West, as...

...Corny,

...UNIQUE IMAGES. 19 cards that are each a one of a kind

...NATIONAL SCENES. 12 cards. Dolls and scenes of...

...WATER, WATER, WATER! Coolidge. Rockefeller. Black Jack Pershing and 6 other notables to...

...beach scenes and 6 views of Niagara Falls. Water, water...

...it's all so seemingly

...it's all so seemingly

...queues...

...photography. Includes plans for...

...TECHNOLOGY. An analglyph book, with viewing glasses. A...

...UNIQUE IMAGERY. 19 cards that are each a one of a kind...

...Perfect for 2% to 2/3 square stereo pairs. $1.49. postpaid.

...THE WORLD OF STEREOGRAPHS by William Darrah. The...

...THE WORLD OF 3D by...

...THE REALIST Stereoviewer, about 10" focal length, they're perfect for 2 1/2 to 2 3/4 square stereo pairs. $1.49. postpaid.

...Manual//.

...PO BOX 7799, El Dorado, CA 95623

...the replica Stereoviewer.

...Plastic lorgnette stereo print viewer (originals from 19th Century. The high grade plastic lenses will bring normal

...THE ADVANCE REBATE PLAN AND SAVE ON SHIPPING

...PLEASE ADD 56.95 UPS or Insurance fee: $2.50

...cost of Order:

...TOTAL COST OF ORDER:

...CONTINENTAL USA ONLY. Please add...

...TOTAL COST OF ORDER:

...Les ADVANCE REBATE CREDIT:

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...as a window into the...

...History comes to life. $2.99 the set.

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...Only $2.99.

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Those attending the 1988 NSA Convention in Cincinnati August 19-21 will see this famous bridge, as stereographed about 1868 by Charles Waldack. For more "THEN" views of the city and details of the convention, see John Waldsmith's article on page 27.