Kriegsmarine!
The Crosswell Twins
Maine's Desert Island
A taste of the late 40s through the early 60s found in amateur stereo slides

by Mark Willke

Stereo at the Ball Game

The collection of stereo slides which was the source of last issue's pair of barber shop views continues to provide this column with fun images. The photographer was apparently a barber in a suburb of Milwaukee, Wisconsin, and while many of the views in the collection were taken in or immediately outside of his shop, he also recorded other facets of his life in stereo.

One of his pastimes while not at work was apparently going to the ball game with his buddies. He attempted to capture the action on the field in stereo on several occasions, but even though he was shooting from right near the front of the bleachers, little depth is visible among the distant players.

Fortunately though, he sometimes turned the camera toward closer subjects—other fans attending the games—and ended up with some wonderful portraits. An extra bonus is that fact that a few of the shots included stereo equipment!

Our first image shows a couple of gentlemen enjoying the game, or at least some beer. The man in front has a Stereo Realist around his neck, and since the photographer was also shooting with a stereo camera, I'm guessing stereo photography was a common interest in that circle of friends. This Kodachrome slide is mounted in a cardboard slip-in mount with no date noted, but other slides from this photographer show dates from 1952 into the later 50s.

Our second slide (also unlabeled, in an older-style [gray with red edges] Kodachrome cardboard mount) shows possibly one of the same men from the first slide at what appears to be the same stadium but during a warmer time of year. He is displaying a (Revere?) stereo viewer, and while I'm not sure why he took it to the game, I would guess that perhaps he wanted to show his friends some slides taken at previous games.

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you've found a classic '50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Raumbild-Verlag, "Ursese Kriegsmarine" No. 87, "Narvik. Posten am Hafen von
Narvik. Im Hintergrund einer versenkten Dampfer." A German soldier standing guard
along the coast of occupied Norway at Narvik in World War II. The sunken transport
suggests the fierceness of the battle fought here, which cost the Kriegsmarine half
of its modern destroyers as described in Richard C. Ryder's feature article
"Kriegsmarine! Life in Hitler's Navy."

Back Cover:
Regina Croswell with her ghostly sister Lydia by the pond at the family estate.
One of several such views from "The Strange Case of Dr. Addison and the Croswell
Twins" by Christopher Schneberger, based on his 2005 Paul Wing Award slide show
by the same name.
NSA's Deep Regional Assets

We used to regularly run a map of the NSA Regions across the U.S., showing the names and addresses of the various Regional Directors. It took up an entire page, and whenever names or regional boundaries were changed it became quite a job to update the hand drawn map, so it vanished from the magazine. The list is always available via the "About NSA" link at www.stereoview.org but it will now also appear in Stereo World on occasion.

As travel continues to become more expensive, many members may be more able to reach events within their region than those across the country. This could make the function of NSA regions more important than ever—especially those in which it's possible to organize events involving trade fairs, projection shows, auctions, workshops etc. (Regional meetings in Ohio have even expanded to a 2-day event.)

The NSA is divided into geographic regions with a Director assigned to each, as your representative. Please contact your regional Director for information about local events or NSA activities. If you would like to host a regional activity please contact either your Director or the NSA Vice President—Activities.

We again have two Canadian directors, one for the east and one for the west. And there is still an open region—Delaware Valley—for anyone interested in becoming a regional Director. The job involves working with and encouraging any local stereo groups, organizing regional NSA meetings when and where supported by members, informing regional members of upcoming photographic or camera shows, notable films, 3-D gallery or historical exhibits, plus promoting the NSA at any such events or in any local media where possible.

New England (ME, NH, VT, MA, CT, RI): Jan Burandt, Boston, MA Jan@make3Dimages.com
Metro New York City: Greg Dinkins, New York, NY dinkins@amnh.org
Delaware Valley (PA, DE, NJ, Upstate NY): Open
Middle Atlantic (VA, MD, NC, DC): Mike Canter, Greenbelt, MD tsp3d@aol.com
Southeast (FL, AL, GA, MS, SC): Mike Griffith, Liburn GA vaneslo@email.msn.com
Eastern Midwest (KY, OH, WV, TN): George Themelis, Breckville OH drt-3d@att.net
Upper Midwest (MN, WI, IA, ND, SD): Tom Martin, Golden Valley MN timartin@bitstream.net
Central Midwest (IL, IN, MI, MO): Dennis Green, Ferndale MI dennisgreen@comcast.net
South Central (TX, OK, KS, LA, AR): Eddie Bowers, Dallas TX eddieb@microsoft.com
Mountain (CO, WY, NE): Dan Shelley, Colorado Springs CO dshelley@dtdesign.com
West south (So CA, So NV, HI): Lawrence Kaufman, Corona, CA kaufman3d@earthlink.net
West north (No CA, No NV): Robert Bloomberg, Forest Knolls CA rgb.3d@attbi.com
Southwest (AZ, UT, NM): Tom Dory, Gilbert, AZ thomas.s.dory@intel.com
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Comments and Observations

John Dennis
Three Holmes Library Views

It is with dismay that I read of the closing of the Oliver Wendell Holmes Library. While researching my dissertation, I spent at least four full days at the former St. Davids' location, graciously assisted by Mr. Raymond Holstein. The assistance of Mr. Holstein and the benefit of this library helped to make my conclusions possible, and I cannot begin to express the depth of my gratitude to this man and to the NSA for the opportunity to so freely research the collection.

I understand the pressure upon institutions and the rising costs incurred in maintaining the physical locations of research facilities. Yet, the benefit of research libraries cannot, absolutely cannot be measured in the number of visitors who come through the door. The number of persons seeking special collections will always be few, but their numbers are offset by the seriousness of their inquiry. One devoted scholar can change history, and perhaps through one visit. That one scholar, through the benefit of a special collection, may reach a generation of thinkers, teachers, readers, and advocates. It is a fallacious assumption that "head count" matters. This populist viewpoint unfortunately leads to the unavailability of materials to the people most passionate about and able to communicate their history.

It is shocking that the membership of the NSA was not allowed representation in this vital decision. I read of it for the first time in the May/June issue of Stereo World that arrived via first class post only a few days ago. Many of us in the NSA community could have contributed to the decision making process. If the library could not be saved, then some of us surely could have offered solutions as to how the collection could be kept intact. The decision to break up the collection, based on the assumption that it would not be safe in any one place (editorial), appears to be laboring under the presumptive that there exists no institution devoted to keeping donated collections together. How many have been surveyed? My scholarly impression is that more than a few, such as the American Antiquarian Society, would want to keep the NSA treasures together. But the membership has not been asked for its assistance. It appears that all decisions are already made and that our input as to the resources of our organization is of no interest to the board.

I was in for further shock when I realized that stereoviews and texts from the collection have been auctioned on ebay since prior to March 30, 2006. The seller "OWHSRL" has been registered since March 8th. Why was the membership not notified of this by the board? Only an editorial facing the announcement by Mr. Moor in Stereo World made this public, to my knowledge. Items have been sold off, many at below market rate, for a full two months before the members were informed. Though I have great pride and respect for the NSA as a whole, I must say that this turn of events suggests insider favoritism, and it is not becoming a membership organization.

I am embarrassed to note this history, and I am forced to register my protest of the dismissive manner in which the members of the organization were excluded from the decision making process as well as the questionable way our library has been put up for auction without due notice.

Melody Davis, Ph.D.
Camp Hill, PA

In addition to information on the NSA website, NSA President Lawrence Kaufman announced the initial ebay sale of some Library holdings on March 24, 2006, on photo-1d@yahoo.com. As a creature of the print media, I would have been happier if time and circumstances had allowed a detailed announcement to be made much earlier in Stereo World to give the full membership advance notice. The pressures stemming from the loss of the Library's donated space clearly resulted in a lack of adequate communication at first. That led to some early perceptions of an uncoordinated or inequitable dispersal of...
In what he believes to be the first effort of its type, stereographer Shab Levy has published a delightful series of anaglyphic 3-D animated flip books incorporating multiple image elements moving through several depth planes. While the small books may be short on plot, the 3-D pictures incorporate some complex motions presented in smooth (not jumpy) movie-like animation—depending of course on the flipping skill of your thumb. Particularly well done is Snow People in 3D Series 002, in which a snowball seems to be thrown by the viewer into the frame in the best tradition of Charles Bronson in House of Wax. In another possible first for a flip book, one of the characters utters a brief expletive mid-way through the action!

Three of the books were produced using a classic stop-motion animation cycle of 36 frames while the other four so far completed use a digital 3-D rendering and animation program. Coming next in the series are books that convert an actual short 3-D movie into a 3-D flip book. Most of the 2.5" x 4" books have 40 pages printed on high quality photo paper and can be flipped smoothly with a little practice.

Each book comes in a plastic bag with glasses, and prices depend on the number of pages. Available titles include: Katty Diva Series 000 (48 Images) $18, Cat Woman Series 001 (36 Images) $10, Snow People Series 002 (36 Images) $10, Orbits Series 003 (36 Images) $10, Packing Cubes Series 004 (36 Images) $10, Packing Cubes Series 004b (72 Images) $18, The Pickup Series 005 (36 Images) $10, Takeoff Series 006 (72 Images) $18.

Ten titles are planned for the series, and the complete set will later be available in a special binding box. Covers and sample gif animations can be viewed on the artist's website www.gravitram.com/flip_books.htm.

3-D to Flip Over

review by John Dennis

Shab Levy

Library holdings in the initial eBay auctions. But the many hundreds of people who discuss, buy and sell stereoscopic items via the internet constitute a through far too large and wide ranging for them to be considered "insiders".

It was with much dismay I read in the May/June issue of the demise of the Holmes Library. I'm appalled that parts of such a valuable historical collection are now being sold to the highest bidder on eBay. I was not, however, surprised that the decision to do so was made without member input or notification. This simply follows the format of the organization for many years now. Maybe this indicates the by-laws need to be revisited. Larry Moor indicated that "some" of the money raised will be used to help NSA continue improving Stereo World, support our community in more advantageous ways and promote the organization. Where's the rest going? Is a list available of the institutions/museums which have been approached to take part of the collection? Portland, Oregon has a wonderful facility and I'm sure a good home there could be found for some of it. Also, I'm assuming that since the collection lost the use of the Eastern College facility in 1997 and moved to the auto parts store of the Sells some advertising was done to let people know where it was. You can hardly look at low visitorship when people don't know where it is and what the open hours are. This is a decision many of us will regret.

Nancy Sobottka
Florence, OR

Funds from the Library auctions will also be used to restore the NSA Research Grant program for writers, and for PR efforts (targeted advertising and new brochures) to build membership. The rest will restore a small reserve in the NSA treasury, currently just barely enough to cover a year's closely trimmed publication expenses. A full list of institutions receiving Library materials will be published as soon as the dispersal is complete. Portland's 3D Center of Art and Photography (www.3Dcenter.com) has received 15 cartons of material from the Library, and in the words of Center Director Diane Rulien, "The Center will now be the repository of much of the history of 3-D imagery in America."

Ed.

While the decision to disperse the OWHSRL's holdings is said to have been taken in accordance with "the rules", I don't recall having seen those rules published in Stereo World. While the "done deal" presentation of it in our May/June issue of Stereo World is firmly in the tradition of the top-down NSA organization, it's surprising that the courtesy of inviting input from donors of record is not.

Craig Daniels
North Bend OR

3D Flip Book
by Shab Levy, Gravitram Creations 2006. Paperback, 2.5" x 4", 40 to 80 pages, 36 to 72 image animated anaglyphs. Limited, numbered editions of 100 books each title. $10.00 to 18.00 ea including shipping in US. Dollars, US checks or PayPal accepted. For ordering and payment details contact Shab Levy, 2320 SW Canby Ct, Portland OR 97219, shab@easystreet.com.

3D Flip Books
Shab Levy

3-D to Flip Over

review by John Dennis

Shab Levy

In what he believes to be the first effort of its type, stereographer Shab Levy has published a delightful series of anaglyphic 3-D animated flip books incorporating multiple image elements moving through several depth planes.

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Only rarely are upcoming events at Portland's unique 3D Center of Art & Photography scheduled far enough in advance for promotion in Stereo World, but the following three make pleasing exceptions.

“Drawing in Space” will exhibit stereoscopic drawings by Vladimir Tamari (See SW Vol. 31 No. 5 page 16) and will include one of his 3DDD drawing devices, September 28 through November 5, 2006. The 3D Center will offer two stereoscopic drawing workshops in conjunction with the exhibit.

Running through the same dates in the 3D Center theater will be John Roll’s 3-D slide show “Canyons and Valleys”. A reception for both events is scheduled October 5th from 6 to 9pm.

At the same time, material from the 15 cartons recently received by the 3D Center from the Holmes Library will be cataloged and integrated into the Center's collections of books periodicals, reference material, cameras, viewers, etc. One entire display case will be initially devoted to a display of treasures from the Holmes Library to help promote the Center and its now greatly expanded reference and artifact collection.

For more information, contact 3D Center of Art & Photography, 1928 NW Lovejoy, Portland OR 97209, (503) 227-6667, www.3dcenter.us.
"Kriegsmarine!"

Life in Hitler's Navy

by Richard C. Ryder
Captain E.C. Kennedy of the armed merchant cruiser Rawalpindi had a problem. His ship was one of the least menacing vessels in Britain's vaunted Royal Navy. In fact, the 16,700 ton Rawalpindi was hardly a warship at all. Designed as a P & O passenger liner for the India-Far East trade, she had no armor, while her high sides, 570-foot length, and slow speed of 17 knots made her all too easy a target. Built in 1925 by Harland and Wolff (the same company that had built Titanic more than a decade earlier), Rawalpindi had been taken over by the Royal Navy all. Designed as a easy a target. Built in 1925 by Harland and Wolff (the same company that had built Titanic more than a decade earlier), Rawalpindi had been taken over by the Royal Navy at the start of the Second World War and given an armament of four 6-inch guns in open mounts and two lighter 3-inch anti-aircraft guns. The armament was somewhat less than that of a light cruiser; furthermore, those vessels were low to the water and hence harder to hit, carried up to 4 inches of steel armor plate on their sides and decks to protect their vital machinery, and with speeds ranging up to 32 knots (almost twice that of Rawalpindi) could run away from most things they were too small to fight, something that for Captain Kennedy was clearly not an option. Rawalpindi had a good chance to take out a surfaced U-boat or a German raider (like herself a converted merchant ship, one armed by the enemy and sent out to prey on British shipping in the Atlantic). But no one in their right mind would send Rawalpindi up against a major warship like the "Panzerschiffe" Deutschland and Admiral Graf Spee (the British called them "pocket battleships")—let alone against one of Germany's two powerful new battleships, the Scharnhorst and Gneisenau (which the British dubbed battlecruisers). In that event, all Rawalpindi could hope to do was to get off a radio message and try to dodge the shellfire through judicious use of smoke screens until help arrived, a hundred-to-one long-shot at best. But that nightmare was the very scenario now developing for Kennedy and his 300-man crew.

Rawalpindi was paying the price for a decade of "appeasement" by various British governments—a policy that deprived the Navy of money and ships while Germany (and Japan) got progressively stronger. The harshest critic of that policy, Winston Churchill, was now in charge of the Navy and a new aggressiveness permeated the fleet. Not that it would help Rawalpindi in the least. The armed merchant cruiser was part of a long thin line of ships known as the "Northern Patrol," which stretched in an elongated arc from Scotland past the Shetlands and Faroes all the way up to Iceland and Greenland, a line that was designed to intercept any German ships trying to break out into the Atlantic. The big fear at the moment was the Deutschland, which it was believed might attempt such a sortie; the monsters Scharnhorst and Gneisenau were believed to be safely at anchor in home waters.

In the late-afternoon of 23 November, 1939, Rawalpindi was patrolling southeast of Iceland in scattered showers and rising seas, with good visibility and a strong wind out of the northwest. Suddenly, a lookout sighted an enemy ship at a distance of four miles: it was the Deutschland. For a few horrifying seconds, Kennedy actually thought it was the Scharnhorst and his first radio signal to the Admiralty, quickly amended, had so indicated. Steam was hurriedly raised on the battleships Nelson and Rodney in the Clyde as the British Home Fleet prepared to sor-

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No. 2. "Schlachtschiff. Enlaufender Zerstörer passiert ein auf Reede liegendes Schlachtschiff. Links im Bilde einer der Vierlingsrohrsätze des Zerstörers." Seen from the deck of a German destroyer, battleship Gneisenau rides at anchor in the roadstead, possibly at Brest in western France in 1941. The 26,000 ton Gneisenau is easily distinguished from its sister-ship by having the mainmast located immediately abaft the funnel. Note also the flared "Atlantic" or "Clipper bow."

No. 3. "Schlachtschiff. Schlachtschiff auf Reede. Blick vom Vorschiff auf die vordere Turm gruppe und den Gefechtsmast. Vor den Türmen der Wellenbrecher, die beiden Ankerspills und die Ankerketten." Looking aft from the bow of Gneisenau toward the six 11-inch guns of "A" and "B" turrets and the bridge superstructure. Note the anchor chains and the swastika painted on the foredeck for aircraft recognition. Because warships ship heavy seas over the bow In severe weather, a V-shaped breakwater in front of the turrets directs such water over the sides (this is the transverse barrier just beyond the anchor capstans). Another large German warship, probably either Scharnhorst or Prinz Eugen is barely visible at extreme right on the horizon.
no; it is painted silver, while Scharnhorst's was black.

The distinctive canted funnel cap, designed to channel the smoke away from the bridge superstructure, is another tip-off that the ship question is in fact Gneisenau; it is painted silver, while Scharnhorst's was black.

The story of Rawalpindi's last fight illustrates the basic underlying problem confronting the German Navy throughout the Second World War. Although the Germans might build magnificent ships capable of withstanding an incredible amount of pounding, the British, despite their world-wide fleet commitments, would generally manage to assemble a superior force and, ultimately, aided by radar and long-range air search, track down their foes. And, although the Germans might inflict frightful havoc in the interim and might even at times dispatch a ship of seemingly equal strength with deceptive ease (as happened in the Bismarck's legendary encounter with the battlecruiser Hood), the British, despite some tense moments, would ultimately exact their revenge. This happened again and again—to the Graf Spee, to the Bismarck, to the legendary German raider Atlantis, and eventually, to the Scharnhorst and Gneisenau as well. The best ships in the world would eventually prove no match for the most ships in the world. This is why, as the war went on, the German surface fleet played a smaller and smaller role while that of the U-boats expanded.

It was a situation similar to that which had faced the Germans in the First World War—but with some key differences. Then they had possessed a substantial fleet, a fleet which, although markedly inferior to that of the British, nevertheless remained capable of inflicting major damage on their opponents in the epic Battle of Jutland in 1916. The Germans, however, had been fortunate to survive that encounter with their fleet more or less intact; for the rest of the war, they played the classic role of the underdog, what the great naval theorist Alfred Mahan had termed a "fleet in being," a threat whose very existence tied down almost every major warship in the British navy just to guard against it.

Now, in 1939, the Germans had gone to war with a navy, the "Kriegsmarine," which was hopelessly outclassed. They possessed only two operational modern battleships, the Scharnhorst and
Gneisenau, the three “Panzerschiffe” or armored ships, Admiral Graf Spee, Admiral Scheer, and Deutschland, a pair of heavy cruisers, Hipper and Blücher, and five or six light cruisers. This to face a British fleet that consisted of some fifteen capital ships (battleships and battlecruisers), all more heavily armed than the Scharnhorst class, a score of heavy cruisers, and nearly fifty light cruisers. On top of this, the British had some seven operational aircraft carriers—the only one the Germans ever built would never become operational, in part due to the absurd fact that the German Air Force or “Luftwaffe,” under its pompous yet redoubtably leader, Hermann Göring, insisted that they rather than the Navy should control the vessel! When it came to the small-er destroyers, the German position was even worse. And all of this without even considering Britain’s allies, the French, who alone pos-sessed a fleet roughly equivalent to the “Kriegsmarine” in size.

The fall of Norway, and later of France, would greatly simplify Ger-man’s problem, removing the French fleet from the board, adding that of Germany’s ally, Mussolini’s Italy, and preventing England from bottling the Ger-mans up neatly in the North Sea, as they had done in the First World War. Nevertheless, such gains came at a considerable price, for the German Navy was brutally savaged in the Norwegian cam-paign, losing the Blücher, two light cruisers, and fully half its modern destroyers, while the Hipper was so badly damaged that it had to be relegated to lengthy repairs. By now too, Graf Spee was gone, scut-tled by her captain after being tracked down and damaged in a fight with a trio of British cruisers off South America’s River Plate in December, 1939, a month after Scharnhorst and Gneisenau’s one-sided encounter with Rawalpindi.

The Germans did manage to add a few ships as the war progressed, including the mammoth battlecruisers Bismarck and Tirpitz, and the heavy cruiser Prinz Eugen. But the latter simply replaced the lost Blücher, while the Bismarck’s entire operational career lasted a mere two weeks—admittedly highly eventful ones—before the British, aided by a substantial degree of luck, tracked down the giant vessel and sent her to the bottom. Tirpitz and some of the others, based in Nor-way, remained a threat throughout much of the war, but in the final analysis they were as hopelessly outclassed as Rawalpindi had been. For the British had not been idle, and, although they suffered serious losses in all classes of ships, managed to complete five more battle-ships, nine carriers, and nearly thirty additional light cruisers before the war’s end. Furthermore, with America’s entry into the war in December 1941, major units of that fleet became available for Britain’s defense as well.

After 1941, the surface vessels of Hitler’s “Kriegsmarine” never had a chance to influence the outcome of the war. At great risk they could harass the enemy and hamper his plans but that was all. Whatever chance there was to affect the out-come lay in the hands of the U-boats—where it had largely been all along. Hitler had doomed his Navy from the moment he decided on war in 1939, for the Führer had repeatedly promised not to embark on a conflict until 1945—and German fleet construction had always been based on that premise. Even in the early days of the war, before America’s entry, the German fleet had realistically been relegated to what Admiral Mahan had called the “guerre de course”—a war on merchant shipping carried out by submarines and the occasional surface raider. As the experiences of the Graf Spee, Bismarck, Scharnhor-st, and Gneisenau demonstrat-
ed, the latter was not a role for which major warships were particularly well suited—the risks were enormous and the rewards, though often tempting, were hardly commensurate. It was a role for which disguised and well-armed merchant ships like Atlantis were far better suited.

That said, Hitler's surface ships and their crews acquitted themselves reasonably well under what were often the most adverse of conditions. And it is a story that is, perhaps surprisingly, reasonably well documented in stereographs. Of all the strictly military-themed stereo-books (as opposed to those with a political or cultural emphasis) produced by Raumbild-Verlag, the Third Reich's official practi- tioners of the art, Die Kriegsmarine, by Korvettenkapitan Fritz Otto Busch, is probably that most avidly sought by collectors today. The Army volumes, Die Soldaten des Führers von Felder und Der Kampf im Westen ("The Führer's Soldiers in the Field," a history of the Polish campaign, and "The Struggle in the West," devoted to Norway, the Low Countries, and France) are far more common—and even the volume on the Luftwaffe, Fliegen und Siegen ("Flying and Winning") is seen on rare occasions. The "navy book," by contrast, seems to be extremely scarce, although why this should be is far from clear.

Otto Wilhelm Schönstein was the man behind the "navy book" and indeed all the Raumbild volumes. Born in Munich, on August 1, 1891, the son of a dry-goods merchant, he had followed his father into the textile business in Ulm and later Ansbach. As was often the case with 3-D, he initially became interested in stereography as a hobby. The company, Raumbild-Verlag ("Spatial Picture Publishing") was established as a way of turning his passion for stereo into a livelihood.

Although supposedly founded in 1932, the first documented records of the company occur at the start of 1935, the same year it began publishing the magazine Das Raumbild and the first of the "Raumbild Works" books from a headquarters in Diessen. The firm was in a sense co-opted by the Nazi establishment in 1939, when it was moved to Munich and Heinrich Hoffmann, the Reichsbildberichterstatter of the NSDAP (Chief Photo Reporter of the Nazi Party) was installed as "bureau chief." From this time on, Raumbild-Verlag was an official adjunct of the Nazi State.

In 1943, due to increased Allied bombing raids on Munich, the firm was moved to the town of Oberaudorf where the administrative offices found quarters in the Cafe Schwarzenberg, while the printing establishment wound up in a hotel. Although Schönstein managed to keep his photo archives intact throughout the war, and the firm flourished in the immediate postwar years by marketing new book sets with texts in English to the occupation forces, the coming of View-Master steadily eroded the company's fortunes in the early 1950s, and Schönstein sold the firm to an employee shortly before his death in 1958 (apparently on his sixty-seventh birthday). It was in Munich, and later Oberaudorf, that the navy volume was published.

The Kriegsmarine book itself came "Mit 100 Raumbild-Aufnahmen und acht Farbtafeln"—with 100 Raumbild stereographs, which, together with the standard collapsible metal viewer, were securely pocketed within cutouts in the thick cardboard front and back covers. The viewer, of a type designed by Raumbild employee

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No. 13, "Schlachtschiff. Blick vom Vormars nach achtern auf Schornstein mit Scheinwerfern an jeder Seite, Dreibeinmast; dahinter eines der Bordflugzeuge, achterer Mast mit Kriegsfahne an der Gaffel." Looking aft on Gneisenau from the bridge to the stack, port searchlight platform, and tripod mainmast; the after 7-inch turret is obscured by the catapult-mounted Arado floatplane and its hanger. The mast located further astern on Scharnhorst.

No. 15, "Schlachtschiff. Sonnabends ist grosses Reinschiff. Aus Feuerlöschschläuchen wird das Seewasser an Deck gespült, mit Besen wird nachgelegt und mit Schwabbern nachgetrocknet, bis das Eisen-oder Holzdeck wieder fleckenlos

Das Fegen geschieht im Takt." Scraping, painting, cleaning, mending, overhauling - such general maintenance work, along with standing watch and frequent drills, made up the bulk of a sailor's daily work schedule while in harbor. Swabbing the deck to remove salt build-up has been a chore since the days of sailing ships. Seawater from the fire hose is swept with brooms and swabbed with mops in a series of coordinated, almost choreographed movements.
Adolf Potzl, was manufactured by the Winter company of Munich. The 84-page Kriegsmarine text, which covers events through February of 1942, is also accompanied by eight full-page color illustrations of ships and sailors (the "acht Farbtafeln"). The text itself, after some necessary general preliminaries, is divided into accounts of the various types of warships and their role in "Unsere Kriegsmarine im englischen Krieg" ("Our Navy in the English War"): "Schlachtschiffe" (battleships), "Flugzeugträger" (aircraft carriers—wishful thinking this), "Schwere Kreuzer" (heavy cruisers), "Leichte Kreuzer" (light cruisers), "Zerstörer" (destroyers), "Schnellboote" (the fast "E-boats" of the Channel war), "Unterseeboote" (U-boats), minecraft and the like, as well as shore duty along the Norwegian and French coasts.

Photographic work on the series was shared among four individuals, each identified as a "Kriegsberichter" (or "war reporter"). Drs. Wehlau and Troller, Lt. Eschenburg, and Engelmeier (rank not indicated). The lion’s share of the work was handled by Dr. Wehlau, who produced 43 of the images in the set, including all but four of those taken aboard Scharnhorst and Gneisenau. Lieut. Eschenburg took some views, while Engelmeier was responsible for nine, including most of the U-boats, and Dr. Troller a mere five. Twenty-six of the views in the set do not identify the individual photographer, but are simply noted as "M. W. Oberkommando der Wehrmacht," that is emanating from the "OKW" or German High Command.

The stereographs themselves are absolutely breathtaking, with no fewer than thirty-seven views of a Scharnhorst-class battleship, eight views of the destroyers, four of the Schnellboote, twelve U-boats (the subject of an earlier article), and the remaining thirty-nine divided among various minecraft, transports, and auxiliary vessels, together with coastal defenses and sites along the coasts of Norway and France, including Dunkirk—where the Germans had come oh-so-close to winning it all. From an artistic perspective as well, the stereographs earn high marks and some are downright stunning.

Most if not all the stereographs appear to have been taken in 1941, with those of the Gneisenau and Scharnhorst most likely taken in the harbor at Brest on the western (Brittany) coast of France following a highly successful Atlantic cruise in February of that year and prior to their return to Germany in the celebrated "Channel dash" twelve months later. Furthermore, the set includes no views of cruisers at all, a curious oversight if the Prinz Eugen had been present (and it joined them there in June of 1941, subsequent to the Bismarck episode). Therefore, given that the text terminates in February of 1942, the same month as the "Channel dash," and taking into account the absence of Prinz Eugen, the most likely scenario for the views of the battleships is that they were taken in Brest between March and June of 1941, although a date later in the same year is also a distinct possibility. A less likely alternative is that the photographs were taken in Germany just prior to departure on the Atlantic sortie. There is one stereograph which shows another large German warship in the far distance—this is almost certainly either the other Scharnhorst-class battleship or Prinz Eugen. It is impossible to tell which of the two it is, for all large German warships were designed with similar silhouettes precisely for that reason—to confuse British observers as to a ship’s true identity. (The ploy worked too—for in Bismarck’s encounter with the British battlecruiser Hood, the latter
initially thought the Eugen was Bismarck.)

Wherever identifiable, the battleship in the Raumbild views appears to be Gneisenau, despite the fact that she (and subsequently Prinz Eugen) spent much of the year repairing bomb damage (courtesy of Britain’s Royal Air Force). Gneisenau's appearance differed from that of her sister in several minor but distinguishing features. This does not of course preclude the possibility that other, non-identifiable views in the set could have been taken aboard Scharnhorst as well. Whichever of the ships is featured, the battleships of the Scharnhorst class were beautiful ships, with elegant lines, superbly constructed—and they possessed a rich and colorful history.

Designed in 1934 in response to the French battlecruisers Dunkerque and Strasbourg, Scharnhorst and Gneisenau were built by the Wilhelmshaven naval shipyard and Deutsche Werke, Kiel, respectively, both being launched toward the end of 1936 and entering service some two years later. Although described as battleships, they were in fact battlecruisers, although of a somewhat unorthodox design. Whereas earlier battlecruisers had reached their high speed and extended radius of operation by sacrificing some of their armor protection, this had proven to be a questionable trade-off at Jutland, where three British battlecruisers had blown up and sunk with almost their entire crews. Accordingly, Scharnhorst and Gneisenau obtained their qualities by sacrificing not armor but firepower: whereas most battleships of their day carried a main armament of 14 to 16-inch guns, the Germans opted for an 11-inch main battery. Although the Scharnhorst would lack the punch to stand up to other battleships in open battle, given the numbers possessed by the British, this would hardly be wise in any case. Furthermore, the Germans could outrun almost any foe, while their 11-inchers, specially designed to fire at extremely long ranges, could wreak havoc among convoys of merchant ships. Originally designed with a straight, vertical bow and low, flat runnel, by the start of the war each ship had been fitted with an extended, flaring “clipper bow” for surmounting the rough swells of the open Atlantic, along with a rakishly canted funnel cap designed to keep the funnel smoke away from the bridge area. The result was a sleek, graceful appearance that placed the Scharnhorsts among the most elegantly beautiful warships ever built.

Subsequent to their encounter with the ill-fated Rawalpindi, both warships played major roles in the Norwegian campaign of April 1940, to which Hitler committed virtually his entire navy, with successful though near catastrophic results. On April 9th, early in the campaign, Scharnhorst and Gneisenau, operating as a covering force for the assault on Narvik, encountered the British battlecruiser Renown in rough seas and intermittent snow squalls and fled from their slower and weaker opponent, rather than risk unnecessary damage from her six 15-inch guns. Although this was in accord with Hitler’s directive to avoid unnecessary exposure, one cannot help but wonder if the Germans missed an opportunity here, for their eighteen 11-inchers should have made short work of Renown—and the British didn’t have that many extra capital ships! But Gneisenau’s fire-control equipment had been dam-
aged in the brief encounter and the threat of British destroyers raised the specter of a potential torpedo attack—so perhaps the Germans were well-advised to withdraw after all.

The Germans had better luck toward the end of the campaign. With the fall of France, the British were attempting to pull their remaining forces out of Norway when, in the afternoon of June 8th, *Scharnhorst* and *Gneisenau*, together with the cruiser *Hipper*, unexpectedly surprised the aircraft carrier *Glorious* with a pair of escorting destroyers. It should never have happened, an invaluable carrier off by itself, virtually unprotected, and in harm’s way. Not only that but there was no air patrol to scout the surrounding area. In the event, despite gallant suicide charges by the escorting destroyers, *Acosta* and *Ardent*, all three British ships were sunk with heavy loss of life, a major triumph for the Germans.

Although the Norwegian campaign had been fought largely to secure Germany’s supply of vital iron ore, another goal had been to give the navy better access to the open Atlantic, beyond the constricted waters of the North Sea. Yet now, at the end of the campaign, with the loss of the cruisers *Bliicher*, *Karlsruhe*, and *Königsberg*, along with ten of its twenty destroyers, that navy hardly existed at all. *Scharnhorst* (torpedoed) and *Gneisenau* (ditto), together with the cruiser *Hipper* and armored ship *Lützow* (the ex-*Deutschland*, now reclassified more realistically as a heavy cruiser) had all sustained heavy damage and would require lengthy repairs. This made *Admiral Scheer* the only major warship the Germans had left in operation!

By the start of 1941, repairs to the major fleet units had been completed and, with super battlecruisers *Bismarck* and *Tirpitz*, together with heavy cruiser *Prinz Eugen*, nearing completion, the situation was somewhat improved. *Scheer* had begun a highly successful foray at the end of 1940, ultimately sinking 17 merchant ships totaling some 113,000 tons in the Atlantic and Indian Oceans before returning home safely. Now it would be *Scharnhorst* and *Gneisenau*’s turn.

On 22 January, the two battlecruisers, under Admiral Gunther Lütjens (who would later command *Bismarck* in her ill-fated sortie), put to sea from Kiel and headed up the coast of Norway to attempt a breakout into the North Atlantic. They first attempted to pass through the Iceland-Faroes passage, where they had encountered *Rawalpindi* more than a year earlier. Again detected by a patrolling British warship, they doubled back and made their way north of Iceland, where, shielded from prying British eyes by the Arctic mists, they eventually reached the open Atlantic through the Denmark Strait at the beginning of February. During the next eight weeks, in a cruise that took them all the way from Newfoundland to the western coast of Africa, *Scharnhorst* and *Gneisenau* sank nearly 116,000 tons of enemy shipping, 22 ships in all, thrice dodging British capital ships in the process. But that achievement paled beside the total of 350,000 tons sunk from all causes (chiefly U-boats) in March, the last month of the cruise, and a whopping 700,000 tons in April, after the battlecruisers had returned to port. Such commerce-raiding cruises by major warships were costly, in terms of fuel, ammunition, and other resources committed to the venture. And they were also extremely risky, as the *Bismarck* the next ship to venture out, would soon demonstrate most convincingly.

Nevertheless, by the end of March, the two battlecruisers were safely at anchor in the French port of Brest, on the Brittany coast. It was hoped that such positioning would make the two ships more of a threat to British shipping in the North Atlantic. Instead, it simply made them more of a target for...
unremitting British air attacks. In early April, Gneisenau was struck by an aerial torpedo and, while docked for repairs, took another four bomb hits. When Scharnhorst was moved to nearby La Pallice in an attempt to evade the attacks, the British promptly greeted her with five bomb hits. Obviously, this was getting the Germans nowhere.

A decision was now made to bring the battlecruisers, together with the cruiser Prinz Eugen, which had survived the Bismarck episode unscathed, back to Germany. But how to do it? With increasing British carrier strength, plus the implementation of radar and long-range air reconnaissance, the North Atlantic had become little short of a death trap for major German surface ships. But the alternative was even more frightening. The Channel was riddled with minefields, patrolled by destroyers and torpedo boats, and, within full view of the English coast, was virtually a point blank target for the planes of Coastal Command (and much of the rest of the Royal Air Force as well)! No, the Channel was out of the question.

Or was it? A run up the Channel was certainly the last thing the British would expect. If handled properly, some last minute surreptitious minesweeping, a dusk departure, and high speed run during a long winter’s night, with bad weather and no moon, supple-

mented by a protective umbrella of German fighters overhead from airbases in France—why the ships might be almost to Dover before the English realized what was up. It might just work at that.

And so, “Operation Cerberus” was born. In the event, the English were caught napping—but the mines were not. Following several nights of mine clearance operations by vessels based in the French Channel ports, Scharnhorst and Gneisenau, together with Prinz Eugen and an escort of destroyers and torpedo boats, sailed from Brest under the command of Vice Admiral Ciliax just at dusk on the evening of February 11, 1942.

British aerial reconnaissance failed to detect their departure and, by hugging the French coast, the ships had almost reached the narrow Strait of Dover well after daylight before the British even realized what was happening. Now, as the ships entered the North Sea, the attacks began, courageously carried out by torpedo boats and antiquated Swordfish torpedo bombers, obsolete biplanes that looked like a bad joke left over from the First War but could be lethal at times (just ask the Bismarck!). Nevertheless, no hits were obtained, either here or in later encounters with destroyers and more substantial Beaufort aircraft. Only as the Germans began to pull away from their enemies as they approached home waters did the ships suffer any damage. Scharnhorst took a mine off the Dutch coast, then Gneisenau, and finally Scharnhorst struck a third.

Fortune had favored the bold—up to a point. The British had always supposed that any attempt on the Channel would involve a daylight departure from Brest, so as to transit the narrow Strait of Dover, the most dangerous point, in darkness. In the event, the Germans had steamed through the Strait, in full view of coastwatchers atop the “White Cliffs” (or at least they would have been in view had visibility been better), before the British had time to react. Only in the wider reaches of the North Sea, as the Germans entered the “home stretch,” had any attacks developed, and the British had failed to inflict any damage whatsoever.
Only the impersonal mines, laid anywhere from a few days to perhaps months before, had had any impact. The British were totally humiliated. They needn’t have been. The surface threat to the Atlantic convoys had been effectively removed. Both battlecruisers were damaged and would require time to repair. And Gneisenau, the least seriously damaged of the pair, would never sail again.

Within a month, while undergoing repairs, Gneisenau suffered such serious bomb damage to the forward part of the ship that she was taken out of service. Repair plans were eventually abandoned as too extensive and her guns were removed and sent to various coastal defense positions. Eventually, toward the end of the war, the hull was sunk to block the entrance to the port of Gotenhafen.

What must it have been like to serve in one of the navies of World War II, on a major warship such as Scharnhorst or Gneisenau? The Raumbild set provides some sense, at least in small measure, of just what such an experience must have been like. A warship is, first and foremost, a community of men, men drawn from widely differing backgrounds, but thrown together in a tight-knit group dependent upon each other for their mutual survival. To a great degree, their life is regimented: they rise together, eat together, sleep together, work together, and drill together—above all they drill together, in endless repetition, for in endless repetition lies the key to survival. Procedures must become second nature, so that they can be performed unerringly in the heat and chaos of battle.

True, their duties and specialties vary widely: some are squirreled away, deep below decks, keeping the boilers fired or the giant engines running at peak efficiency. Others, encased in the huge turrets, are charged with loading and firing the 11-inch guns with maximum speed—loading and firing but not aiming, for that is the job of fire control. There are lookouts, anti-aircraft gunners, electricians, aircraft mechanics to handle the scout planes, radio operators, file clerks, doctors, and cooks. They are divided into regular watches or shifts, for a warship never sleeps. All are trained in emergency procedures and damage control, trained and retrained, for war at sea is filled with uncertainty and one never knows when the alarm klaxons will call all hands to action stations at a moment’s notice.

Another key is discipline—immediate, unquestioning, iron-willed obedience to orders. For a ship cannot survive in wartime as a democracy—it must have a single head, a single mind and will directing its every move.

An inordinate amount of one’s time is spent in cleaning, painting, and honing the ship to perfection, standing inspection, and otherwise attempting to satisfy officers who seem rarely if ever satisfied. The initial response to those officers is governed by time-honored form; soon will come respect and trust, while the officers in turn will learn to gauge the abilities of their men. From it all, the ship will emerge as a well-oiled fighting machine, whose crew acts and responds as one, even in the most trying of circumstances.

When at sea in the North Atlantic, the ship is often cold, damp, and in constant motion, whether from the faint throb of the engines or from the pitch and roll imparted by all the Atlantic swells. On a big ship like Scharnhorst, this latter will generally not be much of a problem, except in the roughest of weather. On a smaller ship like a destroyer, however, people are often being tossed about by the effects of the sea. The result at first can be something akin to drunkenness, at least in appearance, until one acquires his “sea legs” and learns to respond instinctively to such movement. Nevertheless, a major storm will generally result in a number of bumps and bruises, of varying severity.

The Raumbild set does a remarkable job of recording this day-to-day routine of shipboard life, the “human” side of the Kriegsmarine. Sailors and officers alike are repeatedly shown engaged in various aspects of their duties—mustered for inspection, cleaning the ship (the time-honored “swabbing the decks”), engaged in boat drill, signal-flag instruction, etc. Down-time activities are seen as well—from a friendly game of cards on deck to enjoying a well-earned shore leave. Through it all emerges a sense of pride, efficiency, and comradeship. Some individuals in a few of the views seem all too obviously (even awkwardly) posed—yet for the most part there is a naturalness that conveys a sense of intimacy to the viewer, a sort of “you are there” perspective that draws the viewer into the shipboard experience.

Given the overall comprehensiveness of Raumbild’s volume, it is all the more surprising that, except for a single view of small boat drill (which doesn’t show the ship in any case), there are no views of any of the mid-size ships at all. None. Not the armored ships Scheer and Lützow, not the heavy cruisers Hipper and Eugen, nor the...
light cruisers Köln, Leipzig and Nürnberg, nor even the older, obsolescent Emden, now largely relegated to training duties. It is true that the armored ships and heavy cruisers shared many of the characteristics of the larger battlecruisers, so including them may have seemed a bit redundant. Perhaps it was simply a question of paring down a wealth of material so as to fit the hundred-card format. Nevertheless, omission of at least a couple of views of the light cruisers is difficult to explain. There are, however, a number of views of the lighter Kriegsmarine units, destroyers and the like, and it is to these that we must now turn.

It is absolutely inconceivable that a modern naval power in the mid-twentieth century should have attempted to conduct a major war with a mere ten destroyers. Yet that is just what Nazi Germany possessed at the end of the Norwegian campaign. It had started the campaign with twenty, down from a prewar total of twenty-two, and it is a testimonial to the level of interservice cooperation in the Third Reich that the only two destroyers lost so far in the conflict had succumbed to an attack by friendly German aircraft!

Offsetting this deficiency in numbers, the German destroyer or "Zerstörer" tended to be larger and more heavily armed than most of its counterparts in other navies. The typical German destroyer was about 380 feet long, displaced 2,200 to 2,400 tons, carried an armament of five 5-inch guns and eight torpedo tubes, and could reach a top speed of anywhere from 30 to 38 knots. But in the Norwegian campaign, they would be the only German ships with both the speed and range capable of delivering troops to the highly strategic port of Narvik in the far north—and this would be their downfall. The landings went off without a hitch, but for once the British responded rapidly, and, with the withdrawal of the German covering force, a British destroyer flotilla entered the fjords and managed to sink or damage several of the Germans at a cost of two of their own. A second, later incursion by the battleship Warspite, aided by carrier-based air attacks, accounted for the remaining destroyers. In all, the Germans lost ten of their twenty destroyers in the twin battles of Narvik.

Although a number of additional destroyers were already under construction, it would take the Germans until the start of 1942 just to replace these losses and they would never much better the number with which they had started the war.

The destroyers illustrated in the Raumbild volume stereographs are probably members of the older 16-ship Leberecht Maass class (Z1-Z16) for all but one of the subsequent, lighter but much faster Von Roeder class (Z17-Z22) were sunk at Narvik (the Germans, like the Americans, named their destroyers after people, not for martial qualities as the British tended to do). Later destroyers were not named, simply numbered, although they are often referred to as the "Narvik" class—because they were stationed there late in the war, not because they replaced those lost in that location!

To some extent the Germans made up for their dearth of destroyers by relying on smaller, lighter warships called "torpedo boats," which varied greatly in size and armament but were roughly the equivalent of an American destroyer escort or British corvette.

The U-boats and their substantial contribution to the German war effort are well represented by an even dozen views in the Raumbild book (and have already been thoroughly discussed in an article
in the Vol. 28 No. 3 issue of Stereo World. No more need be said of them here.

Also present in the set are four views of “Schnellboote” (literally “fast boats”), which the British referred to as “E-boats” and which were roughly the equivalent of the American PT-boats which fought against the Japanese in the South Pacific. The “Schnellboote” were active everywhere—from the Baltic to the Mediterranean and Black Sea. Nevertheless, it was in the Channel that they found their true calling. Here the “Schnellboote” repeatedly harassed British shipping in what the Germans called the “Kanalkampf” or “Channel fight” and here too they had scored their first notable victory, sinking both French and British destroyers during the withdrawal from Dunkirk in May 1940. They achieved another noteworthy success at Slapton Sands on the south coast of England four years later, sinking two American LSTs with heavy loss of life in a “dress rehearsal” for the Normandy invasion. Nevertheless, they failed conspicuously in their efforts to disrupt that Cross-Channel invasion (“D-Day”) in June of 1944, and thereafter their role diminished as their bases were overrun.

The set also includes several views devoted to the mine warfare which had proved so disastrous for Scharnhorst and Gneisenau during the “Channel Dash.” These include views of both minesweepers and the smaller motor minesweepers (“Minensuchboote” and “Räumboote” respectively), as well as of the mines themselves. These types were far more versatile than their name implied, being used for escorting coastal convoys, mine laying, and the rescue of downed airmen, in addition to their minesweeping duties.

A number of transport ships and other auxiliaries also appear in the Raumbild stereographs, many painted in protective dazzle camouflage patterns. One such is the “Vorpostenboot” (or “outpost boat”), a type of small craft also used in escorting convoys. These views and those of the minesweepers appear largely to have been taken in Norwegian waters.

Curiously, throughout the set, ships are identified by type but never by individual name, an omission that is especially puzzling in the case of the easily identifiable Scharnhorst and Gneisenau, which do after all comprise nearly 40% of the set. Perhaps this was a ploy to allow civilians at home, who had husbands and sons serving in similar vessels, to identify more closely with the views. That the set did provide precisely this sort of morale-building, bonding experience for the “home front” is a factor that is unlikely to have been overlooked by those responsible for its creation.

The final views in the set are perhaps the most unusual, for they depict naval troops in shore-based activities, coastal defense batteries, and the like, from Norway to France, Hitler’s “Atlantic Wall,” as well as sailors on leave, enjoying the sights along the coast. This last includes a number of views in the Dunkirk area which show wrecked Allied military equipment and are designed as a none too subtle reminder of former victories. Throughout the set, in views which show sailors, emphasis is
placed on training efficiency, and comradeship with one's fellows, all designed to reassure the folks at home that little Heinz is receiving the best of care, is clean and reasonably comfortable, and in minimal danger. Sailors shown in close-up frequently appear to have been selected for their clean-cut "superior" Aryan or Nordic features and are often posed to bring out an air of confidence, pride, and that sense of "superiority."

Views showing the grime, fear, and chaos of battle (even if simulated) are scrupulously avoided, as are any depicting damage to German ships or injuries to German sailors (something the folks didn’t like to think about)—with one single exception, a sailor with a bloodlessly bandaged head, photographing the sights while on leave. It was an acknowledgment that while such risks were an inevitable part of naval life, things would turn out well in the end and faithful service would always be rewarded. The propagandists didn’t miss a trick.

At the beginning of 1943, the Führer was unhappy. And when Hitler was unhappy, everyone was unhappy. In particular, Admiral Raeder was unhappy. Angry at what he saw as the expensive failure of his surface fleet to impact the war on British merchant shipping, Hitler had just threatened to crush Britain from the air and failed to deliver. He had failed too in his promises to save the army at Stalingrad and to crush Malta. Not to mention the little matter of supplying the armies in Russia and North Africa by air. No matter. Göring, Hitler’s fair-haired boy, could do no wrong. He was still basking in the afterglow of the Luftwaffe’s glory days in Poland, Norway, and France. And Göring hated both the navy in general—and Raeder personally.

In the end it would all be the same. All the big ships would go. Scharnhorst would be the first, sunk off Norway’s North Cape by torpedoes and gunfire from British cruisers, destroyers, and the battleship Duke of York while attempting to intercept a Russian convoy in December of 1943. A year earlier, in the Battle of the Barents Sea, Hipper and Lützow had barely escaped a similar fate while engaged on a similar mission—escaped only to be hammered to death by Allied bombs in their home ports, a fate that also awaited the Admiral Scheer.

Tirpitz too would go. There had been a time when the mere rumor of her approach had prompted the scattering of convoy PQ-17 and its subsequent destruction by submarine and air attacks. But now Bismarck’s sister-ship would be immobilized and finally sunk in a Norwegian fjord by the combined efforts of miniature submarines and giant ship-killing bombs.

Only Prinz Eugen would survive the war. Given to the United States, she would be expended as a target ship during atomic bomb tests at Bikini Atoll in the Western Pacific in the summer of 1946. But even then, German construction techniques would prove superior; subsequently towed to Kwajalein, she would ultimately founder there few months later.

Given the track record of Nazi Germany for brutality on an almost unprecedented scale, there is little doubt that the sailors of the “Kriegsmarine” were brave men enlisted in a very bad cause. To what extent they were willing participants or, alternatively, pawns in Hitler’s racial and global “Gotterdammerung” is hard to say. Many, perhaps most, fought out of a sense of patriotism—fought loyally, courageously, and for the most part honorably, the latter a claim that is harder to substantiate for the other services.

Some of those who served aboard Scharnhorst and Gneisenau were no doubt ardent Nazis, who thought of themselves in terms of Aryan racial superiority, while others supported Hitler because he had restored German pride after the hated Treaty of Versailles, and still others were simply Germans honoring their duty to stand by their country. Many were no doubt men of a type found in all countries in all wars, men with families and aspirations, trapped in a war.
they wanted no part of yet couldn't avoid, men simply hoping to survive. All shared a sense of camaraderie with their fellows and confidence in their leaders.

They were part of a culture that could produce an Auschwitz or a Dachau, that could countenance the terror bombing of civilians in Warsaw or Rotterdam. Yet at the same time the navy fought so cleanly that, when Admirals Raeder and Dönitz were later charged with war crimes, American and British admirals, their own former enemies, offered to testify on their behalf!

Nevertheless, all who served were conditioned to obey and all were indoctrinated in the twisted dream of a demonic genius who promised a thousand years of German glory and delivered only ashes. They and the world deserved better.

The author would like to thank Cherokee High School language teacher Vicki Hofmann and her husband Martin Hofmann for their kind assistance in helping to decipher key elements of the German text and captions used in this article.

Notes:

1 Technically, both Army volumes are entitled Die Soldaten des Führers im Felde, with the original volume subtitled "Band" (Volume) 1: Der Feldzug im Polen 1939 (The Polish Campaign of 1939), while "Band" 2: Der Kampf im Westen usually omits the overall title. For a full review of Der Kampf im Westen, see my "Blitzkrieg in the West: The Fateful Spring of 1940" in the Vol. 17 No. 1 issue of Stereo World.

2 Although he had been Hitler's personal photographer and early confidante, Hoffmann's chief claim to fame may be that he introduced the Führer to his young shop assistant, Eva Braun.

3 For more on Otto Schonstein and the Raumbild-Verlag company in general, see Dieter Lorenz's superb article in the November/December 1985 issue of Stereo World (Vol. 12, No. 5).

4 It is in fact likely that all of the stereographs of the battleships were taken aboard Gneisenau, as all of those where positive identification is possible clearly depict that ship, which can be distinguished from its sister by the positioning of the tripod mainmast immediately behind the funnel rather than further aft as was the case on Scharnhorst.

5 View #59 in the set is erroneously labeled "Fliegen und Siegen" rather than "Unsere Kriegsmarine" on the reverse, which, as the topic shows, is clearly an error by the company and not a subsequent replacement by a collector or dealer.

6 Deutschland had been renamed Lützow at the start of 1940, shortly after the loss of the Graf Spee, for fear of the impact on public morale should a warship bearing the name Deutschland ("Germany") be sunk.

7 In terms of destroyers, the German "Kriegsmarine" was at this point roughly equivalent to such naval nonentities as Chile, the Netherlands, Sweden, and Turkey — and markedly inferior to the navies of Spain and Argentina! For what it's worth, they did have a slight edge on the Portuguese!
The Strange Case of Dr. Addison and the Crosswell Twins

by Christopher Schneberger

Dr. Charles Addison disappeared in the spring of 1908. The noted botanist, amateur zoologist, and portrait photographer had been making a series of images of a young girl named Regina Crosswell. Regina's twin sister Lydia had died in the winter, though the circumstances were unclear. Dr. Addison, however, became convinced that Lydia Crosswell had not entirely departed from our earthly plane.

Charles Horatio Addison was born in Southampton, England, in 1853. His parents lost their fortunes in a failed venture that promised to cure consumption with the extracts of beetle wings. They moved to the Chicago in 1866, settling in the German immigrant neighborhood of Pilsen. Charles, just 13, had become fascinated with the sciences—chemistry and biology in particular—and attended Our Lady of Sorrows School for Boys where he excelled. As a boy he worked as a grocery delivery boy and met many interesting people in the neighborhood. Among those was a chemist, Dr. Merz, who took the curious boy in his lab and showed him the workings of the earliest photographic processes—Daguerreotypes and salted papers. Before long, Charles was Dr. Merz's assistant in the lab, preparing solutions and coating plates.

After receiving his degree in 1878, Dr. Charles Addison continued his scientific research in many areas, though primarily zoology. As there were infestations of rats in his neighborhood, Addison was never lacking for subjects. However, he was lacking for funds, as the knowledge of rodent ailments proved unprofitable. So Addison began to make photographic portraits for paying customers. He was able to afford to rent an office and studio above the Schneberger Grocery store at the corner of 18th Street and Fisk (now Carpenter) where he had worked as a boy.

Addison made portraits of people from many different walks of life, including some of the powerful businessmen and their families who were making fortunes in the booming industrial city of Chicago. One family in particular that Addison came to know were the Crosswells.

In 1907, he made portraits of Lydia and Regina Crosswell, twin sisters of a wealthy family from Chicago's north shore. Addison kept a semi-regular diary about the goings on of his studio, and he wrote of this session:
“Finished with a long day in the studio. The brightest point was the making of portraits for Mr. Arthur Crosswell, who brought his daughters. They are a most lovely pair of twin sisters. The girls were so alike that I could scarcely discern a difference, save for a mole above the right eye of one. Their names were Regina and Lydia.”

Sadly Lydia died in January of 1908, though the circumstances were unclear. Addison was called to the Crosswell estate to make a memorial portrait of Lydia. He records this day in his diary: “Though she had passed, Lydia was lovely as she had been at my studio, her skin like opal. I did catch the briefest glimpse of the other sister. Regina was weeping in the parlor as I left.”

Some time later Addison was visited by Arthur Crosswell who wanted Addison to make a portrait of the family. Apparently, Regina was having visions of her deceased sister and claimed to still talk and play with her. Mr. Crosswell felt that a new image of the family would help quell these visions.

However, when Addison developed the glass plate from his view camera, he found something striking—a figure of a young girl stood to the right, looking quite like Lydia Crosswell. Arthur Crosswell was not happy with this finding and accused Addison of being a charlatan. However, this served only to intrigue Addison who could not explain the image and sought to prove or disprove the phenomenon.

He set about making a series of portraits of Regina Crosswell with the help of the Crosswell’s governess. And he made them using a new camera he acquired, as he noted in his diary: “I decided to use a new camera that photographs in stereo, thus allowing the viewer to see the image with the added dimension of depth. I surmise it shall be easy to render the notion of the spirit false this way, for it will certainly show no such depth or volume.”

He goes on to describe his first session with Regina at the studio: “I began by making a portrait of Regina seated in a chair facing front. Then another on the sofa where she insisted on sitting to one side. Next I had Regina sit at my desk. She was very intrigued by the new typewriting machine and enjoyed striking the keys. She frequently looked over her shoulder, consulting her phantom sister. I tried reminding Regina that there was nobody there, but this was no use. So I invited her to simply play as she usually would. It was a fun exercise and I may have made several nice images, including one of Regina holding a dress from the studio wardrobe in front of the dressing mirror.”

That night in his laboratory Addison developed his negatives and found something very surprising, writing in his diary: “I am astonished. In every exposure there appears the image of Lydia Crosswell. How can this be? The camera seems to be in perfect working order. I am most perplexed.”

Another session followed at Addison’s studio: “In another pose, Regina held up a hand mirror, seemingly to Lydia. But then Regina suddenly began to weep. Maybe with this release, Regina will cease having her visions, the question remains—will I?”

That night in his darkroom Addison found no such release, his negatives again showing what appeared to be Lydia Crosswell playing with her sister. And the stereo photographs had Addison very intrigued, writing: “Once again all the images bear the likeness of Lydia Crosswell. Through the stereoscope I can look at Lydia Crosswell and through her at the same time.”

The next step for Addison was to photograph Regina Crosswell at her family’s estate in Evanston, Illinois. Addison describes this day:

Far from giving up the vision of her sister, Regina said that she and Lydia would show me all the places they liked to play. I followed Regina who often led her invisible sister by the hand. Sometimes she was led by Lydia as well. Even though I could not see Lydia myself, I was becoming more convinced of her presence, and have even begun to compose my exposures to account for her. The garden is immense and beautiful and includes a small pond where Regina stared at her reflection. Regina also
Regina tries Dr. Addison's typewriter with advice from her phantom sister.

Regina seated, with the image of Lydia looming behind her.

Regina with the ever present Lydia by the pond at her family's estate in Evanston, Illinois.
The Crosswell twins at the family estate's garden gate.

On the beach behind their house, Regina writes her sister's name in the sand.

Regina (with Lydia) at Lydia's grave with her oval portrait attached.

(Text continues on page 25)
Old Dark 3-D House

Monster House Drives Stereo Digital Theaters

by Ray Zone

"Very few people are interested in an illusion of that kind just as an illusion. They may think it is clever but do not bother to wonder how it is done; they don't even care. Unless it tells some story, or belongs to some story which cannot well be told without it, it very soon ceases to intrigue them."

—Cecil Hepworth, Came the Dawn: Memories of a Film Pioneer

Taking a page out of the Chicken Little 3-D playbook, Monster House from Columbia Pictures opened July 21, 2006 on 178 digital 3-D screens and over 3500 "flat" screens on 35mm film. Once again the digital 3-D version of the film, playing on the REAL D platform, generated a higher per screen average than 8 years of age. Monster House belongs to some story which can- not well be told without it, it very soon ceases to intrigue them.”

Spooky Story for Kids

Rated "PG," Monster House tells a fast-paced story (written by Dan Harmon, Rob Schrab and Pamela Pettler) about an eerie house that is more than haunted and eventually demolished by a trio of resourceful teenagers who unravel the mystery behind its malevo-

lence. DJ, a gawky teen (voiced by Mitchel Mussoj) tracks the disappearance of objects on his cranky neighbor's lawn. Old man Nebber-

cracker (Steve Buscemi) scares passersby away from his large, ramshackle house which devours people and objects with fearsome rapidity. When DJ's best friend Chowder (Sam Lerner) loses his basketball to the house, the pair resolve to retrieve it and are aided by a resourceful young girl (Spencer Locke). Kathleen Turner plays the house in a tour-de-force of vocal and physical acting.

First-time director Gil Kenan has come up with a roller-coaster ride of a film with some scary moments that reviewers say should not be witnessed by children younger than 8 years of age. Monster House was characterized by reviewer Kevin Crust in the July 21 Los Angeles Times as having "a return-

to-innocence sweetness that recalls some of the work of another of its executive producers—Steven Spiel-

berg." Anne Thompson, writing in the July 28 Hollywood Reporter writes that “This dynamic, expressive universe brings live detail and subtlety of performance not only to its human characters but also to the title monster, a living, breathing shingled house with windows for eyes and a dangerous carpet tongue that stalks its neighbor-

hood on tree legs.”

Performance Capture 3-D

Working with Spielberg, Robert Zemeckis also served as Executive Producer on Monster House and the movie marks his second effort in creating a stereoscopic computer-generated (CG) feature using performance capture technology and working with Sony Imageworks, the team that also produced the IMAX 3-D version of The Polar Express in 2004. To capture the actors' performances with 360 degree stereoscopic imaging, visual effects (VFX) supervisor Jay Redd and his team shot for 40 days with 200 infrared cameras as the actors performed wearing skin tight leotards and hundreds of reflective markers. 70 markers were placed

3-D Drives Digital Cinema

3-D is proving a significant engine for the rollout of digital cinema. Chicken Little 3-D opened on 84 screens in November 2005, Monster House 3-D on more than twice that many screens 8 months later. Josh Greer, CEO of REAL D, projects that as many as 1000 digital 3-D screens will be in place for 2007. Robert Zemeckis is working on his stereoscopic feature film Beowulf using performance capture, James Cameron has his digital 3-D project Avatar, and the first of the Star Wars movies converted to 3-D will open in 2007. The future for digital stereo movies is looking very bright.
on their faces alone. The performance capture technology gives the characters an expressiveness and subtlety that would not be achieved by CG alone.

To animate the house, Kathleen Turner physically enacted the structure demolishing a miniature neighborhood. The animation of the house alone required several thousand controls in over 260 effects (FX) shots. As a result the house has an expressiveness it would otherwise have lacked.

The look of the CG characters in Monster House is less photo-real than those in Polar Express, more a CG equivalent of “Big Foot” style cartoon art but the characters have a humanity which quite often generates real humor, greater suspension of disbelief and genuine interest in the outcome of the story.

The Stereo Narrative

If Chicken Little 3-D is considered an eraser, a kind of stereoscopic “square one,” rubbing out the gross visual errors in the history of 3-D motion pictures, then Monster House 3-D represents an advance of at least a half a square, or possibly a full one, from its predecessor on the REAL D platform. A long held dictum of many rigorous 3-D filmmakers has been “first do no harm.” Both Chicken Little 3-D and Monster House 3-D observe that dictum, respect the stereo window and do not require the 3-D audience to diverge at infinity with excessive parallax and suffer eye-strain.

The Trio of Teenagers, DJ, Penny and Chowder check out the Monster House across the street, a very effective shot in 3-D. ©2006 Columbia Pictures

There are a few “off-the-screen” effects in Monster House and the 3-D action plays nicely inside, around, and out of the stereo window. Some opportunities for greater depth and dynamic variable interocular could have been exploited but in general the Sony Imageworks team responsible for the stereoscopic version of Monster House did an excellent job, particularly when you consider their only prior experience with stereo was with the IMAX 3-D format which is immersive in nature.

One of the real achievements of Monster House 3-D is the seamless marriage of stereoscopic effects with a well-told narrative. At no time do the 3-D effects destroy the all-important suspension of disbelief so essential to motion picture narrative. Historically, the narratives of stereoscopic motion pictures have suffered from an insensitive use of off-screen effects that acknowledge the spectator, make a gratuitous display, and thereby take the viewer out of the story. Stereoscopic motion pictures should use the audience space as an integral part of the narrative, as with The Polar Express. By making 3-D an inherent part of the story, emphasizing narrative elements, stereoscopic motion pictures are guaranteed a future.

The Strange Case of Dr. Addison and the Crosswell Twins

(Continued from page 23)

seemed to follow Lydia to a spot in the garden of no obvious significance, but then she said to me, “Lydia says this is where she was found.” As the afternoon grew late Regina led me to the dunes and beach behind the house. Regina wrote her sister’s name in the sand. Addison wrote her sister’s name in the sand.

In his diary, Dr. Addison began to wonder about the death of Lydia Crosswell, and had suspicions about several members of the Crosswell family, and Arthur Crosswell in particular. Addison also tried to present his research to the American Society for Photography but was rejected. His final diary entry in June of 1908 records one last apparent finding: “I have made an extraordinary discovery—last night while closely examining the Crosswell Family portrait, I realized something quite astonishing. It could prove to be the solution to Lydia’s murder. I am setting out tomorrow morning to see if my suspicion is correct.”

Unfortunately, Charles Addison disappeared and was never heard from again.

In January of 2005, I created an exhibition at Flatfile Gallery in Chicago about Dr. Addison. The front wall displayed text explaining the story along with many archival images. The inside of the exhibition space was a recreation of Dr. Addison’s studio as it may have looked like in 1908 based on the photographs that have been... (Continued on page 27)
RBT Aims for Ultimate Rangefinder Stereo Camera

Film lovers will find a tempting combination of 35mm rangefinder camera features in the new, full frame RBT S3A, based on professionally spliced Voigtlander Bessa R3A cameras. The list only starts with interchangeable matched prime lenses for the Konica, Voigtlander & Leica families from 21 to 90mm. It goes on to include:

- TTL Center-weighted light metering with viewfinder LED indicator
- Selectable Manual and Auto Exposure aperture priority mode or shutter priority mode
- ISO setting range from 25-3200
- Quiet, vertical-travel electronic metal focal plane shutters, 1/500 to 1 second + bulb, flash sync at 1/125 second
- LED Exposure scale with red for under/overexposure and green for correct exposure. (Shutter speed indication line lights up to indicate suggested speeds)
- Bright viewfinder with split image rangefinder patch & brightlines for 40/90, 50, 75mm lenses
- Exposure lock control (like the RBT S1, X2, X2V2 and X3)
- Hot flash shoe
- Standard mechanical cable release

RBT compares the sturdy construction of the 1.8 lb (without lenses) S3A to the Realist, but with features to make it a very fast operating rangefinder stereo camera. Cosina-made Voigtlander Bessa cameras are light and unobtrusive—ideal for handheld lowlight conditions. The Voigtlander Bessa R3A is an improved version of the Bessa R2 rangefinder camera. The R3A model is the first M mount camera ever to feature a 1:1 lifesize viewfinder. As a result, shooting with both eyes open is now possible. Also, when bundled with 50mm lenses, the frame lines will show a bigger area in the viewfinder. A major improvement over the R2 is the AE (Auto-Exposure) Aperture Priority mode, with plus/minus 2 stops compensation on AE.

Several advancements upon the original Bessa R make the R2/R3 a wonderful and affordable entry to the world of rangefinder cameras to compete with the Leica M, Konica Hexar RF & Contax G-Series cameras. Of course, all of the original Bessa R's outstanding features are retained; an exceptionally bright viewfinder, quiet shutter & simple LED metering system. Many internal parts of the R2 and R3 are made of metal instead of plastic (as on the Bessa R), resulting in a camera which feels more solid and durable in one's hands.

According to Jon Golden of RBT importer 3D Concepts, orders for the S3A will be filled for early to mid 2007 delivery. “Currently we don’t have a firm price...but it should be around $3500-$5000 depending on lens options.” For details, contact 3D Concepts, PO Box 715, Carlisle, MA 01741, (978) 371-5557, www.make3Dimages.com
Dakota Photo History Captured

NSA member Robert Kolbe, with Brian Bade, has published *They Captured the Moment*, an illustrated reference history of photographers who recorded the visual history of the Dakota Territory as well as North and South Dakota from 1853 to 1920.

The book is the result of over twenty years of research and should become a primary research tool itself for anyone interested in Dakota’s visual history—not only collectors and institutions but genealogists as well.

Photographers are arranged by surname, town, and year they began operation. The three indices are separated by two photograph sections that deal with Daguerreotypes, Ambrotypes, Tin Types, Carte-de-Visites, cabinet cards, stereographs, real photo postcards and a variety of other formats. A total of 100 photographs, most never before published, help bring life to the work of the over 1,700 photographers listed.

The book is available in hardcover for $42.50 plus 6% SD tax, shipping and handling. Softcover edition is available for $29.95 plus 6% SD tax, shipping and handling, from Dakota Photo, 1301 S Duluth Ave., Sioux Falls, SD 57105, or by calling (605) 332-9662.

Forget the Title or Date of A Film?

Andrew Wood’s comprehensive “Illustrated 3D Movies List” at [www.3d.curtin.edu.au/3dmovies/](http://www.3d.curtin.edu.au/3dmovies/) recently hit the top of the search results for “3D Movies”. The list includes those 3-D movies (or shorts) that have been screened theatrically—or at least to a reasonably large audience. A thumbnail of the poster or an image from the movie is included where available. The list only includes those 3-D movies that were shot on film or at HDTV resolution or above. Also identified are those 3-D movies that are available on DVD or VHS in 2-D or 3-D, with links that will take you to various commercial providers.

IMAX Looks for DEEP Pockets

Want to buy a bunch of really big 3-D screens? For the past few months, the Imax Corporation has been essentially up for auction, with four known potential buyers including a private equity fund involving U2 lead singer Bono, Sony Corp., and a South Korean theater chain. Price is estimated at around $700-million.

The money is apparently needed to fund faster expansion of additional theaters around the world ($75-million a year for about 50 screens) due to the success of the pioneering Canadian firm’s move into full length Hollywood movies, both flat and 3-D. Six new Hollywood releases are appearing in the IMAX format this year, compared to four in 2005, and all are expected to continue drawing more viewers to venues that include IMAX screens than those without them. Sharing the expense of expansion was seen as easier through outright sale of the company than through partnerships.

This column depends on readers for information. (We don’t know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

Classic 3-D Movies at Home

SENSIO Inc. has announced the release of several 3-D movies from Universal Studio Home Entertainment, including *Creature from the Black Lagoon*, *Jaws-3D*, *It Came from Outer Space*, *Taza Son of Cochise*, and *Revenge of the Creature* in SENSIO’s 3-D format. According to Executive VP and CMO Richard LaBerge, “thanks to SENSIO’s superior technology these movies will now be viewed in full color and full DVD resolution in home theaters. We’re convinced that the library of 3-D movies in SENSIO* 3-D will continue to grow”.

The Strange Case of Dr. Addison and the Crosswell Twins

(Continued from page 25)

uncovered. All of the images that remain of the Crosswell twins were displayed in the studio along with several means for viewing the stereo photographs, including a large-format stereo print viewer. Also, many of the original pieces of furniture were found and placed in the studio to recreate the arrangement found in the images. A selection of these images were also produced as a limited edition two-reel View-Master set. For more information about the exhibition, and to order the View-Master set, please visit [www.christopher.schneberger.com/viewmaster.htm](http://www.christopher.schneberger.com/viewmaster.htm). A more recent two-reel set titled *A Case of Levitation: The Story of Frances Naylor* is illustrated on the site as well.

About the author

I am an artist living and working in Chicago, Illinois. I grew up in Miami, Florida and received my BFA from University of Florida, my MFA from Indiana University. I have exhibited my photography nationally and internationally. Recent exhibitions include The University of Notre Dame, The Suburban Fine Art Center in Highland Park, Illinois, and Flatfile Gallery in Chicago. I also teach photography at Columbia College, Chicago, and run the photography program at the Evanston Art Center. I make my images using a Sputnik medium format stereo camera, shooting Kodak Tri-X and Plus-X films, then scan my negatives and edit the images in Photoshop. Prints are made digitally on watercolor paper using an Epson 2200 printer.

STEREO WORLD September/October 2006 27
Bryant Bradley's
"Mount Desert Scene"

By Logen Zimmerman

Bryant Bradley (1838-1890), identified only as "B. Bradley" on his stereoviews, was, during his limited time on Maine's Mount Desert Island, its greatest stereo photographer. Bradley resided in Bar Harbor at the time that town was beginning to blossom as a summer resort and he captured a unique period of its history. He also navigated around the island, documenting a few of its more rustic sites in a poetic detail that demonstrates just how some of its champions could eventually be inspired to form Acadia National Park there. Thus, Bradley, clearly immersed in the stereoview souvenir trade market of his day, is now distinguished for both the historical record he left of Mount Desert Island as well as his thoughtful photographic compositions. He recorded the society around him as well as produced some rather serene landscapes in the more remote stretches.

In order to begin to approach the stereo work of Bradley, it is important to look at that work within the context of his community. Bradley operated out of the then-fledgling summer colony known as Bar Harbor. Yet, although Bradley's views give that town name as the location of his business and several of his views depict the town by that name, there was in fact no official "Bar Harbor" in existence at that time. It was actually called Eden, and had been since its founding in 1796. Yet, "town" in New England means what is known as a "township" elsewhere in the country, and Bar Harbor in Bradley's time would have constituted an unincorporated village within the larger Town of Eden. Bar Harbor's eventual economic dominance and the clout of its summer residents, known as "Rusticators," is certainly what led to all of Eden being officially renamed Bar Harbor in 1918.

Bradley's views, dating as far back as 1873, show that "Bar Harbor" was indeed part of the local lexicon for quite some time before that official change. In the few short years he spent in Bar Harbor, he charted the new community that was blooming out of the veritable wilderness that was Eden. Incidentally, no one knows for sure why the name "Eden" had

Bryant Bradley, C.1873 view of "Bar Harbor." Script ink on the back of the view identifies it by that title.
been chosen for the town, yet popular speculation is that the term derives from Eden, the earthly paradise. When viewing some of Bradley’s pastoral views, that theory becomes very believable.

Bradley’s stereoviews fall within two distinct formats. First, there are his views of Mount Desert Island that are in the standard size stereoview format (roughly 3.5” x 7”) and which are mostly on yellow (sometimes cream/beige) mounts, have typeset printing regarding the photographer (“B. Bradley of Bar Harbor, Me.” in an Old English typeface) and series (“Mt. Desert Scenery”) on the front of the card, and list the subject in script on its back. These views are less common than his larger format views (4.25” x 7”), which are on beige or cream mounts and contain type on front (sometimes in the photo) and back. On the front of the larger views are typically catalog numbers (going into the 200s; numbers are missing from his smaller views) and subject identities.

The subject descriptions are extremely straightforward, as Bradley no doubt wanted photographs to speak more loudly than words. On the backs of the larger format views one usually finds the photographer’s name (once again listed only as “B. Bradley”) as well as his location of “Bar Harbor,” printed with varying typefaces (italicized sans serifs and/or Old English). Further, whereas the smaller views’ photos are square in shape, the larger views feature arch-shaped, rectangular photos.

Those format variations can likely be explained by the historical data available as to when Bradley...

Bryant Bradley No. 138, “The Buckboard, Mt. Desert, Me.” The buckboard was a common mode of transportation around Bar Harbor. Another Bradley view depicts a full “Buckboard Brigade” on Main Street, yet this view shows people better.
operated in Bar Harbor. First, he arrived there from Cornish, Maine (where he was active as a photographer from 1867-79) for a short stint in 1873. Since his standard-sized views (see image, unnumbered, of Bar Harbor) are apparently scarcer and also tend to be on yellow mounts (which were common in the 1870s), it is almost certain that they are what he produced in 1873. Then, as Earle Shettleworth, Jr. states, "Bar Harbor's growing popularity as a summer resort attracted Bradley back to Mount Desert in 1880, and he remained on the island until 1886." Since larger format views were enjoying their brief success during this latter period and since those Bradley views are more ubiquitous, it is obvious that they were produced during that longer stretch of his residence in Bar Harbor.

Many of Bradley's views list a location of "Mount Desert," the English language translation of the name given to that island (upon which Bar Harbor rests) in 1604 by the French explorer, Samuel de Champlain. This name derives essentially from Champlain's description of an "island of bare mountains." While there were different European-based settlements on the island from the seventeenth through nineteenth centuries, it was not until the 1840s that a tourist trade began to emerge there. That was when artists, beginning with Thomas Cole, began to visit the area for its inspirational scenery. By the 1870s and 80s, fledgling Bar Harbor was a fine place for Bradley to operate as memory-capturer for the visiting public. All of Bradley's Mount Desert views, whether dealing with civilization or nature, relate to tourist interests of some kind. Bradley's views of Bar Harbor reveal an entrepreneurial spirit that is with the place today, yet portray some buildings and modes of transportation that no longer exist. His charming views of the buckboard (see Bradley catalog #138) exhibit a long-vanished way of mobility for the town. He also photographed the many major hotels; these locally-owned establishments could be quite large, as with Daniel Rodick's Rodick House, which by the time Bradley photographed it (1880s) had been expanded to accommodate more than 600 guests. The steamer Lewiston of the Portland, Bangor, and Machias Steamship Line, recorded by Bradley (1880) at the wharf, was a vessel that brought many of the hotels' residents to Bar Harbor.

There was also the short-lived Green Mountain Railway, which beginning in 1883 took passengers up Green Mountain (now called Cadillac Mountain), the area's tallest mountain, to a hotel at the summit. There is a record of Bradley having been one of the photographers on hand to photograph an early run of the engine, and, judging by the freshly cut timbers near the track in the stereoview here (1880), this view must...
Bryant Bradley No. 75, "Echo Lake, Mt. Desert, Me." Bradley clearly had a fine sense of composition. His nature views seem to be far less popular than his civilization views among collectors and collections, yet they really appeal for both their calming effect and their depiction of many sites that are now part of Acadia National Park.

Bryant Bradley No. 180, "Green Mountain Railway, Mt. Desert, Me." In the distance of this view (especially in stereo), you can see Eagle Lake, where a steamship would travel across, carrying passengers to the base of Green Mountain to board the train.
Bryant Bradley No. 7, "Balance Rock, Mt. Desert, Me." The rock is still in the same place on the shore in Bar Harbor. It remains commonly photographed by tourists, and despite constant efforts to push it over it still balances firmly on the rocks underneath as it has since a glacier put it there long ago.

Bryant Bradley No. 18, "Green Mountain, Mt. Desert, Me." A view somewhere on top of Green (now Cadillac) Mountain. This is the same mountain that featured the train service. Cadillac Mountain is part of Acadia National Park and currently features a range of hiking trails as well as a roadway for automobiles and bicycles.
also have been taken early in the train service’s history (which lasted for about ten years).

Bradley’s nature views are expertly composed and can match the quality of the work of the finest landscape stereographers of his day. These views also truly benefit from the larger format he used for the majority of them. Bradley’s views of moving water are quite striking, often displaying an eerie haze. His crisp tones also rendered well the calm waters and vistas afforded by ponds and lakes, such as Echo Lake (#75). He also found visual poetry in the character of the craggy rock formations and boulders that span the island (see view of Balance Rock, #7). Even the (predominantly pine) trees live with great personality in these views, and, in the case of a stump in a Green Mountain view, can become personified (see #18). Further, Bradley used heights (both high and low) to great effect. Take for example his large format view of Bass Head Lighthouse (still a landmark on the island; #30). Bradley photographed the structure at a distance and from a low angle, which allowed him to capture in the foreground magnificent, ocean-worn magnificent, ocean-worn rocks. One can imagine Bradley trekking around the island, up hills and mountains, down to its shores, and through the growing towns in search of his (and now our) vision.

Bradley, like so many photographers of his day, made stereoviews as part of his trade, yet like a more select few, had an excellent eye for detail and created images that continue to resonate for both their aesthetic qualities and the historical information they record. Mount Desert Island, whose “scenery” he depicted, was and is a place where the wilderness meets the garden, where civilization meets its outer edge. This was more the case, especially in Bar Harbor, during Bradley’s time, yet thankfully, things have not changed too much since then. Bradley may only have applied his skills there for a short while, yet his visual contribution continues with us to this day. Bradley’s work helps us remember why the island has been and continues to be a place many of us wish to visit in three dimensions.

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Bryant Bradley No. 30, “Bass Head Lighthouse, Mt. Desert, Me.” This lighthouse is now more commonly known as the Bass Harbor Head Light.

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Sources
- Thoughts about the name change may be found in Richard Walden Hale, Jr., *The Story of Bar Harbor* (New York: Ives Washburn, 1949), 178 and 213.
- See Morison, 101 and also Hale, 101 for clues to the origin of the Eden name.
- John Chandler and Earle Shettleworth, Jr., *Photography Maine: 1840-2000* (exhibition catalog; Augusta, ME: Maine Coast Artists [Center for Maine Contemporary Art], 2000), 4 and 23. There is also mention in Hale’s book on page 153, of Bradley listed in an 1880 census account as being employed as a “Photographic Artist.”
- See Morison, 8-11 for information on Champlain’s naming of the island.
- For a complete history of the railway, see Hale, 156-160.
New Revised Clearance:

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3-D and Naughty” 48 page book of new sensual black and white nude stereoviews perfect for fans of pin-up girls! Each copy comes sealed with glasses. Send $19.95 to SHH! Productions, PO Box 621, Battle Creek MI 49016. See more at www.sexyhardcorehumor.com.

Central Pacific Railroad Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at:

http://cprrh.org


dutchship18@yahoo.com

LCD Shutter glasses with or without drivers - NTSI. Make 3D 5 sets (coffee) 7 available. Brad Bishop, 7728 Boeing Ave., Los Angeles, CA 90045.

New Revised Edition of John Waldsmith’s “Stereo Views, An Illustrated History and Price Guide” is available signed by the author. $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44256.

Website: www.yourauctionpage.com/Waldsmith

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Stereo Photography Workshop Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming. $25 each. Details: http://home.comcast.net/~workshops/ or send SASE for list to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

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Stereo World Classifieds,
3412 S. E. 77th Place, Portland, OR 97206.
(A rate sheet for display ads is available from the same address. Please send SASE.)

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Stereo views for sale on our website at: www.daves-stereos.com email: cdwood@ptd.net or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337. Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

Stereoview Book of Prices, only $18.00, includes postage, 198 pages, soft cover, 5300 stereoviews listed. Great for auction bidding, collectors, and insurance companies. Doc Boone, PO Box 326, Osaka, MI 48630.


Alaska & Klondike stereo needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802 (907) 789-8450 email: dick@alaskaWanted.com.

Any images of Nevada City or Grass Valley, California. Mauz, 329 Bridge Way, Nevada City, CA 95959, emauz@mcn.net.

Collect, trade, buy & sell: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094, billleeb@iono.com Specialties: Western, locomotives, photographers, Indians, mining, j. curbin, Expeditions, ships, Utah and occupational.

Columbia, SC views from the firms of Wearn & Hix, W.A. Reckling, Rufus Morgan, others sought by collector, Robert W. Buff, Jr., 33 Pas- taine Rd., Columbia, SC 29209, buff2buff@earthlink.net.

Cortescope views or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

I buy Arizona photographic stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

I buy Pennsylvania stereoviews by Purviance, Gutekunst, Henderson, and John Moran. Fred Larch, Lewistown, PA 17044, PH/FAX (717) 248-4454, fredanddee83@yahoo.com.

Muybridge Views - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Wall, 47530 Edin- borough Lane, Novi, MI 48374.


Stereoviews of or about Teddy Roosevelt; Long Island, NY views including Greenspoint, East Marion, Suffolk, Nassau and Queens counties; Puerto Rico views; NY Stock Exchange. Fred Rodriguez fredbooks@yahoo.com.

The Detroit Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, Sep- tember through June. Visit our website http://home.comcast.net/~dssweb/ or call Dennis Green at (610) 755-1389.

West Virginia stereoviews from all over WV including Harpers Ferry, Fairmont, Morgantown, Parkersburg, Wheeling, Weston, Buckhannon, and elsewhere. Send xerox or email scans. Tom Prall, PO Box 155, Weston, WV 26452, wvabooks@aol.com, (304) 472-1787.

White Mountains: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

You could have told the world of your stereo needs in this ad space! Your membership enti- tles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to the National Stereoscopic Association, P.O. Box 14801, Columbus, OH 43214. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)

Correction

In the article “British Army Survey Views of the Sinai Peninsula 1868-1869” author Bert M. Zuckerman wishes to credit Russel Norton and Ken Rosen for photos that they sent of several items from this series.
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← Left: Helene Leutner (German Actress)
→ Right: The Young Velocipedist

← Left: Edward Stokes, who shot Jim Fisk over a woman.
→ Right: View from the wood car, behind the locomotive in full motion.

← Left: Tissue Genre View.
→ Right: General U.S. Grant