THE STEREOGRApher
ON THE WALL

While searching a box of stereoviews at a local flea market, I found a view that even though not rare, some detail in the background did catch my eye. The view is Keystone #10410(b), one of the famous “Biddy” series and fairly common—which may be why it was overlooked.

I noticed a photograph on the back wall of a stereo photographer. As can be seen in the enlargements, he is standing next to his camera which is facing away from us. He is dressed in a heavy fur parka and snowshoes and carrying a camera bag. He also sports a mustache. Due to the heavy clothes, deep snow, and large pine trees, I’ve guessed the location to be the Northwest, Canada or Alaska.

I would like to know if anyone in the NSA knows who this man was. I’ve guessed that he was a Keystone photographer whose picture was in the prop room—or else the photographer of this series used his own picture as a sort of autograph.

Any help with identification would be greatly appreciated.

            Kent Bedford
            Canton, OH
The Montana Stereographs of Norman A. Forsyth
by Robert Greenwood

Exotic Felines Through the Stereoscope
by William Altimari

The H.C. White Factory
by John Waldsmith

Stereo Artist—Mrs. E.W. Withington
by Peter E. Palmquist

Bocies of Preservation—Part II Causes of Deterioration
by Christine Young

Collectors Profile—Don Weiss
by T.K. Treadwell

3-D Films—An Official Stereo World Poll
by John Dennis

Robot Monster—Worst 3-D Film Ever?
by John Dennis

Editor's View
Comment
Personalities in Perspective—Gandhi
by Richard C. Ryder

The Unknowns

Newviews

The Society—From The Society Notebook

Thrills That Almost Touch You

Holmes Library Report

Classifieds

Events

COVER: Lobengula—A Full Grown African Lion (Felis Leo). Underwood & Underwood, no number, copyright 1902. Few stereoviews of wild felines identified the individual cat or got close, as does this example. Even fewer bothered to name the zoo where the subjects were photographed, as explained in William Altimari's article in this issue, "EXOTIC FELINES THROUGH THE STEREOSCOPE".
DEPTH IN THE DARKROOM

The magazine DARKROOM PHOTOGRAPHY may seem like an unlikely place to look for an article on stereography, but that is exactly the publication whose November issue will contain a 7 page feature on several aspects of stereo by STEREO WORLD writer Peter E. Palmquist. The article is titled “The Return of 3-D” and discusses the basics of stereo viewing, the history of stereograph photography and publication, the study and collecting of stereo hardware and images, and the present and future of stereo photography.

Also included is background information on such institutions as the NSA, the Stereoscopic Society, the Holmes Library, the California Museum of Photography/Keystone Mast Collection, and Reel 3-D Enterprises. The piece is illustrated in color with several stereoviews including the work of NSA members Susan Pinsky, David Starkman, and Howard Frazee. Other photos show portions of various stereographica collections. Specific hints on how to get the most from Nimslo prints are included from Ron Schick. The magazine is widely available at newsstands handling mainstream photography publications. More features of this type might appear in such sources if we all WRITE AND TELL THEM how much we liked the article!

RYDER RIDES AGAIN

STEREO WORLD writer Richard C. Ryder again has the lead article in AMERICAN HISTORY ILLUSTRATED Magazine. The October 1983 issue features “Portland’s Fiery Fourth”, a detailed historical account of the Portland, ME fire of 1866. (See also his July/August 1982 feature in STEREO WORLD, “The Night Portland Burned—The Soule Views”).

3-D MOVIE THERAPY — 13c

What form of stereo image is the only one seen by most people over the age of about 15 in this country? The answer is (for the past 3 years at least) 3-D movies. Regardless of how many View-Master reels they buy their kids, 3-D movies are the first thing to come to mind when you ask the “average” person on the street about nearly anything 3-D. This alone would be reason enough to take the subject seriously, even if many of the film’s producers and audiences don’t seem to. STEREO WORLD tries to provide information on the wealth of historical and technical writings appearing on the subject in books and magazines. (See Bill Shepard’s column in this issue.)

Articles on specific aspects of 3-D films or reviews of films sometimes appear in STEREO WORLD, but by the time a review can be printed the film is often long gone from its two or three week run. Current films, regardless of what we might think of them, can only be discussed after-the-fact anyway, so we decided to give everyone a chance to vent their thoughts on all the 3-D films of the past 3 years with the POLL in this issue. Only a tiny fraction of the people going to 3-D movies are going to be interested in the NSA or care what its members think of the films. (Maybe about the same fraction who even seem to care if the films are viewable at all.) If the results of our poll and the announcements of the “Best” and “Worst” awards that go with it are publicized effectively, a number of potential NSA members might discover that they’re not alone after all.

So if you’ve been frustrated and unable to find anyone who’ll listen to your opinions about 3-D films you either love or loathe, TELL THE WORLD and reap the therapeutic benefits of knowing that someone will read and tally your choices. At the least, the results should be interesting and best of all, it will only cost you a 13¢ postcard!

COLLECTOR PROFILE

With this issue, a new column is introduced that will honor those early collectors of stereo images and equipment who were active from the 1940s to the 60s, before most of us had any idea how interesting and special stereoviews could be. If not for these people (whether they were far-sighted, thoughtful, or simply eccentric) a very large number of the views and viewers that exist today would be little but memories—if even that. Each column will cover the interests and collecting habits of one such collector, along with a brief biographical sketch and information on the present status of the collection.

T. K. Treadwell will coordinate the column and write some of the material but he will need help from any and all members who have information on early collectors, both those well known and those known only to family and close friends. Many of these people literally single handedly prevented some large gaps in the photographic record of the world’s history. Even collectors of less rare views helped guarantee a healthy selection of images for others to share and enjoy later. Depending on space, the column will alternate issues with “Personalities In Perspective”.

—John Dennis

—Deadline for next issue is December 5th.
Comment

A WORD ON THE MEANING OF "STEREO"

On the basis of my own assumptions and what I have gathered from observation to be those of others in the stereographic community, it appears that a considerable number of us—perhaps the majority—have been laboring under a fundamental semantic misconception regarding the very terms that describe our field of interest: stereograph; stereoscope; stereopticon; etc. All have to do with the production of (apparently) three dimensional images from two nearly identical photographs. For that matter, in stereophonic sound systems, two loudspeakers are used to produce a rich, deep, apparently three-dimensional sonic effect. Even more basically, most inmates of the animal kingdom are blessed with depth perception as a consequence of being equipped with two eyes a fixed distance apart. Taken all together, it would seem self evident that stereo- must be a combining form meaning two.

On consideration, however, we have to conclude that a vehicle with two wheels is not a stereicycle but a bicycle; an event that occurs every two years is biennial; a molecule with two atoms is diatomic, and so forth. Bi- or di- but never stereo-.

And to add to the confusion, what are we to make, for example, of the science of cutting stones to the precise shapes required in elaborate masonry structures that is known as stereotomy, or of the stereotype, a printing plate cast from a form of separate pieces of type? No two of anything involved.

There is a single, simple answer to all this, that to many will be startling: stereo- does not, in fact, have anything to do with two. It means solid. A stereograph is a photograph(s) that because of its three-dimensionality appears solid; the same for stereophonic sound and for the cutting of stones which are, of course, solids. In stereotypy the loose bits of type are rendered into a single block that is solid.

The two eyes, the two lenses, the two images—all are simply the means for achieving the effect of solidity.

Robert M. Vogel, Concord, MA

THIRD EYE 3-D?

I am a photographer from India and now I have become an ardent 3-D fan. For the past 25 years I have been taking photographs and movies. But one day suddenly I was struck with an idea that 3-D slide and film projection can be done in color on ordinary screens and can be viewed without any special polarizers or glasses. I researched on that line and with crude home-made equipment I was successful in witnessing the 3-D effect as mentioned above. Then I researched further and obtained the following conclusions.

1. 3-D slides and movies can be projected on ordinary screens and viewed normally without glasses.

2. At present two projectors are needed but research is going on to use only one slide projector!

3. For 3-D movies, two cameras are required but the projecting stage needs only one projector with an attachment called "Stereopathic Movie Attachment" which I have invented and is pending a patent.

4. My invention named "Stereopathy" opens a new horizon named "Triopathy"—that is, you can see a new effect with a third eye. Imagine that you have a third eye on your fore-head. You could not imagine what it will be like because no one so far has experienced it. To reveal the new phenomenon further goes into "Quadropathy" and multipathic dimensions.

5. Further this enables us to project it through television and consequently it can be video taped or broadcast live.

If anybody wants to correspond with me I will be glad to discuss the invention for commercialization.

S. Bhoopathy
A/21, Gandhi Nagar
Cubum—626 516
Tamil Nadu India

I'm not sure, but this fascinating invention sounds like either a matter of "stereomysticism" or some concept similar to the VISIDEP system described in the March/April 1983 STERO WORLD, page 25.—Best of luck with it, in any case.

—Ed.

STEREO EXCURSION DAY

A group of intrepid NSA stereographers and guests, all equipped with stereo cameras, assembled at New Hampshire's beautiful Lost River Reservation last June 25. The object was to explore the stereographic opportunities provided by a fascinating geologic formation and to swap notes and experiences with good friends. NSA member Dick Hamilton, manager of White Mountain Attractions, (which owns Lost River Park) was host and tour guide. Lost River is a narrow gorge in the White Mountains located a few miles from North Woodstock, NH. The gorge is filled with a jumble of massive boulders resulting from glacial action, through which a mountain stream makes its way, appearing and disappearing from cave-like openings in the formation. The more venturesome of the party followed the marked trail into the caves, sometimes having to slither through narrow openings. Others were content to follow along on the boardwalk that descends into the gorge and winds around the exterior of the "caves". Some were heard to exclaim that the boardwalk, in any case, was the better photographic vantage point.

A technical highlight was provided by NSA member Bob Brackett with a lecture-demonstration of the new polaroid polychrome transparency film, developing the transparencies on the spot. Members of the party were thus able to view the record of the day’s events in the comfort of a conference room, following the two-hour tour. Bob also brought along his personally designed and built twin lens polaroid camera, equipped to provide anaglyph stereo prints.

Donato Bracco
Concord, MA
When Norman A. Forsyth came to Butte, Montana, in 1900, he was thirty-one years old. The town of Butte was not much older, having its origins in the year 1864 when traces of gold had been discovered in a mountain stream. Forsyth arrived at an interesting time. It was the turn of the century. Much of the Old West still remained. There were Indians, buffalo, genuine cowboys, and hardrock miners. Artist Charles Russell was busy making a national reputation for himself as a painter and illustrator of the Western scene. But times were changing. The jerry-built mining camps of the frontier era had given way to more permanent towns, buildings made of brick and granite instead of clapboard and raw lumber. The automobile was about to make its appearance. Electricity had arrived and would soon make the steam engine obsolete as a source of power. The town of Butte was geared toward change. Instead of gold or silver, it boasted what seemed an unlimited supply of copper ore, an industrial metal. Butte was optimistic.

Norman Forsyth was born in 1869, in Syracuse, New York. He was an adopted son and with his foster parents moved to Plainview, Nebraska in 1870, where the family homesteaded. As a young man he attended Wesleyan University in Lincoln, Nebraska, and later took post-graduate work at the University of Chicago. His first interest in photography occurred in college, where, for a fee, he took portraits of his classmates. He visited Yellowstone Park and became so enthusiastic about its scenic wonders that he stayed there six years, supporting himself as a stage driver and guide for tourists. While in Yellowstone he acquired a stereo camera and made a series of views which he sold to Underwood and Underwood.

He first appears in the Butte city directory (published by W.L. Polk & Co.) in 1902, and is listed as a travel agent with rooms on West Agate Street. Probably he hoped to further the career he had begun in Yellowstone, as stage driver and tourist guide, but this evidently did not happen, for in 1904 he turned to photography full time. Forsyth had several addresses during his years in Butte: at 120 N. Montana Street, in the Concord Block, and at 1105 W. Granite Street. He was an agent for Underwood and Underwood during this time, and his logo (usually stamped on the verso of his mount cards) read in part as follows: "Agent for Underwood Stereoscopic Views." Later, after he left Butte, sometime around 1918, he was employed by the Keystone View Com-
pany, traveling through Montana, Wyoming, and Nebraska, lecturing in the public schools on visual education. In 1934 he moved to Dillon, Montana, apparently retired, and lived there until December 15, 1949, when he died at age 80.

His stereographs provide us with a remarkable record of mining history in Butte during the great copper boom. He made this series around 1908, when Butte had become the copper capitol of the world. The history of Butte dates back to 1864 when gold deposits were found in Silver Bow Creek. A brief boom followed. But by 1870 most people had left as the deposits petered out. A silver boom followed, founded more on speculation than fact. It was while exploring for silver at a depth of 400 feet that prospectors first discovered fabulously rich copper ore. By 1881, when the railroad came to Butte, the copper boom was on in earnest. With the coming of the electrical industry in the 1890's, copper became an essential metal and was in great demand. It was needed for motor windings, wiring in homes and factories, and for a newfangled horseless carriage some enterprising inventors were working on called the automobile. The consumption of copper rose as spectacularly as did the industrialization of America. And Butte was sitting pretty, right on top of the richest lode of copper in the world. They named it "The Richest Hill on Earth," and Forsyth made a stereoview of it, his no. 65, so titled. High grade deposits averaged 5 to 6 percent pure copper, and the veins of rich sulphides ran unbelievably thick and thousands of feet deep beneath the
townsite. Forsyth made several views underground at the 1900 foot level.

Today Butte has fallen upon hard times. The days of optimism are over. The rich veins of copper have been worked out. Underground tunnels have flooded and the companies no longer pump the water out. When Anaconda Minerals announced its suspension of operations in January, 1980, there were only about 800 miners left in Butte, down from 20,000 workers during the heyday years of World War I. The population continues to decline. Butte has seen hard times before. If the price of copper improves it may come back again. But if mining resumes, it will be of the open pit type. In today's high-cost economic climate, it is simply too expensive to shaft-mine at deep levels.

It was a happy coincidence that Forsyth was on the scene in those boom years to make his series of mining views. There are, of course, earlier and more famous mining views: those done by Houseworth, Watkins, and others, of California mining in the 1860's and 1870's; the first underground shots done with magnesium flares by O'Sullivan in the depths of the Comstock in Nevada in the 1860's. But for the later period of mining in the West there is not the quantity one might suppose. Who has seen stereo views of mining in Goldfield and Tonopah, Nevada? Or of Grass Valley and Nevada City, California—or of Victor and Cripple Creek, Colorado? These mining towns were in full production at the same time Forsyth made his views in Butte. And so the views made by Forsyth, even though he did not pioneer the genre, are nevertheless important views for their time and place.

Conditions for a photographer working underground were difficult, to say the least. In 1890 no less a master than
Carleton Watkins was commissioned to make underground photographs in the Butte mines, as Peter Palmquist has written in his recently published book, *Carleton E. Watkins, Photographer of the American West*, University of New Mexico Press, 1983, pp. 78-79. Watkins was no longer a young man, he had arthritis, and he was not happy with his surroundings, the underground work and the severe Montana winters. He met with one difficulty after another. What electric lights there were in the mines must have been of a primitive kind, not good enough for taking photographs in almost total darkness. The flashpowder was unsatisfactory. Water in the underground levels condensed on the camera lens and glass plates. The mines were dangerous.

When Forsyth made his views (some sixteen years later) conditions had improved. Flashpowder was more reliable. Electric lighting in the mines had been considerably improved. Safety conditions were better. But it was still difficult and hazardous work. In one unnumbered shot Forsyth titled “After the Blast, 1900 level Stewart Mine,” we see that the dust from recent blasting had not yet altogether settled when Forsyth snapped the shutter. Considerable debris covers the floor and loose rock is everywhere. Two miners stand beside a ladder leading into a stope and a huge loose boulder is lodged on top of an upright timber support. In another view, “Ready to Blast, 1900 feet under the Butte Post Office,” four miners are beside a face prepared for blasting. Fuses hang from the face, presumably attached to dynamite charges, three miners holding lighted candles. The interesting thing about this shot is that at least two of the fuses were lighted and burning at the time the shot was taken. Of course the fuses are long, one can see that, but one can also clearly see the smoke of the burning fuses.
In the views featuring miners working underground, one titled "Bringing in the Copper Ore, Senator Clark's Stewart Mine," shows miners pushing by hand a small train of ore cars filled with ore, three miners at right, watching. In this shot electric lights can be seen burning inside the tunnel. A numbered view, no. 465, "Mule train on 1100 foot level, Rarus Mine, Butte," shows a mule hitched to a train of ore cars. An interesting point to this picture is the lighted carbide lamps the two miners are wearing as part of their headgear. The mule seems to be squinting at the camera as though temporarily blinded by flashpowder. Mules used in underground mining usually spent their entire lives underground. Legend has it that if such a mule were brought to the surface and exposed to daylight it would go blind because its eyes had adapted to the darkness underground and could not tolerate the shock of sudden sunlight.

Probably the best underground shot Forsyth made is unnumbered, titled "Drills at Work 1900 feet under Butte." It shows six miners working three drills in very cramped quarters. The faces of the two men nearest the camera and the configuration of the equipment are in marvelous detail. This is repeated, with variations in positioning, by the two men and equipment behind them, and repeated again likewise by a third group positioned at a slightly higher elevation. The optical effect on the viewer, when seen through a stereo viewer, is stunning. The details are so precise one can see the nuts and bolts of the drilling machine, the lighted candle on the face just above the drilling bit, a cigarette in the right hand of the man in the right foreground, and in the mouth of the man furthest from the camera, a pipe. The vertical metal stanchions supporting the drills provide a counterpoint to the horizontally positioned drills, and repeated, as they are, give a terrific sense of depth and dimension.

Three above ground views are worth comment. No. 231, "Hot Stuff. Molten Copper, Washoe Smelters," shows a row of furnaces pouring molten copper at the left of the view; the viewer's eye is drawn to the nearest furnace, where molten copper runs white hot. The view seems to radiate a sense of intense heat. The details of the pouring are repeated by other furnaces receding into the background, forming a line of perspective. At the right are a series of funnels or chimneys. Four workmen standing to the right repeat the perspective of line and distance and give a sense of scale. Light filters in from the ceiling overhead, contrasting with the radiant light of the molten copper being poured. One gets the definite impression that Forsyth worked carefully to achieve these effects and that he made certain choices about where to position his camera, where to position the workmen, and where, and at what moment, he could best use the effects of light.

No. 476, "Miners Ready to go down Original Mine, Butte," shows a large shift of miners about to go underground, hoist and cages in the background. Some men are seated, some standing. Several appear jaunty, almost casual. None of them seem apprehensive about going to work underground. "Coming off Shift, High Ore Mine, Butte," is another excellent view, photographed at precisely the right distance to achieve its effect. A casual glance at the view shows the superstructure of the mine, the usual steel support columns and framework, and on the ground level the clutter of stacked lumber, wooden kegs, crates, and carts. When the eye focuses upon the exact center of the view, the view becomes meaningful. One sees the hoisting cages, in tiers, that have just emerged from underground depths. In each cage (and there are four of them), are the miners coming off duty. The group in the cage at ground level do not seem aware of Forsyth's camera. The miners in the second and fourth cages are. Each man nearest the camera has his head turned and is looking toward the photographer. It is a photograph Watkins or Jackson might have been proud of.

Forsyth did not number all his views. He undoubtedly made other mining views not mentioned in this article. The highest number we have seen is no. 476, but not all these are mining views. He made another series of Columbia Gardens, a park outside
Butte, showing the fish hatchery, pavilion, race track, conservatory, and a very unusual one of a balloon ascension. There are also views of Lewis and Clark Caverns and Glacier National Park.

One of Forsyth's more interesting photographic expeditions was in 1906, when a large herd of some 800 wild buffalo, belonging to a Montana rancher named Michele Pablo, were removed from what is now the Flathead Indian Reservation and sold to the Canadian government. Theodore Roosevelt had wanted the government to purchase the herd but Congress refused to appropriate the funds, so the rancher sold them to the Canadian government for a reputed $250 a head. The roundup of the herd was big news in Montana. The beasts were determined to stay where they were and stubbornly resisted removal. As a result, it took four separate roundups to move the herd, one each in the summers of 1906, 1907, 1908 and 1909. It was at the first roundup that Forsyth met Charles Russell, famous artist of the American West. Forsyth made stereo views of the roundup and Russell did sketches and paintings. At one point in the roundup when a herd of rampaging buffalo nearly overran Forsyth and his camera, Russell was nearby and made a sketch of the action. A story in the Butte Montana Standard tells the story, partly in Forsyth's own words:

He [Forsyth] managed to take one picture of the herd charging down on him before he clambered to safety. His camera was trampled and destroyed, but he was able to develop the slide, he stated. "Russell was nearby at the time [Forsyth told the reporter] and often joked about me 'riding the buffalo.' I had a cedar tree picked out but just
as I started up I found myself straddling a mad buffalo bull. I hung to the tree and after what seemed a week the herd was gone and so was my camera and also my hat. That Christmas Charlie sent me the painting which is perfectly true to life."

The painting Russell did was "A Close Call," and Forsyth treasured it as long as he lived, putting it on public display in Dillon, Montana, at Gosman’s Drug Store, in November, 1949, only one month before his death. The two men were present for the roundups in 1907 and 1908, but Forsyth says they missed the one in 1909. The two men remained friends for many years. There is a photograph of the two men in conversation published in the Butte Montana Standard for October 19, 1947, in a retrospective article about the roundups. Forsyth made at least one stereo view of Russell, shown standing beside a tent, while camping out, probably during the buffalo roundup.

The joke about Forsyth “riding the buffalo” stuck. In an article published in the Montana Standard during the roundup, the story begins:

Photographer Forsyth, the champion bison rider of the world, came down yesterday afternoon from the reservation, where he and Charlie Russell have been camping for several weeks watching the loading of the buffalo and getting pictures without end . . .

There is a stereo view titled, “The Champion Buffalo Rider of the World,” showing a man in his mid-thirties on horseback rather extravagantly attired in fleecy chaps, decorated fringed buckskin shirt, kerchief and cowboy (continued on page 37)
The 1960's was a decade of great turmoil in the United States. The Civil Rights Movement was in full swing as, throughout the land, blacks vied for a more equal share of the American dream. In their inspiration and their techniques, they owed much to a man who had died half a generation before, in a land half a world away.

His name was Mohandas Karamchand Gandhi and he was born on October 2, 1869, in Porbandar on the west coast of India. Despite the simplicity of lifestyle that later became his trademark, in an impoverished land Gandhi was not a child of poverty. His family was relatively wealthy and his father was the local prime minister.

It was these advantages that allowed him to study law in England, where his interest in the Bhagavad Gita, New Testament, and other religious texts reinforced the early influence of his devout mother. After a short and unsuccessful sojourn in India, the young lawyer was off to South Africa in 1893 as legal advisor to a business firm. It was here that Gandhi first felt the impact of South Africa's unique racial antagonisms. The sizable Indian minority were much put upon and Gandhi began to actively champion the rights of his countrymen through what he later described as "Satyagraha" or truth-force. Although Gandhi's revolutionary techniques of non-violent civil disobedience led to mass imprisonments and some reforms, he also firmly believed that Indians must accept both the benefits and responsibilities of British subjects and he accordingly formed an ambulance unit during the Boer War, an act he would repeat in England in 1914. Meanwhile, he was adding Tolstoy, Ruskin, and Thoreau to his intellectual arsenal.

Back in India at the close of World War I, Gandhi discovered the fast as a political weapon. As the Indian National Congress, at Gandhi's urging, began to extend its influence to the villages, relations with the governing British deteriorated. In the wake of the Amritsar Massacre and other disturbances, Gandhi emerged as a national leader as the Congress adopted his "non-cooperation" methods. By now Gandhi had established his major goals: the emancipation of the peasants, Hindu-Moslem unity, and the abolition of untouchability. Surprisingly, neither the inequities of the Hindu caste system nor the mechanics of government held any real interest for him. He had however become passionately devoted to the spinning-wheel, both as a spiritual exercise and as a means of freeing India from the domination of foreign cloth.

During the 1920's and 1930's, through repeated imprisonment and fasting, Gandhi built a reputation as the Mahatma or great soul. His white loin-cloth and shawl, sandals, staff, toothless smile, and owlish spectacles haunted the British conscience. In 1930, he gained worldwide notoriety by his march to the sea to break the salt law. As representative of the Indian National Congress, Gandhi attended the abortive second Round Table Conference in London the following year. Congress was now embarked on the path to complete independence but World War II intervened and Gandhi, a total pacifist, came under severe criticism. In its supreme crisis, Churchill's government was not about to tolerate further civil disobedience and Gandhi spent much of the war in jail.

Gandhi had been blind to the growing hostility between Hindus and Moslems but, as independence approached, he correctly foresaw that partition (into India and Pakistan) would entail mass migrations, wholesale murder, and un-(continued on page 19)

The Indian Leader, the Mahatma Gandhi, No. 33852 by Keystone View Company. (Richard C. Ryder Collection)
Images of exotic cats have long fascinated civilized man. Throughout their association with human beings, these great carnivores have inspired eager artists and photographers to reproduce in various media highly individual interpretations of the feline spirit. For the most part, the names of many of the ancient artists are lost among the ruins of antiquity. Yet their creations remain to inspire us—and occasionally to startle as well. The Romans, of course, were probably the most famous cat keepers of all time, this notoriety deriving primarily from the lurid uses to which the great beasts were often put in the slaughterhouse of the arena. Wall mosaics and terra cotta reliefs have survived to the present day and give us a clear view of the conception of wild cats in the Classical age.

It is not surprising that in modern times photography has exerted its influence as well. An ancient tradition, coupled with the human being's continuing fascination with predatory animals, ensures a steady market for photographs.
of wild carnivores. Photographic studios were not slow to realize this. Some of the earliest zoo stereographs are of the big cats. Never the one to let the siren song of aesthetics drown out the clang of the cash register, the commercial stereographer often produced pictures in which bars and bricks seemed to be the subject rather than the beast within. Presumably to avoid this, the stereographer often concentrated his labors on ungulates, the hoofed animals. Because ungulates are kept in larger enclosures and because they often "freeze" when frightened, the stereographer found it easier to circumvent the clutter of the bars and to produce an acceptable (i.e., saleable) stereograph. Most importantly, he could do this without much risk of serious injury. Nonetheless, cat pictures—then as now—were always in demand, and a lion with a spread of bars across his face was

A large leopard in his prime. Note the round face and neck caused by the exceptionally well-developed jaw and neck muscles. Every leopard's pattern of spots is unique, as individual to him as a set of fingerprints to a man. Keystone No. V21224. (William Altimari Collection)

better than no lion at all. So the early stereographs of cats seem to be as much a study of ironwork and masonry as of feline beauty. Ironically, these views are now of considerable historical interest, for they show us how animals were kept in the early days of the modern zoo.

A male lion in the London Zoo's first Lion House, circa 1872. This building was razed in the 1870's. It's replacement, also a traditional Lion House, was torn down in the 1970's and replaced in turn by more naturalistic, landscaped enclosures. (Richard C. Ryder Collection)
A male Bengal tiger doing what cats do for two hours out of every three—resting. Observe that the stripes on the tiger’s flanks are open in the center, being actually elongated hollow spots, thus giving a possible clue to the stripes’ evolutionary origin. Keystone No. P-V7824. (William Altimari Collection)

With the advent of the second generation of zoo buildings, as well as with some creative stereography in some of the older structures, stereographs were produced which showed the big cats unobstructed by bars or mesh. So successful were the stereographers in excluding extraneous matter that architectural details are often completely eliminated. Unfortunately, with views which are both undated and of unnamed location, there is a problem in the identification of the zoo in question. This problem is compounded by the fact that most, if not all, modern zoos have kept cats from the very beginning and so cannot be distinguished from one another on the basis of cats in their collections. The views of the leopard, tiger, and lioness are from, as yet, unidentified zoos. Of course, it is possible to make an educated guess at the identity of the animal collections in question; however, it would really be of little value without data other than the meager amount which the views themselves provide.

The view of the leopard shows this large cat reclining in an outdoor enclosure. The leopard is the most solitary of the big cats. For his weight, he is by far the most powerful, yet exhibits a fluidity and grace rare among other large mem-

A young lioness still showing on her forequarters the spots of her infancy. Her enormous paws and deep chest give some hint of the tremendous power of which a lioness is capable. Keystone No. V21220. (William Altimari Collection)
An unusual stereoview, apparently taken in a circus enclosure. Even in the wild, male lions frequently form friendships with other males. Unique among wild cats, these friendships often last for life. Keystone No. 16533. (William Altimari Collection)

bers of his family. The leopard is, in my judgment, the most intelligent of all the cats. He also has the quickest reflexes, is the most unpredictable, and is ultimately the most mysterious.

The lion is the only cat which, in the natural state, lives within a true social system. This sociability is evident in captivity as well, and the lion is usually the quickest to grant his trust. He is the easiest to get to know and is usually the first cat that will allow himself to be touched by his keepers.

The tiger is, in absolute terms, the strongest of all the cats. Though not as immediately convivial as the lion, the tiger's moderate aloofness will eventually relent to an understanding hand. His exceptional beauty is complemented by an extraordinary intelligence. Unknown to most people is the fact that the tiger exceeds the lion in size. The Siberian subspecies of tiger has been the largest race of cats since the extinction of the great prehistoric felids at the close of the last ice age some ten thousand years ago.

It might be wondered why the cats in these views are not snarling ferociously or leaping at the bars in a bloodthirsty frenzy. The fact — surprising to most — is that the great cats are exceptionally serene and placid animals with little taste for unprovoked exertion. Throughout many years of close association — including actual physical contact — with most species of large felids in a major zoo, I was never injured. That is not to say that the big cats are not exceedingly dangerous. Indeed, they all have individual personalities and some are not to be trusted under any circumstances. Yet with experience and understanding, potentially lethal attacks can be avoided, and with care and empathy relationships of trust and affection can be permanently established. This emotional bond makes association with them an extraordinarily rewarding experience.
These views of the H.C. White factory in the early 1900s are part of a set of 24 cards published by the company to document and publicize the size and complexity of their operation. Three views from the set were printed in the Sept./Oct. 1977 STEREO WORLD, before the present quality of reproduction allowed this much of the detail in the views to be seen. All views are from the collection of Ray Bloemer.

**General View From the South Showing Part of the Lumber Yards. No. 8273 by H. C. White. Note auto and trolley car.**
To keep canvassing salesmen supplied with thousands of views and viewers, the major manufacturers and publishers developed factories which could turn out stereo items in mass. It is surprising, considering the large numbers of views which were produced, that the quality of the views was upheld on a consistent basis. One of the largest producers of above-average views was the H.C. White Co. of North Bennington, VT.

In the early 1900s, the competition was narrowed to only a few major publishers. Underwood & Underwood was the early leader followed by the Keystone View Company. H.C. White began making views in about 1901 with a high-grade of stereo view which they called the “Perfec-Stereograph”. Their photographers made several excellent sets of views including such subjects as Washington D.C. (1901), Louisiana Purchase Exposition (1904), the career of Theodore Roosevelt (1902-1905), New York City (1903), Niagara Falls (1903), Japan (1905), Portland Exposition (1906), Paris Exposition (1900), Panama Canal Construction (1907) and the San Francisco Earthquake and Fire (1906) to name a few. Throughout their active production period (1901-1914) they produced a high-grade product which is eagerly sought by collectors.

Much of their success in obtaining high quality control was due to their factory and workers in North Bennington.
An Automatic Printing Machine, Stereograph Department. No. 8282 by H. C. White.

They claimed it was the "largest and most complete plant in the world producing stereoscopes and stereographs". [The large lumber operation shown in some of the views gives an indication of the huge volume of stereoscopes created within those walls. Founder Hawley C. White had started making stereoscopes in 1870 in New York and by 1900 had received the "Highest Award on Stereoscopes" at the Paris Exposition.]

We must thank the H.C. White photographer who took the time to make this interesting group of views. It gives us a glimpse into the heart of the great era of mass production. One wonders if those anonymous ladies, who labored long hours to produce such a fine product, could have imagined how stereo enthusiasts would seek out and preserve these stereographs nearly 75 years later.

(A 1981 view of the former H.C. White plant by Bill Zulker can be seen on page 28 of the Nov./Dec. 1982 STEREO WORLD.)

Mounting Machine, Stereograph Department. No. 8284 by H. C. White.
told suffering. A desperate fast in January of 1948 managed to bring the warring leaders together but provoked the ire of the militants and Gandhi was shot dead by an extremist at the end of the month. The new nation would have to go on without its “Great Soul.”

For all of his greatness, Gandhi was an overly simplistic man and much of his success was due to the British, who, with their traditions of justice and fair-play, were peculiarly vulnerable to his tactics. He might not have fared as well against a more ruthless regime.
A problem always arises when I mention that she sometimes
Treadwell snickered and announced that where
few of the more general comments have been edited, but
due portions are here transcribed:

When I reached the "sensitive" part of the story Tex
graphs," was written by Mrs. E.W. Withington herself. A
processed her wet-plate negatives under her skirt. Recently
fronted with a high degree of skepticism by my audience.

I have told her story often, and usually find myself con-
fronted with a high degree of skepticism by my audience. A
problem always arises when I mention that she sometimes
processed her wet-plate negatives under her skirt. Recently
I told this story at the dinner table during the National
Steroscopic Association convention in Washington, D.C.
When I reached the "sensitive" part of the story Tex
Treadwell snickered and announced that where he lived, the
natives would call a yarn like that "b.s."...

Thus, in defense of my good name, I provide the follow-
ing account from THE PHILADELPHIA PHOTO-
GRAPHER (v. 13 (156), December 1877, pp. 357-360). The
article, titled "How a Woman Makes Landscape Photo-
graphs," was written by Mrs. E.W. Withington herself. A
few of the more general comments have been edited, but all
of the critical portions are here transcribed:

"Here in the valley, for four months, the temperature is
very high, too high for comfort or good photographic
work, for several of the midday hours of those months
the thermometer coquets with the Centennial number,
often getting the better of it from ten to twenty degrees
in the shade. When these days come I begin to finish up
and dismiss local work, clean 5 x 8 plates, select and ar-
range my chemicals in compact little packages or small
bottles... and put in some convenient place ready for
packing when the time draws nigh, in which I may hie
me to the mountains.

...[She goes on to explain the beauties of the region
and describes her favorite landscape route from Ione Ci-
ty to Carson City, Nevada, by way of Carson Pass. This
is approximately the route of present day Highway
88]...This year when I started there was a family party
of six of us. We camped out just where night overtook
us, or the fishing was good...[after a week or so]...I said
good-by to my friends, and travelled as I could, by stage,
private conveyance, or fruit-wagons.

On such trips I take enough negative bath to fill the tub
[her developing tank] twice, or more, a pound and a half
of collodion, and about eighty plates.

I have a box just long enough to let my Newell bath-
tub fit in one side by having notches cut in the ends to
let the ears of the Newell bath-tub rest on, the tub then
reaches within half an inch of the bottom of the box, in
the bottom of which is a thick layer of cotton-batting to
absorb any leakages and break the jolts on contents of
the box, and some awful ones they get; but I never have
had a bottle broken when travelling, but is death to
porcelain dishes. After two trials, I use only iron and
wooden developing and fixing trays. My box is about
three times as wide as the bath-tub; in the two-thirds space
I pack a two-quart bottle of negative bath, a pound bot-
tle of collodion, a pound bottle of developer (double
strength), a pound bottle of fixing bath, a collodion pour-
ing bottle, one of negative varnish, a small vial each of
ammonia, nitric and acetic acid, alcoholic pyrogallic
intensifier, bichloride of mercury and alcohol, a small
package each of iron and hyposulphite of soda, a small
fluid or Lucene oil-lamp, and a box of parlor matches.
After all are packed, I turn over the top two rubber fun-
nels, one for filtering the silver-bath, the other for filter-
ning more developer, and all is encased in a strong cloth
sack with a carpet bottom and a shirrstring in the top;
when drawn close around the inverted funnels and tied,
all is snug and secure. The box has wooden slats on the
sides to lift by, by taking hold of sack and all.

My negative box holds thirty-two 5 x 8 plates, which
are [already] albumenized. I prepare about fifty more,
and pack by laying out a thick, large sheet of white wrap-
ping-paper. First lay on it a plate encased in a thin
blotting-paper twice its size, so there is no danger of its
getting misplaced by slipping out, or otherwise, having
written on the underside "albumen side," and continue
to lay plates albumen side down and tissue or blotting-
paper between. When the number wished is completed
they are rolled snugly in a wrapping-paper, add a towel
around the whole, then the package fits nicely into my
little wooden tray, 6 x 9 inside, for hypo-bath, which
again is placed in a common sheet-iron baking-pan of
small size, which is used, if necessary to develop over,
and when thoroughly washed out, the negative, after fix-
ing, can be placed in it in an inch or so of water, to let
the animated subjects [i.e. people] "see how" I and Jane,
and Jack, Susan, Katie, and Bob do look. "Ah, how black
I am!" "Why, I thought that we would be ever so much
larger than that!" not one out of twenty ever looking at
the beautiful scenery.

Where were we? The plates are in the tray, the tray in
the iron pan, and now the whole are placed on top of the
negative box, which too, has a strong cloth casing, same
as the chemical box. The plateholder, with a piece of red
blotting-paper in it for lack of sensitized plates, is wrap-
ped in the focussing cloth, and my handtowel around

Stereo Artist
Mrs. E.W. Withington

OR, "HOW I USE MY SKIRT FOR A DARKTENT"

by Peter E. Palmquist
Exchequer Croppings by Mrs. E. W. Withington. A mine in either California or possibly Western Nevada.

that, and placed at the side of the negative box. If the box is full of plates, and not room for the camel's-hair duster and dipper, they are rolled in tissue paper . . . and tucked under the cord that fastens the plate wrappings. When all are in place draw the shirrstring, and tie snug.

(continued on page 40)


Mrs. E.W. Withington, STEREO ARTIST.
IONE CITY,
Amador County, Cal.
Two of the unknowns from the JUL/AUG '83 issue have been identified for us. Bill Cussen had a view of the miner pictured at the top of page 26, and it turned out to be B.W. Kilburn's #662: "Mining Coal Three Miles Under Ground, Pennsylvania, U.S.A."

Bill also identified the disaster view at the top of page 27 as did Dave Klein, Jim Becker, and Bruce Hooper. The scene pictured was called "The Great Avalanche" or the "Owl's Head Slide". It occurred on Cherry Mountain near Jefferson, New Hampshire at 6:00 a.m. on July 10, 1885 during a heavy rainstorm. The slide took approximately 4 minutes to travel more than 2 miles, sweeping before it earth, trees, and rocks to a depth of 50 to 100 feet, and a width of 100 to 800 feet. At least 1 person died as a result, and a house and barn were demolished. Other photographers who issued views of the slide were Littleton View Co. (#1307), and Kilburn (887, 890, 891).
We had two quick responses to the views in the last issue. Rusty Norton wrote that he now knows that his view at the top of page 22 was published by the London Stereoscopic Co. about 1857 because of the curtain material at the upper right. It therefore could not be part of the "London Street Characters" series.

For that second response we heard from Eric Stott who identified the Powers Building at the bottom of page 23. It still stands at 16 West Main Street in Rochester, N.Y. Constructed in 1869, Mr. Powers modified it several times so it would stay the tallest building in town. Our unknown shows it after a second mansard was added but before a third roof and taller tower were tacked on.

This issue we start off with a gold-colored mount and a scene of what may be a western town. The one sign we could read is "Ballards" on the store at left.

Richard Rudisill has probably given up expecting to ever (continued on page 33)
NEWVIEWs

by David Starkman

Current information on stereo TODAY: new equipment, developments, magazine and newspaper articles, or 3-D events. This column depends on readers for information. (We don’t know everything.) Send information or questions to David Starkman, PO Box 35, Duarte, CA 91010.

REVIEW—“FANTASTIC 3-D”

“FANTASTIC 3-D” is the latest in a current wave of books about 3-D and in 3-D. Where “Amazing 3-D” took us behind the historical scenes with a deep look at the 1950’s 3-D phenomenon, “Fantastic 3-D” compliments it by bringing us up to date, and giving some how-to 3-D lessons in the process. Illustrations fill every page, and a large number of them are well-done anaglyphs (red/blue 3-D pictures). Custom 3-D glasses are, of course, included.

Contained in its 19 chapters is a 3-D Movie Director, a 3-D Buyer’s Guide, a 3-D Comics Directory and a listing of 3-D books in print. The “Do-it-yourself in 3-D” chapter offers a simple method for beginners to make their own 3-D pictures with any camera. Four chapters cover systems currently used to make these modern 3-D movies we now have comin’ at us!

There’s a Stereographic Gallery with stereo images from 3-D films, pictures of 3-D equipment, and original and creative 3-D photos by current 3-D photographers. One thing which sets this book apart is the inclusion of 3-D images by current members of the National Stereoscopic Association, Photographic Society of America, and the Stereo Club of Southern California!

Whether you’re just getting interested in 3-D, or have been exploring its depths for many years, “Fantastic 3-D” has something new and wonderful to offer you.

‘Fantastic 3-D’ may be ordered by mail from REEL 3-D ENTERPRISES, P.O. Box 35, Duarte, CA 91010. Price is $12.00 including book rate postage. (Calif. residents include .72 sales tax.) It will also be available at many book stores or through STARLOG Magazine.

A NEW, “HIGH TECH” 3-D SCREEN

A bright, new metallic screen surface called Mirror-Image (TM) foil is coming onto the market with numerous claims of superiority in audio-visual, special effects, theatrical, projection TV, and 3-D projection applications.

A product of the Protolite Corporation, Mirror-Image foils are thin, flexible metallic sheets consisting of a continuous array of micromirror lenses (720,000 micromirrors per square foot). The foils are designed to accurately convey image brightness, contrast, and brilliance to the audience while protecting against the washout that can occur due to ambient light. Full daylight use is one of the major promotional points of the new product, as well as improved brightness over a wider angle of view.

At first glance, Mirror-Image material looks like not much more than canvas sprayed with aluminum paint. Only under magnification are the micromirrors slightly visible, where it can be seen that they are aligned a bit differently along one axis than the other. This makes possi-

Despite the cover, FANTASTIC 3-D is a serious, detailed study of various techniques and formats employed in 3-D film and video systems. Beyond a simple list, 3-D films are each covered in a short paragraph along with production credits and cast. All known 3-D comics are listed and rated with titles and lengths of the stories in each issue.
ble the “image containment” feature claimed for the product wherein only viewers at the intended angle will see the projected image. Outside that angle, a completely different image could be shown on the same screen for teaching or advertising applications. The way the sample sent to STEREO WORLD was cut, this feature was evident when the sample was aligned vertically.

When horizontal, the advantages claimed by the new foil for wider angles of viewing could be seen. The sample was placed on a non-textured metallic screen and viewed from various angles. The photo was taken from a typical angle of view in a small-room 3-D projection situation and shows the increase in brightness over the flat screen. A lenticular silver screen would of course compare better, but the image on the sample got brighter with each increase in the angle view to the screen until at the edge of the screen, the image, distorted as it was, was actually brightest of all!

Of course nothing can beat a non-textured screen at a very narrow angle, and from directly behind the projector the sample looked a bit dimmer than the rest of the screen, but on the other hand showed none of the variations in reflectivity common to flat screens. For any large audience, the new material would make possible both a larger image overall by reflecting more of the projector’s light and a brighter image for those forced to sit at a less than perfect angle to the screen.

For more information contact the Protolite Corporation, 985 Timothy Drive, San Jose, CA 95133.

MORE 3-D VIDEO GAMES?

If the Stereographics Corporation has its way, true 3 dimensional images will appear on the screens of video games from several manufacturers in the near future. The company, founded by Lenny Lipton, author of Foundations of the Stereoscopic Cinema, is promoting the superiority of its full-color, flicker-free StereoDimensional (TM) stereoscopic video system to game companies now, as well as those using closed circuit video in various scientific, medical, robotic, or x-ray applications.

The new system works with the latest laser disc displays as well as the usual computer-generated games and can be applied to any type of video display from line drawing images to “painted” raster graphics to cartoon-style animation pictures to live-action subjects. The StereoDimensional system uses the eclipse or occlusion method to separate the right and left images, as discussed by Mr. Lipton in his presentation at the 1982 NSA convention in San Jose, CA. As shown in the illustration, a pair of electro-optical shuttering glasses are connected to the monitor and its synchronizing device which “opens” the left eye liquid crystal shutter only when the left image is being scanned on the screen and vice-versa. The cameras can of course be replaced by computer connections or video tape systems. Flicker problems caused by dividing in half the usual television field rate of 60Hz are said to have been solved, and the total separation of the images allows no ghosting—even with your head tipped!

The encoded images can be transmitted like any other TV signal, but viewers without the special synchronized glasses would see a double image like a polarized 3-D film without glasses—but brighter. One more improvement in the eclipse method (around since 1922) is promised soon by the Stereographics Corp. The physical connection between the shuttering glasses and the synch control of the screen will be severed when infra-red, radio, or ultrasonic techniques are perfected so that no wires will tie the viewer to a seat or console. Stereographics Corp. is at Box 2309, San Rafael, CA 94912.

NUTS & BOLTS UPDATE

Alhambra Camera Shop in Alhambra, CA is no longer stocking stereo slide mounts or other stereo related items.

Matthew V. Ellsworth has sent in a “starter list” of stereo photo-lab services that other readers might want to help expand:

SUNSET COLOR LAB (PO Box 46145, Los Angeles, CA 90046) — process and mount stereo slides, duplicate stereo slide pairs, enlargements from one side of a pair.

STARLIGHT COLOR LAB (PO Box 36617, Los Angeles, CA 90036) — process and mount stereo slides, duplicate stereo slide pairs, enlargements from one side of a pair.

KODAK (through dealers or with mailers as mentioned in Newviews, May/June 83) process and mount stereo slides.

THE LAB (PO Box 15100, St. Louis, MO 63110) — Individual prints or enlargements from one side of a slide pair.

COLOR LAB INC. (Box 37, Hastings, MN 55033) color stereo PRINT pairs (unmounted) as mentioned in Newviews, July/August 83.

REEL GROWTH

Heyderhoff Stereo Supplies has quit business and all products and business have been taken over by Reel 3-D Enterprises, now with a quite extensive line of 3-D products and literature including 3-D slide viewers, mounting supplies and a textbook on 3-D photography. A new catalog will be available from; Reel 3-D Enterprises, Box 35, Duarte, CA 91010. Visa and Mastercard orders can be phoned in to 213-357-8345.
It is sometimes a revelation when one learns more about former Stereoscopic Society members. So often we find that a name on an old route list or a folio envelope from yesteryear turns out to represent an important link or influence on the development of some aspect of American photography itself.

In this column in the July-August 1983 issue of Stereo World, among a selection of old views by onetime Society members, there was a picture of a Navy seaplane taken by Chief Petty Officer L.E. Goodnight who was known to be a Society member before and after 1940. Further information on CPO Goodnight was solicited from anyone who could enlighten us.

The Stereo World readers usually come through, and this time was no exception. NSA member Leighton R. Stewart of Port Hueneme, CA, responded as follows:

"Regarding the request for information about L.E. Goodnight, I never knew or met the man but from 1951 until I retired in 1972 I worked for and with men who knew him very well. Today, I went over to Ventura and talked with my old boss, Mr. H. Alexander. Here is what he told me.

Incidentally, we were all Navy photographers. I was a civilian photographer working for the Navy. Pensacola, Florida, was the location of the Navy photography school. Goodnight was one of the original Navy rated photographer chiefs. As Mr. Alexander recalls it, Goodnight was the third chief created in that rate.

Goodnight was in some way instrumental in establishing the course of study set up around 1930 to train future Navy photographers. He was Alexander's instructor there at Pensacola in 1933.

Alexander could not remember for certain but thought Goodnight spent most of his Navy career in Pensacola.

Mr. Alexander saw Goodnight at a photographer mate reunion at Pensacola 12 years ago and told me Goodnight lived in or near Pensacola at that time. Alexander is 75 now and he told me Goodnight was 5 or 6 years older so he would be 80 or so now.

Mr. Alexander was aware of Goodnight's interest in stereo photography and I wondered if stereo was taught as part of the course. Alex said it wasn't but that Goodnight had included a very brief description of stereo photography in the early training manuals for the rate of photographers mate.

All of the Navy photographers from the early 30's through 1946 or 47 know of Chief Goodnight so perhaps someone else will be able to tell a lot more about him. But he was a big name in Naval photography.

Another man who I met once or twice myself (and again all the regular Navy photographers knew him well) was an officer, Captain Quackenbush (spelling is my own). He had all of the Navy photo types shot with Stereo Realists during the Bikini Bomb test in around 1950 or 51. Of course they used regular still and motion picture cameras also, but they had to make the same shots with the Realist cameras in addition to the other photos. They were taking before and after damage shots of the ships in the lagoon.

I thank Leighton Stewart for enlightening us. This is indeed welcome information and adds to the pride we have in the Stereoscopic Society and the accomplishments of its members over the years. It also gives us some intriguing news which gives rise to further questions. Can any of our readers clarify the spelling of the Captain's name or add further knowledge regarding the bomb test stereos?

Illustrated is a WWII era view of Chief Goodnight and further examples of his stereo work.
The Old Reliable Ox Cart by L.E. Goodnight. Taken in southern Alabama on April 22, 1939, it records a still viable way to haul loads on a small farm in muddy and/or swampy areas when time is not a factor.

**STARLOG'S FANTASTIC 3-D**

Society members are well represented in the Starlog Press publication: Starlog Photo Guidebook-Fantastic 3-D. Edited by Beta circuit member David Hutchison, the book is a well-organized survey of modern 3-D. The third dimension in movies, comic books, TV, books, clubs, science and art is nicely pursued. Many anaglyphs, especially well-printed, can be viewed with the red and blue glasses supplied with the book.

The purpose of the book is stated as follows:

"It has been the purpose of this edition of STARLOG's Photo Guidebook Fantastic 3-D to stimulate interest in a medium that has yet to come into its own as a viable means of artistic expression. With only a few hundred active stereographers worldwide, it comes as no surprise that very few people have ever seen 3-D images in a form much advanced from the Viewmaster system. It is hoped that this volume will stimulate interest in 3-D imaging among the public at large and the readers of STARLOG in particular. Use of the club guide and the buyers guide in this volume will open doors into a realm of art that is still begging for eager pioneers. Even after 125 years, 3-D photography is still a wide open frontier waiting to be explored by those searching for a unique form of expression."

Other Society members represented are David Starkman and Susan Pinsky with several illustrations (some including the photogenic Susan); a couple of fine Paul Wing hypers; some Scanning Electron Microscope stereos by Norman Patterson; and, even a look at Howard Frazee's impressive stereo camera collection.

The book is paper bound and is available from bookstores for $11.95 or from ads in STARLOG magazine or from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010 for $12.00 including postage.

**SOCIETY MEMBERSHIP**

Current stereo viewmakers, either transparency or print format, who may wish information on joining the Stereoscopic Society should contact the Corresponding Secretary, William Shepard, 425 N. Morada Avenue, West Covina, CA 91790.
The sources of photographic deterioration are infinite in their variety and number. Some are easily controlled; others are unavoidable. Some damages appear immediately, while others take decades to manifest themselves. To outline everything which may cause deterioration is an impossible task. The best advice is to learn about the photographs themselves and how they age and then to think about how your actions will affect those processes. Basic knowledge and common sense will prove the most powerful tools in slowing the deterioration of stereoviews.

**Human Sources**

Many types of photographic damages result from ignorance, neglect or carelessness. Man's ingenuity insures that the methods of damage will be constantly changing with a variety of innovative and devious techniques; simple directives will not daunt a determined and creative spirit. Conscientious care and handling and common sense will, however, keep a concerned collector from becoming an unwitting vandal. Of all possible sources of deterioration, human damages can be the simplest to eliminate.

Deterioration from normal handling falls into several categories. One type is physical damages, abrasion, scratches, gouges and the like. The exact causes may be flagrant or extremely subtle. Dirt and grit may scratch the print surface. In a stack of stereoviews, one card may rub against the photographs of the view below, causing abrasion and wear in this manner. Jewelry such as bulky rings may scratch the delicate photo surface. Damages from physical contact can be reduced by keeping the area clean and organized. Avoid clutter which may allow pencils, paper clips, staples, etc. to become lost among the stereoviews and eliminate objects which may potentially scratch or gouge.

Similar types of physical damages may occur from the methods used to store and to retrieve stereoviews. Strings or bands used to hold a group of cards together may cause abrasion or even "dig into" the card edges. Card edges will be worn and corners rounded if they are kept in a storage enclosure which is too small and necessitates scraping the cards in order to move them. Stereoviews may be similarly damaged if they are kept unrestrained in a too large space where they can bang into container walls or each other. A severe blow to a corner may cause the photographic mount to delaminate, splitting into its original layers; the thinner paper layers are then susceptible to “dog-earring” and tearing. Careful choice of storage methods will prevent most damages of these sorts.

The introduction of foreign substances onto stereoviews will result in staining and/or fading. This may be an immediate accidental event such as a spilled beverage. It may occur slowly through a gradual reaction. The transfer of oils and organic acids from the skin to a print surface may cause gradual image fading; from time to time one will find a perfectly legible fingerprint, recorded for eternity by fading. Dirt, liquids, oils and greases from any source can be transferred to a stereoview by contact. These types of damage can be avoided by following a few simple rules: never allow food, beverage or lit tobacco in the vicinity of stereoviews. Always wash hands thoroughly before handling stereoviews and avoid touching the photographs themselves, even with clean hands. If the prints must be touched, if many people will be handling them, or if one’s peculiar body chemistry produces excessive oils or sweat, the use of white cotton gloves, such as those marketed by Kodak, is recommended; do not forget to launder or discard gloves when soiled.

Photographic images are specifically sensitive to impurities in inks and self-stick adhesives. A great deal of permanent damage has been caused through the years by labeling. Some inks are corrosive to paper and will actually eat through the paper in time. The inks used in ballpoint pens contain many unusual chemicals and are known to fade photographs. Inks do not have to be directly on a print surface to cause harm. Their impurities can penetrate from the back through the print’s paper; they can also migrate from one card to another. Pencil graphite is the only medium recommended for labeling.

Pressure sensitive adhesives, those which adhere merely by being pushed into place, are complex formulations, containing rubberized components, agents for flexibility, etc. These adhesives eventually lose their tack and fail. Before doing so, however, they turn brown and stain paper; they are known to fade silver photographic images, even when applied only to the backs of the prints. Cellophane tape, masking tape, self-stick labels, etc. all fall into the pressure sensitive category and must be avoided when dealing with photographic materials.

Other commonly used materials should be conscientiously avoided when working with photographs. Common staples, paper clips, etc. must be avoided because of their tendency to rust, and thus stain paper and photographs. Rubberized materials must never be placed in contact with photographs. Vulcanization leaves free sulfurs in the rubber, and these sulfurs will attack photographic silver, causing fading. Rubber bands, cements, and even rubber backed
carpeting and upholstery should be eliminated from areas where photographs are kept and used.

One simple and positive action can be taken to protect stereoviews from a multitude of human damages. This is to place each view in a clear plastic storage sleeve. These sleeves protect the stereoviews from surface damages, fingerprints, spills, edge wear and so on. Small damages, tears or delaminations, can be adequately "stabilized" when given such protection. The choice of sleeves is critical as many common plastics, including some advertised for use with photographs, contain chemicals which actively fade photographic images. Only polyester, tri-acetate and polypropylene can be recommended.

ENVIRONMENTAL SOURCES: The general environment contains numerous sources of deteriorants to photographs. The specific mechanisms are complex, but general types are few.

Acidity is one of the most potent deteriorants of paper and photographs. Acids attack the molecular structure of paper fibers, causing them to break apart internally. The result of this attack is embrittlement, the loss of flexibility and strength. Embrittlement is first evidenced as greater susceptibility to physical damages—wearing of edges, splitting of paper along creases and tearing; it eventually progresses to powdering of the paper. Color compounds are formed during this chemical reaction, resulting in the yellow and brown discolorations typical to old paper.

Sources of acid are numerous and varied. The processes used to produce inexpensive paper pulp, such as that used for stereo cards, is itself acidic; residual processing chemicals also produce acidic conditions within the photographs. These internal acids are virtually impossible to eliminate. It is important to realize that acids have the devious ability to migrate. A good quality non-acidic paper or photograph can become acidic if kept in the vicinity of materials which emit acid. Non-rag papers, nearly all cardboards and unsealed woods are common contact sources for acids.

Environmental pollutants deteriorate photographic materials by several methods. Many industrial and urban pollutants, such as sulfur dioxide, combine with moisture in the air to produce acid (known on a grand scale as acid rain) and attack paper in the manner described. Other pollutants attack paper and photographic silver directly, causing embrittlement and fading. Ozone, a by-product of most photocopying machines, is a particularly strong deteriorant of this type.

Because a particle of photographic silver is so small in size, exposing a large surface area relative to its mass, it is extremely sensitive to attack from any chemical or acid source. These chemical alterations to the silver are seen as fading. Alkalinity (the opposite of acidity) is considered beneficial to paper, but is proven to fade photographic images at high humidities and to soften photographic gelatin and albumen, causing them to become water soluble. pH "buffered" storage materials, such as recommended and marketed for paper, are generally detrimental to photographic materials and are to be avoided.

The collector can do nothing to reduce those acids which are internal in stereoviews. Short of installing elaborate air filtration systems, little can be done to eliminate airborne pollutants. Airborne acids can be neutralized somewhat by placing buffered materials near, but not against, stereo views in storage. For instance, if the views are protected by individual sleeves, one might consider lining the storage box or drawer with buffered matboard. The most beneficial thing which a collector can do is to eliminate all adjacent materials which are known to cause damage—these include unsealed wood, common papers and cardboard, rubberized materials, unstable plastics and so on. Verify that labels, adhesives and storage sleeves have neutral pH (6.0-7.0) before introducing them to the photographs.

Relative humidity has a significant effect on the aging of both paper and photographs. By definition acids exist only in a water system. If moisture in the air is scant, potentially acidic compounds are unable to form acids. Keeping humidity low will reduce problems from both acid and chemical deterioration, even when those sources cannot be themselves controlled.

Organic materials, albumen, gelatin, gum and starch used for adhesives and paper stiffeners, are natural foodstuffs for mold and fungus. Molds deteriorate these materials, causing greater sensitivity to water. In addition, mold can stain photographic images and paper; these stains are generally small circular spots and brown to rust-brown in color. Mold staining, known as foxing, cannot be safely removed or reduced on a photograph. However, molds and fungi become completely dormant at low relative humidity, and new or additional damage can be averted.

For these reasons, it is strongly recommended that relative humidity be maintained at 40-50%. In some regions this will require little or no effort; in other areas humidification and/or de-humidification may be necessary. The first step is to identify modification needs by placing humidity and temperature gauges in the room where stereoviews are kept.

Excessive heat, like excessive humidity, can be extremely damaging. Short of fire, it is unlikely that heat will be the immediate and direct source of damage. Heat is, however, radiant energy, and as such it is capable of activating damaging chemical reactions. It is an established fact that the rate of a chemical reaction doubles with every 10°C (18°F) rise in temperature. Conversely, a decrease in temperature will slow chemical reactions. Deterioration from acids and pollutants will be half as rapid at 60°F than at 78°F; it will be one-fourth as rapid at 60° than at 96°. This is a clear argument for air conditioning. The maximum temperature considered acceptable for black and white
photographs is 68°F; when possible, cold storage is recommended.

Constancy of temperature and humidity is as important as their specific levels. As temperature or humidity rise papers and photographic media (albumen, gelatin) expand and swell. Contraction occurs as temperature and humidity decrease. These physical changes cause shearing of the materials’ structures on a microscale. The more rapid and more frequent the changes in temperature and relative humidity, the greater this invisible damage. Every effort must be made to reduce fluctuations and to make fluctuations as gradual as possible. The stereoviews will adapt to slow seasonal changes; they will suffer badly from daily changes such as lowering thermostats at night. By the same token, storage units should be placed away from vents and outside walls where fluctuations will be continual. An especially dangerous situation arises when temperature drops drastically and rapidly. Warm air can hold more water in suspension than can cold air; humidity is measured as the proportion of water actually contained in the air compared to the amount of water the air is able to contain at that temperature. If there is no decline in the actual amount of water in the air and the temperature drops, the relative humidity will skyrocket. If the temperature drop is major or if there is a great deal of moisture in the air, condensation of water can occur on photographs, storage sleeves and storage units.

Light, like heat, is a form of energy and as such is capable of activating and intensifying the chemical reactions which deteriorate paper and photographs. The amount of damage increases proportionally with the amount of light which falls on the object. The maximum intensity, or brightness, of light recommended for photographs is 10 footcandles; although dim, this is adequate light for viewing if there are no bright spots in the room and a few minutes are allowed for the eyes to adjust. Even at low intensity, however, long periods of exposure will damage photographs and paper—100 hours at 10 footcandles constitutes the same amount of light as 10 hours at 100 footcandles. Light damage is cumulative—12 exposures of 5 minutes and single exposure of one hour will have the same effect.

The specific type of light is extremely significant to the relative amount of damage done. Wavelengths of visible light range from 400-700 nanometers in length, with blue light at the short wavelength end and red light at the long wavelength end of the spectrum. Light with longer wavelengths is not visible to the naked eye; it is known as infra-red and is a source of heat. Ultraviolet light has shorter wavelengths and is also invisible to the naked eye. Ultraviolet light is extremely energetic and interacts directly with paper fibers to cause embrittlement and yellowing. UV light is also the major factor in the fading of dyes and has been shown to cause highlight yellowing in albumen prints.

All sources of visible light, natural and artificial, emit some amounts of these two invisible types of light. Since infra-red and ultraviolet are actively detrimental while contributing nothing visually, it is sensible to eliminate or reduce them. Incandescent lights produce relatively little blue or UV light and quite a bit of infra-red light. The heating effects of infra-red decrease rapidly with distance and are of little concern if there is a reasonable space between the bulb and object. If circumstances require, lamps can be fitted with heat filters. On the other hand, fluores-

cent light sources contain little red and infra-red light but do produce a great deal of blue and ultraviolet light. Natural daylight contains a significant amount of UV light as well. Because ultraviolet light is such a powerful deteriorant, its elimination from these sources is extremely important. Ultraviolet filters are available in a number of forms—in “plexiglas” for frames or cases, plastic sheets or varnishes for glass, or in sleeves to cover fluorescent tubes, and so on.

If existing light fixtures are fluorescent types, use “warm” tubes rather than “cool”. This distinction has nothing to do with physical temperature, but rather with “color temperature”. Warm fluorescent tubes emit less UV and also give a more balanced color rendition. If the area is being freshly designed or renovated, the best choice of lighting is incandescent lights with rheostat controls.

There are two other types of damage which are frequently seen. One is vermin damage—rodents, insects and the like. Silverfish damage is the most common of this type and is easily identified by the random wriggling patterns of loss caused by feeding. Meticulous housekeeping, including regular vacuuming of storage units, and low humidities will reduce the likelihood of damage from most of these sources. If there is active infestation begin by identifying the culprit; an entomologist may be able to design corrective measures that require no chemicals simply by his greater knowledge of insect habits and life cycles. Whenever possible, use non-chemical means to control these problems. If spraying or fumigation is the only answer, ask for the complete specifications of the active fumigant and carrier to be used, and ask what effects they might have on paper and photographs. If there are any doubts about their safety for the stereoviews, remove the views from their storage units before fumigation and allow several days of airing before returning them.

Damages from water are extremely common. Sources are numerous—rain, floods, broken pipes, dripping air conditioners are a few. Water can cause separation of prints from their mounts, delamination of the cards and waterstaining. If the photographic album or gelatin is weakened from deterioration the surface and image of the prints may disintegrate. Gelatin emulsions, especially unhardened emulsions such as those common to stereoviews, become adhesive when wet and can attach to sleeves or other interleaving materials. The result may be embedded fibers from paper or uneven glossy spots from plastic. If a water disaster should occur, the humidity in the area will rise significantly—damage from mold and fungus becomes a real threat until the area is dried out again. Simple safeguards include keeping stereoviews away from air conditioning units and windows and storing them raised above floor level.

The best method for preservation is prevention, not restoration after the fact. One can go far with the basic understanding of the properties of stereoviews and the types of things which damage them. Take the time to assess the way you use your collection, how you handle and store the stereoviews, what the environmental conditions are. Careful consideration and common sense will then lead to positive and viable systems which will keep your collections in the best condition possible.

Next time: STORAGE.
3D: Experience and Potential—A Seminar

It was a 3-D movie buff's dream—a seminar on 3-D cinema, featuring a who's who of 3-D players, and showcasing examples of past, present and future stereo movie making.

On October 1, the Special Projects Committee of the Directors Guild of America sponsored this all-day seminar in Hollywood. The event was held in DGA's new theatre, with its 50-foot silver screen. Additional support was provided by Dimension 3, Optimax III, Inc., Stereoscope StereoVision International, Astralvision, and 3-D Video Corporation.

The seminar was moderated by Randall Larsen, a film production manager and 3-D enthusiast. The opening film screening was none other than "Magic Journeys," the Kodak sponsored, twin 70mm short from Disney's EPCOT Center in Florida, and reported on in this column in the March/April issue. "Magic Journeys" is a 3-D tour de force, with outstanding cinematography, beautiful color, clever storyline, and, of course, marvelous stereoscopy. A bird's eye view of a kite drew enthusiastic applause from the audience of, largely, film industry people. Afterwards, film-maker/director Murray Lerner discussed the making of "Magic Journeys" and answered questions from the audience.

Next, a panel of Directors of contemporary 3-D movies was assembled: Joseph Alves ("Jaws 3-D"), Richard Fleischer ("Amityville 3-D", "Arena"), Lamont Johnson ("Spacehunter"), Bruce Malmuth ("The Man Who Wasn't There"), and Lerner. The panel responded to questions from moderator Larsen and discussed their experiences, problems, frustrations, and successes in working with the 3-D process. Here's a sampling of comments from the panel members:

Alves: "Pre-production testing (of 3-D) is critically important, and few of us have done enough of it."

Fleischer: "3-D technique has not improved—it's gotten worse."

"Murray Lerner was working with Tiffany—the rest of us were working with K-Mart."

"Producers of 3-D movies want everything to come off the screen."

Johnson: "Our goal is not necessarily to figure out how to impale the audience's brains against the back wall of the theatre."

Malmuth: "The process is like a ballet. We must make the moves responsive to the process."

"Practically every 3-D screen image is like threading the eye of a needle."

Lerner: "Most 3-D filmmaking has the inherent weakness of starting with concerns about how not to do things. My interest is in how to do new things."

3-D sequences from each of the directors' works were shown, including "Amityville 3-D," not yet released at that time.

The next part of the program was of special interest to me. Lee Parker of Filmlink Corporation introduced a preview showing of excerpts from "The 3-D Movie," described in this column in the Sept.-Oct. 1982 issue. The film is a compilation of examples of still and moving stereoscopy, from its beginnings to the present. The credit sequence included vintage black & white stereo pairs, which became even more alive as the computer controlled camera zoomed into their depths. Cuts from most of the 50's 3-D films where shown in rapid succession, sequenced by category, such as action, westerns, etc. Also presented were stereo lunar landscapes from NASA files.

According to Lee, the film will soon open in Japan, and, hopefully, have a U.S. release this winter or spring.

After a box lunch and time for visiting with the dealer representatives, an excerpt from the classic "House of Wax" was screened in the original two-strip process and 1.33:1 aspect ratio. This was followed by a wonderful treat, the appearance of the director of "House of Wax", Andre de Toth. Mr. de Toth introduced two other guests, Milton and Julian Gunzberg, inventors of the Natural Vision 3-D system, used for filming "Bwana Devil" and "House of Wax". Andre de Toth is a colorful and crusty gentleman, as reflected in this sampling of his comments:

"Put the drama in front of the camera, not behind it."

"Everybody here is talking about machines—we should be talking about the greatest machines of all—the human brain and eyes."

"If a director needs a technical advisor, then the technical advisor should direct the picture."

"The over/under 3-D system does have a place—in the toilet!"

(continued on page 40)
His wife, Agatha K. Weiss, now lives in Arizona, where their daughter Toby is studying architecture at Arizona State University. According to Mrs. Weiss, Don was a strong family man, with few close friends, "who spent most of his time improving his mind." Indeed, she says, "I almost make him sound stuffy!"

While I never met him personally, I can't entirely agree with her evaluation. Although he may not have been a gregarious person, he wrote voluminously to most of the serious collectors of his time, and his letters are warm and human as well as informative. My correspondence file contains hundreds of pages of information which he had dug out, and he continually picked my brain for the few facts which I'd accumulated at that time. But like his annotations on views, his discussions were thoroughly organized and to the point.

Fred Lightfoot, long-time friend and the source of many of Don's views, recalls that the collection was large, for that time, with an emphasis on scope rather than a few high-quality (and high-priced) items. According to his wife, he hated to pay more than a nickle or dime for a view, but in the 1960s it was entirely possible to put together a worthy collection at those prices, if you were willing to search for bargains.

"He was for many years the only stereo collector in Pennsylvania west of Bill Darrah," says Lightfoot. "Naturally, he emphasized Pennsylvania views, and had the best collection of them at that time. He was also fascinated by tissue views, especially those of genre subjects rather than plain scenery. In all his collecting, he was most interested in the picture of the past that stereos could give him."

Weiss got into the study of stereos rather late in life, and quite accidentally. His wife had developed an interest in antiques in general (eventually opening a shop) and tried to interest her husband in the field. Reluctantly at first he attended antique shows with her, but soon became fascinated with the historical information available from views. Industry, occupations, parades, Indians, trains; anything to do with the people and life of earlier days was pulled together. Eventually, he branched out into collecting viewers and cameras, and got thoroughly engrossed. In spite of his initial disinterest, by the way, he also became involved in other antique specialties, such as repairing and refinishing the antique furniture featured in Mrs. Weiss' shop.

She estimates that at his death, his collection totalled over 12,000 views, which were dispersed by Fred Lightfoot and Earl Moore. Since these had been acquired for under $5,000, the investment proved to be a sound one, financially. I would have thought that the collection was even larger; I think I have several thousand cards from it myself, and this must be only a small fraction.

In reading over some of my correspondence with Don, I came across the following, which summarizes his feelings about stereos: "the view of the cotton gin machinery which you wanted is enclosed, and I hope you enjoy it. To me, the best part is not the machinery, but the fact that the machinery is broken down, and two men are working on it with wrenches and hammers. This surely emphasizes that the Industrial Revolution had growing pains, although a tempermental machine was doubtless better than culling fibers by hand. It's really these glimpses of people that are fascinating to me. The world's scenery hasn't changed much

(continued on next page)
VISITING THE VIEWS & VOLUMES
At the Holmes Library
by Lou Smaus, Chairman
NSA Board of Directors

As the guests of Dr. William A. Zulker, Curator/Librarian, John Dennis, Paul Wing and I visited the NSA Oliver Wendell Holmes Stereoscopic Research Library at Eastern College, Pennsylvania, following the NSA Convention in Washington, D.C. I spent the better part of the day there browsing through the collection and enjoying it very much. I was very impressed with the physical facility. Dr. Zulker has secured space in a rare book room of the college library, providing both a quiet, attractive area and one that is well protected. Access is controlled and strangers must be accompanied by a staff member at all times. Bill, who has recently been appointed Assistant to the President of Eastern College, generously volunteers his time to act as curator/librarian. He is assisted part-time with filing by a paid college student with the help of government funding.

The Holmes Library has a good start on photographic books and periodicals with a fine representation of stereo titles. The stereograph collection numbers over a thousand, I would say, but the quality is not high. There are many common and copy views but few classics, almost no representation in western or several other categories. There are some interesting views, however, especially amateur prints from early Stereoscopic Society members (some of which have been reproduced in Stereo World). Clearly, the collection could use some help here. With respect to stereo transparencies, there are essentially none. Stereoscopic Society and other NSA members could help immeasurably by donating duplicate or no longer needed slides of good quality.

As a nonprofit organization the NSA needs to support an activity such as the Holmes Library. There is no library I know of emphasizing the literature and stereoview collections of three-dimensional photography. However, I believe that the limited funding available from the NSA should be applied to the operation and maintenance of the library and not to the purchase of material for the collection except in limited cases. Therefore, the library must be built up with donations, either in the form of cash to make selected or specified purchases or of actual publications and stereoviews.

There may be some concern about donating items of value to a relatively young organization. What happens if the NSA ceases to exist or something happens to the arrangement with the college? To alleviate this concern and insure permanency of the collection, special arrangements are being made in the library contract with the college. It is being proposed, that if the NSA ceases to exist or cannot provide a suitable facility for the library collection, that the collection go to a well established major museum of photography.

I urge each member to consider what he might part with to help make the Holmes Library an activity that the NSA can be justly proud of. Just a few good quality views that perhaps you no longer specialize in would immeasurably help the collection. And donations are tax deductible within the rules of the IRS. Contemporary stereo transparencies and prints are particularly needed and should be relatively easy to provide by members taking their own stereo photographs. In donating your own work, please remember to provide views representative of your interests (they need not be salon quality but should be technically acceptable—proper exposure and focus) and identify the slides or prints with your name, the subject and location. Send all donations direct to:

Dr. William A. Zulker, Curator/Librarian
Oliver Wendell Holmes Stereoscopic Research Library
Eastern College, St. Davids, PA 19087

THE UNKNOWNS (continued from page 23)
see the next two views, which have been languishing in the file, but here they are at last. The first looks like trick photography showing people (or cutouts) in a snow cave, numbered 606. His other view may depict a scene of mourning in a church. An American flag lies over a photo of a bearded man, and a sign below proclaims that "God Reigns". There is an anchor symbol below the words. Both cards have orange fronts and lavender reverses.

A scenic waterfall is our fourth unknown. This is one of those Keystone proof sheets which seem to crop up now and again, and we wonder how they came to be in circulation. The number on the back is X112456.

If you have been thinking about submitting views, now is the time to do it. Send views or information about past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y. 11772.

COLLECTOR (continued from page 32)
in a century, but humans and their lives have, and without photos we'd be missing a lot of details. I wish I had more time to study them all, but since I don't and won't, I'm happy to share them with you. Maybe I am a packrat, but at least in my collection I have saved some part of American heritage from the trash can." Next time you turn over a view and find a neatly-inscribed notation in engineer's lettering, remember Don Weiss. Without his decades of week-end digging in antique shops and flea markets, it might not be there for you to enjoy.

—T.K. Treadwell
3-D Films—
AN OFFICIAL STEREO WORLD POLL

As we creep into 1984, the wave of 3-D films building up for 3 years seems to have crested—with some films stranded on the rocks awaiting release or completion and others yet to hatch from the planning stage. This seems a good time to take stock of what came out (if you’ll pardon the expression) in the past 3 years, much as the Directors Guild of America did in the seminar discussed in Bill Shepard’s Column in this issue.

While some NSA people enjoy talking about 3-D films until they’re red and blue in the face, most have yet to be heard from at all. A simple and direct poll seemed the easiest way to elicit from more members their feelings about this form of popular entertainment that can seem so closely related to our interests and so alien at the same time.

QUESTION #1. What is your nomination for the BEST 3-D film of the past 3 years?

Send in your nominations (and any comments you wish) on a post card by Friday, January 13th, 1984 and carefully observe the following guidelines:

* Either question may be answered “all of them” or “none of them” if difficult decisions cause you undue stress.
* Otherwise, name only one film in each category. Distinctions between technical quality and dramatic content will have to be blurred for purposes of easy tabulation. Of course if you want to explain your choices, we’ll be glad to read your notes and quote freely from them later . . .
* It is not required that you have actually seen the films you name. The opinions of friends, neighbors, or people at bus stops affect poll answers all the time—and besides, they might be right!
* Only feature length films in regular first release are eligible for nomination. (This bars “Magic Journeys” from an otherwise likely win in the best film category, and means that your choice between best and worst could require some subtle critical analysis—or nimble rationalization—or a handy coin to flip.)

The winning films in both categories will be announced in the March/April STEREO WORLD. The producers of the two films will be awarded appropriate trophies by mail, with as much media coverage of the awards as can be arranged (that being 90% of the reason for the whole exercise). The trophy for the worst film is tentatively planned as a gold-painted pair of 3-D glasses with solid black cardboard lenses. Suggestions are welcome for the best film award. (Some people have hinted that the same trophy could be given for both categories.)

We are under no delusions that the producers of 3-D movies will pay any great attention to our opinions one way or the other. But there are people out there (even in the film industry) who care about the potential of stereoscopic films and who, on hearing of the NSA and STEREO WORLD’S poll, might be delighted to know they are not alone.

REMEMBER: your opinion counts! But only if you send in your card to help make this project real and interesting and (even if only as filler) newsworthy.
Whichever of the recent 3-D films wins the "worst" category in STEREO WORLD's poll (Opposite) it will be up against some heavy competition in any race for general recognition as the worst 3-D movie of all time. That honor will probably forever belong to "Robot Monster", the 1953 release from Astor Films.

The claim is not one based simply on idle chit-chat or subjective reactions. Robot Monster is unique in ways that go beyond bad reviews. For instance, it is almost certainly the only 3-D movie whose producer-director attempted suicide following the film's release and its poor reception from critics and the industry. It also has the distinction of being the only 3-D feature to appear in Harry Medved's subjective but richly informative book The Fifty Worst Films of All Time (1978, Popular Library, CBS Publications).

Hal Morgan and Daniel Symmes also tag Robot Monster as one of the worst films of all time in Amazing 3-D (1982, Little, Brown and Company). The film and a still from it are discussed on pages 72 and 75 including the observation, "The photography . . . is so amateurish, the sound so sloppy, and the acting so vapid that it is astonishing to think that the picture was ever shown in public".

Robot Monster was produced and directed by Phil Tucker, whose previous experience was in directing soft-core sexploitation films like "Tiajuana After Midnight", "Hollywood After Midnight", Etc. Unable to afford a robot costume for his monster, Tucker talked a friend with a gorilla suit into working for nothing with a diving helmet on his head. With an underpaid cast of six, they spent 4 days and around $16,000 in the desert east of Los Angeles shooting the entire film on location. The plot concerns the clumsy efforts of the monster ("Ro-Man") to exterminate the last 6 people on earth after his "death Ray" has easily wiped out the rest of the planet. This dramatic fact is revealed through stock World War II footage of bombed cities and crumbling buildings, shown on Ro-Man's "televiewer screen".

Between fits of stomping around, arm waving, and generally trying to look menacing, Ro-Man does manage to kill a couple of people—but there's simply nothing that can turn a guy in a gorilla suit and a helmet with wiggly antennae into an image to be taken very seriously. (Some of the stiff acting in the film may well be due to the cast's efforts to avoid dissolving into laughter whenever he appears.) Almost as if they were aware of his failure as a scary monster, Ro-Man starts to question the commands from his master ("The Great-One") coming over his televiewer.

GREAT ONE: Earth Ro-Man, you violate the laws of plans . . . To think for yourself is to be like the hu-man.
RO-MAN: Yes! To be like the hu-man! To laugh! Feel! Want! Why are these things not in the plan?

As if the film had some serious purpose, more gratuitous philosophizing from Ro-Man ponders the relationship of human freedom and monster obligation. When ordered repeatedly to kill a woman in the group, Ro-Man suddenly takes a greater interest in removing her blouse and tells the Great One, in effect, to stuff it.

GREAT ONE: You wish to be a hu-man? Good! You can die a hu-man!

With that, the Great One points at the televiewer and zaps Ro-Man with "U-rays" (a little light and lots of static). This is followed by several minutes of totally irrelevant filler in the form of dinosaur footage from Hal Roach's "One Million, B.C.". The film ends with the revelation that the whole sad story was a boy's dream. Or, as David Hutchison puts it in his 3-D Filmography, " . . . a dream, by a small boy who has seen too many films like this one." (Fantastic 3-D, 1982, Starlog Press.)
FOR SALE

VIEW-MASTER, single reels; packets; handlettered reels, also viewers. Send large SASE for latest list. Warren Leese, 42H Franklin Greens So., Somerset, N.J. 08873, (201) 249-2896.


IF YOU HAVE A COPY of the stereo view of Engle's Mechanical Wonder Clock (or even if you don't) you need a copy of the advertising card for it. Guaranteed genuine cards lithographed in blazing color, plus fascinating text on reverse. $1.00 postpaid. T.K. Treadwell, 4201 Nagle, Bryan, TX. 77801.

THE TIME HAS COME! My second major mail/phone auction of antique photographicica will be closing in mid-December (See my Ad in this issue). The stereo section is very heavy and will be of special interest to the advanced collector. For a Fully illustrated catalogue and a Post Sale price list send $3.00 to Edward J. Cohen, P.O. Box 211, Bristol, CT. 06010.

ANTIQUE PHOTOGRAPHY MAIL AUCTION. Another great Auction even better than the last. Hundreds of items, including lots of stereo views. Large variety, many better items. $1.00 for illustrated catalogue. Should be out this Fall. Don Ulrich, 1625 South 23, Lincoln, NE. 68502.

FREE IDENTIFICATION SERVICE for your early English "group" or "comic" stereo views!! Send clear front & back xerox. I especially need to see any marked or identified views. Russell Norton, Box 1070, New Haven, CT. 06504-1070. (203) 562-7800.

gorgeous blonde! 19 year old, Barbi, in ten sensuous nude poses (color), from the private collection of Ron Gustafson, ten views Realist format $20.00. Ron Gustafson, 909 S. Oriole Circle #102, Va. Beach, VA. 23451.

view-master 3-reel packs: Send 20¢ stamp to receive list to be sent out in February. John Waldsmith, P.O. Box 29508, Columbus, OH. 43229.

Super 3-d collector's item: French photography magazine photo containing fantastic portfolio of both full-color and red/blue anaglyphs by Emanuel and Pierre Malmaud. 36+ page section features scan- tily-clad models using exercise machines(), snake-charmer, sculptures, and the photographers, along with photos of studio set-up and lengthy text in French. Excellent 3-D effect, quality reproduction. Very limited supply of out-of-print issue, so order soon. Glasses included. Satisfaction guaranteed. $9.00 postpaid ($10.00 first class). John Weller, 49 East Longview, Columbus, OH. 43202.

ITALY SET, 100 beige cards, Jarvis U&U 1897-1898. Excellent condition, photos of Engle's Mechanical Wonder Clock (or Wholesome macaroni drying), "milking goats", petrifled people, Venice, statues, street scenes. $135 or best offer. Dan Dyckman, Box G, Brown University, Providence, R.l. 02912.

STEREO VIEWS: of general interest. Send SASE for list. Mildred Brooks, 142 Fernbank Ave., Delmar, N.Y. 12054.

NEW STEREOSCOPY: Standard Key-stone/U&U format stereographs remain the best medium for the solid image. The walnut, leather, and brass Red Wing Viewer is intended to be a traditionally beautifully and technically improved 'scope for the 1980s. $50.00 (1983 price) or SASE for more information. R.W. View Co., 1234 Phelps, Red Wing, MN. 55066.

STEREO VIEW CATALOG. Military, Western, Occupational, City Views, etc. Send $1.00 for comprehensive Catalog of stereo views plus early newspapers, books, documents, & items at affordable prices. Gordon Totiny, 576 Massachusetts Ave., Luneburg, MA. 01462.

FOUNDATIONS OF THE STEREOSCOPIC CINEMA by Lenny Lipton is the most complete and knowledgeable source book ever written on the technology, history, and methodology of stereoscopic film-making. Essential for anyone making three-dimensional films who wants pleasing, easy-to-look-at images. Hardcover. Send check or money order for $24.45 (California residents Add 6% sales tax) payable to Stereographics Corp. to: Foundations of the Stereoscopic Cinema, Stereographics Corporation, P.O. Box 2309, San Rafael, CA. 94912. Please allow six weeks for delivery.

TRADE

HAVE OVER 600 KEYSTONE and other stereo cards. Will trade for View-Master items I don't have, especially old reel packets of equal value. Mary Anne Sell, 3804 Aylesboro Ave., Cincinnati, OH. 45206, (513) 671-1026.
WWII Okinawa/Ryuku/Lu-Chu images. Rob & Etsuko Oechsle, Box 55 Kadena, Okinawa-ken, 904-02 Japan.


STEREO VIEWS, CDVs and cabinet photos from Britain showing people at work or play—roof-thatchers, chimney sweeps, cricket players, butchers, shoemakers, etc. Tom Rogers, 11112th St., Huntsville, TX. 77340.


MUYBRIDGE VIEWS. Top prices paid. Also Michigan and mining—the 3 M’s. Many views available for trade. Leonid Walle, 49625 W. Seven Mile, Northville, MI. 48167. (313) 348-9145.

HOLY LAND—Trade or buy. Have nice Railroads to trade for comparable views. Leonard VlEWS IN ENGLAND of the county of material-Weitfle(l), CENTRAL PARK, Railroads to trade for comparable HOLY LAND—Trade or buy. Have nice Collect late eves: (212) 864-8163.

STEREOSCOPIC PHOTOGRAPHY by Alfred A. Adt. C.W. Bell, Box 9162, College Station, TX. 77840. Please describe and price or send on approval. Bert Zuckerman, 265-265, 547 Galesburg, ILL. 61401.

AUSTRALIA, TASMANIA, NEW ZEALAND views, generous purchase or trade. I’m desperate to locate any early Australian photographerica for research purposes, even if not for sale. Please help Nigel Lendon, Box 142, Balmain NSW, Australia 2041.

FLORIDA STEREOS of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1900 views. No St. Augustine. Hendriksen, P.O. Box 21153, Kennedy Space Center, FL. 32815.


DESPERATELY NEED Stereo World Vol. 1, #5 in near mint condition. Rich, P.O. Box 8713, St. Louis, MO. 63102.

BURMA VIEWS by U&U, gray mounts. Individual cards or box set. Send list to V. Buttgeln, 9893 W. Moccasin Tr., Wexford, PA. 15090.


BOSTON VIEWS of Long, India, and Central Wharves. State price and condition to Freeman F. Hepburn, 557 Pleasant St., Malden, MA. 02146.

NEW HAMPSHIRE town stereoscopics and other images of Fremont, Brentwood and Chester, N.H. Any views of people, buildings and village scenes will be appreciated. Will trade or pay top prices. Matthew Thomas, Route 107, Fremont, N.H. Tel. (603) 895-4032.

FLOUR MILLS on stereo view cards and photo post cards. Also activities related, such as mill interiors, flour at grocery stores, delivery vehicles, etc. Please describe fully. Dick Ferrell, 119 West 50th St., Minneapolis, MN. 55419.

FLORIDA STEREO of historical value, especially Tallahassee, Tampa and Gainesville. Price and describe or send on approval; highest prices paid for pre-1900 views. No St. Augustine. Hendriksen, P.O. Box 21153, Kennedy Space Center, FL. 32815.

NORMAN A. FORSYTH (continued from page 10)
Events

NOV. 27

DEC. 4
Hartford Tri-State Camera & Photographic Show, Ramada Inn, East Windsor CT. Contact Tri-State Exhibitions, Box 76, Livingston, NJ 07039. Call 201-994-0294.

DEC. 4

DEC. 11
Baltimore’s 4th Annual Photographica Swap Meet & Show. Quality Inn, Towson, MD. Contact Chesapeake Antiquarian Photographic Society, Robert Bond, 348 Chalet Dr., Millersville, MD 21108. Call 301-987-5318 or A. P. Miller, 301-744-7581.

JAN. 15

JAN. 15
3rd Annual Santa Barbara Camera Show, Earl Warren Show Grounds, 3400 Calle Real, Santa Barbara, CA. Contact Alan Cotter, 805-965-1188 (12 to 5 pm) or Bill McBride, 805-684-7268 eves. Write Box 6237, Santa Barbara, CA 93160.

JAN. 28

JAN. 29

FEB. 4-5
First Annual Tampa Bay Camera, Image, & Photographica Show. Causeway Inn, Route 60, Courtney Campbell Causeway. Sponsored by Gulf Coast Camera and Brandon Camera Hutt. Write 3941 W. Kennedy Blvd., Tampa, FL 33609. Call Steve Yager, 813-870-3657.

FEB. 4-5
8th Annual San Jose Photo Fair. Santa Clara Fairgrounds, San Jose, CA. Contact David Cox, 15104 Penitencia Creek Rd., San Jose, CA 94132. Call 408-923-6770 eves.

FEB. 18-19
Florida Photocollectors 8th Annual Camera & Photographica Show. Holiday Inn Oceanside, A1A and Las Olas, Fort Lauderdale, FL. Contact FPC, Box 15224, Plantation, FL 33318. Call 305-473-1596.

FEB. 19
Delaware Valley Photographic and Collector’s Ass’n. Photographica Swap/Shop Show. Sheraton-Poste Motor Inn, I95 and Route 70, Cherry Hill, NJ. Contact DVPCA, Box 74, Delance, NJ 08075.

FEB. 25-26

FEB. 25-26

ROBOT MONSTER (continued from page 35) the first week or so, it ran mostly flat at drive-ins. Along with the usual superlatives used in the publicity for Robot Monster’s release, (“brilliant”...“Gripping”, and “most sensational screen offering of the decade”) it was claimed to be the first science fiction film with stereophonic sound.

The music, although inappropriate for the film, is interesting since it is one of the first scores by Elmer Bernstein—but it hardly compares to his later work in films like “The Ten Commandments”.

After Robot Monster’s release, critics from the press and trade papers seemed challenged to find words adequate to express their negative reactions. The film is said to have made a huge profit at the box office anyway, but none went to Mr. Tucker who claimed that his business partners “soaked up all the film’s profits”. In addition, the bad reactions from virtually everyone who saw the film had their effect on the industry, where Tucker claimed he was then unable to find work, “even as an usher”.

After writing a suicide letter to a local newspaper in which he defended Robot Monster, he was found unconscious on the floor of his hotel room from an overdose of sleeping pills. After a trip to an emergency room, he was returned to the V.A. Hospital where he had already been receiving psychiatric care for depression. In 1953, to be even informally blackballed just for making a crummy movie must have been a shattering precedent for a young film maker to face.

Phil Tucker eventually recovered and went on to direct “Pachytec”, “Dance Hall Racket”, and “Cape Canaveral Monsters”. “Dance Hall Racket” starred a friend of Tucker’s—comic Lenny Bruce. It’s fascinating to think what the result might have been if that incisive, wild, and irreverent imagination had been put in control of a 3-D project like Robot Monster.

Despite its wide acceptance as one of the worst ever made, Robot Monster never became a “cult film”, as did some perceived as bad enough to be outrageous and fun. Much as Robot Monster may sound like an intentional spoof on paper, the film itself is perhaps uniquely inept enough to elicit more pity than laughter.
It is indeed a pleasure to announce my second mail/fax/hand auction of quality photographic prints, offered for your consideration will be images representing most photographic media on wide variety of subject matter.

Among the daguerreotypes offered for auction will be a full plate daguerreotype by the Waddell Bros.; a plate of a merchant marine officer; a framed daguerreotype of a priest of Napoleon; a free post mount; a woman with a top organ; a portrait by Pluets and other fine daguerreotype portraits.

There will also be an exceedingly rare plate outdoor ambrotype of a company of soldiers with a fire hook and fire dog dated 1838 and identified. These ambrotypes include a full plate of a Southern plantation scene; a plate outdoor scene of a woman on a horse; a plate Baby relatives; a super image of a town with a revolver and knife in his belt; and other fine military ambrotypes and tintypes.

There will be a quality selection of carte de visites including mini Civil War images such as 1st Iowa; a cavalry soldier with cannon; and other cdvs by Brady and others. A number of these are identified soldiers. There will be other Cartes of such a variety as to please most collecting interests.

In addition to the above will be some nice military case art and others.

Among the great selection of stereographs will be a large number of California views by Mather, Monuress and other early stereographers; a view of Lincoln's funeral procession by Anthony; a number of early yellow mount Indian portraits including one of an Indian dancing woman; a Great Lakes views; and a half view of the 4th of July Regatta and Japanese Embassy Parade.

There will also be several rare, large photographs of San Francisco burning after the earthquake and much more of the same quality.

Auction catalogues will be mailed out in November with a closing date for bidding in early December. Each lot will be fully illustrated and described, with bidding being by catalogue only.

THE CHARGE FOR THIS AUCTION CATALOGUE WHICH WILL INCLUDE A POST SALE PRICE LIST IS $3.00.

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The sacks are never removed from the boxes during a trip, being wide enough, that when the shirr is straightened out, the top of the sack can be turned down when unpacking and working, and all ready when the boxes are repacked to draw up and tie, and there is plenty of room at the side to tuck in useful things, as this, for instance: there are times when it is too cumbersome to get out the tent and pitch it, etc. [TEX TREADWELL, HERE IT IS!], and I improvised one by taking a dark, thick dress skirt, that was well fringed [i.e. weighted] by bushes and rocks, sewing two thicknesses of black calico to the bottom, then, when I knew of a view that we were to pass, I would sensitize a plate and by wrapping a wet towel around the plateholder, and over that the focussing cloth, I have carried it [as long as] three hours. When the exposure has been made, I throw the skirt over the camera, and pin [its] band close to the camera box. [The camera tripod supports the "dress dark-tent"]... If the sun is bright, and too much light enters, I throw over all a heavy travelling shawl, and with water, lamp, and developer, I slip under cover, develop the view, wash and replace it, then, when I knew of a view that we were to pass, I would sensitize a plate and by wrapping a wet towel around the plateholder, and over that the focussing cloth, I have carried it [as long as] three hours. When the exposure has been made, I throw the skirt over the camera, and pin [its] band close to the camera box. [The camera tripod supports the "dress dark-tent"]... If the sun is bright, and too much light enters, I throw over all a heavy travelling shawl, and with water, lamp, and developer, I slip under cover, develop the view, wash and replace it, then, when I knew of a view that we were to pass...

I have a good tent (own invention), more properly, a dark closet, for landscape work when necessary, but I do not often need it; a bed-room or clothes closet can so easily be converted into a dark closet, and are safer from accidents from wind and dust... [Since] my patrons always know when I am coming, and often take me in their own conveyance to their residences, or where views are to be photographed... At such times I never carry a dark closet, as they always think no place too good [for my work-space] and against all protestations and fears on my part of accidents from spilled water or chemicals, I have several times been forced to use a parlor, Brussels carpet and all, for a chemical room.

[My] camera, the pet, consists of a pair of Morrison lenses, a Philadelphia box and tripod; on short distances I usually carry these, having the [tripod] legs doubled up and tied, but, if riding far, and I do not want to use it, I take out the [tripod] screw, invert the lenses, i.e. turn them into the [camera] box, turn up the bed-frame, and wrap up in the skirt-tent and pack away.

Last but not least in usefulness is a strong black-linen cane-handled parasol. If not absolutely necessary for a cane, and more necessary for a shade. I so use it; and then it is at hand if a view must be taken when the sun is too far in front, to shade the lenses with, or to break the wind from the camera; and for climbing mountains or sliding into ravines a true and safe alpenstock.

With this kit I travelled some hundreds of miles last summer, seeking health and negatives of our mountain scenery, mines, quartz mills, etc. For four months before starting I had scarcely spoken above a whisper; after eight weeks [in the field], I returned home, speaking as well as ever. See what we can do if we try!

Mrs. Withington's account is one of our most detailed descriptions of a field photographer "on the move," during the 1870's. Moreover, since her working area was one of California's most sparsely populated and rugged districts, it also speaks highly of her personal courage and fortitude. While examples of Mrs. Withington's stereographs are scarce, there is no reason to think that she was not prolific in her work. She was also an active portrait photographer from about 1874 through the close of the 1870's.

**Thrills That Almost Touch You**

De Toth spoke with passion about 3-D, particularly interesting because of his lack of sight in one eye, dramatized by his black eye patch.

Additional panel discussions took place: 3-D Planning, Effects, and Editing, with Don Henderson from Disney Studios, Chuck Comisky and Dr. Ken Jones ("Jaws 3-D"), and Frank Urioste, A.C.E. ("Amityville 3-D"); Marketing and Exhibition of "Jaws 3-D", with Steve Segal and Robert Edwards, Universal Pictures, and Chris Condon, President of Stereovision: 3-D Cinematography, with Paul Ryan ("Magic Journeys") and Charles Mathias; and 3-D Video, with Dan Symmes, co-author of Amazing 3-D.

More film samples were shown, including part of a concert by the rock group, Arrowsmith, and Rose Parade footage shot with the Stereovision system by Chris Condon.

The final film presentation was "Sea Dream", also made by Murray Lerner, which has shown at Florida's Marineland for over five years. It was another marvelous example of stereo filmmaking with its crisp underwater photography and striking aerial views.

Moderator Larsen concluded the program with the suggestion of a possible future similar event. I hope that this was more than standard closing goodwill because, for my money, tomorrow wouldn't be too soon.

**CINEFANTASTIQUE 3-D**

In addition to the fine "Fantastic 3-D" from Starlog Press (reviewed in Newviews"), another major publication about 3-D films has recently been offered. "Cinefantastique" is a glossy fan magazine dedicated to reviews and behind-the-scenes coverage of horror, science fiction, and fantasy motion pictures. The September 1983 special double issue devotes 57 pages to the 3-D explosion.

The coverage is similar to that of the July "American Cinematographer" 3-D movie issue, but is less technical in its approach. There are articles about the making of recent stereo films, as well as those yet to come. Other information includes the making of those dramatic title sequences, and tips on getting the most out of 3-D movies. The articles are accompanied by pictures and production stills, many in color.

If the issue is no longer on your neighborhood newsstand, it may be ordered from Cinefantastique, P.O. Box 270, Oak Park, IL 60303. Although the back issue price was not available at presstime, it will probably be $12 postpaid. You may wish to order by providing your Mastercard or Visa number and expiration date.
Mylar® Sleeves offer your stereo views complete archival protection from further deterioration, fingerprints and handling abuse. Crystal clear, acid-free Mylar is the archival storage material recommended by librarians and archivists everywhere. Stereo views can be viewed without removal from sleeves and frosted tab is ideal for identification and filing purposes. In addition, you can add publication stereo views to your collection by inserting them with backing cards into Mylar sleeves.

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