1984 CONVENTION IN DEPTH

The International Stereoscopic Union, in the person of Arthur Girling (secretary and editor of its publication STEREOSCOPY) is the latest in the long line of whimsy-lovers who have embraced 1984 NSA Convention “Old Man of the Mountain” logo. Not only embraced it, but converted it into a stereoscopic pair! Mr. Girling, of London, England, has been drawing stereo pairs for years. Many have graced the pages of STEREOSCOPY and others have appeared in relation to special events of the ISU.

Among the items providing an international flavor to the 1984 Convention will be exhibits of outstanding foreign views by the Kilburn Brothers and others, along with several contemporary Hugo de Wijs Dutch viewers (one a sequential device with 21 slides). Some German stereo literature of the 30’s and, it is hoped, some stereophiles from foreign shores will also add to the three-day event.

MORE EXHIBITS & PRESENTATIONS—

“Stereo Views, Illusion and Reality” is a comprehensive stereo exhibit prepared by Convention Arrangements Chairman Bob Kroeger. This exhibit enjoyed a nearly one month long engagement at Plymouth State College in New Hampshire during March. It covered a broad spectrum of stereo views from the Langenheim era to keystones of the 20’s and 30’s. For the Convention, the three display cases used at Plymouth State will have to be reduced to a single display board but a reward remains in store for those who make the effort to see it.

A new edition of the presentation on Ricalton, the Underground & Underwood photographer, has been assembled by Doreen Rappaport and Susan Kempler. Originally shown some years ago at an NSA Convention in Canton, Ohio, the piece is an “oldie but goodie” that will hold everyone’s attention at the gathering celebrating the group’s 10th anniversary.

John Waldsmith is completing a documentary on Vermont Photographer A.F. Styles, and Paul Wing’s “The Stereoscope in America” (first seen at last year’s Buxton ISU Congress) will be presented.

Contemporary offerings scheduled include the Annual Sequence Show of the Photographic Society of America; a series of short subjects from England set to music produced by Dave Burder; and a fascinating presentation on anaglyphs by NSA member and Polaroid engineer Bob Brackett.

Projection with circular polarization is the biggest surprise of the presentation program. Thanks to the Polaroid Corporation, the system known as Polaroid II is being made available. With this system, one does not have to hold the head carefully horizontal when viewing the screen. Image cancellation is not dependent on the orientation of the viewing glasses.

A unique feature of this year’s convention will be a stereo slide presentation on the New Hampshire primary election.

CONVENTION TID-BITS

The Sheraton-Wayfarer Hotel has prepared a list of cultural and shopping attractions in the Manchester area that describes things to do, places to see, and shops to spend money in—including some fabulous New England outlet stores. SASE to Don Bracco, 348 Hayward Mill Road, Concord, MA 01742.

Robin Wheeler, in charge of convention finances, points out that a member’s spouse qualifies as a member and is entitled to member rates. Thus, the lower $12.50 registration fee applies to each spouse, for a total of $25.00.

Don’t be over- (or under) whelmed when you see Bedford, New Hampshire mentioned as the Convention site. Actually the Sheraton Wayfarer is in Bedford, but because this is on the outskirts of Manchester, the Inn always uses the address, Bedford-Manchester.

The auction is brim-full now with all sorts of goodies being catalogued. But it’s not too late to send in contributed items on which the NSA will retain full selling price and you are entitled to a tax-deduction. A receipt will be sent you after the auction, if you request it. For information about the auction and the items you might want to bring with you or send in that won’t be in the catalog, write to Richard Russack, RFD 1, Box 426A, Fremont, NH 03044.

LATE WORD FROM THE WHITE MOUNTAINS!

Original Kilburn views from the collection of B. W. Kilburn, bequeathed to the Littleton Public Library by Daniel Remich, B. W.’s son-in-law, will be auctioned off during the visitation of NSA members to Littleton on Sunday, August 19.

The views are duplicates of ones in the Kilburn Collection that were discovered by Dick Hamilton, NSA member and chairman of the tour to the White Mountains. Dick is an officer of the Littleton Historical Society and active with the Library. He has been conducting an inventory of the more than 12,000 views, and supplying archival preservation, for some time. The auction is being scheduled in connection with the dinner at the Continental ‘93 Convention Center, a highlight of the tour to Littleton and the White Mountains.

Don Bracco, Larry Wolfe Co-Chairmen, ‘84 NSA Convention
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CORRECTION:
A vital "out" is missing from "View-Master Then and Now" in the March/April issue. In the 14th line from the top left of page 21, the sentence should read, "...although without the records in the path of the light..."
Editor’ View

Along with some fine historical features, this issue includes a couple of do-it-yourself articles contributed by members who wanted to share their ideas for stereo slide storage and for viewing the stereographs printed in STEREO WORLD. More articles of this sort are earnestly invited.

If you find yourself a frequent customer of photographica fairs, flea markets, garage sales or antique shops, try to keep a recent issue of STEREO WORLD (along with 3 or 4 NSA Membership Folders) in your car. There’s nothing like a look at the real thing to show interested people what they’ve been missing—and if they find a membership folder in their pocket when they get home, they’ll know it wasn’t just a wishful fantasy.

The Nimslo camera has been discussed in numerous publications from every photographic and financial angle possible. But now an article in AFTERIMAGE, published by the Visual Studies Workshop, has examined the political/philosophical/artistic implications of automated 3-D imaging as managed by Nimslo. Writer Jim Pomeroy is pictured on the cover of the April issue holding a Nimslo and wearing four-eyed gag glasses, but the text is serious and insightful—if a bit heavyhanded and repetitive. Most of the discussion revolves around the lack of control Nimslo allows the photographer—at any step—over the precise appearance (and to a degree even the content) of the final print. (Visual Studies Workshop, 31 Prince St., Rochester, NY 14607.)

FINDING VIEW-MASTER HARDWARE

Stereo Equipment dealer Harry Poster has asked that we list sources of used View Master equipment to go with the sources of current VM material listed in the March/April issue (p. 21). View-Master Personal and Mark II cameras, cases, cutters, close-ups, and various viewers are available from him and several other mail order dealers, listed here alphabetically. Specialties and stocks will of course vary from dealer to dealer. PLEASE let us know if you are (or know of) any other regular source of View-Master equipment.

BEL PARK PHOTO, 3224 W. Bryn Mawr Ave., Chicago, IL 60659.
D. BERENSON, 32 Colwell Ave., Brighton MA 02135.
GEORGE KIRKMAN, Box 24468, Los Angeles CA 90024.
LLOYD’S CAMERA EXCHANGE, 1612 N. Cahuenga Blvd., Hollywood CA 90028.
ROBERT MERETSKY, 64-20 Saunders St., Rego Park, NY 11374.
MR. POSTER, Box 1883, So. Hack., NJ 07606
OLDEN CAMERA, 1265 Broadway at 32nd St., New York, NY 10001.

PILECKI’S ANTIQUE CAMERA & IMAGE EXCHANGE, 1109 Solano Ave., Albany CA 94706.
H. LEE PRATT, 1017 Bayfield Dr., Huntsville AL 35802.
REEL 3-D ENTERPRISES, Box 35, Duarte, CA 91010
RON SPEICHER, Box 7, Albertson, NY 11507
STEREO PHOTOGRAPHY UNLIMITED, 8211 - 27th Ave. North, St. Petersburg, FL 33710.

NOTE: In the interest of both space and fairness, no attempt will be made to list the many collectors and dealers who sell or trade View-Master reels.

NATIONAL HOLOGRAPHIC SOUVENIR

A white light “rainbow” hologram was featured on the cover of the March issue of the NATIONAL GEOGRAPHIC to illustrate their coverage of laser technology and holographic imaging. The publication claims to be the first major magazine to reproduce a hologram on its cover, which required the production of nearly 11 million of them. A tiny eagle with wings spread was specially sculpted for the hologram and even in fairly diffused light it pops into recognizable, multi colored 3-D. With a single light source at the proper angle, the image is sharp and provides horizontal parallax over a wide enough angle for two friendly people to see it at the same time.

Unfortunately, the most interesting thing about this particular hologram is the fact that it’s where it is, and that so many were made. It almost seems as if the NATIONAL GEOGRAPHIC chose an image that wouldn’t compete with this demonstration of technical accomplishment by displaying any interesting detail or content of its own. It was carefully designed for size, depth and reflectivity to make an excellent hologram, but the GEOGRAPHIC’S eagle reminds one of the objects created for most holographic jewelry and stickers. For a magazine dedicated to providing us images of the real world, it seems strange that the GEOGRAPHIC couldn’t come up with an actual artifact relating one of the articles to use for the cover hologram.

The article itself does a good job of explaining the basics of holography and several of its scientific and industrial applications. The steps in creating both transmission and white light reflection holograms are clearly illustrated with simple color drawings that should do less to confuse most people that those published by many general interest magazines in the past. A couple of color photos (one a multiple exposure shot from different angles) attempt to show different uses of holograms, but of course only the real one on the cover “works”. Perhaps someday a publisher will realize that better images of holograms could be provided by printing stereoviews of them—whether for viewing with mirrors or lenses or anaglyphically. Only in that way can some of the potential of things like high quality transmission holograms be presented on the pages of a magazine.

One of the best ways to view the GEOGRAPHIC cover is with a flashlight or high-intensity reading lamp held just above and in front of your head. After you’ve found the best angle, move the light in an arc from side to side—always pointed at the eagle. The image will seem to move in a much more dramatic way than when the magazine is simply turned to different angles relative to a stationary light.

—John Dennis
lot of good pictures. Unfortunately they were badly lighted. You either got to look at your shadow or you got to look at a spotlight reflected in the glass. There were about 16 stereos with plastic viewers attached, but they also suffered from strange lighting: left image bright, right image in shadow. Thanks for a great magazine.

Gary Hinze
San Jose, CA

See the article, "Build A Stereo World Viewer" in this issue!

—Ed.

FLORIDA AND THE FORMAT TEMPEST

Lest anyone be misled by the mention of “Historic Florida” on page 33, Library Report of the Jan./Feb. STEREO WORLD, the book contains less than the 200 stereographs mentioned. It became necessary just before final printing to eliminate thirty or so views in order to stay within budget. The error crept into type from earlier promotional material.

Anyone who contemplates a similar publication of views of their area should be cautioned that no profit lies therein... I have yet to gain a return although more than half of the original issue of 1,400 has been sold, according to the best figures I have received.

It is interesting to observe the “tempest in a teapot” engendered by my earlier comments on free viewing. (May/June 1983, page 3) Little, other than personal opinion, has been added to the subject. I had hopes of stirring up some really basic knowledge—and I do not belittle the contributions of the professionals who have given us the benefit of their knowledge of human vision and its problems. It is to be regretted that some of the early practitioners of the photographic arts did not inform us of the real reasons for their adoption of the $3\frac{1}{2}''
\times\ 7''$ format. I suspect it was related to the dimensions of available negative material and the limitations of existing photographic and printing equipment rather than the result of careful research. Had the limit been to a five inch width, we might all be free viewers and Brewster and Holmes need not have come up with their viewers. From my viewpoint, it is being a bit hidebound by (continued on page 36)
I recently purchased the stereo views illustrated in this article at a local photographic show. What attracted me to them was not only the excellent print quality but the name of the publisher, E. L. Wilson, who was the editor and publisher of the premier 19th Century photographic periodical “The Philadelphia Photographer”. As a collector of Philadelphia photographica, I was particularly interested in learning the story behind these “foreign views” published just a few miles from my home. Had Wilson acquired the negatives from abroad or was he personally involved in some way with their creation?

A check of Darrah’s “The World of Stereographs” revealed that E. L. Wilson published “his ‘Eastern Series’ of more than 650 titles on fine artistic mounts (1883). These are quite scarce today because of a diminished interest in stereos at that time”.

The main clue to further information was the blind stamp “Copyright 1882” on the corner of a print on each card. Having recently acquired sixteen reels of microfilm of all three hundred issues of “The Philadelphia Photographer” printed from 1864 to 1889, I reeled through the spool containing the 1882 issues until I came across “Echoes from the Orient” in the March 1882 issue. The whole story of how these views came into existence then unfolded, issue by issue, throughout 1882 and into 1883.

In December 1881, Wilson began a six month photographic safari through the Arabian desert to Mount Sinai, Petra and the Holy Land, accompanied by Philadelphia Commercial photographer William H. Rau. The trip had been suggested to Wilson by a clergyman-editor of religious journals who had just returned from the area. Having written a book on his travels and hoping to illustrate it with photographs of the people and places he had visited, the clergyman influenced Wilson to repeat the journey and produce a photographic record of the entire trip. Several prominent college professors had also urged...
WILLIAM H. RAU


Rau became interested in photography when only thirteen years old. At nineteen he accompanied the United States Expedition to the South Seas to photograph the 1874 Transit of Venus across the face of the Sun where he served as an assistant to John Moran. Upon his return, he was involved with the first systematic official photographing of the Rockies, including Yellowstone Park.

Rau worked as a photographer for the Centennial Photographic Company in Philadelphia in 1876 and accompanied E. L. Wilson to Egypt in 1881-1882.

Published a series of genre stereoscopic views in Philadelphia in the 1890’s. All of these were marketed through Griffith & Griffith.

Issued a Catalog of Lantern Slides—American and Foreign in 1894.

Was official photographer for the Lehigh Valley railroad in 1895.

He served as official photographer for the 1904 St. Louis Exposition for which he was awarded the Silver Palm of an Officer of the French Academy. He was also the official photographer the following year at the Lewis and Clark Exposition in Portland.

Married Louise Bell, one of the daughters of William Bell, a noted Philadelphia photographer who accompanied Lt. George Wheeler on his Western expedition of 1872.


It is likely that Wilson had hopes of recovering the expense of the trip from the publication of books, stereo views and lantern slides as well as from lecture fees upon his return. To assure the success of the venture, Wilson brought along William Rau who had worked for him as a photographer for the Centennial Photographic Company in 1876.

Both Wilson and Rau kept journals during their trip and excerpts began appearing in “The Philadelphia Photographer” even before their return to Philadelphia. Wilson’s story, “Echoes from the Orient” appeared in 15 issues from March 1882 to October 1883 and was concerned mainly with the people and places the pair had visited. Rau’s story, “Photographic Experiences in the East” spanned eleven issues from May 1882 to November 1883 and concerned the technical aspects of picture making under the adverse conditions encountered.

It was evident from reading the journals that most, if not all of the pictures produced, were taken by Rau with the assistance of Wilson, who arranged the payments needed to induce the local inhabitants to pose. Wilson also recorded each exposure “in one of the Scovill Manufacturing Companies books, with the date, time of stop, remarks and title of subject, before making another exposure, thus preventing possible mistakes”. Except where noted, all of the excerpts that follow are from Rau’s journal.

Early in November 1881, the pair began making active preparations for their journey. Despite his own experience in the field, Rau wisely enlisted the aid of other Philadelphia photographers who had been on photographic expeditions with only the equipment they could carry with them. One of these was William Bell who was the photographer on Lt. George Wheeler’s Expedition to the West in 1872. Another was John Carbutt who had traveled up and down the Mississippi in the early 1860’s taking stereo views of the countryside. Carbutt had also photographed the construction of the Union Pacific Railroad and had taken the earliest pictures of the Plains Indians before settling in Philadelphia where he introduced the first commercially successful gelatine dry plates. Rau also conferred with William Henry Jackson with whom he had recently worked on a journey to Pike’s Peak.

‘While on the Transit of Venus Expedition in 1874, I saw what an immense bulk was made of the chemicals and apparatus to make comparatively few negatives, also the great risk in carriage of the same (Rau reported), and having for the previous eight months had considerable experience with gelatine plates. I believed that the use of such plates would be the best for the work abroad. This method being adopted, our next work was to get everything together and packed for our long journey. To Messrs. Bell, Jackson, Buehler, and Carbutt we are indebted for many points
which were very useful, and to Mr. Carbutt especially, who gave me much of his time whenever I called on him.

"Trusting the many little things mentioned hereafter will interest some and assist others, who will be very soon starting out into the field of outdoor work, I will try to give our plan of working, together with every point in detail from the very beginning. I first made out as complete a memorandum of everything that I could think would be required, and carried this in my pocket, together with a blank block of paper on which I jotted down at once every new thought that would help, or any article overlooked in the first memorandum. The first things ordered were the plates, of which we selected two rapidities, viz., 'Keystone' plates A and B, taking one-third B and the rest A. The more rapid for instantaneous and groups, the A for ordinary views, etc. I found the J C B (Plates) almost too rapid for the lenses we had to use. We decided also to take a few 'Beebe' plates, some of which promised very well on trial. Since Mr. Car-
with brass corners. The holders, of which we have 18, are all of mahogany and numbered. We have with us several extra stereo divisions, in case of loss, etc., extra ground glass, extra screws, extra fronts, extra slides for plate-holders, and a bed-board for supporting the camera when making a vertical, single 5 x 8 view. The cameras, tripods, etc., were all made by the Scovill Manufacturing Company's and American Optical Company's works, and are as near perfect as it is possible to make them.

"In selecting tripods, I took only those that had the lower ends short enough to double up with the head or top on, as they could be folded without unshipping every time. Also chose those that had the grain running straight, as a short grain will break very easily..."

In addition to several lenses for the 8 x 10 camera Rau chose..." For stereoscopic, 1 pair Ross instantaneous carte-de-visite lenses, one pair Morrison 5½-inch, 1 pair Darlot single view about 7-inch focus, 1 pair 3-inch Ross symmetrical. For the Morrison and Ross stereo lenses we have exposing flaps or boxes, which are not only convenient, but protect the lenses from dust, etc."

"Finally, an instantaneous drop for the Ross half-size lenses. After examining a number of instantaneous shutters, the old drop seemed the simplest and best, so we have such with us... For headcloth the black waterproof cloth (not rubber) is the best. I have tapes about 18 inches long sewed on the two corners, so that in windy weather it will not be blown away, and in carrying short or even long distances the cloth can be so tied around the camera, that no dust, dirt, nor rain will damage them. This little trick is one of the best I have ever met with, very simple and quick."

The Deir from Rock Temple—Petra. (#178)
to pay *backsheesh*, they made a tumultuous rush towards me, tangling me up in their chains and trampling and kicking the lens box and some plate-holders in a most alarming manner. Our dragoman's stick being brought to bear well on them they were soon driven away; I found that no damage had been done to any of our plate-holders or lenses, still it taught us a lesson taking care not to distribute the *backsheesh* until everything of ours was secure."

Other views were taken of Pompey's Pillar, Moslem cemeteries, numerous mosques and the oriental palaces in which the various consuls lived.

"Having done Alexandria, we took the train for Cairo, which we reached after six hours' ride. Our first day's mark we spent in the famous Boolak Museum, the most complete and largest collection of Egyptian antiquities in the world. Mr. Brugsch Bey, who was in charge of the museum, gave us much valuable assistance. He stood up and arranged several mummies of the old Egyptian Pharoahs so that we were enabled to make large portrait heads of them. The camera certainly had some rich food spread before it..."

"Although the exhibits are crowded for want of space, yet they are well arranged and make good pictures. My experience gained during the Centennial Exhibition in photographing exhibits was very valuable here, where cases, statues, etc., were arranged very much the same and crowded into very close quarters..."

"Mr. Brugsch, who is an amateur photographer, wished a few negatives for his own use, of several very dark statues which he was unable to get, on account of their very black color and the poor light on them. So we exposed with an Euryscope, smallest stop, twenty-five minutes, for 8 x 10 and with Morrison 5½ in full opening, twenty minutes for stereos. These negatives, on development, came up beautifully, and gave Mr. Brugsch intense pleasure. They were made on the brand A plates..."

"Mr. Brugsch expressed great surprise and extreme pleasure at the simplicity and beauty of working gelatine, and although he had almost decided to abandon photography on account of the bother it gave by the wet method to the amateur, he will now take fresh hold with gelatine plates. He requested to have some of the same make as ours to be sent him from America..."

Some time was spent amid the great pyramids of Ghizeh and the Sphinx which was a bit of a disappointment to Rau..."I had my impression from pictures which made it loom high up in the sky, that it was very much higher. Our best pictures of it were made with single lenses; thus for 8 x 10 the back lens of the Euryscope was used, which doubled the size and gave better perspective, the time of exposure with the smallest stop is trebled, but the resulting image is very sharp, and clear cut. For stereoscopic size, the back lenses of the Morrison stereo, five and a half inches, gave a fine image; exposure, also, three times as much as ordinary combination. In making the close view of the entrance to the great pyramid, a lens of exceptionally wide angle must be used; so one five-inch Ross was put on, and found to embrace an angle of fully 90°. We made the circuit of all the pyramids on the Ghizeh platform, and made negatives of all of them; in one general view all were embraced; but our foreground was a vast desert, unbroken for hundreds of yards. To break this monotony, a group of Arabs, with their white turbans and striped cloaks, were carefully placed in the foreground..."

After climbing to the top of the great Pyramid and inscribing their names..." we prepared for the interior, which was much more tiresome than the ascent. We were given

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Old Structures...(#173)
eight Arabs, two apiece, as helpers in climbing, and four to carry our instruments. A supply of magnesium was also taken; and in we started, down an inclined, slippery opening, about four feet square. Notches were cut in the stone, which served as steps..."

"We entered a four-foot opening, and twenty feet further on entered the famous kings' chamber, with its broken sarcophagus. The heat was intense, the darkness so thick you could feel it. After a hasty inspection, the cameras were pointed, the magnesium lighted, and exposure commenced. In focussing, I use the candle, focussing on the light, and getting the size by first holding it on the one side, then on the other extreme of what was wanted in the picture. A general view can not be made, as there is nothing but the stone sarcophagus that would give relief; even this, like all else inside, is intensely black. For 8 x 10, the Euryoscope was used; for stereo, Morrison, full opening, both cameras exposing at one time. The exposure given was about five minutes. Sometimes there were six double tapers burning at one time. Great care was taken not to get the light immediately in front of the camera or quite a spot or streak will result. After duplicating the exposures we found the chamber so full of smoke that we were forced to leave. But during our stay in the king's chamber (which lasted an hour) our Arabs kept up such yelling and gesticulating, which in this close, pent-up place, under thousands of tons of masonry, gave one an idea of the nether regions. In returning nearer to the open air, we could not resist making an exposure in the grand gallery. This was more difficult; as the light did not reach far and was necessarily in front of the camera; we were obliged to place the magnesium behind a figure; in this way the gallery was quite brightly lit up."

On January 17 they boarded a steamboat for their journey of a thousand miles down the Nile to the second cataract.

"A full description of the Nile journey having already been written by Mr. E. L. Wilson it would be superfluous for me to do so here, so I will simply touch on those photographic items that are new and out of the ordinary. Photography is clear and crisp, like that of Colorado and New Mexico. Distances are deceptive, and clouds very scarce south of Cairo. One can surely depend on a clear day no matter when he starts out to work. Of course, with such an intense light as this the shadows are equally intense, and the operator is apt to be deceived in the amount of exposure to be given. We always gave plenty of time to every exposure where it was possible to do so. Of course, on an expedition of this kind, where bad judgment and carelessness would involve the loss of many dollars, a clear head and previous experience are invaluable. The operator must never allow himself to be led at all away from what he knows is safe by some trifle that may occur, and this is apt to lead him off. Our exposures varied from an instantaneous up to twenty, and sometimes thirty minutes. ..."

"The most difficult picture of any hue that we attempted was a piece of fine colored sculpture in a panel on the ceiling (of the Denderah temple). The camera was supported on two trays made by an Arab watchman in the temple, and was pointed, of course, straight up at the ceiling, to focus which I had to lie flat on my back on the stone floor... Another, was a piece of sculpture in the roof chamber, representing the resurrection of Osiris. This we illuminated with magnesium and gave two minutes' exposure. Working rapidly, both 8 x 10 and stereo, we made thirty-five exposures from 7:30 until 10:15 A.M., only one of which was a failure."

Stopping at Luxor for three days, they spent some time in the Valley of Tombs. Four hundred and seventy feet down into the mountain, where no ray of light could find its way... "We entered Bruce's, or the 'Harper's' tomb; the latter name was derived from the famous picture in one of the chambers of men playing the harp; this chamber is one of a series cut in the sides along the entrance; its principal pictures on the walls represent two harpists playing on instruments of elegant form, before the god Moru or Hercules; one, if not both, of the minstrels is blind. To make a negative of one of these harpers was the most difficult crowded attempt we had yet come to, as the chamber was not more than six feet square by four and a half feet high, and needed the magnesium to light it, and a rapid plate lens and large stop to catch it, but an exposure of five minutes secured us a fine result. It was necessary to fold up the tripod legs and carefully prop and adjust it, after which I found I could scarcely squeeze my head behind the ground glass to focus..."

While photographing the beautiful sculptures on the walls of the palaces of Ramses II they received a message from Brugsch Bey to follow his guide to the place where the fabulous royal find took place in 1881. "... packing up hastily, we mounted our donkeys, and soon arrived at the spot, where we found twenty or more Arabs, with a long rope in hand. On approaching the hole, we heard Mr. Brugsch calling us to first send down our instruments, then ourselves. After descending, by means of a rope placed around the body, to a depth of sixty feet, we crawled into the tunnel where the mummies of thirty-five kings, queens, and princes were hidden. Mr. Brugsch informed us that he wanted us to make two negatives of the two hieratic inscriptions painted with black color, one on each side of the tunnel close to the shaft. The camera was unscrewed and propped up with stones, rapid lenses put on, and with difficulty focussed; a silk handkerchief (white) was thrown on the floor to serve as a reflector to get more light, and an exposure of two minutes given, after which we inspected the tunnel to the end, three hundred and sixty-
five feet, and were hauled up by the Arabs. These inscriptions were made by the priests who hid the mummies, and could not be removed owing to the cracked condition of the stone, so photography came in as a helper and secured exact copies. Our third day was spent at Karnak, the great temple of Amon-Ra, which was two thousand years building, and covered thirteen acres of ground. We were on hand for work at seven o'clock, and worked hard and steady until four o'clock, during which time we had made sixty exposures . . ."

After a rapid return by boat to Cairo, the pair crossed the Red Sea on February 27 and began a forty-five day journey on camels over the desert to Sinai, Petra and the Holy Land. The full entourage consisted of twenty-three camels and twenty-seven Bedouins.

"We are thankful that we have no wet-plate outfit with us, as I can scarcely conceive how the most experienced photographer would or could venture down over this desert country with a wet-plate outfit, and hope to secure fine results. No water fit for use is found in some cases for several days. The days are intensely hot and dry, and the nights often very cold. Everything gets filled with sand, fine and course. No stove or fire would be needed to boil or evaporate bath, etc., as it would evaporate and the collodion gelatinize only too soon. Dry plates alone can be used with any hope of success and uniformity of results. The chafing and shaking on camel back is much worse than on horses, mules, or donkeys; bottles and chemicals would suffer. Leather boxes stiffened with boards, such as we had, are the only safe means of carrying. They are the toughest things, and stand the strain the chaffing of the knotted cocoa-cape nets used in camel transportation, admirably . . ."

Various negatives were made at Mt. Sinai and the Greek Monastery of St. Katherine. The care with which they packed for the trip paid off many times on this arduous journey across the desert—as the camels were loaded and unloaded numerous times. . . . A tremendous amount of quarreling and yelling is indulged in, our leather cases are very roughly handled, and packed three or four different times before the disputes are settled as to how much each camel is to carry, and whose camels are to be used. This was a severe test as to the packing of our plates; they were many times dropped, whole cases containing two hundred plates each, a distance of eight feet on the solid rock" . . . not a glass plate was lost.

One of the main objectives of the trip was to photograph the ancient rock city of Petra in Jordan despite the dangers presented by fierce Fellahin tribesmen in that area. A narrow gorge a mile long provided entrance to the abandoned city at the end of which was the Kuzneh temple. The news of their arrival had spread over the countryside and in a short time over two hundred Bedouins and Fellahin were scrapping and wrangling over something the pair did not understand. Whenever they left their tents they were followed by two fierce Bedouins for protection. Rau noted that he "never remembers having spent such a miserable Sunday and would very much rather have broken the Sabbath and worked hard in order to get away from the devils infesting Petra . . ."

"We were now leaving a part of the desert through which we were obliged to travel by stealth, always having a guide ahead to look out for robbers as we were not sahib or friendly with the tribe through whose country we were passing . . . we felt a relief in knowing that soon we would
be in Palestine, where at least some law is recognized."

A short time after their departure, a caravan of English travelers were attacked at Petra by a wild band of Bedouins and murdered. Among them was the distinguished scholar Professor Palmer.

After photographing In Jerusalem and Bethlehem, the pair completed their trip and returned safely to Philadelphia.

What were the results after all this expense and effort? Wilson brought home a thousand views of the areas visited. Magic lantern slides were made from the negatives which were classified and indexed in a new catalog which Wilson offered free in the January 1883 issue of his magazine. In addition, prints were made available for the Graphoscope and Stereoscope. A third volume on the Orient was added to the two others in "Wilson's Lantern Journeys" series.

Wilson developed an illustrated lecture on his trip which he delivered to crowded houses in and around Philadelphia and other cities. In July he lectured on "Egypt and the Egyptians" and the "Sinai Peninsula" before the Chautauqua Teachers Assembly. An audience of ten thousand were present for each lecture.

At the Milwaukee Convention of the Photographer's Association of America, late in 1883, Wilson presented his lecture to the assembled photographers from all over the country. In a report on the Convention, it was revealed:

"The evening entertainment was the illustrated lecture by Mr. Edward L. Wilson, on Thursday evening of the Convention week in one corner of the Exhibition Building. As the pictures were all made by Mr. Wilson upon dry plates made in America mostly by Mr. Carbutt, brought back and developed some eight months after their manufacture, after having been carried so many thousands of miles over all sorts of country, in every sort of way, it was interesting to see what results could be produced from them, and the twenty feet diameter pictures exposed upon the screen by Mr. Wilson were considered a great gratification and a great triumph in photography. The Milwaukee 'Press' was quite lavish in its praise of all these things."

The results of these first-hand experiences in the field undoubtedly gave a boost to the sale of Dry Plates to professional photographers, many of whom still clung to the wet plate process with which they were so comfortable.

Photographic Historian Dr. Herman Vogel from Germany was an invited guest at the Convention and in a letter he reported to his countrymen:

"Of the many interesting subjects brought before the convention held at Milwaukee, I must give special prominence to the lecture on Egypt, delivered by Mr. Edward L. Wilson, of Philadelphia, illustrated with photographic views projected by magic lantern."

"Mr. Wilson spent the winter before last in Egypt, Arabia, and the Holy Land, and carried with him a photographic equipment of dry plates, cameras, etc. He penetrated into a region which travellers regard as very dangerous, that is to say, the rock-built city of Arabia, Petra."

"Mr. Wilson, however, in spite of these dangers, and at an outlay of considerable money, succeeded in securing a large number of negatives of subjects at which the camera had never before been pointed . . ."
Next to reading *Stereo World*, the pleasantest part of being NSA president is acknowledging the donations which many members make annually. While the contributions themselves are of course most welcome, they also give me the excuse to write a personal thank-you note to each donor. I’ve met some fine people this way, and gotten some good ideas on how to improve NSA.

But such generosity should also be publicly recognized, and each year we are happy to publish a list of the donors. This year saw a total of 158 persons donate more than $3500. Put another way, a substantial percentage of our better and larger members were not only happy with NSA, but happy beyond the call of the basic dues, and we’ll try hard to continue to merit your confidence.

What does this money go for? Primarily to produce a better and larger *Stereo World* than the basic dues would permit. Last month’s giant Tenth Anniversary Issue of 64 pages is an example. Some of the funds also go to support the operation of the Holmes Library, which continues to grow in its new home at Eastern College. Dr. Bill Zulker, the curator, urges you to use the facilities there.

So, on behalf of the entire membership which benefits from the generosity of donors, thank you one and all! Next year, let’s make the list even longer, so our services can be even better!

Sincerely,

T. K. Treadwell
President, NSA.

Steve Addabbo
Carol Anne and Len Ances
Francis J. Asklar
Don Aufenkamp
Karl and Sarah Baker
Horace D. Ballaine
LeRoy G. Barco
Paul J. Barry
Mrs. Kris Beaulieu
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Harry D. Porter
Mrs. Charles G. Porter
Rebecca Ratcliffe
Richard Ray
Dale L. Richards
Carter Roberts
Robert D. Rodgers
Michael Rodriguez
Clifford E. Roloff
Robert L. Satterlee
Howard Schamest

Jay R. Schumacher
John G. Schumacher
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William D. Sevon
Charles G. Shaffer
Earle G. Shettleworth, Jr.
Raymond M. Silverman
George Skelly
Louis H. Smaus
Robert W. Statzer
Gregory Mitchell Stefanek
James E. Stein
Benjamin F. Stevenson
Robert E. Streitmatter
Neil Stroming
R. A. Swenson
Ralph E. Talbert
Ralph Scott Talbert
George J. Taylor
Gregory Tice
Charles E. Trainor
T. K. Treadwell
William J. Tribelhorn
Jack Tueller
Ben Ughetti
James R. Van Dusen
W. Van Keulen
Stephen F. Wagner
Bill Webb
Owen C. Western
Raymond A. Westling
Mr. & Mrs. John Wilburn
Howard V. Williams
Paul Wing
John Withers
Walter D. Woessner
Walter E. Wolke
Jeff Woodward
William "Russ" Young
Build a Stereo World Viewer

An inexpensive viewer for the full size stereoview reproductions in STEREO WORLD can be made from scraps of paneling, a few inches of brass channel, and the square lenses from a damaged or surplus stereoscope. (If removed with care, the lenses can usually be replaced later if one wishes to restore the original scope.)

The "Pocket Brewster," designed by John Martz, can be taken along to show off a particular stereograph or a feature in STEREO WORLD without carrying around a bulky and rather conspicuous viewer. NEW lenses of this type are available for $16 a pair from Mast-Keystone, 2212 E. 12th St., Davenport IA 52803 (item #725-131).

To aid in viewing the smaller format pairs that appear in STEREO WORLD (2½" separation) the "Realist Manual" type plastic viewers are available from Mr. Poster, Box 1883, S. Hack, NJ 07606. Folding cardboard viewers are available from Robert Meretsky, 64-20 Saunders Street, Rego Park, NY 11374.

HELP WANTED: A VIEW-MASTER CATALOG PROJECT

I am inviting enthusiastic View-Master collectors to help catalog all the View-Master titles produced including variants, custom reels, etc. I have begun a computerized database of View-Master titles with information on alternate scene versions, reel colors, copyright dates, etc. At present I have entered only about a hundred of the who-knows-how-many thousands. What I need to speed up and improve the quality of the project are the following:

1) reel lists from the View-Master collectors who have (or would like to have) catalogs of their collections. In return, I would like to distribute a complete (or as complete as possible) list of those who participate. I will be glad to send any interested collectors my master catalog forms and information about the organization of the project. Advice without participation is also welcome.

2) others with IBM Personal Computers (or compatible machines) who would help with entering and checking of data. I can supply the database manager program and database templates, as well as codes for data entry, etc. Any computer-related assistance would also be rewarded with the fruits of everyone's labors.

The ultimate goal would be to produce not only a list of titles, dates, variants, envelope styles, booklets, custom reels, viewers, etc., but eventually to expand into an ILLUSTRATED encyclopedia of anything anyone knows about View-Master. Of course, that sort of grandiose future depends on some real work in the present—so I would like to urge anyone interested in helping to contact me. Vance Bass, Box 14306, Austin, TX 78761.
A SUPER STEREOSCOPE

One would think that a device as simple in design as the Holmes/Bates-style open stereoscope would have reached the limits of its design back at the turn of the century. It's true that there seems to be no limit to the artistic designs that were employed to make stereoscopes interesting and beautiful.

It is quite amazing to me, however, that Craig Daniels of the Red Wing Viewer Co. has taken a simple design, more than a century old, to what must be its near-ultimate functional limits.

Some of you may be saying "Oh, I saw a picture and description of this viewer in the July/August 1983 STEREO WORLD." I saw this article, too, and didn't give it much of a second thought until I actually saw and tried out a Red Wing Viewer for myself.

The card holding wire has been redesigned so that it spans the card across the back. This is an advantage when using modern paper prints that are not mounted on cards; the wire provides extra support. Daniels even paints the visible front parts of the wire a neutral grey to minimize the effect on viewing. Daniels thinks this might be a disadvantage for those wanting to view transparencies or tissues mounted for this format, as the wire will show through. Your opinion is requested for possible future changes.

All of this would be meaningless if the lenses were not top-quality. They are. Although not glass, they are made of prescription quality hard ophthalmic plastic, just like most of today's eyeglasses. Like it was done 100 years ago, the two viewer lenses are derived from splitting a single larger lens in two. This assures matched focal length, and gives them a prismatic quality which matches the wider homologous point separation on this size card.

The finishing touch is an optional matching walnut stand with a rectangular base. All visible metal fittings and screws on both the viewer and stand are brass.

In the end I think that this is a viewer that Holmes or Bates would have been proud to have made (and owned).

As of this writing the price of the viewer is $55.00 including surface shipping anywhere in the world. Air mail shipping is $60.00. The matching stand is an additional $10.00 when ordered at the same time as the stereoscope. Send no money. To reserve a stereoscope or to request additional information write to: Red Wing View Co., 1234 Phelps, Red Wing, MN 55066.

Immediately I decided that Mr. Daniel's own description was much too modest, and I determined to rectify it in the "Newviews" column.

Although this viewer looks deceptively and simply like the familiar antique ones, it incorporates numerous functional design features that solve many of the problems of the originals, and make it a piece of master craftsmanship at the same time.

For starters, the wood is dark walnut with a natural oil finish, a modern update on some of the more traditional woods. The hood is of a dark brown 7 oz. top-grain leather.

Now the real innovations begin. The hood is 6.2" wide across the temples, and sized in such a way that most wearers of modern eyeglasses will find plenty of room, while being able to get as close as possible to the viewer lenses. My glasses are quite large, and yet have no problem with this design.

Next comes the tongue and slider stage for holding the cards. The tongue is split down the center, and dovetailed in such a way that the stage is held snugly, with no room for twist or play except in the intended directions for focus.

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CORPORATE PROMOTION IN DEPTH

Didik TV Productions, a producer of TV commercials and corporate films, is expanding into another dimension with the announcement that their services will now include 3-D films, slide shows, and video tapes. Frank Didik has written papers on stereo film production and uses a beam splitting technique to produce the stereo pair on the same film or video frame and then project the image through a similar system. Stereo costs are said to compare favorably with those of conventional production, and clients are offered flat versions of the productions as well. Details are available from Didik Productions, Box 133, Rego Park, NY 11374.

A VIDEO BREAKTHROUGH—FLAT 3-D!

In the Jan./Feb. Newviews we mentioned the ABDY 3-D TV System and speculated as to just this "adapter" was that converted "any" TV image to 3-D. Writing in the Sept./Oct. 1983 issue of the Bulletin of the Netherlands Stereoscopic
Society, Abram Klooswijk had already explained much about the functioning and marketing of the system in Europe. There, two brands of color television sets include the ABDY System as a component that can be switched on, or a "3-D Effect Unit" can be purchased separately.

The circuitry shifts the red image slightly relative to the green and blue images. No special signal is involved, and the promoters of the North German TV manufacturer Nordmende claim that when the picture is viewed through anaglyphic glasses, a 3-D "effect" will be seen. Their promotion of this "effect" was so skillful that not even the Dutch Consumers Guide clearly identified the basic lack inherent in the system and instead concentrated on the strain and distortion caused by the glasses! To quote Mr. Klooswijk:

"...with the glasses on, you see the picture a little behind the surface of the picture screen, but the picture itself is just as flat and two-dimensional as without the ABDY module and glasses. Every anaglyph system suffers from loss of color and is tiring for the eyes... But it is unfair and misleading to compare real stereoscopic pictures (as in the 3-D films distributed by 3DVideo in the U.S.) with the 'apparent window' system of (ABDY) and then to say that both systems produce "depth"... When a firm says that their system delivers 'three dimensional pictures,' one should be able to demand that there is a third dimension in the picture. But the (ABDY) system does not produce a three-dimensional picture, even an "artificial three-dimensional" one... The window effect produced by (ABDY)’s $100 trick can also be had by putting a piece of cardboard with a hole the size of your picture screen in front of the set."

BRYCE CANYON NATIONAL PARK
UTAH, U.S.A.

STEREO VIEWS
BY
RON GUSTAFSON

VIEWS OF "SECRET SPACE"

We have just received a new 3-D illustrated art book, "L’ESPACE SECRET" (Secret Space), by Ekkehart Rautenstrauch, an artist living in France.

The book contains 11 stereograms, printed in the over/under German Nesh System. A plastic Nesh viewer is included. The book contains 25 pages of 24 x 32 cm, offset printed in a limited edition of 200. It can be ordered directly from Segolene Rautenstrauch, la Basse Riviere, F-44690 La Haie Fouassiere, France. Price is 200 French Francs, which apparently includes postage.

NEW COMMERCIAL STEREO SLIDES

Over the years I have had many inquiries about whether any commercially made scenic 3-D views in the Realist format are available. Until now my answer has always been "no." Now, thanks to photographer Ron Gustafson, professional quality duplicates are finally being made available. Ron’s first offering is two sets of ten views each of Bryce Canyon National Park. The views are sharp, well composed and exposed, and beautifully duplicated. The mounts are Kodak style cardboard and the sets come in attractive plastic boxes. The individual views, however, are not numbered or captioned.

Slides in set #1 are marked with black dots and set #2 with red dots. The sets are $16.50 each or both for $30.00 ($1.00 postage & handling) and are available from Ron Gustafson, 909 S. Oriole Circle #102, Virginia Beach, VA 23451.
Bob Goller has identified the mansion shown at the bottom of page 24 in the Jan./Feb. '82 issue. He has a Littleton View Co. card of the building with the title, "1286. Stevens' Castle, Hoboken, N.J. Home of Gen. McClellan." He has also seen Anthony views that show the stone entrance and gate house.

Several members recognized the log cabin view from the Jan./Feb. '84 issue. Interestingly, it is related to the view of the Powers Building in Rochester that was shown in the Sept./Oct. '83 issue. The cabin is similar to a George H. Monroe view, #513, "Powers Block in 1812." Our guess is that this was intended as humor; perhaps Powers was born in 1812 in a log cabin. Thanks to Wes Cowan, Eric Stott, and Helena Zinkham for the information.

Speaking of the Powers Block, Craig Smith was researching the history of that building while attempting to locate
a large orchestrion that used to stand in the reception room, and discovered that from 1880 to 1900 this same room housed one of the largest collections of stereo cards and viewers in the country. How about that?

Denys Peter Myers has identified the stone building shown at the bottom of page 22 in the Jan./Feb. '84 issue as the library and observatory building at the West Point Military Academy. Designed by Major Richard Delafield, using parts of a plan submitted by Frederick Draper, it was built in 1841 and stood until demolished around 1960.

Mr. Myers, who is a consulting architectural historian, also has the following to say about the building at the top of page 22: "My guess is that it is in a large Eastern city in the North... (and) almost certainly dates from 1860-1870."

We begin this month's unknowns with a view from Michael Griffith of what may be a western town. An orange card from the Continent Stereoscopic Co., it is erroneously labelled as Yosemite Falls. Signs that can be read are "Beer 5c," "City Carriage Shop," and at the right is the imposing "Argus Office," which was a common name for western newspapers. In the foreground is a strange grid structure with piles of lumber on it.

Michael's second view is a green card, perhaps an amateur view of another western town. Readable signs include "Harness Shop," "Millinery," and Art Gallery." There are two small signs on the lamp post and one appears to start with "Kelly."

Two grey curved cards belonging to Dan Dyckman resemble Keystone views but have no labels. One is probably... (continued on page 36)
All types of mending involve the use of an adhesive. Most adhesives are too impure or too strong to be used safely on photographs or papers. Some adhesives, like rubberized cements or pressure-sensitive adhesives, actively fade photographic images. Others, like white glues or animal glues, turn acidic and cause staining and embrittlement. Some are discouraged because they are extremely difficult to undo, and reversal may be damaging; drymount and white glue fall into this category.

Purified vegetable pastes have been used for the mounting of prints since the beginning days of photography; they have been used with papers for many centuries. They neither deteriorate nor do they cause deterioration. Good pastes retain both their bond and their solubility in water over hundreds of years. These excellent properties, proven by actual experience, make pastes the standard adhesives in conservation.

Good quality pastes are not commercially available in ready-to-use form. Starch pastes require cooking. Wheat starch makes the strongest paste and is recommended for mends and mounting of gelatin prints and for most structural work. Methyl cellulose and Ethulose™ are chemically modified cellulose base pastes; these are adequate for lesser mends and require relatively little preparation. Paste ingredients are available from the general conservation supply houses listed in a previous article, Storage.

**WHEAT STARCH PASTE:**

\[
\begin{align*}
\frac{3}{4} \text{ cup purified wheat starch} \\
8 \text{ oz. distilled water} \\
\frac{1}{4} \text{ teaspoon de-natured alcohol} \\
a \text{ few grains of thymol}
\end{align*}
\]

Place the starch in water and mix; refrigerate overnight. Stir the starch and water, then place them in the top of a double boiler (it is best to use non-metallic pans and spoons). Place the starch mixture directly on the stove and cook at a moderate temperature with constant stirring. The mixture will thicken and become translucent. Once this stage has occurred, place the pan over boiling water, cover and leave, without stirring, for 20 minutes. Remove from heat and let cool. Dissolve the thymol (fungicide) in the alcohol and then add to the paste. Combine the paste with additional distilled water in a blender and mix until smooth and with a consistency of light cream. Store paste between uses in the refrigerator—with the thymol it should last many months. (And DO label it “PASTE”).

**MODIFIED-CELLULOSE PASTE:**

1. Sprinkle approximately one rounded tablespoon of paste powder into one cup of distilled water
2. Allow to sit, without stirring, for approximately 15 minutes. Stir thoroughly
3. Wait approximately one hour before using; paste should be perfectly clear before use.

The paste may be thickened or thinned as needed by further addition of water or powder. The desired consistency for use is something slightly thinner than sour cream. These pastes do not require the use of fungicide or refrigeration.

**EQUIPMENT REQUIRED FOR MENDING**

- good quality watercolor brushes (#0 and #7 are good basic sizes)
- blotting paper, such as those used for etching, not desk blotters (if these are not available in local art supplies, check with the art department of a local college or university)
- weights—for flat views this can be as simple as a heavy jar of beans or as fancy as an antique iron. For curved views, weights must be flexible and finely granular—bags of lead shot or draftsman’s weights are recommended.
- flattening blocks—for flat views: squares of masenite, \(\frac{1}{4}\)” glass or plexiglas. Should measure approximately 3” x 3” and have smooth edges
- large pans—for large repairs of curved views, a cylindrical object with similar curve must be used for support while the paste is drying. Large saucepans, stew pots or dutch ovens often work for this purpose

The first step in mending is to determine the proper order of repairs. In repairing delaminations, join one layer at a time working from the center of the card outward toward the faces. If a tear runs straight through paper or print, perpendicular to the surface, both sides can be mended simultaneously. If a tear runs diagonally to the surface with obvious overlap(s), then the bottom side with the exposed paper edge must be attached first. When attaching the second side of the tear, be certain to paste the edges of the tear fully, or there will be small unattached flaps of image layer. Damages consisting of multiple tears must be carefully evaluated and the mending planned out stepwise to insure that the previous mending step does not interfere with the ability to mend the next area. When mending tears, always take the time to align the tear properly and to verify proper orientation of any flaps—this extra care will make the dif-
ference between a sloppy mend and a good mend, which
minimizes damage visually.

If the area to be mended is handcolored, the best paste to
use is Ethulose™. Prepare the paste by making a very
thick, semi-solid mixture and then dilute the paste to work-
ing consistency with denatured alcohol. The alcohol often
renders water safe when it would otherwise cause damage
to the colors. (this alcohol "trick" works only with the
Ethulose™)

Paste is applied with a watercolor brush of a size in pro-
portion with the area. Paste must be spread thinly with a
minimum of excess. If the print is over-wetted by paste ap-
portion with the area. Paste must be spread thinly with a
minimum of excess. If the print is over-wetted by paste ap-
lication, the portion will tend to expand and buckle; if
the buckling does not contract fully on drying, creases
may result. When attaching print to card, it is best to apply
the paste to the card rather than to the print.

After pasting, gently press the pieces together with the
fingers. Remove any excess paste from the surface of the
print or card using damp swabs. Next turn the card so that
the surface is lit from the edge—this "raking light" will let
you see irregularities in the surface. If there are any visible
lumps or ridges in the pasted area, gently open up the mend
and smooth out the paste with the brush.

Pasting and positioning the mend must be done carefull-
ly and quickly. If too much time is spent dallying or re-
aligning, the pasted areas will have time to become saturated
and a variety of water problems may result. If you have dif-
culty accomplishing good mends in short time, then you
should re-evaluate your approach to mends. It may be
necessary to mend large areas or complex tears in several
separate stages, working from the center toward the outside.
If step-wise mending is necessary, be certain to dry the
pasted area thoroughly before proceeding to the next.

As soon as the mend is together, immediately apply blot-
ters and weights. If the mend is allowed to dry without this
type of physical restraint, unadhered internal air pockets or
lifted edges may result; it is also possible for the stereoview
to warp from the water contained in the paste.

The system used for drying will vary depending on the
curvature of the card.

FLAT CARDS: To dry flat cards, place a piece of blotting
paper on a flat and clean surface (if the work surface is tex-
tured, place an intermediate smooth material, such as glass
or thick non-corrugated cardboard, under the blotter). Set
the stereoview on the blotter. Place a second piece of blot-
ter on top of the pasted area. Place the flattening block over
the top blotter and then put weight on the flattening block.

CURVED CARDS: The first step is to locate an object
with a smooth surface which has the same curvature as the
stereoview; this object may vary from one view to another.
Once the object is found, clean it thoroughly and lay it
down on a counter or table. Block or wedge the sides so the
"pot" cannot roll side to side. Cover the top surface of the
pan with blotter, then set the stereoview face-down on the
blotter. Place another piece of blotting paper over the card,
then carefully drape the granular-type weight over the card.
Gently press on the weight to insure that it conforms to the
curve.

These drying systems apply light pressure on the card,
thus insuring good contact at the site of the mend and
preventing warpage. The blotters draw the moisture from
the paste and card to accelerate drying; they also protect the
paper and print, softened by the paste’s moisture, from
abrasions and other surface damages.

It is extremely important that the blotters be checked
every few minutes for signs of dampness. Damp blotters
must be replaced with fresh blotters or drying will be ex-
tremely slow. Also, coated mounts and gelatin prints may
become adhesive during the mending process. If the blotter
is left on these surfaces without regular removal, the
stereoview may become adhered to the blotting paper. This
situation can be difficult to reverse, therefore it is best to be
attentive to blotter changes and to avoid the problem
altogether. The time intervals between blotter changes will
vary depending on the size and location of the mend and by
the water content of the paste. Early in the drying process,
blotters should be changed every 3-5 minutes. Once the area
is fairly dry the blotter can remain for 30 minutes or so. The
feel of the stereoview and the blotters will signal when dry-
ing is complete. The stereoview cannot be over-dried by this
system, so if there is any question as to it being dry, allow
it to sit between the blotters a little longer.

Paste mends require patience, attentiveness and some
manual dexterity. Despite these drawbacks, this is the only
method of repair for photographs and paper which is
known to be non-damaging. If one does not choose to
bother with pastes, then it is best not to mend at all. Under
no circumstances is it appropriate to use self-stick adhesives
(including tapes), cold mount adhesives or spray adhesives
on stereoviews.

Restoration can bring dramatic visual and physical im-
provement to a damaged stereoview. Injudicious restora-
tion can destroy a stereoview permanently and irreparably.
Caution, patience and good judgement and manual skills
are requisite to successful restoration. If you have any
doubts about your ability to execute restoration treatments,
remember that non-treatment is better than bad treatment;
you can then be assured that your collection is being
preserved by lack of exposure to bad practices and mate-
rials. When there is doubt about a procedure, do nothing;
if you run into problems, consult a professional for advice
or assistance.

Next time: Contemporary Materials.
Aside from the ubiquitous petrified wood, the prize for the single fossil most abundantly photographed in stereo must assuredly belong to the giant ground sloth, *Megatherium cuvieri*. This twenty-foot long mammal was widespread in South America during the Pleistocene or Ice Age and only became extinct some 10,000 years ago, at about the time the Indians were spreading south through the Americas, two events which may not be unrelated. A nearly identical form called *Eremotherium* flourished throughout Central America and the southeastern United States; its remains have been found in Florida, Georgia, South Carolina, and Texas.

Like their present-day tree-dwelling cousins, the ground sloths were edentates, a group of mammals that also includes the anteaters and armadillos and is characterized by the simplification, reduction, and in some cases total elimination of teeth. Ground sloths appeared in South America as early as Oligocene times, some thirty million years ago. By the Pleistocene the real heavyweights of the group, the megatheres, had attained truly mammoth proportions, being comparable to present-day elephants in both size and bulk.

*Megatherium* and its closet kin were browsers, culling the leaves from trees some fifteen feet off the ground and, as if this weren’t enough, the muscular forelimbs and heavily clawed hands were capable of uprooting even moderately sized trees to get at the upper branches. These forelimbs would also have been formidable defensive weapons against the saber-toothed cats and few other predators large enough to tackle one of the huge sloths.

A megathere wasn’t exactly built for speed. Its short hind legs and heavy tail served chiefly as a tripod to support the animal’s huge bulk during the all-important business of feeding, support that was greatly assisted by a massive broadening of the pelvis. The hind foot had degenerated into something of a stump, leaving only two stubby toes
and a single claw, while the heel bone had expanded to facilitate bearing the animal’s great weight.

Not only megatheres but ground sloths of many types roamed the Americas during the Pleistocene. Remains of some of these have been found in the tar pits of Rancho La Brea in California. One form, *Megalonyx*, was described in the 1790’s by Thomas Jefferson. The future President at first mistook the huge claw for that of a lion but soon realized his error and in 1799 published *A Memoir on the Discovery of Certain Bones of a Quadruped of the Clawed Kind in the Western Parts of Virginia*, an event which marked the beginning of vertebrate paleontology in North America.

Both the hair and the dung of these giant sloths are occasionally found as fossils in caves. Footprints too, unearthed in a prison yard near Carson, Nevada, in the early 1880’s and at first supposed to be those of giant humans, were correctly identified by the noted paleontologist O. C. Marsh as belonging to ground sloths. (Incidentally, the Yale Peabody Museum has a stereograph of these tracks published by Taber of San Francisco.)

As to *Megatherium* itself, this gigantic fossil was first discovered on the banks of the River Luxan, near Buenos Aires, in 1789 and subsequently shipped to Madrid. A second specimen, which came from the same Pampean deposit as the original, was collected between 1831 and 1838, and belonged partly to the Hunterian Museum of the Royal College of Surgeons and partly to the British Museum. It was this British material that would ultimately provide the basis for an astonishing number of stereographs.

This would not have happened however had not Hiram Sibley, a prominent citizen of Rochester, N.Y., arranged for and financed the creation of an exact copy of the skeleton, carefully cast in plaster, which he presented to the University of Rochester in 1864. The actual preparation was...
Megatherium at the Indiana Exposition of 1873, one of at least five stereographs of the Ward exhibit by the Indianapolis firm of Salter & Judd. The 21st annual Indiana State Fair and Exposition was held from September 10th to October 10th on the fairgrounds at 19th Street and Exposition Avenue. The gold-medal winning Ward display was located on the first floor of the two-story main building and was supervised by Professor Franklin C. Hill of Antioch, Ohio, who appears in this and three other views. (All stereographs from the author’s collection except as noted.)

Ward’s display in Agricultural Hall at the Centennial Exposition in Philadelphia, 1876. #1014 by Centennial Photographic Co.; also issued as a copy view by Chase of Baltimore.

entrusted to Henry A. Ward, a natural science professor at the University and happily the founder two years previously of Ward’s Natural Science Establishment. Ward later noted that mounting the specimen was “a tedious and absorbing task,” which occupied him and “two experienced assistants for a period of nearly two months.” This was hardly surprising for this type of thing had never been done before and the actual model consisted of “124 different casts, representing more than 175 bones.” These, when assembled, produced a skeleton with a length of seventeen feet nine inches, and a circumference around the rib cage of eleven feet.

Wisely, Henry Ward retained the molds for the skeleton, and as early as 1866 his catalogue was offering prospective buyers the complete cast "packed but not painted" for $250 plus freight. The skeleton could be mounted in either an upright or quadrupedal stance, both of which may be seen in surviving stereographs of the specimen. The catalogue noted:

The skeleton of the Megatherium is furnished to purchasers carefully boxed, and with Nos. on the ribs and vertebra which prevent confusion. Drawings of the Irons for mounting will be sent gratis, or the Irons themselves for the price of $45. Information will also be given to those who wish to mount the skeleton themselves. Mr. Ward will send two experienced workmen to mount it for those who may desire. In these cases he will furnish the Irons and the Tree (see cut), and do the work—leaving the specimen complete and painted,—for the sum of $350, and the railroad fare of the men. To render the great skeleton still more attractive, as well as to furnish the necessary protection against injury from visitors, an iron railing has been prepared. It has ten square, ornamental, bronzed posts with two parallel, horizontal bars between them, forming an enclosure. On the top of each of these posts is a bronzed statue of an Edentate animal—either living or fossil. These are, in the order in which they should stand,—the Pichiciego, Armadillo, Aard-vark, Sloth, Mylodon, Little Ant-eater, Great Ant-eater, Phatagin—or long-tailed historical Rooms, Buffalo, by William J. Baker.
Amherst College, by J. L. Lovell.

Manis,—Glyptodon, and Megalonyx. The price of this railing complete, with bronzied posts, each strongly boxed, is $175.00.

The Megatherium, when well mounted and carefully colored, cannot be distinguished (save on critical examination) from an actual skeleton, and is the most graphic and imposing of the entire series of casts noticed in the Catalogue. It forms a very ap-

Megatherium Cuvieri— and Keeper Edwin Howell—Middletown, Conn., by an unknown maker. Probably taken at Wesleyan University at the time the specimen was acquired as "Keeper" Edwin Eugene Howell was a Ward employee. Howell (1845-1911) also worked for both the Wheeler and Powell Surveys from 1872 to 1874 and was noted for his relief maps and models, which were displayed at both the 1876 Centennial and the 1904 Louisiana Purchase Exposition in St. Louis. (Alan Young Collection)

The catalogue entry also included a testimonial from the world-renowned British geologist Sir Richard Owen, who concluded that the articulated casts "are so beautifully ex-

propiate object to stand in the middle of a large Geological Hall.

Ward was also offering the skull and lower jaw, mounted for $15.00, as well as just the lower jaw or various leg bones at prices ranging from $25.00 for a complete hind leg and foot down to 60¢ for a single tooth. He exhibited the skeleton at various fairs, including the Indiana Exposition in 1873 and the Centennial Exposition in Philadelphia three years later.

Exactly why the complete skeleton was dropped from
later issues of the catalogue is uncertain. Perhaps the difficulty and expense of the cumbersome mounting process had something to do with it. Or it may be simply that Ward rapidly saturated what was admittedly a somewhat restricted market.

Although sales records of the period no longer survive, judging from the frequency and diversity with which the Ward Megatherium appears in stereographs, quite a few of the casts must have been marketed. I myself have personally examined seventeen different stereographs which show at least a portion of a Ward Megatherium. These include views taken at the two expositions previously mentioned, as well as seven different university and museum locations, as follows: Smithsonian Institution (1 view by Charles Bierstadt and 2 by unknown makers), Buffalo Historical Rooms (William J. Baker), Princeton University (Royal H. Rose), Amherst College (J. L. Lovell), Wesleyan University (unknown), Mt. Holyoke Seminary (2 views by Knowlton Bros.), and the British Museum—Natural History (Fine Art Photographers' Publishing Co.). All apparently date from the 1860's and 1870's except for the British Museum view, a curved gray mount taken around the turn of the century. This last is also interesting because the original bones from which Henry Ward generated his molds were kept in a storage cabinet just a few yards from the giant effigy. How many other megatheria might have existed or been photographed in stereo is not known.

Plaster is not necessarily the most durable of materials and many of these "plastertheriums" have no doubt fallen by the wayside. A few evidently still exist however. In 1966, Mount Holyoke Seminary, by Knowlton Bros., the Geology Museum of Ohio State University donated its Stere-half of the Princeton Megatherium on display in Nassau Hall in the late 1870's; 36 in a series by Royal H. Rose. The complete stereograph has so far eluded discovery. (Courtesy of Donald Baird)
The era of video produced, electronically filed and retrieved, free-viewable, stereo images still remains below the imagineering horizon. Until that frabjous day, we must continue to peer through our twin looking-glasses to view our stereoscapes, made in that old-fashioned optical/chemical medium, and to store them in an environment where they may be recalled upon demand, without the aid of integrated circuitry.

For those of us to whom filing is a dirty word, literally and figuratively, our proudest efforts (or luckiest results) are too frequently tucked away in some nook or cranny to be reclaimed when impulse or accident brings them, with their accumulated dust and scratches, to light.

After paying my tribute to this neglect I decided that someday I would get myself a deluxe system which would provide maximum slide protection with ready indexing and access, and which might even be fun to make and to use.

The cigar and shoe box filing system had long been discarded for the metal cases popularized in the stereo surge of the 1950's, and which I had acquired in fits and starts as my library of "keepers" grew. I found that I could not improve upon these sturdy cases, approximately 8" x 15" x 2-1/8" in size, each of which holds 75 glass covered or plastic mounted 35mm transparencies of the prevalent 1-5/8" x 4" size. The cases alternately hold twice that number of cardboard or foil mounted slides of the same size. In this decade of the BUS, stereo slide file cases, like most of our stereo- paraphernalia, have suffered a manufacturing demise and must be gleaned from treasure troves cached in un-numbered attics and steamer trunks.

"Someday" arrived in due course, and the search for a basic storage cabinet yielded a handsome buffet, or "dry bar" from a local furniture store. This obviated the time and effort required to make it from scratch—for the writer, an essentially lost skill, unpracticed and exchanged for photography, these many years.

The external appearance of the buffet cabinet survived the critical approval of my personal interior decorator (my goodwife) in suitling the decor of the living space which I was allotted for the project. The interior arrangement was up to me! It must accommodate at least twenty of the metal cases. These would hold the views selected for posterity with a reasonable percentage for future activity.

As my file would be one of personal memories, and not of a business nature, I decided that the index and file would be chronological. A cross file by subject matter or other specifics could always be added if desired. The unit was to store the equipment for transparency taking, mounting, and viewing, the slide repository, and the index and recovery system. I spared myself the storage of bulky projection equipment, having decided long ago that my preference was for hand viewers and intimate home use. This sentiment was further reinforced by the retrenchment dictated by smaller retirement living quarters.

The accompanying pictures show the essentials of the final product. Dimensions and quantities are given in the captions, and only where functionally important. The arrangement can be adapted to any cabinet of suitable proportions. Materials of construction can be bought at most hardware, lumber or homewares outlets. In addition to wood framing and screws, interior hardware consists only of pre-shaped perforated steel strips with matching clips, of the type customarily used to support shelves inside kitchen dish cabinets.

**Figure 1**

This shows the finished cabinet in place. Cameras, viewers, and similar items are kept in the top compartments, with access by lifting the covers. A shelf at the upper right slides forward to serve as the working spot for a slide case when selecting or returning a transparency. The lamp is a well placed happenstance. The principal storage is comprised of the three vertical compartments. Behind each door is a separate tier of seven racks holding the metal file cases.

**Figure 1**
This shows the functional arrangement. A master index refers to a numbered file case which bears a label on the outer end, as it rests in its rack below. The label also gives the calendar period spanned by the slides within. A typical file case is shown on the working shelf. An index, pasted on the inside cover, numbers the slots, 1 through 75. Against the number is given the month, where taken, and the title of the slide. A unique feature is used to expedite the replacement of a slide after use. Each of the three columns of slides in the case is distinguished by a self-adhesive striping tape of contrasting color, running in a single band from upper left to lower right. The band, exposed on the upper edge of each slide, locates, by its absence (bold as a missing front tooth) the proper return slot for the matching swatch of color. Thus, reference to the individual slide label, or to the case index, is usually unnecessary. This is a real time saver when slides are being replaced, and for spotting absentees. When transparencies are to be hand viewed only, they may be filed right side up, with the band on the upper edge. When projection is intended, they are simply inverted, as in the projection carrier, and the locating band, on the upper edge, as filed, will pose no leveling problem when projecting. The picture also shows, just below the work shelf, storage for reserve supplies and a master index folio. In the uppermost rack in the tier can be seen an artist's field kit box. This contains everything needed for immediate mounting use—masks, cover glasses, etc., and small tools—tweezers, brush, magnifier, sorting box for chips, and such.

This is a partial closeup of one tier of cases, showing the perforated side strips and the case support clips. Four side strips from each tier are used. For the cases shown, the clips were attached vertically at 3" intervals. The side strips were positioned 8½" back to back, and centered on the cases, for and aft, 7¼" apart. The clips are bent steel and have prongs, or tabs, which protrude through the perforations. Although the clips are sprung in place, I found it advisable to deform the tabs on the reverse side of the strip, to insure stability when sliding the cases, like removable drawers, in and out.
OUR WINNER: AMITYVILLE 3-D

As announced last issue, participants in the Stereo World reader poll have selected “Amityville 3-D” as the best three-dimensional motion picture of the last three years. The verdict was, by no means, unanimous; in fact it received some votes for worst 3-D movie.

Although I admit to not having voted for it, upon reflection, I believe it represents a good choice. “Amityville 3-D” is, in most respects, an old-fashioned horror movie. Recently, the term “horror” has come to connote gore and psychotic mayhem; for this reason, the film’s director, Richard Fleischer, calls it a ghost story rather than a horror film. Nevertheless, the haunted house theme of “Amityville 3-D” has been a major subcategory of the horror genre, in such films as “The Cat and the Canary” (1927), “The Uninvited” (1944), “The House on Haunted Hill” (1959), “The Legend of Hell House” (1973), and “Poltergeist” (1982).

The first two installments of the series, “The Amityville Horror” and “Amityville II: The Possession,” offered similar tales about the character transformations of the inhabitants of the world’s most famous haunted house, in Amityville, New York. In this version, an investigative writer, John Baxter (Tony Roberts), comes to check out a seance at the house. Although he proves the seance to be fraudulent, he elects to purchase the house as a place to settle down and write his book (“a monument to paranoia and fear”). While waiting at the house for Baxter, the real estate broker (John Harkins) is attacked by a swarm of flies and suffers a fatal heart seizure.

Later, Baxter’s photographer assistant, Melanie (Candy Clark), discovers evidence of psychic phenomena in her photos of the house. As she drives to deliver the pictures to Baxter, small fires spontaneously erupt in her car. Distracted, she smashes into a pole jutting from the rear of a parked truck (one of the film’s several “through-the-window” jolts).

After testing the house’s power with a ouija board experiment, Baxter’s daughter Susan (Lori Loughlin), and her
friends take a small boat out on the lake. Nancy, Baxter’s soon-to-be ex-wife (Tess Harper), visits the house and is surprised by the sight of Susan, walking into the house soaking wet. She smiles curiously at her mother and wordlessly ascends the staircase to her room. Seconds later, Nancy sees a crowd gathered at the edge of the lake, attempting to revive a drowned girl. It is Susan. This is scary stuff!

The film’s finale is a rousing, fiery destruction of the house by its own satanic forces. The spectacular effects were created by the team that handled the “Poltergeist” shenanigans.

“Amityville 3-D” is director Richard Fleischer’s second 3-D effort, the first being “Arena” in 1953. His other directorial credits include "20,000 Leagues Under the Sea," "Tora, Tora, Tora," “Dr. Doolittle,” and Fantastic Voyage.”

The film contains good to excellent performances from its cast and an intelligent script by William Wales. Howard Blake’s musical score should have been released on a soundtrack album. The editing task is one of the most important movie production functions, and Frank Urioste, A.C.E., has done an effective job. At the Directors Guild 3-D Symposium last summer, he confessed that he had masked over the left eye image on the editing console, and edited the film flat.

The Arrivision system was used for "Amityville 3-D" as it was for most of "Jaws 3-D." Although I found the depth quality to be very good, I detected a slight hyperstereo effect in some of the outdoor scenes.

On a side note, at my first viewing of “Amityville 3-D” I perceived that the picture was out of sync. I immediately asked to speak to the projectionist, who assured me that it was impossible for a single-strip system to lose synchronization. I persisted in my argument and he invited me to the projection booth. There, we mutually deduced that the film was one-half frame off in the film gate; the left eye image on the editing console, and edited the film flat.

Critical response to the film was, predictably, negative (Oh, oh, here goes Shepard on the critics again). In my evaluation, the movie had three strikes against it before it was released, from the critics standpoint: (1) it was a horror film, (2) it was a sequel, and (3) it was in 3-D. There were exceptions, however. Kevin Thomas of the Los Angeles Times concluded his review with these insights: “If ‘Amityville 3-D,’ which makes full use of its third dimension in its finale, hasn’t quite as much impact as one might expect, it may be that we’re beginning to overdose on grisly tales of the supernatural. Finally more tragic than horrific, Amityville 3-D’ (rated PG but still too intense for the very young and impressionable) is a film of considerable style and assurance.'

3-D ROCK VIDEO

According to an item sent in by Brian Murphy of Flushing, New York, rock stars like Michael Jackson and Boy George may soon leap into your living room, via 3-D music video. The tabloid, “Star” reports that Picture Music International has commissioned Murray Lerner, creator of EPCOT’s “Magic Journeys,” to develop three dimensional programming for TV videos.

KEYSTONE-MAST ORIENT VIEWS TO TOUR

The California Museum of Photography at UC Riverside is assembling its first traveling exhibition—a selection of stereographs of Japan and China taken by American photographers around the turn of the century.

“The Orient Viewed,” with stereoscopic views and single images from the museum’s Keystone-Mast Stereograph Collection, will be available for its first showings in the spring of 1984, said Edward Earle, the collection’s curator.

The main thrust of the exhibition is the Orient as seen through Occidental eyes,” Earle said, “and the way that these photographs confirm that view of the two countries.”

In the early 1900’s, when a number of American companies were competing to gather exotic images in stereo, photographers were dispatched to the Orient and the pictures they brought back largely reflect Western attitudes, Earle said.

In addition to documentary images, they returned with photographs of Japanese traditional culture and arts, with subjects in genteel and contemplative poses or settings—an indication of America’s fascination with that country at the time.

Conversely, the photographs often emphasized the negative aspects of Chinese life. Chinese immigration to the United States had become controversial, and the Chinese had raised Western ire by turning against foreigners in China during the Boxer Rebellion of 1900.

The Western photographers saw crowded living conditions in both China and Japan, but ignored the situation in Japan while documenting it in China. And the images sometimes subtly or openly ridiculed the Chinese—like the stereograph showing a Chinese dentist pulling a patient’s tooth in a less-than-gentle manner.

“These views show the implications of photography as a cultural medium, and would be of special interest to historians and photohistorians,” said Earle, whose book “Points of View: The Stereograph in America, a Cultural History” is one of the definitive works in the field.

Drawn from the 350,000 images in the Keystone-Mast collection, the exhibition of 40 framed pieces will feature the work of two prominent stereo photographers—James Ricalton, author of “China Through the Stereoscope” (1905), and Herbert Ponting. (See the Ricalton article in the Sept. 1980 S.W.)

Both photographers worked for the Underwood & Underwood stereography firm in New York, and Ponting also worked for the H.C. White Co.

Museum of Photography Director Charles Desmarais said, “We’re proud to be sharing this first taste of our collections with a wider public, and are looking forward to creating more traveling exhibits from our holdings.”

More information about the exhibition can be obtained through Earle at (714) 787-5214, or (714) 787-4787.
Print Folio Secretary Bill C. Walton is a retired helicopter pilot and 30-year army veteran as well as a skilled stereographer. He is able to mix all this together nicely in his new career as a writer/photographer in the Public Affairs Office at the U.S. Army Infantry Center at Fort Benning, Georgia.

The Infantry Center is responsible for all infantry training in the U.S. Army. This includes 36,000 initial entry trainees who undergo 13 weeks of one-station-unit-training; 17,000 students who graduate from the 3-week airborne course; and, 1550 students who graduate from one of the toughest military schools in the world, the non-stop 58-day-long Ranger course. In addition, Fort Benning has the only Officer Candidate School in the Army and about 1000 2nd Lts. graduate from it each year. A fairly recent addition is the 3-week-long Bradley Infantry Fighting Vehicle crew member course. Currently 432 men are graduating each year, but this is expected to double soon. Last, but not least, there are approximately 4000 graduates each year from the Infantry Officer Basic and Advanced courses. Of course, a permanent contingent of about 9000 soldiers are assigned to units which train all year long at Fort Benning.

Bill Walton’s job is to write articles about Army activities and to illustrate those articles by making suitable pictures. It also allows him to make a valuable stereo record of U.S. Army activity in the 1980’s (something that is sadly lacking in most of our endeavors since the Keystone View Company cameras went mute).

Bill reports, “I often accompany reporters from all types of media to ensure that they get the information and pictures that they need for their stories.”

“Fort Benning is a big post, 182,000 acres or 285 square miles, and there are many types of ranges and training areas throughout the post.

“When possible, I like to go on field training exercises with the soldiers because that is where the best pictures are. I normally take 2 Canon SLR’s, one with b & w film, the other with transparency film, plus my Realist or Kodak Stereo on all assignments.

“We try to get pictures published in all the national publications that we can and most of them want color slides. I develop the stereo negatives and sometimes use a stereo half to illustrate an article.

“I consider my 30 years’ experience in the Army as invaluable in this job. I have friends and acquaintances in most of the major units on post and this helps when I go to do an article or to take a reporter to cover a story.

“The picture opportunities are limitless, because there is so much going on all the time. I stay so far behind in printing stereoviews that I don’t know if I will ever catch up.”

(All stereos by Bill C. Walton.)

**SOCIETY MEMBERSHIP**

Corresponding Secretary William Shepard, 425 N. Morada Ave., West Covina, CA 91790, is the person to contact if you are an active stereographer making prints or slides and wish to consider joining the Society to share your work and thoughts with others.

**SKYCRANE AT WORK** A CH54A Skycrane helicopter of the 478th Aviation Company transports a wrecked jet aircraft to the ranges at Fort Benning, Ga., where it will be used as a target. Bill Walton was in a 2nd CH54A with an identical load and this was his last mission before he retired from the U.S. Army in August 1978.
BRADLEY INFANTRY FIGHTING VEHICLE
July 1983. A Bradley, the newest piece of equipment available to the American Infantryman, "swims" in Fort Benning, Ga. The vehicle transports a 10-man squad at 41 MPH on land or 4.5 MPH on water. The plastic swim barrier is part of the normal vehicle equipment and is used to prevent waves from washing over the vehicle. Armed with a 25mm cannon, a 7.62mm machine gun and a TOW missile system, it is America's answer to the BMP, Russia's Infantry Fighting Vehicle.

INFANTRY SQUAD MISSION September 1983—A private from Company C, 8th Bn, 2d Infantry Training Brigade comes across the Upatoi Creek on the "slide for life" to return to "friendly territory" and complete the Infantry Squad Mission Course at Fort Benning, Ga. During the Squad Mission Course the 10-man trainee squad is faced with 3 miles of endless obstacles and enemy situations, including bunkers and simulated gas attacks. Most of the spirited young soldiers yell INFANTRY or RANGER when they are on the slide for life. Bill Walton occasionally accompanies a squad through the course, to make pictures, and he always yells HELICOPTERS when he comes across the creek on the slide for life.

INDIVIDUAL LIFT DEVICE (ILD) June 1982—Army Staff Sergeants pictured were the operators of the device during the test of ILD at Fort Benning, Ga. The ILD is powered by a turbojet engine rated at 600 lbs thrust, has a top speed of 60 MPH and enough fuel for a 30 minute flight. It was designed and built by Williams International of Walled Lake, Michigan. The controls are simple, twist grip on the left pivots the device, twist grip on the right controls thrust, or lift. Directional control is by the operator leaning in the desired direction. The device is quite stable and the operators said there is no problem in learning to fly the ILD.
UNDERWOOD STEREOSCOPIC TOURS—Part 1

In March-April issue of Stereo World I gave a listing of 60 Keystone Tours in bound volumes. Now we provide Part I of two lists of Underwood Stereoscopic Tours Through the Stereoscope as of 1904. Take particular note of the prices of that day. The information is found on pp. 180-183 in Washington Through the Stereoscope, Rufus Rockwell Wilson, Underwood and Underwood, NY, 1904. Part II will follow in the July-August issue.

UNDERWOOD STEREOSCOPIC TOURS

The Underwood Stereoscopic Tours are put up in neat Volume Cases, or Underwood Extension Cabinets, and the stereographed places are arranged in the order in which a tourist might visit the actual scenes.

Note that these are all Original Stereographs, not copies.

Our improved Aluminum-Mahogany Stereoscope sells for 90 cts. This is not included in the prices given below. A higher priced stereoscope can be furnished if desired.

CHINA TOUR.—Giving 100 standpoints, with guide book, 338 pages, in cloth, by James Ricalton, eight patent maps and case. ................................................ $17.75

Boxer Uprising Tour—Chefoo, Taku, Tientsin—(a part of the China Tour)—Giving 36 standpoints, with guide book, three patent maps and case. ................................................ 4.60

Hongkong and Canton Tour (a part of the China Tour)—Giving 15 standpoints with guide book, three patent maps and case. ................................................ 2.70

Pekin Tour (a part of the China Tour)—Giving 26 standpoints, with guide book, two patent maps and case. ................................................ 5.40

EGYPT TOUR.—Giving 100 standpoints, with guide book, 63 pages, in cloth, and case. ................................................ 17.00

GRAND CANYON OF ARIZONA TOUR.—Giving 18 standpoints, with guide book, two patent maps and case. ................................................ 3.15

ITALY TOUR.—Giving 100 standpoints, with guide book, 600 pages, in cloth, by D. J. Ellison, D.D., ten patent maps, and case. ................................................ 18.00

Rome Tour (a part of the Italy Tour)—Giving 46 standpoints, with guide book, 310 pages, in cloth, by D. J. Ellison, D.D., five patent maps and case. ................................................ 8.60

NIAGARA FALLS TOUR.—Giving 18 standpoints, with guide book, 195 pages, in cloth, by Jesse L. Hurlbut, D.D., seven patent maps and case. ................................................ 3.10

PALESTINE TOUR.—Giving 100 standpoints, with guide book, 195 pages, in cloth, by Jesse L. Hurlbut, D.D., seven patent maps and case. ................................................ 17.60

Jerusalem Tour (a part of the Palestine Tour)—Giving 27 standpoints, with guide book, patent map and case. ................................................ 4.60

PARIS EXPOSITION TOUR.—Giving 60 standpoints, with map, brief explanatory comments, and case. ................................................ 10.00

RUSSIA TOUR.—Giving 100 standpoints, with guide book, 216 pages, in cloth, by M. S. Emery, ten patent maps and case. ................................................ 17.75

Moscow Tour (a part of the Russia Tour)—Giving 27 standpoints, with guide book, three patent maps and case. ................................................ 4.60

St. Petersburg Tour (a part of the Russian Tour)—Giving 39 standpoints, with guide book, five patent maps and case. ................................................ 6.90

ST. PIERRE AND M.T. PELEE TOUR.—Giving 18 standpoints, with guide book, by George Kennan, patent maps and case. ................................................ $3.15

SWITZERLAND TOUR.—Giving 100 standpoints, with guide book, 274 pages, in cloth, by M. S. Emery, eleven patent maps and case. ................................................ 17.75

Bernese Alps (a part of the Switzerland Tour)—Giving 27 standpoints, with guide book, three patent maps and case. ................................................ 4.60

Engadine Tour (a part of the Switzerland Tour)—Giving 100 standpoints, with guide book, four patent maps and case. ................................................ 1.50

Lake Lucerne Tour (a part of the Switzerland Tour)—Giving 11 standpoints, with guide book, three patent maps and case. ................................................ 2.05

Mont Blanc Tour (a part of the Switzerland Tour)—Giving 23 standpoints, with guide book, two patent maps and case. ................................................ 3.95

Zermatt Tour (a part of the Switzerland Tour)—Giving 15 standpoints, with guide book, two patent maps and case. ................................................ 2.70

TRIP AROUND THE WORLD TOUR.—Giving 72 standpoints, with explanatory notes on backs of stereographs, guide book, 56 pages, map and case. ................................................ 12.25

UNITED STATES TOUR.—Giving 100 standpoints, with explanatory notes on backs of stereographs, guide book, 72 pages, four patent maps and case. ................................................ 17.00

WASHINGTON TOUR.—Giving 36 standpoints and 6 standpoints in environs, with guide book, 178 pages, in cloth, by Rufus Rockwell Wilson, four patent maps and case. ................................................ 8.00

YOSEMITE VALLEY TOUR.—Giving 24 standpoints, with guide book by Chas. Q. Turner, patent map and case. ................................................ 4.10

PILGRIMAGE TO SEE THE HOLY FATHER TOUR.—Giving 28 standpoints, with explanatory notes on back of stereographs, guide book, patent map and case. ................................................ 4.45

PRESIDENT McKinley Tour No. 5.—Giving 60 standpoints, with guide book, 183 pages, in cloth, and leatherette case. ................................................ 10.50

PRESIDENT McKinley Tour No. 5A.—Giving 60 standpoints, with guide book, 183 pages, in cloth, and genuine leather case, velvet lined, inscription in silver. ................................................ 12.00

PRESIDENT McKinley Tour No. 4.—Giving 43 standpoints, with guide book, 183 pages, in cloth, and case. ................................................ 8.50

PRESIDENT McKinley Tour No. 2.—Giving 27 standpoints, with guide book, 183 pages, in cloth, and case. ................................................ 4.00

PRESIDENT McKinley Tour No. 1.—Giving 13 standpoints, with case. ................................................ 2.10

PRESIDENT ROOSEVELT TOUR.—Giving 36 standpoints, with case. ................................................ 6.00
THE ORTHOSCOPE

"Truth in Pictures"

One of the dangers in writing a column like this for each issue is that the reader may be more familiar with the subject than the writer. It may be, however, that many other novices besides the writer get excited about new discoveries of "old things."

Until today, I had never heard of an Orthoscope.

I found it in the front of a book, The Animal Kingdom, "A truthful presentation of Animal Life," the Orthovis Company, Chicago, Illinois, 1933. It is a hard-cover book 8½" x 11" of 36 pages with 31 photographs (Anaglyphs 6" x 6") of animals ranging from the American Elk to the Indian Rhinoceros pictured in their own habitat as seen in the exhibits at the Field Museum of Natural History in Chicago. Interchanging the ortho-scope with the "glasses" found in Amazing 3-D by Hal Morgan and Dan Symes—1982—it is interesting how things have changed so little in 50 years. The Orthovis Company was at 1382 South Wabash Avenue, Chicago, Illinois.

STEREO WORLD is the Best!

If George said it, you know it's true. George Gilbert is known to all Photographica collectors because of his books, lectures and leadership in the Photographic Historical Society. He has probably done more than anyone else in stimulating the collection of photographic hardware, literature and photographs than any one else living today.

In speaking to the members of the Delaware Valley Photographic Collectors Association in March he said that "Stereo World is the best publication of any photographic collectors organization in America today."

Congratulations to John Dennis and all the others who work behind the scenes in producing a magazine that keeps each of us running to the door to see if the mailman has brought the latest issue.

DONATIONS OF STEREOCARDS

The number of donated stereoviews to the Library continues to climb. Cards have recently been sent us from the following persons.

Anthony Coogan, Bill Walton, Craig Daniels, Anthony Gasparro, Craig Peterson, Linda Carter.

We are in the 1200's on our way to 2000. You can help by sending a few of your duplicates to the Library this week.

MEGATHERIUM (continued from page 25)

For many years the E. M. Geology Museum of Princeton University occupied a portion of Nassau Hall, where the Megatherium shared rather cramped quarters with a number of other specimens, many of which were the products of Henry Ward. Then in 1910, the Megatherium and other displays were removed to the newly completed Guyot Hall, where they enjoyed considerably more spacious surroundings. In time however the old problem of overcrowding reappeared and the decision was made to dispose of the aged sloth to the Old Museum Village of Smith's Clove at Monroe, N.Y. Roscoe W. Smith, the founder of the Museum Village, arrived in Princeton in 1959 to oversee the disassembly of the fragile skeleton and promptly found fault with the contractor's hoisting apparatus that was supposed to lower the huge creature slowly and gingerly to the ground. His objections, overruled, proved prophetic and the entire skeleton came crashing down in a shower of shattered plaster.

Many patient hours and considerable glue later, the historic Megatherium reemerged triumphant. Enthroned in its quaint Victorian setting in a converted barn at Monroe, the Princeton skeleton stands today as a fitting monument to one of the nineteenth century's most unusual and grandiose ventures in scientific education.*

Henry Ward was not so fortunate. Ironically, for one who was so involved with the natural world, Ward was one of the first victims of the new age of technology, being fatally run down by an automobile in Buffalo, N.Y., on July 4, 1906.

*For those who may wish to see the Princeton Megatherium for themselves, as well as the many other displays of nineteenth century Americana, the Old Museum Village in Orange County is located just off Rte 6-17, a short distance west of Exit 16 of the New York State Thruway. The Museum Village is open seasonally from April 15 to October 31, daily except Mondays, from 10 A.M. to 5 P.M. Admission is $4.75 for adults, $2.75 for children aged 6-15.
N.S.A. members on the way to and from the August Convention and Trade Fair may have a stop-over in Boston. A productive use of such a recess would be to visit and film a "NOW" that relates in a semi-spectacular way with the "THEN" above.

THEN he was a past and future Mayor of Boston, close politically with Presidential contenders and future Presidents of the United States and, in the years ahead, fated to be a convict in the Federal Prison in Danbury, Connecticut.

THEN he was James Michael Curley. He had lived a Horatio Alger story, starting life in Boston as the son of a hod carrier and a scrubwoman, both of whom had emigrated from Galway.

By 21, with a minimal educational background, he had become involved in politics. When he was 25, he was the youngest ward boss in Boston after having been elected to Boston City Council.

In 1914, he opposed "Honey Fitz" Fitzgerald (JFK's grandfather who served several terms as Mayor) for the mayor-
alty of Beantown. Fitzgerald withdrew from this one and Curley beat the substitute candidate.

Abandoning his fellow Catholic, Al Smith, Curley opted in favor of Franklin Delano Roosevelt in the presidential race of 1932. This set the legions of Smith supporters in Massachusetts on edge and Curley was denied a delegate’s seat at the Democratic National Convention.

Nothing daunted, Curley wangled an alternate delegate’s post in the Puerto Rican delegation and, as “Don Jaime Miguel Curleot” reported Puerto Rico’s vote for Roosevelt.

Indictment of Curley for conspiracy in the mid-40’s caused considerable annoyance to the good burghers of Boston. They reacted by voting him into the Mayor’s office again. After election, an unusual jury verdict found him guilty of mail fraud. He served five months in prison, was pardoned leaving only $20,000.

A hardened political foe (aware of the many millions Curley attracted from the Federal government and other sources and funneled into public works) eulogized the departed thusly: “He’s been criticized a lot but the city would be a shabby place without having had him.”

Edwin O’Connor used Curley for role model for the lead character in “The Last Hurrah.”

NOW Curley is a statue. In fact, two statues.

Hard by Faneuil Hall in the Quincy Market section of Boston, rooted to a red-brick base by stout bolts, stands a bronze figure of about five feet, slightly pot-bellied, the face reflecting a certain knowledge that he still has Boston in his grasp. A few yards back, a similar figure sits on a standard Boston park bench. Both likenesses (if diminutive ones) of Hiz Honor, who was in reality a tall, sturdily built, Irish, teetotaling cigar smoker.

The standing icon appears ready to deliver on the promise inherent in a biographer’s statement that James Michael Curley was one of the smoothest and most crowd-pleasing orators of his generation.

NOW, as THEN, a good share of Boston folk take umbrage when anyone speaks ill of the ex-Mayor, ex-Congressman, ex-boss, ex-convict.

The THEN view appears to be the product of Keystone View Company (KVC) or Keystone of New England, probably a proof. The NOW stereo is by Laurance Wolfe, copyright 1983.
THE UNKNOWNS (continued from page 17)

related to the Philippine Insurrection as it shows wounded Anglos in a hospital improvised in a Catholic church. The other view is apparently a Japanese shoe store.

We calculated recently that of the 61 unknowns featured in the past three years, 30 have been partially or completely identified. That’s a darn good record!

Send information on these or past unknowns to Neal Bullington, 137 Carman St., Patchogue, N.Y., 11772. We have quite a few views on hand now so please do not send any more until further notice. Also, views submitted from now on without return postage will receive last consideration for publication.

Comments (continued from page 3)

tradition to hold to the rule that only 100% duplication of the original is the way to go—just a personal opinion, and I don’t mind being shot at.

Whether or not STEREO WORLD will adapt itself to the modern world of free viewers, it is a publishing effort to be viewed with some awe, as rarely has so specialized a publication managed to survive and improve throughout a full decade. All who have been involved throughout these ten volumes, all to be highly treasured, deserve the highest accolades from all the membership of the NSA.

Clem Slade
Jacksonville, FL

SELF-DESTRUCTING 3-D MOVIES

Mr. Shepard’s ongoing crusade on behalf of 3-D motion pictures is both interesting and provocative. However, it is time for an alternate point of view, especially in light of Mr. Shepard’s most recent outburst. ("Thrills That Almost Touch You," Jan./Feb. issue.)

Mr. Shepard says he fails to understand why wearing glasses for two hours is such a "traumatic ordeal" since a large measure of hostility to 3-D (and thus a possible reason for its limited success) is that a sizeable part of the population cannot perceive visual depth. One might as well argue that color films are destined to fail because of the large number of people with various degrees of color vision impairment, including total color blindness.

This rather frantic verbal hand-waving obscures the real issues which, rendered down to their irreducible core, are two: technical (already alluded to) and aesthetic. The aesthetic aspects of 3-D films are usually only fleetingly referred to in Mr. Shepard’s columns. Between the turn of the century and 1915, the motion picture advanced from a cheap and mindless novelty to an art form whose influence was unparalleled in the modern world. Between Griffith’s "Intolerance" in 1916 and Keaton’s "The General" in 1927, the silent film leaped to a further level of artistry that was inconceivable just a decade before. Likewise, between the first all-talking feature film, the crude "Lights of New York" in 1929, and say, "The Adventures of Robin Hood" in 1938, the sound film also reached an aesthetic peak unimagined just a few years earlier—three decades from hand-cranked peep shows to enthralling entertainment rarely equaled even in our own day. Can we demonstrate a similar development in the history of the 3-D film? What gems can we point to in our search for the evolution of excellence—or even acceptability?

After thirty years we still have sore eyes and stiff necks, cardboard characters and comic book plots. Instead of flying spears we have the ragged limbs of dismembered corpses. Yet little else has changed. Technically and artistically—and even within the very broad aesthetic boundaries of a popular art form—3-D movies are still at square one. Mr. Shepard’s silent conspiracy of narrow-minded movie critics and stereo-blind spoilsports is not to be taken seriously. No reactionary coterie of cinema-going troglodytes is destroying this medium. Three-D movies are destroying themselves.

William Altimari
Philadelphia, PA

I appreciate the consultation and diagnosis, but I fear that my paranoia persists. I acknowledge that many stereo enthusiasts believe that, if quality scripts, performances, and production values are offered along with state-of-the-art delivery techniques, audiences will flock to 3-D movies. My thesis is that there remain psychological and physiological obstacles to long-term acceptance of 3-D cinema on the part of a significant proportion of the public. This includes differences in sensitivity to depth cues as well as a preference for good old flat pictures. (Stereo slide and print makers represent only a tiny fraction of all amateur and professional still photographers.)

I hope that the future brings commercial 3-D movie activity to prove me wrong.

—Bill Shepard

REVIEW

A COLOR COUP IN RED AND BLUE?

Are full color anaglyphs worth the effort? While there are those who regard any anaglyph as a cereal box novelty, the fact remains that some examples work well enough to maintain the interest of experimenters in applying new technology to this very old method of stereo viewing.

The French magazine PHOTO devoted 34 pages of its May 1983 issue to the stereo work of photographers Pierre Malifaud, Andre Berg, and Emmanuel Malifaud. Counting the cover, 14 full color anaglyphs are printed in the issue, many on double page spreads. Most show women posed on exercise equipment in costumes apparently designed to
spoof OUI or PENTHOUSE and in positions anything but appealing, with expressions somewhere between sultry and pained.

Several of the images have problems with color interference, contrast, and ghosting. The harsh lighting often does more for the chrome on the machines than for human skin or the effectiveness of the anaglyphic process. What is impressive, however, is how nearly perfect some of the color anaglyphs are, including the cover and the shot of the photographers (shown here as a standard pair). On another page is a close-up of a snake charmer and a cobra rising out of a basket (and out of the page) that is effective enough to make some people drop the glasses, the magazine, or both.

Special programming of the color separation scanner allows some of the original colors to be printed with the right image and others with the left image. When fused with the glasses, the colors are reproduced along with the stereo effect. Developed by Emmanuel Malifaud, the technique prevents the glasses from wiping out the colors as completely as they do when color photos are simply forced through anaglyphic filters. Of course the inherent contradictions of a color anaglyph remain—some colors just don't cooperate and some interfere between right and left. (Ironically, the glasses are never firmly seated on the face. The problem can be avoided in a few cases by deep-sixing some of the oldies I thought were good a few years ago.)

Pierre Malifaud has been working on 3-D photography improvements since 1947 and created a 3-D cover for a French TV guide in October 1982. His son Emmanuel is currently working on a system that creates anaglyphs with a regular camera. Besides combining a stereo pair on the film, the process would automatically correct for proper balance of light, contrast, and color. Most of the stereos for the article were made with the paired Cannon AE-IIs shown on the page facing the anaglyph. The bracket places one body in front of the other, reducing the base to almost normal and apparently causing no noticeable image differences at normal shooting distances. A photo of a shooting session shows them paired base-to-base for normal-separation vertical format, also. The issue is sold out in the USA, but might be available from PHOTO, 63 Champs-Elysees, Paris-8e, France. (Cover price—13 F.)

—John Dennis

35mm Stereo Mounting
by Paul Wing

In no way in this short space can I put down all the thoughts running through my mind on this deceptively simple but very important subject. Every stereographer who takes more than a half-dozen rolls a year owes it to himself, and to those on whom he inflicts his pictures, to learn how to properly mount his own slides. I'm not talking about extremely accurate mounting under glass for projection, but simple proper mounting for hand viewing.

Most mounts, including the Eastman Kodak Co. commercial, or the cardboard slip-in types, are either marginal or unsuitable for good stereo work. The only proper ones available are the 2100 Series single thickness mounts by Realist, and the 2400 Series fold over type by Emde. Cardboard folding protectors for use over these masks for hand viewing are available as well as an aluminum mask/frame for the Emde mount.

It all looks complicated with DISTANT (or NORMAL), MEDIUM, and CLOSEUP masks to choose from, but it really is quite simple and you end up with better pictures for less money.

Most pictures require a NORMAL mask. That's what you have been living with for all your pictures if done commercially or you pushed the chips into those awful cardboard slip-in mounts. The MEDIUM mount is rarely important. One can always use a CLOSE mount and slide the film chips in just a bit to get a proper stereo window. The difference in width of the opening is only about 1mm (19.5 vs 20.5mm) for the Emde mount.

To start with, therefore, I recommend that you get a supply of NORMAL masks and a small lot of CLOSE ones. I like Emde masks.

You must use a film cutter. Scissors won't do. The old cutter that came with the Realist mounting kit is fine if you can find one. Otherwise I am sure that the cheapest one you can find will be quite satisfactory. With properly cut film, the chips can quickly be inserted in the accurate die cut ears in the Emde mount which is then dropped into the viewer for a check before folding the mask over. If some object protrudes unpleasantly in front of the "window" formed by the mask opening, slip the chips into a CLOSE mount. If the window then looks too far in front of the nearest object, take a pair of scissors and cut a small diagonal off the inside top and bottom of one of the chips and slide it in a bit. If you learn to free vision, you can accurately set the chip spacing by eye. If not, the little ears in the mount will hold the chip while it is checked in the viewer. When it looks right, a bit of Scotch tape finishes the job.

"Normal" scenes can be mounted in the CLOSE mask or even in the 4 sprocket #2416 made primarily for the Kindar and other half frame rigs. Proper use of the Realist or Emde masks for improvement of picture composition would take an article rather than a paragraph. I trust that this mention will give some people a new idea.

By properly using Emde or Realist masks, one ends up with much better looking pictures. There will be accurate vertical alignment, proper stereo window, and the initial cost is no more than for commercial mounting. As a bonus, you can toss the bad chips in the wastebasket without paying for mounting and those mounts you do use can be recycled! When I need mounts these days, I get most of them by deep-sixing some of the oldies I thought were good a few years ago.

Try it, you'll like it! (Reprinted from a previous issue.)
FOR SALE

JAWS 3-D GUM CARDS: 44 card set, movie scenes on front, anaglyph stereo on backs + 3 viewers. $8. postpaid. 1 unopened pack for $1. postpaid. Gordon D. Hoffman, P.O. Box 324, Green Lake, WI. 54941.

COLLECT CURVED MOUNTS?? I have recently purchased a collection of stereo views including over 5000 Keystone and Underwood and Underwood cards, mostly in Excellent condition. If you wish to receive the next sales list, please send 50e postage and a list of your wants. New lists are printed approximately every 2 months. Roberta Etter, P.O. Box 22, Oradell, N.J. 07649.

SALE: Stereo World complete Volumes 1 thru 7 $85. Also Volumes 3 thru 7 $12 each; some other miscellaneous issues. Reel 3-D News complete set 3 Volumes (2 bound) $40. Darrah: Stereo Views $25; Dalzell, Principles of Stereoscopy, second edition 1936 $65. 1 lot Danish cards, approx. 50 commercial views, approx. 40 amateur views, mostly identified on back in Danish, $85. for the lot. Revere Camera VG, 90 day guarantee $160; Realist, VG $140; Realist 45 VG $100. Please add postage. George Skelly, 1850 Avenida Estudiante, Rancho Palos Verdes, CA. 90732.

COMING! COMING! OK, you've convinced us—we are going to have a Mail Auction. To celebrate our Tenth Anniversary of publishing photographic catalogs we are offering HUNDREDS of lots in an unreserved auction. Besides 100 lots of quality Antique Cameras and Exotic Stereo Viewers we have hundreds of fine Stereo Views, Cabinet Cards, CDVs and assorted Prints. We will be offering a large variety ofcased images including Civil War, occupational Daguerreotypes and many more. A huge assortment of Photographic Ephemera is also included. Don't miss this opportunity to buy top quality photogaphica at the Prices You Want To Pay! Mail bid closing date June 20. Catalog $3. Roberta Etter, P.O. Box 22, Oradell, N.J. 07649.

VIEW-MASTER PERSONAL OUTFITS complete. 36" closeup set. Blank reels. Realist format cameras. TDC STEREO VIVID projector polarizers $10 ppd. Send LSASE for complete list. 3-D Source, P.O. Box 14306, Austin, TX. 78761 phone eve. (512) 926-3393 or (512) 288-0738.

16 ANTIQUE HAND HELD VIEWERS, all different; a collection worth owning $485. Also, a signed Anthony "magazine" viewer (capacity 50 stereos) $275. #1A "Gift" folding Kodak, brown leather scuffed, otherwise OK $28 pp. Ray Walker, Rt. 153, Madison, N.H. 03849.

STEREOSCOPES, old, originals, not repros., dated 1901, mint, wood and metal, Underwood & Underwood $49.00 postpaid. Marvin Balick, 5900 Kennett Pike, Wilmington, DE. 19807, phone (302) 655-3055 only have 8.


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PHOTO LISTS—3 eight p. $3. stereos, CDVs, tins, Cabinets, etc. Wide geographical, topical range. Or write wants. Raymond, Box 509, Richfield Springs, N.Y. 13439.

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TDC STEREO VIVID, Exc, w/Exc case, will trade for stereo Kodak, wcase. For sale: Tru-Vue deluxe lighted viewer, boxed, w/7 cards, $21 ppd. Steve Tynynsky, 11008 32nd St. N., Lake Elmo, MN. 55042 (612) 777-8130.

WANTED


TRADING FLORIDA, MINNESOTA, Western, other subjects, one for one Cat skill Mountains view I need. Multiples for scarcer Catskills. Gladly identify possible Catskills among your New York views. Gosse, Box 5351, Albany, N.Y. 12205.

IOWA, Panama Canal, Indiana (LaPorte; Michigan City), Legislative Bldgs., State Capitols, Boy Scouts. Will trade or buy. Send list &/or Xeroxes with prices or wants. Bill Angrick, 8669 Summit Dr., Des Moines, IA. 50322.

ILLINOIS VIEWS WANTED. Good trade or purchase of those especially from Madison County. Earl Moore, 152 Walnut St., Wood Dale, IL. 60191.


SHAKER photos, stereo views, post cards wanted. Send Xerox copy & price to: Richard Brocker, 775 Ave. of the Americas, New York, N.Y. 10001.


CARIBBEAN, GUIANAS. Always interested in acquiring early albums, stereos, CDVs. Michael Ayre, 217 West 13th St., New York, N.Y. 10011.

AMERICAN HISTORICAL SERIES by D. Barnum and American Stereoscopic Views by George Stacy (logo and text on back). Other views by these photographers also wanted. L. Gotthelm, Box 176, Johnson City, N.Y. 13790.


COMPLETE SETS with boxes wanted. Wayne A. Boynton, 11333 Acme Road, W. Palm Beach, FL. 33414.

FLORIDA STEREO VIEWS wanted. Send price. Mark V. Barrow, 1130 NW 64th Terr., Gainesville, FL. 32601.

JACKSON BROS., Omaha, Neb. stereos and CDVs. Any subject. Also, want anything by N. Brown, Santa Fe. Dave Delling, 28887 Clover Lane, Evergreen, CO. 80439, (303) 674-3094.

EARLY CLEVELAND VIEWS needed. Also nudes and Victorian architecture. Also seeking Darrah’s Stereo Views: A History of Stereographs in America in VG condition. Charles Petry, 3424 West 94 Street, Cleveland, OH. 44102.


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VINTAGE AMERICANA
San Francisco on the Half Shell

by Peter E. Palmquist

We are all familiar with the effects of the 1906 earthquake and fire on the city of San Francisco. Disaster scenes a plenty, and certainly a fertile area for the stereograph collector who likes to compare "before after" views of a city in distress.

However, one of the problems of comparing stereographs of pre-earthquake San Francisco with later images is that it is difficult to examine them simultaneously. Imagine my surprise when I obtained the two views shown here—each side of the stereograph pair represents the same scene taken thirty-five years apart. Each view is from the same vantage point. The left view was taken in 1898 (before the earthquake), and the right view in 1933, after the earthquake and following a period of intense rebuilding.

The maker of these unusual views was James W. Eriwin, a very active amateur stereophotographer and president of the California Camera Club.

Because of the great changes in the paired images it is difficult to obtain a good stereo effect in these examples. About the only areas of similarity between the views is shown in the position of the streets and skylines. Still, it is an interesting idea and might work very well for views which are not so radically different.

Has anyone else located examples of this technique?
Can you identify this town or date this view? See THE UNKNOWNS by Neal Bullington in this issue.