Stereographer Afloat

Athens Olympics
Rosy Iranian 3-D
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

More Stereo in Stereo!

It's time again for a look at some stereo images that contain stereo equipment. (Please see SW Vol. 28 No. 3 for more.) Such slides are not that easy to find, so while these examples may not exhibit the best composition for maximum 3-D effect, they still seem worthy of sharing here.

Our first slide was submitted by Stephen M. Bezark in Illinois, who reports that he found it along with some others at a garage sale. It features a young woman holding a black Realist viewer, although I'm guessing that this is a posed shot and that the woman was not a regular user of such a viewer. A close examination shows that she is holding the viewer upside down, with the slide slot down and the metal tripod socket up! It would be difficult to keep the slide from falling in one's lap while holding the viewer like this.

The Kodachrome film chips were attached to an early Realist heat-seal paper mask and Realist cardboard folder. The folder is labeled with several names and the date of March 1952.

Our second slide was submitted by Dr. Peter H. Jacobsohn in Wisconsin. He found it in a large collection of slides he acquired, which included several that show stereo equipment. This Kodachrome image was mounted in an old-style Kodak cardboard mount (gray with red edges), and is simply labeled "Blackhawk girls". Dr. Jacobsohn explains, "My impression is that 'Blackhawk' was a firm in the Milwaukee, Wisconsin area, and that the Blackhawk girls were wives of some of the employees."

In this instance, eight of the Blackhawk girls were about to enjoy a stereo slide show using a TDC stereo projector. The slide is not dated, but Dr. Jacobsohn says that the collection as a whole includes dates from the mid '50s into the very early '60s. He adds, "I am always impressed with how well people dressed for even informal get-togethers—no blue-jeans!"

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you've found a classic '50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st St., Portland, OR 97206. As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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Front Cover:
The Doremus Photograph Gallery Success, tied up along the Mississippi in one of the views from our feature "Success on the Mississippi - Selections from a Stereographer's Diary" by Ralph DuPae and Karen White. The large black object on the roof at the front is an imitation camera made in Red Wing, Minnesota in August of 1875 during the photographer's second summer on the river. At left is the skill lady named for Doremus' youngest daughter. (Collection of Paul C. John)

Back Cover:
Brazil plays Spain in Beach Volleyball at the 2004 Olympics in Athens. For the inside story of how stereographer Dimitrios Papadopoulos was able to get so close, see his feature in this issue, "Stereo Adventures Covering the Athens Olympics." (Stills by Dimitrios Papadopoulos)
Renew the World Now!

Please rescue from your desk drawer or mail stack the renewal letter that arrived recently if your "issues remaining" number near the center of the top line of the address label on this issue's envelope is "01". As we noted in Vol. 30 No. 3, NSA promotional efforts have been weak in recent months and we need all the help we can get in recruiting new members. But even more, we need current members to renew promptly so we can make publication plans like color sections and page counts based on a stable budget and member count. This is one case where it's literally true—the World depends on you!

NOTE: Some members may have received two renewal letters by now, but honest, we're not double-billing. After none of the letters sent via bulk mail January 6th had arrived by early February, both we and the mailing service in Ohio concluded that the non-trackable mailing may have been lost. So the renewal notices were all resent, this time by first class mail.

Making Acquaintances

In 1864, Oliver Wendell Holmes wrote the optimistic words, "The stereograph, as we have called the double picture designed for the stereoscope, is to be the card of introduction to make all mankind acquaintances." It was clearly his hope that this wonderful new medium of communication would help erase the effects of distance, ignorance and prejudice among populations to at least serve as a sort of ice-breaker, introducing people to differing cultures.

In the years since, it's become obvious that the media can have a variety of effects on people's thoughts about other cultures and on international relations—from positive to negative to zilch. It all really depends on the intent of the producer of the words and images and on the mind set of the consumer. (My guess is that 3-D could intensify the impact of many images, for better or worse, but it can hardly guarantee positive intent or effect.) Nevertheless, stereos shared among amateurs from around the world can present revealing, personalized looks at other cultures whenever stereographers go beyond scenic views and turn the camera on their own everyday surroundings. That's exactly what NSA member Shahrokh Dabiri has been doing through stereos he has entered in international exhibits and shared through the Cascade Stereoscopic Club publication Stereo Views in recent years. In this issue, the native of Teheran provides Stereo World readers a brief, in-depth look at the production of Golab water—a common product in Iran, but little known in North America.

This tiny detail in the lives of millions of Iranians may seem like a minor subject, hardly likely to affect the fates of nations. But in the case of a country already branded "evil", every "card of introduction" needs to be viewed and every acquaintance cultivated.

Stereo Success

This issue's feature "Success on the Mississippi: Selections from a Stereographer's Diary" presents the uniquely documented history of a stereographer's career on that river that could easily fill a book. It's almost as if John P. Doremus anticipated his story someday being covered in Stereo World, and he obligingly kept a detailed diary of his eight years (1874-81) operating a floating gallery the length of the river.

He seems to have been as successful as the name of his craft implies, from both his portrait business and stereoview sales. Many of his views taken along the river are among the most well documented of any, thanks to his diary. There were other floating galleries on the river, but none of those photographers seems to have been as dedicated to stereoviews or to the river. (Doremus actually spent much of a 16 year period on the river, although diary pages have only been found for the first eight.) That diary is of course what makes Doremus truly special. One can imagine a TV series or a movie following him from stop to stop and sandbar to sandbar, meeting all manner of river dwellers and townspeople "from the Falls of St. Anthony to the gulf of Mexico" as he floats downstream and arranges tows upstream for 16 years.

We hope our sampling of diary entries and views does justice to the work of this amazing individual whose estimated total of negatives produced is 4,000. A shorter article would have been impossible, while more would have led to multiple installments that would be better presented as a book. An excellent article by NSA member Paul C. Juhl, "J.P. Doremus and his Floating Photograph Gallery" appeared in the Summer, 1992 issue of The Palimpsest, the publication of the State Historical Society of Iowa, 402 Iowa Avenue, Iowa City, IA 52240-1806.

![Third Annual 3-D Stereoscopic Weekend](image-url)
An NSA First!
Large Format 3-D Film Festival to Open NSA 2005
July 13-18, Irving, Texas

A very special event has been added to the schedule of the 2005 NSA convention in Irving, Texas. From 9am to noon on Wednesday, July 13, the world's first Large Format 3-D Film Festival will be presented at a local IMAX theater, free for those attending the convention.

Scheduled for showing are:
- Ocean Wonderland 3D
- Bugs! (SW Vol. 29 No. 6)
- Space Station (SW Vol. 28 No. 5, page 5)
- NASCAR 3D (SW Vol. 30 No. 2, page 30)
- Aliens of the Deep
- A Better Mousetrap

The free showing will be Wednesday, but the films will be shown throughout the convention. This should be a great reason to get to the convention early to take part in this first of its kind event.

Shuttle service will be provided.
(Prograrns subject to change.)

Remember, NSA 2005 now starts on July 13! And to see all of the Large Format 3-D films you should plan on arriving by at least the evening of the 12th.
SSA at the PSA 2004

SSA members Klaus Kemper (#1066) and H. Lee Pratt (#1080) were recognized at the 2004 Photographic Society of America (PSA) International Conference, in Bloomington, Minnesota.

Kemper received the Distinction of Proficiency after having attained his 5th Exhibitor Star in PSA's Stereo Division. The requirements for the 5th Star are 288 acceptances with at least 75 different titles in international exhibitions. He can now use the letters PPSA following his name in PSA correspondence.

Pratt was awarded the Fellowship of PSA for his long and dedicated support and promotion of Stereo Photography as evidenced by his organizational skills in many groups and particularly the Stereo Division. He was honored for his effective development of the Stereo Sequence Exhibition, his service to the Honors Committee, and work with the Electronic Imaging Division. He can now use the letters FPSA following his name in PSA correspondence.

Dr. Richard Markley 1913 – 2004

With sadness I report that Dr. Richard E. Markley, SSA Life Member (#381) passed away October 17, 2004, at the age of 91. Born September 25, 1913, Dr. Markley was the oldest member of the SSA.

“I grew up with a Holmes stereoscope on the parlor stand,” wrote Markley. “Dad was still buying cards, selectively, making sure that none were copies. There were also stereograms taken by our favorite uncle.” Markley still had the stereoscope at the time of his death.

“My own first stereograms, about 1925,” he recalled, “were sequentials taken with a borrowed camera. This was slid against a foot ruler clamped to a tread of a step ladder. This kept the views parallel and measured the base line. Results were what you would expect.”

Markley’s big break came in 1934 when he joined forces with his brother Miles, SSA Life Member (#506), and acquired a “much used” Richard Verascope, 45 x 107mm. Using sheet film cut from 5 by 7 inch stock, the two brothers took many stereo exposures. These were contact printed using a transposing printing frame and viewed as transparencies. In 1944, Richard bought a 45mm by 107mm Heidoscop stereo camera. It was at this time that Markley discovered and joined the Stereoscopic Society, “a British organization with an American branch,” as he termed it.

“Occasional transparencies were tolerated until they became too numerous,” he recalled.

He moved to Lake Oswego, Oregon in 1949 and to McMinnville in 1985. Markley was an ophthalmologist as well as a farmer and wine grape grower. In 1958, he married Dr. Leta Gehrsitz who survives him, along with his son Carl.

Richard continued to participate in the SSA Alpha transparency folio for many years along with the occasional international folio. He was a member of the Cascade Stereoscopic Club in Portland, Oregon and was presented at the SSA 2004 Supper. He also stood up briefly to speak to National Stereoscopic Association members at the July 2004 Convention Banquet. “I just keep taking and making the pictures,” said Markley. His favorite subjects were scenic pictures of Oregon which he photographed on Kodachrome film using a Stereo Realist.

The SSA Supper (A Short History)

Bill Walton (#715) has provided for readers of this column a brief history of the SSA Supper.

The SSA Supper, now a fixture on every NSA Convention schedule, had its beginning at the 1986 NSA Riverside Convention and was the brainchild of Audrey Kruse,” writes Walton. “In those days there were only two stereo formats in the SSA, Realist-sized slides and prints. Both formats had serious supporters.

Slide enthusiasts thought their format was the best, those who supported prints knew their format was the best.

The slide enthusiasts had their own social events at the Conventions and Audrey decided it was time that the Print Group had something similar. Friday night, before the annual NSA Auction, seemed a good time to get together and the annual Friday Night SSA Supper was...
The IMAX 3-D version of *The Polar Express* is a landmark for Large Format stereoscopic cinema. Working with IMAX Corporation and their 3-D specialist Hugh Murray, who previously worked on “stereo-repurposing” of *Santa Vs. the Snowman* (2002) and *Cyberworld* (2000) for IMAX 3-D, the technicians at Sony Pictures Imageworks were given guidelines to create the second-eye view of scenes in *Polar Express* so that a true stereoscopic version of the film was generated.

The original digital files were created using an updated technology that Sony Imageworks calls “performance capture.” Its predecessor, motion capture, has been around for 15 years and uses actors in skin tight suits that have about 48 reflective markers on them. More detail is required on the face so 150 markers are used on the face alone. With performance capture, 3 or 4 actors go through their paces in a 10 x 10 foot blue-screen stage that is surrounded by 70 special motion capture cameras which record stereoscopic imagery of the movement of the reflective markers. These digital files are rendered and composited with computer-generated backgrounds and props as they are repurposed to stereo.

“Stereo-repurposing is based on the fact that computer animation is actually constructed three-dimensionally,” says Murray. "In
3-D animation all of the characters, the sets, and the props are three-dimensional geometry that is created in modeling programs that build mathematical surfaces that are later textured, lit and colored.

"The underlying data, the geometry that everything consists of, is inherently three-dimensional in its formation. Most of that material eventually goes through what's known as a rendering process where all the surfaces are calculated. What we did with Polar Express was to go right back to the original raw data, the animation files.

"There are two things you have to change to make it work really well in 3-D. It's not just a question of having a right and left eye image. It's also quite important that you match the audience's perspective with the perspective in the theater if you're going to get realistic differences between things and looking normal. That means changing the focal length of the lens that was originally used to shoot the film to something that matches the perspective of an audience in an IMAX theater. That's usually a big change. A lot of stuff for 3-D is done with lenses that have a field of view of 15 to 20 degrees. The guy sitting in the middle seat in the middle row of an IMAX theater has a field of view of the screen of about 80 degrees.

"So, step one to this is going back to the original animation file, back to the original camera or point-of-view. This is basically a mathematical entity that represents a camera. It's a virtual focal length but it's really just changing the field of view."

Working from two computer-generated points of view provides the stereoscopic filmmaker numerous advantages. "CGI is almost the ideal medium for 3-D, says Murray. "One of the huge advantages you have is no depth of field, unless you calculate for it. You

The Polar Express in Review

Reviews of the IMAX 3-D version of The Polar Express have generally been even more favorable than those of the flat version. Most startling of all, perhaps, were the words of critic Roger Ebert, almost always dismissive of 3-D films. "...the best 3-D viewing experience I've ever had. If there's a choice, try the IMAX version. Or go twice. This is a movie that doesn't wear out."

Entertainment magazine gave the 2-D version only a C+ rating, but in a separate review titled "A 3-D Second Opinion", writer Steve Daly called the 3-D release of Polar Express "IMAX-imum Force" and contrasted it favorably with what he saw as lesser aspects of the film.

Boston's Eastbay Express urged, "If you have a chance to see the 3-D IMAX version of the movie, ignore any objections. Viewed on a grand scale and coming out of the screen, The Polar Express is a groundbreaking spectacle that makes you feel like you're at the beginning of something, like the first color film or the original Cinerama epics, and with large, you'll appreciate the subtleties of 'performance capture' even more. When the climax turns to sap, it is nonetheless sooo cool to look at that you won't care."

From David Starkman:

The Polar Express is the first full-length feature ever converted into IMAX 3D! Using state-of-the-art CGI (computer generated imagery) and performance capture technology to create a unique blend of realism and fantasy, it tells of a doubting young boy who takes an extraordinary train ride to the North Pole and embarks on a journey of self-discovery that shows him that the wonder of life never fades for those who believe. "First" is an overused term in the 3-D cinema, but this film really does break new ground in many areas. While there have been many IMAX 3-D films (see www.imax.com for a complete list of films and playing locations), this is the first feature length Hollywood film to be converted to IMAX 3-D.

I can say from firsthand experience that the 3-D version is truly superb, and that this may be a landmark film in bringing great 3-D to a large public awareness. IMAX has already been carrying the torch for 3-D films, and for quality 3-D presentation, but this film, which will appeal to a wide audience, and may very well become a peren-
The computer generated characters in Polar Express look and move so much like real life (yet not quite) that some people found them a bit eerie, preferring the more familiar "look" of animation. IMAX 3-D of course enhanced all such effects, for better or worse.

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actually want to turn off the depth of field calculations when you're doing it for true 3-D so that everything is sharp.

"There is also another big advantage. 3-D is driven by the space between the left and right eye cameras, which is the interocular or the interaxial distance. In CG you can actually have that as an animatable parameter. This is practically impossible in a live action 3-D film. For example, you can get very close to objects without hurting people's eyes. The camera gets close to the subject and you just animate the spacing between the cameras down appropriately so the stereo distance, the apparent distance in the theater, remains comfortable. People aren't converging their eyes and you can keep the 3-D quite comfortable. When you're moving from something that's very close to something that's far away, you can animate the interocular to make that move very easy on the eyes."

After Sony Imageworks delivered the left and right eye digital files to IMAX, Murray verified it. Using the IMAX DMR (digital remastering) process the 2k files were given additional resolution and made into 4k files. DMR is a kind of morphing program which interpolates horizontal line information of the film's resolution by a form of "averaging" the difference between two horizontal lines and creating an intermediate version of the information.

The DMR process, as well as recording the digital data to 65mm negative film, took place at DKP/70mm Inc. in Santa Monica under the supervision of David Keighley, a senior VP at IMAX. Large Format film is photographed or recorded to 65mm negative film which is then printed to 70mm positive film (with each frame 15 perforations wide) for projection in the theater. Keighley has super-

nial Christmas classic for re-release, is one that the Hollywood film industry may take special note of.

I won't spoil the film by explaining the story in detail. (You can pick and choose more information on the film by visiting its website at http://polarexpressmovie.warnerbros.com.) I just wanted to tell you enough to let you know that even a skeptic of 3-D conversion will be impressed with this film, and that it is well worth going out of your way to seek out a venue which is showing the IMAX 3-D version.

Combined with the super brightness of the IMAX projector and up to 14,000 watts of surround sound, the 3-D experience is truly magical, and effects that would be impossible with real-world 3-D cinematography are achieved in the computer generated 3-D version of this film. Seeing is believing! Go and see it for yourself, and take a friend, the family or anyone who loves the magic in life!

From Ron Labbe:

I was lucky enough to get a good seat at the local IMAX moviehouse to see what I believe is the best 3-D film ever made. The movie may not be everyone's cup of tea, but the 3-D is awesome, incredible! And when is the last time you saw a 3-D movie as a top box office draw?

Granted, most people are only seeing the film in 2-D, which means that the film holds up quite well even without that amazing third dimension! This film was chock full of spectacular 3-D scenes, as well as the most imaginative 3-D thrill rides I have ever enjoyed. This wasn't a movie, it was an experience! I was riveted throughout, and couldn't imagine how any 3-D fan could walk out before the end. Yes, the not-quite-human aspect of the characters was a little hard for many, including myself (a huge CG fan), to digest... but so easily forgivable, considering the spectacular 3-D effects! What I witnessed going up there on that gargantuan silver screen was absolutely mind-boggling.

I have never heard so much positive word-of-mouth about a 3-D movie... people are talking about it as a must see! Sold out shows! This has got to be a major turning point in the history of stereoscopic filmmaking...

(Note- I did see a couple of scenes that were absolutely flat, obviously a mistake. Was there some ghosting? Of course, polarizing filters are not perfect. Overall, the 3-D was superbly done... The last time I was this excited about a 3-D film was when I saw the 3-D version of the Simpsons episode in Cyberworld.)
vised the post-production and release printing of all the IMAX 3-D films.

In completing Polar Express for IMAX 3-D and shipping it to Large Format theaters in North America, Keighley was dealing with some big numbers. “It’s the biggest 70mm print order in cinema history,” says Keighley. “Star Wars used 250 70mm prints in the 1970s. That would be 3.2 million feet. This release is 5.5 million feet. It’s also got other parameters. All those prints put end-to-end, the left and right eye, are almost 1000 miles long. Each print is about 14 miles long. Each print goes into ten boxes which hold the 30 reels left eye and 30 reels right eye. That weighs 661 pounds. There are almost 290,000 frames in the film.

At 4k that’s 7.3 terabytes. So that’s 7 trillion pieces of data.”

Keighley has also implemented post-production safeguards to eliminate any stereoscopic errors. “We are very critical of color and density matching between left and right eye reels when we record the negative,” says Keighley. “We record the right eye on one roll and then the left eye. Each roll of negative that goes in is exposed the same way on the same camera. Then we neg-cut the left and right eye into its separate reel.

“When the prints are made, they are printed and processed back-to-back. To make sure that everything is OK, the laboratory gives us all the control numbers for printing. We track the left eye and right eye color matching so that it should be perfect. We keep track of the parameters we use to record the negative and which the laboratory uses to process and print it. You’re never going to have an eye that doesn’t match in color between the left and right eye.”

Keighley and his staff at DKPl70mm Inc. are famous for inspecting every frame of 15/70mm film that goes through the facility by projection in one of three theaters on site. Additional protection is implemented for theaters in the field to ensure the 3-D is error-free when the projectionist is “building-up” the left and right eye platters separately. “Our reels are labeled by color with red and green labels for the left and right eye,” says Keighley. “We also have a special letter going out to the IMAX 3-D and the “Stereo Window”

“We align our left and right eye projectors up so that infinity on the screen is 2½ to 3 inches apart, about the average eye spacing of a normal person,” says IMAX 3-D specialist Hugh Murray. “Scenes that take place at infinity, with no visible parallax, actually appear to the audience to be at infinity. The range of apparent distance, then, is not from the audience to the screen, it’s from the audience to true infinity.

“I’ve followed the debate many times,” acknowledges Murray. “A lot of the traditional stereographers want to form a stereo window on the screen by converging. That actually creates a situation in which the character scale changes with distance. The interocular is effectively a function of distance if the cameras converge at some point. If you go back to the very original texts on 3-D you’ll find that the stereo window is actually, in a way, a cheat to solve a problem that comes about when the screen doesn’t completely fill your field of view or when it occupies only a very small part of your field of view.

“There are two things that happen. When the screen occupies a relatively small angle of your field of view, and you’re shooting stereo for that field of view, you’re using relatively long focal length lenses. The combination of that and the fact that all of the screen is inside your area of prime vision means that if you had the cameras parallel you would have stripped some of the left and right image where there would be no 3-D at all. The right eye wouldn’t see a strip on the left and vice versa. You form a stereo window to avoid that. If you have a system like IMAX where the edges of the screen are very wide and the lenses used have a very wide field of view, that little strip of non-shared information is negligible. And it allows you to do true orthostereo.

“If you shoot with the same perspective as the audience has, and you use an average human interocular, you essentially recreate in both depth and scale for the audience what was exactly in front of the camera. It’s done in a realistic way that you just can’t do if you try to use convergence with a stereo window in 3-D.”
projectionist to remind him to read the printed-in number on the film leader to make sure that it is the correct reel. We usually send out the right stuff. We carry color control codes through all our paperwork." To project Polar Express 3-D as a 92-minute feature film, new 150-minute platters, almost 6 feet in diameter, had to be built for the theaters. Each platter holds either the left eye or right eye print of the film which run in tandem through the projector.

The IMAX effort to produce a LF 3-D version of Polar Express seems to be paying off. After only eleven days in release in North America, it grossed a total of almost $6 million. Of course, it doesn’t hurt that the film features Tom Hanks in numerous roles and is directed by Robert Zemeckis, who seems to have a strong sense of the possibilities for stereoscopic cinema. "Zemeckis gets very close to the action," says Murray, “and you see a high level of detail. There is also a lot of 3-D texture in the film with snow and steam.”

“IMAX takes people somewhere they dream about going but probably aren’t going to get to,” says Greg Foster, President of IMAX Filmed Entertainment. The stereoscopic factor certainly underscores that initiative. “The future of IMAX,” says Foster, “is 3-D.”

The Society
(Continued from page 4)

born. Audrey made arrangements at a restaurant that was within walking distance and the group convened at about 5:30 pm. Those in attendance at this historical occasion included Audrey and Bob Kruse, Eileen and Ray Bohman, Bill Walton, Nancy Sobottka and Craig Daniels, Sylvia and John Dennis, plus their daughter Aisha. A good time was had by all!

Attendance at future SSA Suppers ranged from a low of three at King of Prussia, in 1987, to 125 at the 2004 Supper at the Portland NSA Convention, which was moved from Friday to Thursday to accommodate a larger crowd.

Audrey's mark was on the 1988, 1989, 1990, 1991, 1992, and 1994 Suppers. She did the groundwork by finding a proper location, negotiating for a price on the food (never over $8 per member), posting the sign-up list and removing when she thought that it was filled. She and Bob didn’t attend the 1993 NSA Convention, so Sue and Joel Matus took over organizing the Friday night supper. 1994 Milwaukee was the last Convention that Audrey and Bob attended, and we keep hoping they will show up again.

Through 1999 the SSA Supper was organized by a single individual, but it had become so big as to make this impractical. Beginning at the 2000 Mesa NSA Convention it has been included in the Convention events, with the planning done by SSA and Convention Committee members. However the main theme of the SSA Suppers remains unchanged: a place where SSA members can get to know their fellow buddies, talk about stereoscopy and compare notes on how 'everyone else' seems to be getting older.

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Here you see hundreds of kilos of Mohamadi flowers that have been collected into a pool for the distillation process.

The Golab distillation apparatus has a big cauldron, or boiler pot. For each Golab batch, they mix 20 Kg of the flower blossoms with 20Kg of water in the cauldron.

Golab is a fragrant water made by Iranians who find its scent very appealing. In Farsi, “Gol” translates to flower and “ab” means water. Golab looks like pure crystal clear water, only with a pleasant flowery scent! Golab is produced from a distillation process using a special rose that we call Mohamadi flower. It’s a pink flower from the rose family that has a very pleasant aroma.

Ghamsar is the center of Golab production in Iran. It’s a small town located in the Kashan province (a 3-hour drive from Tehran), and is home to many Mohamadi rose farms. There are many small factories and workshops in Ghamsar that specialize only in Golab production, using only their simple apparatus and a very ancient traditional process.

Depending on weather, temperature or situation, the Mohamadi plant only blooms in May—not other months. Therefore this flower is only available for a short period of time in the Spring. The Golab process is very simple. It is believed that the sun’s heat evaporates most of the flower’s perfume, so the blossoms are collected very early in the morning, before the sun fully rises. This way, the blossoms retain as much of their concentrated perfume as possible.

These images provide a glance into a small Golab factory that I visited. There are strong furnaces underneath the cauldrons that boil
the mixture of blossoms and water. The cauldrons, or pots, are covered and sealed very tightly. After a little while, the Golab steam rises and passes through the pipes that are attached to the boiling cauldron's lid. A little pool of cold water cools the Golab steam inside the pipes. The Golab water then drips down from the other end of those pipes.

According to the owner, one kilo or one liter of pure Golab can be obtained from every one kilo of blossoms. This Golab is so concentrated that it must then be diluted ten times with water before it can be used. The man also showed the visitors a small amount of a dark gel/resin stored inside a little bottle. This gel is another by-product from the blossom distillation process and is collected little by little from the surface of Golab liquid.

Due to its strong concentration, the gel has an unbelievably powerful aroma, which is very overpowering if you smell it from a close distance. Only one gram of that dark gel can be obtained after distillation of every 100 kilos of blossoms. According to the owner, European perfume factories pay more than 6,000 US dollars for each gram of that dark perfume gel. The gel is exported to France regularly.

As Golab is also edible, Iranians add it to some special foods like pastries, cookies, ice creams, and so on. Golab is also used in religious places like mosques where people spray the diluted Golab in the mosque's rooms as an air freshener. It is harmless to the ozone layer and audiences too!

Shahrokh Dabiri is a Dentist in Tehran who has been active in stereoscopy for several years. He is a member of NSA, ISU, and the Cascade Stereoscopic Club where he participates in their digital exhibitions via the internet. Articles and stereo by Shahrokh about life in Iran have appeared in the CSC publication Stereo Views, in the February 2002 and July 2003 issues, viewable at www.cascade3d.org/BackIssues.html. His own website is http://dabiri.8m.com.
Success on the Mississippi

Selections from a Stereographer’s Diary

by Ralph DuPae, editing and notes by Karen White

The following account of the journeys of a little known but quite enterprising early stereo photographer, John P. Doremus, has come to the pages of Stereo World through the noble efforts of NSA member Ralph DuPae of LaCrosse, Wisconsin. For 25 years Mr. DuPae, in collaboration with the University of Wisconsin, LaCrosse and the Murphy Library of the U.W. LaCrosse, assembled a vast collection of photos and history of the magnificent steamboats that navigated the American rivers in the last two centuries. The photographic collection dates back to 1848, when the first daguerreotype was taken of the steamboats on the Cincinnati waterfront on the Ohio River. The collection now boasts over 45,000 photographs of riverboats and river related subjects dated to the present, and is open to the public for research purposes.

During his years of collecting steamboat history, Mr. DuPae discovered the stereo photos of John P. Doremus and a small pamphlet that was written and published by Doremus in 1877, titled “Floating Down the Mississippi”. In the pamphlet, which was originally distributed for advertising purposes, John Doremus describes the first three years of his journey down the scenic waters of the Mississippi river in his personally designed floating photographic gallery. These discoveries sparked further interest and investigative pursuits by Ralph DuPae into the life of John P. Doremus.

Upon researching Doremus’s personal history and uncovering a few existing relatives, it was in 1989 that DuPae found a family member who had in her possession many pages of a diary that John P. Doremus had kept during his years as a photographer. The pages of the diary were transcribed by DuPae, a difficult task as handwriting, terms, locations and even some descriptive drawings had to be interpreted. He completed the lengthy transcription in 1992. The 150 page diary and the collection of 375 stereo images by John P. Doremus are on file at the Murphy...
Moved house things last week and am now pretty well settled.

Have H.C. Port to work as operator at the new gallery. Pay him fifteen dollars per week. Thos. H. Ellison as operator at the old gallery, 85 Main St. at $15.00 per week. P. Horton has charge of the outdoor work, $9.00 per week. John Davis to clean glass and make himself generally useful, $6.00 per week, and Emma Could to do the printing for both galleries, $5.00 per week. Pay $350.00 per year rent at 85 Main St. and $400.00 at 172 Main St. Have put down prices at old gallery and intend to keep them up at the new. Doing very well at the new gallery.

It is believed that Doremus may have learned the photographic trade from stereo publisher Edward Anthony of New York. Edward Anthony and his brother Henry T. Anthony operated the largest supply house of photographic equipment and chemicals in America during the 1860's. Doremus made many trips to New York and visits to Anthony's for supplies, camera equipment and photo mounts. There were also several other supply stops made by Doremus on his frequent trips to New York.

Saturday, August 10, 1867

Left off writing in my last journal Jan. 19, 1867. Since then have been doing middling well in business. Have been most of the time working to get the new gallery started at 172 Main St. Opened it in good style the last of July. A fine open chestnut wood front, large show cases or windows on each side, handsome cases and counter inside. Brussels carpets and the best of oil cloths upstairs, black walnut and green rest furniture, damask curtain, green and gold paper, all the best. Extended the building 38 feet further in the rear. Expense on building near two thousand dollars, besides furniture and tools.
stereographs and cards at Thornes and stereocopies at Williards.

Tuesday, August 20, 1867
Went to New York at 9:45. Took Lenny (son) along, bought a ferrotype camera to take 4, 8 and 16 pictures on a quarter plate.

Friday, September 6, 1867
Worked at printing until noon and then went to New York with Harry (son) and bought card pictures at Leach's Napern St., brackets at 47 Elizabeth St., backboard at Gram's Marian St., cases at Williards, bought a carboy of acetic acid at 24 cts. per lb., one of nitric at 18 cts. and a keg of photo sulfite of soda at Coopers. Arrived home at near 4 o'clock.

Monday, September 9, 1867
Went to New York, paid about $200.00 at Anthony's and Williards, bought colored stereoscopic groups at Anthony's. Also a ream of albumen paper, price $34.50, ordered 5,000 card mounts for the Union gallery, bought over $10.00 worth of pictures of Moore and Annin, 119 Napern St., bought $6.00 worth of 8x10 photos of Thornes, Napern St.

Just how photography became the trade of choice for John Doremus is not certain, but it is clear that he became a master in his trade. Business at the two galleries remained at a brisk pace. There were several workers employed to help operate the two locations, and yet Doremus always had enough cash on hand to buy new equipment and supplies and travel.

Friday, December 27, 1867
Have done well at the upper gallery this week. Took in about $120.00 Tuesday, about fifty or sixty on Wednesday and 40 to 50 yesterday. The lower gallery is not paying expenses this month.

Tuesday, January 21, 1868
Have been to New York today. Ordered 50 sheets 22x28 cardboard, 50 sheets 18x22 cardboard, and 1,000 stereo mounts at Anthony's. It snowed hard all day.

Monday, April 13, 1868
Easter. Took in over $35.00 at the lower gallery and about $80.00 at the upper gallery.

Doremus's photographic enterprise kept him busy in 1867 and 1868. There were trips taken to homes and businesses for the purpose of photographing the location as contracted by the owner who requested a quantity of prints. Doremus also had the task of keeping the various chemicals supplied and mixed that were necessary for platemaking and printing. The recycling of silver residues was good business practice.

Wednesday, October 2, 1867
Went with my cart and outdoor apparatus to Mr. Heins at Totowa to take photographs. Got things all ready for work but it was too windy to take pictures. Got back at two o'clock my place.
In June of 1869 Doremus and his wife Sarah, her father, and the children all started on an excursion to Riceville, Iowa to visit Sarah's relatives there. Leaving the two galleries to be run by the hired help, the Doremus family went by way of the Erie Canal and stopped for a day at Niagara Falls to sightsee. The entire summer of 1869 was spent in Iowa, enjoying visits with relatives and friends and of course Doremus set up his photo equipment and put it to good use in Riceville, taking negatives of the town and people. The return trip to New Jersey was made in late July.

The following year 1870, Doremus spent much of his time working on his galleries, adding showcases and making general repairs. His wife Sarah was pregnant with their 7th child. In April the family went together on another outing, and in July the family suffered a great loss, and a new baby.

**Thursday, April 28, 1870**

Went to New York and bought 14 lbs. ether, cost 60 cents. Bought chromes etc. at Anthony's, got back at 3 o'clock. The children and Kate Schoonmaker went to the French Circus at night. We all went to a Stereoptican exhibition at the Opera House.

**Friday, July 1, 1870**

Two or three months ago Cornelius (son) was bitten by a small dog. Took him to D. Quin who dressed it and his hand soon got well. Last Monday he complained of his arm and when we went to drink water he would catch his breath. On Wednesday night he was light headed all night, but was considerably better the next morning and was clear headed. About noon yesterday he grew rapidly worse and died at 4 o'clock. Today mother and I went to Cedar Lawn and selected four lots adjoining each other of which I take one and she takes the others for any of the rest of the family who may want them. My lot is N. 479.

**Saturday, July 2, 1870**

Nealey was buried today. Sarah was taken with pains in the carriage and about an hour after getting back we had a nice little girl.

The family journey to Iowa in 1869 must have sparked an interest in boating for Doremus. Much of that trip was spent on boats in various waterways. Although not mentioned, it is possible that already in 1870 Doremus is planning his future endeavor down the Mississippi River in a floating photographic gallery.

**Friday, July 22, 1870**

Went with Harry and Lenny (sons), Van Derhoven and Ed Guardian to Cedar Lawn. Got a sail boat and took a sail. I'm learning to manage the boat.

In September 1870 the Doremus family visited Watkin's Glen in upstate New York, and earlier, in July, Doremus had purchased 4 lots at Lakeview in Passaic, New Jersey. Plans for a new house were staked out. The remainder of 1870 and early 1871 were spent overseeing the building of his home, painting fence and planting potatoes and fruit trees. Doremus began to seek out new locations in Passaic to possibly open up yet another photographic gallery. In June 1871 Doremus went to Philadelphia to attend the photographer's convention. In August Doremus writes of his photography:

**Saturday, August 19, 1871**

Last week had my cart up to the (Passaic) falls taking groups. Intend to leave it there for some time with Miss E. Gould and Harry (son) to take pictures. Received a pass from the President of the Midland Railroad last week. Intend to start next week taking pictures along the route. Went to Smithville last Wednesday, it is the end of the road at present.

**Thursday, September 5, 1872**

Took a panoramic view of Hackensack, New Jersey consisting of 3-4/4 plates. Took it from Red Hill.

Many photographic excursions were made on the Midland Railroad, and fine stereoviews were made. In April, 1872 an extension was built onto the gallery at the...
expense of $1100.00. In July, Doremus made a second trip west to Iowa to visit relatives, returning home August 1st.

The local newspaper ran an interesting article about "A day with John P. Doremus". The article appeared in print Wednesday September 18, 1872. It was written by a journalist who, with his family and perhaps some others, had accompanied Doremus on one of his photographic excursion "picnics" aboard the train on the Midland Railroad from which Doremus had acquired a pass in August.

"A day with John P. Doremus"

On Wednesday we started with Doremus, the Patterson photographer, for a sort of family picnic on the Midland railroad. After a trip through the pleasant vales of Bergen and over the mountains of Passaic, New Jersey and beyond the hills of Sussex and again over pleasant woods and gentle slopes of Orange County, before and after leaving Middletown, we were put out with wives and babies and a cart load of Daguerreotype and photographic instruments at the mouth of the tunnel.

There we were tumbled out from the express train Fell Melf, against the side of the rocks of the tunnel approach. It was an unlucky get off, for right off from the car platform was a great hornets nest attached to the side of the rocks and there amongst the great buzzing fellows, we huddled as they swarmed out whilst the train was starting and passing out of the way, for we could get away neither upward nor down-wise.

Released at last, however, Doremus got a sting on the nose, by way of a parting kiss, but none of the others were attacked and the children all got off safely and right stealthily did we move away with the apparatus of Daguerreotypes, out of the vicinity of the big nest.

Then we began the day's work, and whilst the children took to the woods, we found work enough for half a dozen men in bringing hither and yon the picture taker's traps. We had thought it a very easy matter to take pictures, to stick up a machine, point it at a fellow, slap on a back cloth, and the thing was finished.

What was our astonishment, however, to find a great deal of work to be done. One had to fetch water, another to help with the machine, and Doremus himself began to unpack a whole apothecary shop and two or three wholesale drug stores.

We began to feel discouraged, and soon we found there was too much work for the small amount of fun; but there was no help, for we were in for the job and Doremus forgot his piety and began to swear like a trooper when we didn't "hurry up". He took the tunnel's mouth and the tunnel's top, and the tunnel's sides, and the tunnel's inside and outside. In fact, before he was through he wore us out, and used up the tunnel so that Presidents Littlejohn and Wortendyke will never be able to find the hole again without help, unless they get a copy of the picture; and by that time it was 4 o'clock, and we had put in three hours harder work than digging on the railroad by all odds, and then the train come along and stopped and picked us up again.

Our wives and babies had a good time in the grass on the side of the mountain and found delightful grottos, and glens, and springs, and brooks, and waterfalls, and told us they had lots of good times. As for us, we had not even time to pick up a few geological specimens, and it took us about two hours time, and we had nearly reached Patterson again, here we got well rid of the nitrates, and all sorts of apothecary stuff Doremus had been using with us in efforts to take the pictures of Old Shawangunk Tunnel. The scenery was beautiful the rambling delicious and the air refreshing, we suppose; but when Doremus gets us out on a pleasure excursion again on a pretense that it is fun to go out and take pictures on the side of a mountain just ninety miles away, he will know it.

As for the picture taking business we've had enough of it, and we don't propose to help in any such artistic efforts hereafter, and if anybody wants to know how easy pictures are taken, let him go out with Doremus the Patterson photographer on
John P. Doremus put to work his acquisition of the Midland railroad pass in 1872. Most of the year of 1873 also was spent by Doremus traveling the Midland rails, taking views of the railroad and overseeing the printing, mounting and selling of the views in his galleries. On many of these excursions Doremus was accompanied by one or both of his sons, Harry and Lenny. And as before, there are always several helpers employed at the two galleries to keep them operating properly.

Monday, October 15, 1872
Andrew Gillin commenced to work for me as printer and toner, salary $15.00 per week.

Wednesday, October 30, 1872
Went with Harry and took some views of a high railroad bridge near Charlotteburgh.

Tuesday, November 12, 1872
Went with the boys to New York and bought up 2,000 stereo mounts for the views of the Midland Railroad with the names of the subjects printed at the bottom.

Tuesday, January 14, 1873
Harry and I went to Bloomingdale, New Jersey on the Midland Railroad and took some winter views.

Wednesday, May 23, 1873
Went last Monday to Liberty Falls, New York on Midland Railroad, 126 miles from New York. Stopped with J.B. Nichols on Tuesday, took some pictures at Mr. Nichols house, some of the high Railroad Bridge at Liberty Falls and some of Liberty Falls and of a falls on a small stream near the station. Got back today.

Tuesday, July 15, 1873
Went yesterday to Unionville, made the acquaintance of Mr. Connell, photographer who was there with a photographer's rail car. He helped me take some negatives this morning.

Saturday, August 9, 1873
Tuesday went to Liberty, New York, while taking a view of the town someone upset my dark tent spilling my bath. I telegraphed for another and on Wednesday Lenny brought it out. Stayed with Mr. Nichols Tuesday and Wednesday nights, and at six on Thursday morning Lenny and I started on a freight train and went over the unopened railroad over fifty miles, getting back at nine. We stopped at the Liberty House and at 4:45 Friday morning started for Sandburgh. After getting breakfast at the Midland Hotel we carried our things about a mile east of Sandburgh and took several negatives of a beautiful falls. Stopped at the hotel over night and in the morning went to the falls and took twelve negatives of the upper falls, which I intend naming Emerald Fall.

Tuesday, November 11, 1873
Went a little over two weeks ago to Oswego, New York and delivered a lot of stereographs, then back to Walton, New York. Lenny came out next day. We took some pictures of Walton, Sidney Centre and the bridge. Tried some of Oxford, New York but there was too much snow and cold weather. Got home a week ago and brought home about $80.00 which I received for retail sales to stores.

The only mention to this date in Doremus's journal of an interest in sailing or managing a boat was back on July 22, 1870 when he said that he was "learning to sail". Yet in the following passage in March of 1874, Doremus visits Minneapolis, Minnesota and describes a newspaper article about himself that he read in the Minneapolis Tribune. Although not mentioned in his journal, it would seem that Doremus must have been planning his Mississippi trip and certainly was interviewed by the Minneapolis paper before this
newspaper article had been written.

Friday, March 14, 1874

Saw quite a notice of myself in the Minneapolis Tribune stating my intention of making a trip to New Orleans in a large flat boat which I intend building to my design meaning to float down the river taking views on each side of the Mississippi. Went with Derrick Wylie in a cutter to the falls of the Minnehaha and had a gay old time in town after getting back.

Friday, March 20, 1874

Let the contract last night for the building of the hull of my boat 14x60 with a guard around it making it 20x76 price $405.00, to be built by H.F. Walters. Went to the falls of Minnehaha and took some pretty good negatives, four different views.

After finding a boat builder to build a floating gallery to his specifications, Doremus left Minneapolis and returned home to New Jersey to prepare for his river trip. Doremus spent the next month gathering together all of the necessary supplies, shipping them west, and then he himself returned to Minneapolis to oversee the completion of his new boat.

Monday, April 27, 1874

Have been busy for a month getting ready for my Mississippi trip, buying things and packing up. I shipped on the Erie Railroad 2250 lbs. freight, 180 lbs. first class at $1.80 per 100 lbs., 1170 lbs. second class at $1.60, 560 lbs. third class at $1.25, and 340 lbs. fourth class at $0.95/100 lbs. They go by railroad all the way. Mr. Thorone is to bring me up a ticket tonight from Minneapolis by the Erie, Atlantic & Great Western, Lakeshore Mich. Southern and Milwaukee & St. Paul to be gone all summer, my business here to go on as usual. Mr. Post doing the operating, Harry the printing, Lenny the buying and selling. My freight to Minneapolis consisted of cameras, camera stands, a marble top table, chairs, bedding, photographic goods, about a hundred dollars worth of paint and glass from Sharrocks, canned fruit from Colis, etc. I expect to start tomorrow morning.

Thursday, April 30, 1874

Started from Hornellsville, NY yesterday morning, paying for lodging and breakfast one dollar. Changed cars at Salamanca, NY for the Atlantic and Great Western Railroad, changed again at Leavettsburgh and then at Cleveland where I took the Lake Shore road through Toledo, Ohio to Chicago. Was all day and night helping women with children to change railroads and got very little sleep. Felt very bad and was sleepy all forenoon today, but got a good dinner at Milwaukee and felt first rate this afternoon. Reached Kilbourn City, Wisconsin about 7 o'clock. It is on the Wisconsin River and seeing the scenery it was very romantic, I resolved to stay until morning. Saw two rafts go over a dam which is built at this place, I am stopping at the American house.

Saturday, May 2, 1874

Found my boat launched and very near finished. She looks well and sits very light on the water. Paid Mr. Walters $80 which in addition to the $75 I gave him before I left and the $100 I sent him will make $255, leaving $150 to be paid, $405 in all. Have engaged him to build the cabin. I bought 60 lbs. of nails today. The boat lies where she was built about a mile below the falls of St. Anthony.

Thursday, May 8, 1874

Have got the rear part of my cabin up and the roof on but the muslin is not all over it. Have been painting all day. It has been very hot, thermometer at 90 degrees in the shade.

Thursday, May 14, 1874

Got my bed filled with hay last night. Took my supper with Mr. McKinsie who owns the chair manufacturing boat alongside of mine. He then invited me to eat with him until we finish the boat, which will be in about a week. Slept pretty well on my boat. It was rather cold last night but have provided better for it tonight.
Friday, May 29, 1874

Wrote the following description of my boat for Mr. Ayres, Mr. Anthony's traveling salesman for the West. You enter first the Captain room 8' x 17', two doors on the left lead you to the toilet room 6 feet square and the other to a room 6' x 9' for the use of the proprietor. Folding doors lead into the operating room 14' x 20', at the end of which is a door leading to a dining room and a private cabin 8' x 14', one door from which leads to a state room 6' x 7' with two berths in it and another door leads to the kitchen 7' x 14' of which two doors lead one to a good sized pantry and store room and the other to a silvering and toning room. Under all is a hold three feet deep well ventilated by air shafts to be used for storage. The whole affair is finished off in the best style with projecting roof handsomely bracketed and the corners of the cabin rounded in first class steamboat style. Inside there are a profusion of moldings on ceilings and sides of the different rooms. Each room to be molded and painted in a different style. The deck is 18' x 76'.

With the boat now completed Doremus begins operating his floating photographic gallery on the river. Doremus named his new boat SUCCESS. He also had a smaller dingy boat built by Mr. Walters for the purpose of making short side trips for supplies, peddling advertising and for getting into smaller waterways. The first summer and fall were spent sailing the waters of the Mississippi south from Minneapolis to meet the St. Croix River, and then north on the St. Croix to Osceola, Wisconsin.

Thursday, July 16, 1874

Took some views before breakfast from across the river and afterward George and I pulled the boat up to the Silver Cascade. I took some negatives of that and another full view of Fawn's Leap.

Monday, July 27, 1874

Took some negatives this morning and in the afternoon dropped down to Fort Snelling. Took some negatives from the Fort and of the two companies stationed there.

Wednesday, August 5, 1874

Took a negative of Fort Snelling and a railroad bridge across the Minnesota River. Then took a couple of negatives of a house. Received $5.00 for six stereos, then went over half a mile with my things in the woods, to take some negatives of Indian teepees or tents, then back to the boat and took in $12.00 for tintypes. In front of one of the Indian's teepees was sitting Tah-ham-pe-washstay-way and her daughter.

Sunday, August 16, 1874

Have been writing letters, handbills, etc. nearly all day. After supper a heavy shower came up, our lower line slipped from the stake and the wind blew the boat right out in the stream across the tide setting by only one line. All our efforts with the sweep could not get her back until the wind subsided by which time we were pretty well soaked. Our bucket blew overboard and our small boat was carried away. After we got the boat back and tied up, George and Frank went across the river looking for the small boat and they are not back yet.

Friday, September 18, 1874

Sold a pair of Fitz lens for $23.35 to A. H. Childs.

Friday, September 25, 1874

Took a 4x4 negative of the Steamboat LOUISVILLE yesterday morning before breakfast, finished them this evening (one doz.) while the boat was waiting for...
them on her up trip and received $18.00 for them.

**Wednesday, September 30, 1874**

I have done a splendid day’s work. Started this morning early with a couple of boys. Went across the river and up a high bluff, over rocks and through the brush to the highest point and then what a view, the Dalles of the St. Croix River at my feet, the villages of Taylor’s Falls, Minnesota and St. Croix Falls, Wisconsin in plain view and not a leaf stirring. I took a dozen negatives before dinner and in the afternoon took some views above the landing.

**Tuesday, October 1, 1874**

Too windy today to take views, but I have been climbing the rocks and over places where none but a cool head could go to find a place to take a pile of rocks called the Devil’s Chair. I got a place at least half way up the precipice where I will have to tie both myself and the camera, but it will beat anything there has ever been taken of it, although a number of photographers here tried it, one of them losing his camera and getting it smashed on the rocks below. Our gallery work today amounted to $18.00.

**Monday, October 19, 1874**

Sold the balance of my views to George W. Seymour & Co. for $1.25 and $1.50 per doz. Started with my boat this morning but had to come back, the wind blowing us right up the river.

**Saturday, November 8, 1874**

I’m all packed up ready for a start home. My things are all uptown at the drugstore, cameras, furniture, and all. Expect to start with the steamer tomorrow. Took in over three weeks at Taylor’s Falls, Minnesota $276.00. Took in at Osceola, Wisconsin in three weeks $127.00 besides photo work in both places to be paid for hereafter.

Doremus returned home to his family after a very prosperous first summer aboard the SUCCESS. In January 1875 Doremus mentions that he went to Newark, New Jersey to learn about a new dry process photographic method. On March 23, 1875 Doremus begins his return trip back to his boat which he had left anchored in Osceola, W1. for the winter. He made a stop over in Riceville, Iowa to visit relatives until April 15th and then rode the rails to Hudson, and took the stage to Osceola, Wisconsin. Early spring on the river in northern Wisconsin meant logs and lografts, logjams and raftsmen. John P. Doremus was able to get up close, sometimes too close to all of these in the spring of 1875.

**Friday, April 16, 1875**

Took the stage for Osceola, Wisconsin, distance about 30 miles. It was the coldest day’s ride I ever experienced. Heard bad news of my boat as soon as I arrived. About a week or more ago the river commenced rising. The ice had frozen so deep that my boat was frozen fast to the bottom of the river. They pumped her out and she let loose and came up like a cork, but either a plank was loose or the caulking torn out. As she commenced to fill, the people all went to work, put empty kerosene barrels under her guards and a barge on each side of her and so kept her up. Each man seemed as interested as though the boat was his own. They sent to other towns for more barrels and for blocks and tackle and secured her well.

**Friday, May 1, 1875**

Got my boat back in the water yesterday. Took $2.00 worth of pictures today.
Saturday, May 2, 1875
Am through with ship carpenters and caulkers and hope my poor head will have a rest. It has been full of nothing but spars, timber heads, blocks and tackle, jack screws, cards, crabs, chuck blocks, ways, snatch blocks, oakum, etc.

Wednesday, May 19, 1875
About 5 o’clock p.m. started north in tow of the steamboat G.B. KNAPP for Taylor’s Falls. The river was full of logs, but having a barge in front of us we got along pretty well until we reached Franconia, Minnesota. When the barge was left, we then had to catch it. The logs would come sideways and the boat felt as if we were on land being hauled over big logs for rollers. Then some would come endways and hit us, a terrible poke in the bow as though they would go clear through her, but the one end would go down and the other up and away they would slide under us. They shook us pretty lively, but things were pretty well stored and no damage was done except several ugly scars on the bow. She is very tight, however, and as the rest of our journey is downstream, we will get along pretty well.

Friday, May 21, 1875
The logs ran thicker than ever here yesterday and today, it seemed at one time that there was one continual raft on the river. Started at six this morning and took a lot of negatives of the river drivers above St. Croix Falls. Took lunch at 10 and dinner at two with them between which I returned to the boat and took in $18.00 for negatives.

Friday May 28, 1875
Another big drive came down today and I went above the St. Croix Falls and took several instantaneous negs. There were over two hundred men and about ten small wanegan boats. They are all camped on the shore of the river opposite us tonight and their campfires and wanegan lights make it look very lovely. The scene today has been a lively one. Twenty or more bateaux each filled with men shooting through the rapids, and from point to point. The wanegans casting loose and darting over the falls and down the rapids, some with men to manage them, the older and weaker ones empty and picking their own way, some filling and some getting smashed. The bateaux which are boats holding from ten to twenty men were carried around the falls on the men’s shoulders. At lunch time, ten o’clock, and dinner time, two o’clock, the shore was covered with men, around the different tables, some sitting on the ground and others standing at the tables each with his tin basin filled with tea or coffee and tin plate filled with good and wholesome food.

The next several months were spent traveling downstream, from St. Croix Falls down the St. Croix River to Stillwater and Hudson and then joining the waters of the Mississippi again at Prescott. Will and Mary Thompson, relatives from Riceville, Iowa are spending the summer with Doremus, helping on the boat and learning the trade. Stopovers were made in each town on the route to take tintypes and stereoviews and sell them to the townspeople. By the end of the season Doremus had made it as far south as Minneiska, Minnesota.

Monday, June 7, 1875
Took some views of Franconia from a scaffold the citizens built for me.

Thursday, July 1, 1875
We have been printing today, doing but little business here. Gallery full of raftmen looking at views of river drivers, etc., spitting tobacco juice over the floor. The chief of police came in today and commenced spitting. I took the mop and wiped it up while he stood there and he soon left. Would like to convince him that although he may choose to make a hog of himself, he has no right to make a hog pen of my establishment. Took a ride in the evening with Mr. Sinclair, the leading photographer here.

Tuesday, August 19, 1875
We did pretty well at Diamond Bluff and last night about dark we started down the river. We ran until 11:30 and...
then tied up and slept about two and a half hours. We then started again and reached Red Wing about 5 in the morning. Barnum's Hippodrome was there. We took in $12.00 today and went to the circus in the evening.

Monday, August 30, 1875
Have done very little trade at Red Wing. Have had a couple of carpenters to work. Got hog chains in and a big imitation camera made for the top of the boat. Took some views of the town last Thursday looking down the river and yesterday Andrew and I took some views of Barn Bluff.

Saturday, October 3, 1875
Have been painting my boat lately. It looks fine. On one side of it is lettered "Doremus's Photographic Printing Gallery."

Wednesday, October 13, 1875
Put the sail on my new little skiff which I have named the LADY ANNIE (his youngest daughter is Annie) and with Mary Thompson went to Wabasha. The wind blew pretty hard up stream so we went along finely, with the exception of getting caught twice on the sand bars which freed us to retrace our way. Sold about ten dollars worth of views in Wabasha and at 3 o'clock started back and arrived at Alma at seven, after four hours of the hardest pulling I ever did in my life as the wind blew very hard against us all the way.

Monday, November 8, 1875
Sent home a money order for $50.00 making $450.00 this year.

Sunday, November 14, 1875
The river begins to freeze. The White-water River at the mouth of which we are lying is frozen out and skaters have been on it all day.

Monday, Nov. 22, 1875
I have my trunk packed up and expect to leave for home this afternoon. Will and Mary Thompson are to remain on board until I return in the spring. He is to have fifty percent for all pictures taken.

Saturday, November 27, 1875
Left Minneiska, Minnesota last Monday. Stopped at night at Portage City, Wisconsin. Good hotel. Tuesday night spent with John Tallman Chicago, then took Chicago, Peoria and Fort Wayne Railroad for Philadelphia. Stopped with Mr. Bateman Thursday night leaving my stereo cutter with Wilson Hood. It is to be sharpened. Arrived home last night.

Doremus returned west to Minneiska, Minnesota already on March 1, 1876. But he was unable to sail his boats until early in April as winter weather continued through March.

Tuesday, March 14, 1876
Day before yesterday went on skates to Buffalo City, Wisconsin. Today has been very stormy. Snowing hard and drifting very much.

Sunday, April 2, 1876
The river is open to the lake but closed below us. A brisk snowstorm today. I was cook today and I think we had a fine dinner. In the steamer might have been seen the potatoes with their smooth coats resting lovingly side by side with the onions in their white vests. Lifting the steamer you might see the chicken in the pot nice and tender. On the hearth stood the Graham gems, of a beautiful brown all over and on the table a dish of minute pudding of graham flour, a can of tomatoes just opened, fresh butter, milk, honey, etc. Will and I don't starve any.

The summer of 1876 was spent by Doremus traveling the Mississippi from Minneiska, Minnesota in the north, and ending up in Sabula, Iowa late in November with many stopovers between. He also made a brief trip home in July leaving his boat in Trempealeau, Wisconsin for three weeks. He was most successful this summer and was able to almost double the
income that he had sent home the last year. But Doremus also encountered competition in his photo trade along the river. He spent more time this summer advertising by sailing "ahead" of the gallery in the smaller LADY ANNIE, taking negatives and giving out handbills to announce the arrival that the floating gallery SUCCESS would be in town the next week. He then would have a steamer tow himself and the LADY ANNIE back upstream to meet the gallery SUCCESS, and then he would float the two boats together downstream toward the next town in route.

**Thursday, May 11, 1876**
Went up Beef Slough yesterday morning. It is six miles above here. Got breakfast as soon as I arrived and went to work taking views of the works. I received great assistance from the clerk, Fred Rowe. Came back this morning with eleven good negatives. The company is formed for the purpose of receiving and sorting the logs that come down the Chippewa and making them into rafts. Over 200 men are employed.

**Wednesday, July 5, 1876**
Have been doing pretty well at Trempealeau and there is prospect of a fair business. I start for home today.

**Tuesday, August 8, 1876**
About noon took some views of the steamer ARKANSAS with four barges in tow. Took dinner with Capt. Wilcox. He offered to tow me down, so on we went past Brownsville where Scott's small floating gallery had been, past Bad Axe where Proctor's floating gallery built in imitation of mine was lying, and on to Victory where Capt. Wilcox resided, arrived there about dusk.

**Saturday, August 19, 1876**
Arrived at Harpers Ferry this morning. The small gallery has been ahead of us, also a portable gallery, so we kept on and anchored to save the boats from going on a sandbar five miles above McGregor, Iowa. We were very much shaken up by the upward bound packet.

**Tuesday, September 19, 1876**
Went with LADY ANNIE in tow of the little steamboat VIGOR to Glen Haven, Wisconsin three and a half miles up on the other side of the river. Took 4/4 views of the town from a sandbar in the river and rowed back after putting up notices that I would arrive next Saturday.

Doremus returned to his frozen boats late in February, 1877. The river was still full of ice, but Doremus was able to get the boats repaired. He then made a short trip by rail to see his relatives in Iowa in early April. On April 23, 1877 Doremus boarded the Steamboat DIAMOND JOE for a trip up the Mississippi and St. Croix rivers to call upon old acquaintances. On May 18th, Doremus was back on his floating gallery and resumed his trip down the Mississippi. This year seemed to be a particularly precarious year for Doremus and his boats.

**Wednesday, May 23, 1877**
Took negatives from the tower of the Clinton water works in the forenoon and of the bridge in the afternoon. Lost my Dalmeyer stereo tubes ($80) in the river. Offered a reward of five dollars and got them again.

**Monday, July 16, 1877**
The steamboat which was to tow us to Davenport having stopped running, forced us to start down the rapids on our own hook this morning. We pulled across the river and got along very well until after dinner when the wind rose and we tied up. I swung the hammock on shore under some crabapple trees.
and the rest of them, Al, Hattie, and Lizzie set up the arches and commenced playing croquet. After supper we started again. We kept a little too close to the Iowa shore for fear of being blown to the other side and ran on some rocks which projected under the water letting the hull of the wannegan go over but raking the top. It knocked down all the shelves on that side and took out the same corner that was taken out last year. There was the greatest rattling and cracking I ever heard as the side crushed in. The things on the shelves came rattling down. We got to Davenport and tied up at half ten.

**Friday, September 7, 1877**

Took in $3.00 this morning as I told the people that I was going away immediately at noon. Proctor’s gallery came along and we tied all the boats together and floated down in a big fleet reaching New Boston, Illinois about dark. Proctor has his wife and four girls and one boy and also a young man George S. LaDare along. We had a merry time all afternoon and evening. As we were starting from Port Louisa, a man called out to know if we wanted help, as he wanted to work his passage down. His name is James Williams.

**Wednesday, September 12, 1877**

Found that our new man James Williams has decamped during the night taking the old LADY ANNIE which we lately called the MATTIE. He took plenty of food and a new rubber coat belonging to me and some clothing belonging to Al. I telegraphed to Keokuk, Iowa to have him arrested if going down the river and sent postal cards to Iowa towns down the river. Took some negatives of Burlington, Iowa before dinner. We started about sundown and got about 6 miles down the river.

**Tuesday, October 2, 1877**

Word came tonight that the canal was to be closed for repairs so as we were below the first lock, we had to haul out pretty quick. I have engaged a pilot to take us over the rapids tomorrow if the wind will allow. While at Montrose, Iowa, Al took a 1/4 group negative of Frank Davis and was paid three dollars for it. The afternoon of the day I arrived here I was waited upon by a constable who said he had a states warrant for me. I was very much puzzled but he read the warrant signed by Mrs. L. Davis stating that I had obtained three dollars on false pretenses. As I had the picture ready, it having been finished within a half hour, I handed it to him, but had to pay a fee anyway.

In early November, 1877 Doremus, now age 50, moored the boat for the winter in Keokuk, Iowa at the southeastern tip of the state. He then headed back to his relatives in Riceville, Iowa and onward home to Patterson, New Jersey on December 1, 1877. Already in early January of 1878 John Doremus was back in Riceville, Iowa and returned to his boats in Keokuk in February, having two caulkers hired to do some repair work on them. The spring of 1878 was fairly smooth sailing for Doremus. He made stops in Canton, La Grange and Quincy, Missouri, and continued down stream to Hannibal, Clarksville, and Louisiana, MO. He was just north of Grafton, Illinois where the Illinois River flows from the east into the Mississippi when he began to experience troubles with the larger, faster steamboats passing a bit too close. Grafton is 30 miles north of St. Louis. The Missouri River also converges with the Mississippi from the west just north of St. Louis adding to the riverboat traffic here.

**Tuesday, May 21, 1878**

Waited until 3 p.m. for customers but none came, so we floated down to Fruit...
land Landing, seven miles. Got my boats in good shape, so I thought, but about bedtime the steamboat WAR EAGLE came rushing along, broke the biggest spar and threwed all three boats high on shore.

Wednesday, May 29, 1878

About midnight last night the WAR EAGLE came up and sent such a swell as to fill the small wanegan and send it across the bow of the SUCCESS. After trying to secure it, I went astern and found the big wanegan gone. We had the LADY ANNIE but no oars, so we took poles and went after it. We found it about a quarter of a mile down on a big drift pile. We secured it and rowed back.

Friday, May 31, 1878

The WAR EAGLE caused such a wave last night as she went by that the hog chains of the after guard gave way and I went down with it. The boat looks now as if a quarter of it was gone. I will have to get a new guard all around at Grafton, Illinois.

After having the guard on the SUCCESS repaired in Grafton, Doremus headed for St. Louis where he spent the last week of July and the first two weeks of August. He then made a trip down river in the MAT-
under the middle and was falling fast, so I knew if she remained there a few days she would break in two by her own weight. So I went to the captain of the railroad transfer boat which carries the cars over the river and he came. Broke through the ice, pulled us off and across the river through the floating ice (a terrible passage pulling both tier heads out) and left us just below a big sternwheeler steamer and a lot of barges. We are now in Belmont Landing, Missouri.

Thursday, March 20, 1879

Mr. Hayes and I went up to Point Pleasant, MO in the LADY ANNIE. We sailed up, the wind was very high. It is ten miles. Was two hours going up and one rowing down. I took in over twenty dollars for views of the U.S. engineers stationed there.

Doremus continued south during the next 2 months, stopping in the towns of Caruthursville, Tennessee, Osceola, Arkansas, and Ashport, Fulton and Memphis, TN. Business in some towns on route was good and Doremus would stay a few days, in other places it was slow and he would move on. By April 4, 1879 he had managed to send $150.00 home. On May 12, 1879 Doremus turned the boats over to Mr. Hayes and Mrs. Marsh who had been helping him this year, allowing them each 25 percent of the proceeds and a provision that they would not go further south than Randolph, Tennessee. Doremus returned home to his family on May 28th. By July 14, 1879 Doremus had shipped many new supplies west on the railroad and he himself was on his way back to Randolph, TN by way of Riceville, Iowa. He spent the summer in Riceville and did not actually return to Randolph until October 15th, stopping to receive his supply freight in St. Louis, then boarding the steamer CARRIER with his freight and heading south on the mighty Mississippi River. Just 13 days after setting sail out of Randolph the boat was badly smashed north of Memphis, Tennessee.

Tuesday, October 28, 1879

In a very bad fix. Got along very well this morning until in view and six miles above Memphis when the wind suddenly rose and drove us in among a lot of snags and then against a large upright sycamore tree which had slid down in the river. The little wannegan was crashed into the side of my boat and she filled with water in a little over five minutes. I got her to the bank and got out the heavy articles and got help and tried to caulk the break and pump and bail her out, but the water came in over the guards and we could do nothing. At last we pushed her into deep water and she floated just even with the guards. I signaled a steamer and she towed us to a sandbar across the river where there is a ship carpenter living in a boat. He thinks he can raise her. I have been sick for several days and have to lie down most of the time.

Wednesday, October 29, 1879

The men found they could do nothing this morning, so I sent them with two large skiffs to Memphis for empty oil barrels. They could not get them but borrowed some blocks and tackle. We will cut poles for derricks tomorrow and shove her as much on shore as possible.

Thursday, October 30, 1879

The men found they could do nothing this morning, so I sent them with two large skiffs to Memphis for empty oil barrels. They could not get them but borrowed some blocks and tackle. We will cut poles for derricks tomorrow and shove her as much on shore as possible.

Friday, October 31, 1879

Had six men nearly all day pumping and bailing and finally got the water out and pried the boat to the shore and listed it to get at the break. It is clear down to the bottom of the boat. It is not a bad one to fix it, however, and I hope soon to have it all right.

Saturday, November 1, 1879

Got the leak or break fixed this forenoon, but the water had fallen so fast that it seemed impossible to get her into the river again. We at last succeeded and I hope she is as good as before the accident.

Saturday, November 15, 1879

Arrived at Friar's Point, Mississippi about noon.
Saturday, November 29, 1879

The wind blew very hard on shore last night and the river went down suddenly, so we found ourselves hard aground this morning. I managed to get the stern around until the boat was due east and west and then rested it as it was impossible to get her off. The ground is very level so I think the boat will take no harm. We are doing a first rate business here so it will not matter if we can't get her off for a month or two.

New Years Day 1880 found Doremus moored in Laconia, Mississippi and there he attended a New Years Eve celebration. By February Doremus had reached Terre who was north of Rosedale, Mississippi where business was good except for one unhappy customer. In March there was flooding on the river south of Rosedale. And April brought even more peril to Doremus and his floating gallery in Greenville, Mississippi.

Thursday, January 1, 1880

A large showboat called the NEW SENSATION arrived this morning. It is a showboat owned by A. B. French, the performance being magic, singing, vaulting etc. They have been behind us for some time and having heard considerably of me and my boat (they say to our advantage) were hastening to catch us and missed some landings to do so. We were there to dinner today and to the performance this evening. The boat is 100 feet long by 16 feet wide.

Sunday, February 22, 1880

Have done a good business here, had an affair with one of the fancy Southerners today. A man named John Underwood came with another, both of them pretty tight and wanted their pictures taken. Although the boat was crowded with customers, I let Ed take them to get clear of them. The pictures, of course, did not suit and Underwood brought them to me on the bow of the boat and began making a fuss about them. He finally threw them into the river and hit me a couple of blows on the head. I did not strike back but ran him off the boat landing on all fours. He was dressed in the pink of perfection in light cloth and it did not help his clothes any. He got on the boat again and seemed sorry, so I commenced brushing his clothes when all at once he commenced striking me on the head with a keg and his fists. I then pitched him over the hog chains between the boat and the shore, landing him on all fours in the water. He crawled out and commenced abusing me and at last threw a can at me. I then jumped for him and drew blood at the first blow, and if the man who was with him had not got between us, I would have given him a big licking. He seemed pretty well tamed so I let it go at that.

Monday, February 23, 1880

Found that my man of yesterday had gone uptown and got a loaded gun and was going for me, but his friends got it away from him and fired it off. We are doing a first rate business here so it will not matter if we can't get her off for a month or two.

Sunday, March 14, 1880

We are near a weak place in the levee and a large body of convicts are working at it cutting brush and trees and wheeling earth. They are all in their striped suits and have guards with loaded guns over them. They present rather a miserable appearance today as it is raining hard and they are in the mud and swamp up to their knees. The river is 15 ft. or more above the surrounding country and we are near the top of it and look down on the houses in town. If the levee should break at the weak place, we would shoot across the country and the SUCCESS would never see the Mississippi River again.

Thursday, March 25, 1880

Took my outdoor apparatus and went on Tuesday to Arkansas City, to take...
some views as the city is all under water and the only way to get around is with boats. Worked for two days and got some good views.

Monday, April 19, 1880

Did very little business in Creenville. Started out about 4 p.m. Soon came back to a break in the levee and was drawn in. Got out the anchor and kept to the edge of it as the water was hardly deep enough to float the boat. Sent the boys in the LADY ANNIE to Arkansas City for the tug. If she don't get us off, the boat will remain here likely until she rots as the water seldom gets as high as it is now.

By the end of April Doremus had reached Vicksburg, Mississippi. It was raining heavily and Doremus probably decided the water was too dangerous to continue sailing. Doremus boarded the steamboat J. M. WHITE and headed to New Orleans. He then started for New York on the Cromwell line steamship the LOUISIANA, arriving home on May 12, 1880. Having had a pleasant time at home, he started for Iowa again on July 13, 1880, spending the rest of the summer there. On September 3rd he was in Louisiana, Missouri to collect the freight that he had shipped from New Jersey, and on September 10th he was back on his boat. He then had his boat repaired and winterized in Vicksburg, Mississippi.

Doremus then headed for the state of Louisiana with his floating gallery stopping in the towns of Point Pleasant, St. Joseph and Natchez, Mississippi. Next on to Fairview, and Bayou Sara, Baton Rouge, Donaldsonville, Hermitage and St. Gabriel, Louisiana. The year was now 1881, and John P. Doremus was 53 years of age and into his eighth year of floating down the Mississippi. He had begun his epic journey in the summer of 1874 and was now close to completing his goal to have sailed from St. Paul to the Gulf of Mexico in his floating gallery the SUCCESS. His original plan was to have completed the trip in 4 years, but it is obvious that he enjoyed traveling and visiting his family and relatives and that he had not hurried to make the 4 year deadline. Throughout the journey, business on the SUCCESS was just that, successful.

Thursday, April 14, 1881

Have done a good business in this bend. Took some negatives for Mr. Williams today of his sugar house, residence quarters, etc. amounting to forty one dollars. Started tonight after dark and landed a little above Bayou Goula.

Monday, April 25, 1881

Received 25 dollars this morning for outdoor work. Left Bayou Goula about noon and stopped at Island Post Office on the left side of the river.

Friday, April 29, 1881

Floated about a mile and then stopped and took some views of Henry S. Duffels residence $7.00, also of Woodstock store $4.50, also Calvert John and of Dr. Ed Duffel and wife $8.00. Then went in a buggy with Dr. Ballard and took some views of his residence two miles up the river $8.00. He has 500 acres, 20 miles of ditches and over 150 bridges.

The last town south on the Mississippi River that Doremus mentions in his journal is Convent, Louisiana on May 12, 1881, which is just north of New Orleans. It is possible that Doremus actually (Continued on page 31)
Our Unknown this time was submitted by Leonard Hollman. It looks like it might be a university building. We had such good luck identifying the previous Unknown of the University of Michigan that perhaps someone will know this one as well.

We had one guess regarding the Unknown view from the V. 30, #4 issue: that it was the steamer Ancon making the inaugural passage through the Panama Canal. However, the Ancon was much larger than the boat in the view. For a picture of the Ancon sailing through the canal, see the cover of Path Between The Seas: The Creation of the Panama Canal, 1870-1914 by David McCullough. (Amazon.com provides an enlargement of the cover). Are there any other ideas?

Going crazy guessing the who, what or where of unidentified views in your collection? Get help from the entire NSA membership by sending views to The Unknowns, 5880 London Dr., Traverse City, MI 49684 with return postage. Even views with printed titles from major publishers can sometimes fail to identify some aspect of the subject. (Unusual subjects or interesting street scenes are more likely to be printed here than generic houses or pastures.) Send information on subjects you recognize to the same address.
Nudging a Classic Genre into the Third Dimension
review by John Dennis

Stereoscopic nude photography will always face a double challenge being taken "seriously" as an artistic effort. First of course is the very basic question of just when any image of a naked human crosses an indefinable line from erotic intent and/or effect to a deliberate or even abstract study of the human body's lines and textures.

Second is the question of whether the addition of a third dimension somehow negates the artistic statement made by even the most abstract or academic nude image. In other words, does it automatically become gimmicky and cheap when viewed with both eyes, but revert to a work of art when you close one eye?

Stereographer Greg Marshall tackles these and related questions head on in the introduction to his just published collection: The Classic Nude in 3D. He reminds readers that stereography quickly acquired intent of commercial nude images in early tinted daguerreotypes and the paper views that followed through the late 19th and early 20th centuries. (In fact, the limited production daguerreotype nudes were often far more explicit than the later "risque" paper stereos so collectible today. An unusually demure example appears in "Tinted Daguerreotypes—Stereo's First Blush of Color", Stereo World Vol. 15 No. 1.)

In explaining his goal of avoiding common assumptions about stereo and nude photography, both historical and contemporary, Marshall writes "... while I do not dislike or object to erotic art, I have been troubled by the (relative) lack of stereo nudes that rise above the level of 'pin-up,' and by the high scores often awarded such images in competition. I started making stereo nudes with the idea of showing that it could be done differently, that is, without explicit references to sexuality, and that I could produce images that are visually and emotionally appealing."

In what many would call its most "pure" form, classic nude photography, as exemplified by the work of photographers like Edward Weston or Ruth Bernhard, presents black and white studies of generally slender, attractive women in poses that emphasize body contours and textures with the help of creative camera angles and lighting. The bulge of tendon or muscle receives the same attention as softer parts of the body, and faces are often seen only in shadows or backgrounds.

Marshall appreciates and accepts the limits, contradictions, and challenges imposed by this rather specific artistic form, all the while plotting and guiding its expansion into the third dimension. The degree of visual abstraction employed to avoid sexual connotations becomes even more important in stereography, with its reputation for evoking a sense of blatant realism that can even subvert camouflage, not to mention artfully posed limbs and torsos.

In fact, by avoiding extreme depth or window violations by arms or legs, the book's images preserve much of the slightly abstract quality of classic nude photography—eroding it in some cases but increasing it in others. The effect is aided by Marshall's general avoidance of props, background details, or faces in order to portray the nude without context or meaning beyond the lines and shapes themselves. The stereo effect moves the images just a little toward classic sculpture, but also enhances that element of the sensual that no academic or artistic genre can (or should) ever completely remove from the human form.

The Classic Nude in 3D
stereographs and text by Greg Marshall, Cascade Stereoscopic Club 2004. Soft cover, 8.5 x 11 inches, 49 pages, 39 B&W stereo pairs. $37.00 from the 3D Center of Art and Photography online store: www.3Dcenter.un/store.html or at the 3D Center, 1928 NW Lovejoy, Portland OR 97209. (Proceeds of this book benefit the 3D Center and the Global Fund for Women.)
Even within the strictures of classic nude photography, Greg Marshall's images describe compelling beauty that is truly more evident in 3-D. It's not that stereo imparts some sneaky erotic element, or that a third dimension can't be as abstract as the first two, but it does add a spark of life, and life is just inherently sensual. The individual image halves in The Classic Nude in 3D are well within the norms of classic nude photography. Fusing them into their intended stereoscopic state adds a living sensuality that definitely challenges and stretches those norms, but in the end enriches most of the images rather than infecting them with stereography's age old erotic associations.

The book's 39 views are printed as pairs of 3.75 inch wide images, ranging in height from 2.5 inches to 5 inches. The relatively large size is intended to maximize image quality based on the assumption that the target audience of 3-D enthusiasts will free-view the pictures or use a viewing aid like the Pokescope. A long focal length lorgnette viewer will also work, although none is included with the book.

About 70% of the images are outstanding examples of just how effectively "classic" nude photography can be accomplished in 3-D, while the remaining 30% are good attempts that suffer only when compared to the others. One curious aspect is provided by the titles below the images, some of which seem to counter the stereographer's stated goal of portraying the nudes "without context" and/or his statement "...I do not want to allow the viewer to relate to the model personally." Titles like "Devotion", "Resolve", "Mysterious", "Misery" and "I Am Strong" can only lead the viewer to imagine fairly specific personal situations and feelings related to the models, making it harder to see them in purely abstract artistic poses. Fortunately, most of the titles are simple descriptions like "Young Woman in Profile" or "Mixed Lines".

Most of the images were taken using a single Fuji S2 pro Digital SLR on a slide bar, requiring the model to remain still through three shots, from which the best separations are later chosen. The very controlled 3-D impact in the close-ups proves the effectiveness of this selective approach to separation and is just one more aspect of the thoughtful, precise and truly "visually and emotionally appealing" work to be found in The Classic Nude in 3D.

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Doremus's journey on the Mississippi most certainly was not an easy one. The challenges that he faced with the river's uncertain course, the weather, and the many unforeseen incidents of near disaster that occurred must have been at times very frustrating. Fortunately the photography business was successful enough that Doremus was always financially able to acquire the help that he needed to keep his boats floating and continue on to the next town.

It was not enough for Doremus to have spent 8 years, from 1874 to 1881, operating his floating photographic gallery. He spent much of the next 8 years on the Mississippi River as well. John P. Doremus died January 6, 1890 at Sunnyside Landing on the Yazoo River, Laflore County, Mississippi, at the age of 62.
3-D at CES

The 2005 Consumer Electronic Show in Las Vegas January 6-9th had some terrific 3-D items of interest. LG Electronics had a much larger presence this year which included a 3-D rear projection television set. They handed out paper polarized glasses appropriately inscribed, “A dream of 3-D world.” The display was a 60” 16:9 mammoth sized TV set (very deep, this was no flat screen plasma TV). The optimum 3D viewing distance was 2.5m. It had excellent side angle viewing. 25 people could cram in and enjoy a 3-D movie on this TV, as there were 10-15 people enjoying the views while I was there. The program content displayed was not HDTV resolution, but it was flicker free, and full NTSC resolution (as opposed to shutter glass 1/2 resolution). There were 2 simultaneous displays showing women’s volleyball from the 2004 Summer Olympics and a skiing game (in 3-D of course). Unfortunately, there was no to market date, nor a price, but this was the finest 3-D TV set I’ve seen yet. (tyranno7@lg.com).

21st Century Sound & Vision, Inc. [(785) 841-6767] from Kansas displayed their Holotron system. They had a lifesize Darth Vader model with his stomach cut out so that a 3-D hologram could project out of his body (similar to Princess Lea recording her 3-D hologram which projected out of R2D2 in Star Wars. Holotron technology projects an image into space, appearing dimensional, moving or suspended in air. They are targeting the retail point of purchase display market. The main components are simply two acrylic mirrors with an image source surrounded by a housing (Darth Vader).

Laptop Movie Conversions

Sharp displayed their 2nd generation 3-D laptop and LCD displays. 3-D Business Development Manager of Sharp Systems of America, Ian Matthew (ian.matthew@sharpsystems.com) from Huntington Beach, was there to show off the products and discuss them. The upcoming Actius AL3D Laptop ($3,500) features 2-D/3-D Switchable Display (barrier 3-D technology), new Intel Pentium Processor, Nvidia GeForce 6 Go Series with 128mb Video Memory, 1GB DDR2 RAM (up to 2GB), 80GB serial ATA Hard Drive, and pre-loaded 3-D software including DVD Player with DDD’s 2-D/3-D Viewing. What’s this? DDD converts any DVD movie (or avi file) from 2-D to 3-D on the fly for you to watch. (He said the software should also work with the first generation laptops of last year). I came by the Sharp booth several times over 3 days to experience a broader range of the public’s reaction and of course, to see what movie was showing in 3-D. I saw Finding Nemo, Lord of the Rings, and the popular EA games Hockey and Football. People would not watch the 3-D displays for too long because “it hurt their eyes.” I paused DDD’s revolutionary playback converter multiple times to analyze the 2-D to 3-D movie conversion process. Sometimes the 3-D conversion was stunningly successful, carefully placing foreground objects and background objects correctly. Occasionally, midground objects would turn pseudo stereo, meaning that there may be a rock that was placed in the foreground when it should be placed in the midground. The pseudoscopic errors where what caused the public’s “eyestrain”. But this technology should not be passed over lightly. We’re seeing the first arrival of something big. I could imagine a movie being converted to 3-D with a conversion artist’s hand carefully guiding and correcting the image areas that need tweaking. The perfect conversion I feel would be well embraced. They should hire Jim Long, who’s 2-D to 3-D conversions are the best ever. Hollywood’s Telecine color correction artists make 100K-500K a year, so why not have a 2-D to 3-D conversion artist expand the marketability of movies into the 3rd dimension too. Nothing could replace a real 3-D movie of course. I really wanted to see one being played on Sharp’s screens, but they had no true 3-D content other than 5 pictures on a screen saver for their LCDs. This year the displays themselves are bigger, brighter and better than last year, but they are still for us, the 3-D nuts of the world. I spoke with Ian about this and asked how can you sell ($1,500) 3-D displays that CES people pass by as a novelty (after some eyestrain, and seeing it’s half the resolution of competing 2-D monitors) when your higher resolution 2-D LCD displays cause people to gasp with excitement? He explained that this is only our 2nd generation 3-D display and that the sweet spot for 3-D viewing will only get bigger, the resolution better, the monitor bigger, and the price cheaper, but we do need you 3-D guys to buy them to keep it...
Going. A lot of schools and research people buy them just to take them apart to see how they work and then apply them to their applications.

**Head Mounted Video**

Gaining popularity are HMDs, such as Icuiti's 3-D head mounted display. You slip on the glasses and suddenly your watching video. Feed it 3-D and you are playing your favorite game or watching a 3-D movie. The 3-D is great, no eyestrain. The glasses are lightweight enough and the system is portable. The Icuiti V920 Video Eyewear overcomes the limitations of traditional direct view displays and creates BIG screen images from micro displays, providing users with an unparalleled solution for mobile entertainment and information applications. Visually, the Icuiti V920 Video Eyewear looks much like a pair of designer sunglasses, small enough to fit in your pocket and just 3.5 oz. Designed for semi-immersive viewing, Video Eyewear is the world's first binocular display that does not have to be strapped or mounted on the user's head. It is worn like a typical pair of eyewear and can be used in conjunction with prescription eyeglasses.

The V920 contains two EDTV resolution (920,000 pixel) LCD screens, one in front of each eye. They enable private viewing of video content on a virtual theater sized screen. Both high quality traditional (2-D) video as well as flicker-free 3-D stereoscopic video can be viewed in complete privacy—opening up an entirely new form of video viewing. Stereo audio is provided through adjustable headphones built into the temples of the eyewear that can be removed to accommodate the use of alternative personal headphones.

The interface controller easily connects to almost any video/audio source supporting standard composite video, S-Video and progressive scan VGA. A PAL version will be available in February for the European market. Its flexible interface enables the use of audio/video sources ranging from a laptop computer to portable DVD players and even video enabled cell phones. The compact Controller provides volume and screen brightness controls and houses 2 AA batteries that provide up to 4.5 hours of viewing time.

The V920 is available through Icuiti's website (www.Icuiti.com) and select retailers in the US and Japan. (Introductory price $499.00.)

The V920 Video Eyewear was chosen as a CES Innovations 2005 Design and Engineering Honoree in the Personal Electronics Category.

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**IMAX Aliens**

Director James Cameron's second 3-D documentary, *Aliens of the Deep*, opened January 28, 2005, and is one of the films scheduled for showing at the 2005 NSA convention in Irving, Texas. (See announcement in this issue.) The 3D IMAX film takes viewers more than two miles below the ocean's surface into the alien world of the deep sea.

*Aliens of the Deep* presents the highlights of more than 40 dive expeditions to deep-ocean hydrothermal vents, where superheated, mineral-charged water gives life to some of the strangest animals on earth.

"There's the physical adventure, of course—we went to an extreme edge of life, down to the bottom of the ocean, a place where very few people have ever been. And there's also the 'inner adventure'—the adventure of discovery and finding out something new, putting the pieces together and coming to a new understanding."

*Aliens of the Deep* is an Earthship Production presented in IMAX 3D by Walt Disney Pictures and Walden Media. It explores the idea that the bizarre creatures living in the extreme environments found on the ocean floor might provide a blueprint for what life is like elsewhere in the universe.

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**More Cancer Findings from View-Master Plant**

Another preliminary study of deaths from cancer among former View-Master workers has been released by the Oregon Department of Human Services. Its basic conclusion is that there are higher levels of some cancers among the workers exposed to the degreasing agent trichloroethylene (TCE) than among the general population, and that more research is needed involving more former View-Master workers. (See SW Vol. 29 No. 2, page 3 and Vol. 28 No. 4, page 28.)

Some specific findings were that women who worked at the Beaverton, OR plant between 1951 and its closure in 1998 had six times the usual death rate from kidney and urinary tract cancers. Deaths of male workers from gallbladder and bile-duct cancers were "significantly elevated" over the usual rate.

"This worksite was clearly a public health hazard," Mel Kohn, M.D., state epidemiologist at DHS, said. "This document elaborates on our previous findings and compels us to go forward." The report shows TCE-contaminated drinking water may have been present in the plant's private well for more than 20 years. In 1998, the measured levels of contamination were 300 times the scientifically accepted maximum level for human exposure, Kohn said.

In November of 2004, Congress approved a $100,000 appropriation, arranged by Representative David Wu, D-Oregon, to start a larger study. Epidemiologists are trying to raise another $2 million in public or private funding to complete the research.

The feasibility investigation was conducted by DHS under a cooperative agreement with the federal Agency for Toxic Substances and Disease Registry, which also funded the work. The full report is available on the DHS "Superfund" Web site www.dhs.state.or.us/publichealth/superfund/vmsite.cfm.

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Even More Underwater IMAX in Sharks 3D

The new IMAX film SHARKS 3D opened in February at the Universal CityWalk IMAX theater in Los Angeles for a six week run, and will show at numerous other theaters in 2005.

"I am very pleased that L.A.-area residents will now get the chance to share in this truly memorable encounter with the world's great shark species, such as the Great White, Whale Shark and Hammerhead," said Jean-Michel Cousteau, President of Ocean Futures Society.

"Watching SHARKS 3D will show at numerous other theaters in 2005. You witness them as they pull on a diving suit and swim weightlessly with sharks all around. You witness them as they truly are in their natural habitat—not wicked man-eating creatures, as they are far too frequently depicted in modern feature films, but wild, fascinating and highly endangered animals that have been in existence since a million years before the dinosaurs. If you’ve ever wanted to know what it's really like to dive with sharks, this film is certainly a must-see."

"The global shark population has experienced an alarming decline of up to 80% for certain species in just a decade, due primarily to over-fishing and for use in shark fin soup," said director Jean-Jacques Mantello. "I sincerely believe that SHARKS 3D, while entertaining audiences, delivers a strong and compelling argument for shark conservation by shedding new light on the urgent need to protect these animals. Ultimately, the film’s purpose is to lead people to think differently and positively about sharks. As many fellow conservationists have stated before, we protect only what we love. Therefore, we first need to understand what sharks are really like before there can be a change in public perception. Then perhaps we will begin to protect them."

In addition to its Universal City engagement, SHARKS 3D will play at the IMAX Theater at Tropicana (Atlantic City, NJ), the Audubon Institute's Entergy IMAX Theater (New Orleans, LA), the Virginia Aquarium (Virginia Beach, VA) and the Luxor IMAX Theater (Las Vegas, NV). Other openings include Moody Gardens (Galveston, TX), the CN IMAX Theater (Vancouver, BC), and the Tennessee Aquarium IMAX 3D Theater (Chattanooga, TN). Audiences in Boston, Chicago, Dallas, Indianapolis, Providence, Sacramento and San Antonio and will have the opportunity to discover SHARKS 3D as well. For a full list of IMAX theaters, please go to http://www.sharks3D.com.

Victor Annaloro has collected stereoviews of his hometown, New York City, for about 30 years. Recently he was able to complete a project that had interested him for some time—taking photos of the present day sites of many of his views and presenting them together. Starting at the Battery, he took Broadway uptown to Central Park shooting the locations of 19th century views, including some on 6th and 5th Avenues as well.

The views were scanned at full size along with flat prints of the current scene and placed on a CD, each “then & now” combination presented as a separate jpeg file. The CD is titled A Stereo Visit of old New York 1858-98 and includes 220 jpeg files, although many of these are scans of explanatory text, old illustrations and maps of Manhattan. View backs (especially Anthony views) are reproduced following every two or three then & now pairs.

The CD has none of the bells and whistles most people have come to expect, like a directory with thumbnails, anaglyph viewing option, slide show mode, etc. Pages of text and even introductory titles pop up in jpeg files like dialogue frames in a silent movie, providing historical details on New York landmarks like Castle Garden and Central Park. This is definitely a CD to browse in the numerical order of the files in order to preserve the “Walk up Broadway” sequence of images and essays.

The then & now pairs are scanned together and include basic location and direction information. One limitation quickly noticed is that all the images are scanned at 72 dpi, making enlargement of details in either the vintage or current image difficult, although they look fine on screen at 100%. A lorgnette viewer is included with the CD. With any luck, this effort may inspire the creation of a similar Then & Now tour of New York on a CD with a wider range of formats in higher resolution and actual stereos of the “Now” scenes.

A typical file from the CD is this Then & Now using the E. & H.T. Anthony view of Broadway North from below Howard Street - 1880.

A Stereo Visit of old New York 1858-98
by Victor Annaloro, 2004. CD ROM, 220 jpeg files featuring stereoviews of New York City with current images of the same streets plus historical texts and maps and a viewer. $22.50 from Ebay (under seller name vic1665) Contact him directly at vgai1665@aol.com or 718-762-0402.
Deeper Look at Middle East Funded

Stereoviews of the Middle East, Central Asia, India and Pakistan from the Keystone-Mast Collection will be cataloged and digitized under a National Endowment for the Humanities grant to the UCR/California Museum of Photography in Riverside. The approximately 8,500 images taken from 1900 to 1940 will be available to the public on the museum website (www cmp ucr edu) at the completion of the two year project. This geographic selection of views is described by the museum as "...A rich concentration of images from nations now central to world affairs, where regional religious, territorial, and cultural conflicts send political ripples around the globe." (See "Afghanistan in Better Times" in SW Vol. 28, No. 4.) The museum's ultimate goal is to digitize all of the 300,000 plus stereo images (many never published) in its Keystone-Mast Collection for easy public access.


UCR/CMP Funding Update

The UCR/California Museum of Photography is managing to stay afloat financially thanks to some last minute "bridge funds" and will be able to operate a much less diminished program than first feared following news of massive state budget cuts (SW Vol. 30 No. 2, page 2). UCR Chancellor France Cordova's office provided $100,000 and museum supporters provided individual gifts of up to $40,000.

But the permanent loss of university funding for staff leaves the museum's long term financial situation in jeopardy, and Director Jonathan Green has announced the creation of an Advisory Board composed of business and arts leaders to find new funding sources. An e-commerce website and endowment will be established as part of a plan for stable, long-term support. As Director Green writes in the UCR/CMP newsletter, "We are seeking support from people like you who believe in the museum's dedication to expanding knowledge and understanding, presenting new ways of seeing, and adding meaning to our lives....I invite you to give in whatever way you can: through museum memberships, designated gifts and sponsorships, donations, pledges, and gifts-in-kind." For information on memberships or donations, see www cmp ucr edu or call (951) 827-5302.

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By the time the summer of 2004 rolled around, Athenians were getting tired. It seemed there'd been a constant call for volunteers, not only for the previous events but also for many of the trial events leading to the “big daddy” of them all.

The 2004 Olympic Summer Games were a massive undertaking, the largest multi-sport event ever held in the world: 11,000 athletes from 202 countries participating in 301 events over a 17-day period—an event requiring 45,000 volunteers. Greeks rolled up their sleeves and prepared to host the biggest party their country had seen since they hosted the First Olympic Games in 1896.

The Athens Games were supposed to make this ancient land a top tourist destination. But with just three weeks left before the opening ceremonies, the figures were hardly encouraging; more than half the tickets for the Games remained unsold. Surprisingly, however, ticket sales did better than at the Seoul and Barcelona Games, but were somewhat crippled by unfounded threats of terrorism, lax security, news reports of venues still unfinished, and concerns about how prepared Greece was to host an Olympiad. In the end, and despite all sinister forecasts, of the 5.3 million tickets

The Nations Wall is a tubular steel wall sculpture, designed to move in a wavelike motion, creating a pleasing effect of light and shadow over the central circulation spine and the Plaza of the Nations. This sculptural element, into which will be engraved the names of the participating nations and their flags, stretches 340 meters in length and stands 3 meters above the ground. (All stereos by Dimitrios Papadopoulos)
available, 3,581,080 were sold. Bearing Greece’s population in mind, the ticket sales did set a per-capita record for Athens.

If there was any doubt left, it was washed away at the emotional opening ceremony in the newly constructed Olympic Stadium in gorgeous conditions. Crowds gathered under clear skies at Lykavittos Hill every evening to enjoy the stunning view of the city while listening to the sounds of various Greek musical themes. It seemed the entire population was out on the town for 17 nights.

Capturing it all and sending pictures around the globe from the International Broadcasting Center (IBC) were the Athens Olympic Broadcasting and most major television networks, themselves part of a ground breaking partnership that saw the rival broadcasters share resources and air time. The Main Press Center (MPC) building, located near the IBC, was the principal facility where representatives of the international written and photographic press were based during the Games.

No major international event would be complete without a little controversy, and the Games served up a sizzling combination of drugs and defections. For every few athletes who walked their way to freedom, there seemed to be one who disgraced his or her country by getting caught cheating. Through it all, however, the sun shone and the records fell in what everybody was quick to unanimously label the best Olympics Games ever.

By the time the flame was extinguished at the closing ceremony, close to 45,000 volunteers had contributed 5.6 million hours of their time. Unlike previous Games, Athens 2004 didn’t offer entertainment for the ticket-less, and kept “looky-loos” away from the venues. In a post-September 11 era, the Olympic lock-down may be here to stay.

But these Summer Olympic Games, for those who got to see them, provided a host of memories: women wrestling for the first time, the Iraqi soccer team nearly capturing a bronze medal, the pioneer women’s U.S. soccer in their last, gold-medal hurrah, and Baltimore teenager Michael Phelps swimming through the hype and winning eight medals – six of them gold.

Applying for a Photographer Pass

I submitted my application for a photographer position a bit late. By the time my application was received by the Canadian Olympic Committee, all the unlimited access passes for photographers (EP) were given out. As a result, I was given a sport-specific photographer pass (EPS) for athletics. Better than nothing at all, some would say.

From then on, I was at the mercy of both photo and venue managers to gain photo position access to the other venues and disciplines. Fortunately, the International Olympic Committee had taken into consideration the limitations of these passes and had put into place a “1-day pass” system. With this system, accredited individuals could perform specific tasks in an accredited zone that required a different access entitlement to that of their initial accreditation card.

For every discipline other than athletics, I had to call the photo manager of each venue and apply for this day pass. This required lots of energy, planning and phone calls. On a positive note, however, all these lengthy procedures gave me the chance to meet and talk with numerous highly respected photo managers of many Olympic venues. I was also able to familiarize myself more than most with the Olympic lifestyle & system to find alternative ways to do as much as possible before the end of the Games. I experienced a sense of accomplishment virtually on a daily basis, as I was given more than a dozen new day-passes attached to a rare official Athens 2004 lanyard.

Past Olympic Games in 3-D

Not many accredited Olympic photographers dared to capture the Olympics in 3-D; it’s not an easy assignment. In the entire history of the Summer Olympic Games, only four were captured in stereo: Berlin 1936, by Adolf Hitler’s Nazi Regime; Barcelona 1992, for Tyco/View-Master; Sydney 2000, by David E. Klutho for Sports Illustrated; and Athens 2004, by myself for three print publications. The former three photographers had access to priority photo positions.

The “other forgotten” Olympic games stereographed were the Athens 1906 Intercalated Olympic Games by stereographer B. Petrats. The Intercalated (added into the calendar) Olympic Games were first scheduled by the IOC (International Olympic Committee) in 1901 to be a series of Olympic Summer Games, always
Women’s 200m Semifinal at the OAKA Olympic Stadium on August 24.

Beach Volleyball: Brazil vs. Spain in the men’s gold medal match. Beach Volleyball was staged at the Olympic Beach Volleyball Center, which is part of the Falirco Coastal Zone Olympic Complex. The competition was held over twelve days. For the first time in the Olympic history of the sport, games took place late into the evening with floodlights.

held in Athens, half-way between the normal 4-year cycle of Summer Games. The 1906 Games were a compromise. The Greeks and their supporters wanted the Olympics permanently in Athens. French Baron Pierre de Coubertin, considered the father of the modern games, wanted the games to move around the world. The solution was for Athens to host interim Summer Olympics. The four-year international cycle also would continue.

With Athens 1910 a failure, the faith in Athens diminished, and as a result Athens 1914 got even less support. And then World War I started, and any further games had to be postponed until after the war. But after the war was over it had been more than a decade since Athens 1906, and the idea of Inter-
calated Games was given up entirely. The IOC later decertified them as true Olympic Games, as the idea was never very popular. Although the IOC organized and supported these games, they are currently not recognized by them as Olympic Games.

These “intermediate” Games were the first games to have all athlete registration go through their respective National Olympic Committees. They were the first to have the Opening of the Games as a separate event; an event at which for the first time the athletes marched into the stadium in national teams, each following its national flag. They introduced the Closing Ceremony (stereographed by B. Petratsos), and the raising of national flags for the victors. It was there that the United States first had an official U.S. team plus wore official team uniforms, and several more less visible changes we now accept as traditional. These were also the first Olympic games which were captured in stereo and the first to be ignored! Despite all these “firsts”, the IOC did not recognize the Athens 1906 Games and did not include the winners among the Olympic winners.

However, since the crisp format of Athens 1906 was most likely instrumental in the continued existence of the games, a large number of people continue to press the IOC to recognize the 1906 games again.

Photo Positions at the Athens 2004 Olympics

Pool photographers, identified by a gray POOL vest, had free reign...
and priority over all other photographers at the Olympics. They could shoot from any position and angle they saw fit. All other accredited photographers, identified by a green PHOTO vest, were restricted to shooting only from predetermined photo positions. Out of the 1,033 accredited photographers for the Games, only 50 held Pool privileges. Pool photographers worked for the IOPP (International Olympic Photo Pool), Getty Images—Allsport, Associated Press (AP), Reuters, Agence France-Presse (AFP), Sports Illustrated (SI), Newsweek, and the Athens 2004 Organizing Committee (ATHOC), among others.

Unlike the Sydney 2000 Games, where non-Pool photo positions were dire, the ones in Athens were great. All this thanks to the hard work of Athens 2004 Photo Chief Mr. Konstantinos Nikiforos, who managed to negotiate these spots with the International Olympic Committee (IOC) and TV rights holders.

3-D challenges

Some people asked me why I didn't use long telephoto lenses. I belong to the school which strongly believes that Stereo Photography should be composed in a similar way as our eyes see the world: with a foreground, middle-ground and background. I also avoid composing with parts of the photo out-of-focus. When our eyes spot something they focus on it. It would be unnatural to present a 3-D subject to the viewer which is out-of-focus. Long telephoto lenses also tend to unnaturally enlarge the background in relation to the subject.

In the past, there were some attempts to stereograph using long telephoto lenses and wider stereo base with bulky equipment. The results were a “cardboard effect”. The subject pops out, as if it was cut on flat cardboard, crushed against a blurry disproportional background. Very unnatural when viewed in 3-D, indeed. Although this is widely used and accepted in conventional sports photography, in 3-D the out-of-focus part of the photo is distracting!

The second reason why I didn't shoot closer in action shots was simply because my access pass was limited to such a point that I had to walk great distances where the bus dropped off the media, to pick up my day-passes from the accreditation centers for each venue. Loaded with dual rigs and heavy photographic equipment, alone, in these circumstances, wasn't feasible. I also wanted to please the people that like 3-D telephoto closeups, but given the circumstances, I would literally have killed myself. I opted to keep things simple and to put two small stereo cameras on my dual rig.

I believe that stereo photography should be executed in a way as to simulate our natural vision. This explains the reason why everything in my compositions are in sharp focus. I let the viewer focus and see whatever he wants, as if he were there. The aim in my stereo photography is to virtually bring the viewer on location the way he would have seen it.

In Athens, unlike the other photographers, I didn't have problems with the background. I did however have problems with the foreground! Not being able to get closer, I really tried my best. Sometimes it worked, sometimes it didn't. Some photo managers were extremely helpful. Others didn't understand "3-D needs". Some were impressed, while others wondered why I had strange looking photographic equipment.

OOOOohhhhh Wow, Stereo!!!

I'll never forget at Archery, when a Reuters Pool Photographer saw me and exclaimed: "OOOOohhhh Wow, Stereo!!!" He said it so loud that even the Archers turned their heads to see me! Having realized what distraction he caused, he then calmly proceeded into explaining to another photographer how stereo works. He got it all wrong, but that's another story. I recall at the Olympic Stadium when another photographer was making hand gestures to one of his assistants as if he was watching View-Master reels. The other similar "oh stereo sound" came in the media shuttle bus on my way to shoot baseball. In another instance, at the Main Press Center, a photographer looked at my gear and asked his peer in Greek: What is this? They came to the conclusion that I had some sort of high-resolution panoramic gear—go figure!

The following day, at the X-Ray machine check point, an inspector told me cold: "We really don't understand the reason why you have weird cameras." I told him not to worry and its not being used to spy on them, as they suspected. A rower approached to ask me: "Sir, what is so particular
Canada’s synchronized swim team performing an entertaining Matrix-style routine, with swimmers launching from the pool and trading karate chops.

Underwater shot of Team China performing in the Synchronized Swimming Team Free Routine event on August 27, at the Olympic Sports Complex Aquatic Center. (Sputnik MF camera)

about your cameras?” I then replied that they are Stereo Cameras, shooting View-Master-like photos in 3-D. He told me how much he enjoyed his collection of view-master reels, especially the ABC, Wide World of Sports 10-Reel set. It was funny to get all this attention there.

Equipment Used
The 3-D cameras used to stereo-graph the Athens 2004 Olympics were fully manual—no metering or auto capabilities. I used the TDC Colorist II, LOMO Sputnik II medium format and a Pentax ME Super fitted with a 3-D Lens in a Cap attachment. Most shots were made with the TDC Colorist II camera. All cameras were loaded with Kodak Professional Color Reversal Film, mostly Ektachrome E100G.

Some E100GX and E200 pushed to 400 were also used. For sailing, I used E100VS for better color saturation. For athletics, I used Kodak EPH P1600 (shot at 400). For tennis, I used Portra 800 and for wrestling, Ultra Color 400UC Medium Format Color Negative film. Camera settings and exposure were constantly being monitored against my Gossen Luna-Star F2 light meter or with the smart application of the basic “sunny-16” rule.

Processing
Down in the bowels of the MPC, Kodak had set up a film processing center. Part of their sponsorship agreement with the International Olympic Committee was to provide unlimited free processing, film replacement, digital scanning and printing services to all accredited Olympic photographers. In Athens, they were equipped to handle color reversal, color negative and black & white in both 135 and 120 formats.

Many were the times when I needed expert opinion on various tricky photo situations. I can’t help but publicly thank Mrs. Karen L. Teitelbaum of Kodak for all her advice and support. Under extreme pressure, her calm voice helped a lot in keeping everything under control and professionally and seamlessly turning disasters into effective solutions to any problem. After all, as she told me: “nobody ever died because of film”. Her extraordinary team leading techniques and quality control allowed us, the film shooters, to compete against digital shooters. On one
side you had the sports shooters, all similarly adorned with their latest model digicams hooked up to laptops, and on the others you had the very few photographers shooting with Hasselblad, Mamiya, panoramic, artistic black & white, and stereo. Kodak was able to effectively respond to everybody’s needs.

I gave Kodak quite a challenge on day two when I handed them Ektachrome E100G film I had shot using the 5-perf. TDC Colorist II stereo camera. I required them to process and digitize the uncut film. I could only imagine the expression on the technician’s face when the film was brought to the scanner to try to make sense out this format. “Karen” (as we were all calling her), an expert in all traditional film products, was called in to investigate the situation. When she took a look at the filmstrip, she realized that this was a stereo format. She provided professional advice by building a 5-perf mask on the spot for their HR-500 scanner. This film, and subsequent ones, were scanned using this custom build mask at the Athens 2004 Olympic Games.

Passes

This is only a tiny example of the paperwork that was required to get a day-pass, in addition to calling and negotiating—a procedure repeated shift after shift, day after day at the Main Press Center. Here’s the English translation: “Thursday, August 19, 2004. Mr. Violeti, as we discussed today, I’m a Sport Specific Photographer (EPS) for Athletics (AT). Because of some difficulties I’m experiencing while covering other sporting events and synchronizing them, I would like to obtain a tennis day pass for this evening, if possible. Alternatively, I will contact you at a later date to reschedule it for after August 23. I photograph events at the Athens 2004 Olympic Games in 3-D stereo. Thank you for your understanding, Dimitrios Papadopoulos.” Exceptionally, I obtained the tennis day pass for that evening. Day-Pass requests are to be made at least 24 hours in advance. (It helps to speak the language of the host country. Start learning Chinese, you won’t regret it in Beijing in 2008!)

Temporary Pool Power with a Day Pass

Since I had access only for athletics at the OAKA Olympic stadium, a day pass was required to cover anything else. Each and every one of these passes, which I kept, has its own story. These day passes also allowed me to meet many venue photographers. The one that I’ll never forget is the photo manager of beach volleyball, Mr. Nick Efthymiou. After the usual forty-five minute round trip to pick up my day-pass from the venue accreditation center, I started shooting in 3-D at one of the venue’s photo positions. I was looking for the usual elements which make good stereo: background, middle-ground and foreground, which weren’t available from the usual photo positions, assigned and designed for “normal” folks.

At one point, I noticed near the entrance that four volunteers in uniform were watching the game. They would make a perfect foreground element; the players could be middle-ground and the spectators the background. Without Pool access, however, I wasn’t allowed to freely move outside of the assigned photo positions.

But I took a chance and moved there anyway, only to be greeted by a young unsmiling field photo marshal who told me to get the heck out of there immediately and get into one of the designated photo positions. I said, “I need this shot, please, I want this. I’ll shoot one frame and I’ll be out of here. Only one!” But he insisted that I move immediately. I didn’t say a word and moved towards the photo position on the side of the playing ground.

Suddenly, the beach volley ball venue photo manager Mr. Nick Efthymiou appeared in front of me. He looked at both of my stereo cameras and at the multiple passes that I had on and said: “Are you the 3-D photographer I spoke with yesterday on the phone about the day-pass?” I answered yes, and then he continued: “I can only imagine all you’re going through...” I interrupted him by saying: “Shhhhhhh. Taboo. Shhhhhh!” He then looked again at my EPs pass and day-pass and asked: “How come EPs and not EF?” I told him it was a long story. “I applied some forty days ago and I consider myself lucky to even have this EPs,” I said. He then responded: “Come to my office and I’ll give you a temporary Pool vest for beach volley so that you’ll be able to do your job”. I was given temporary “Pool power” also at the tennis and synchronized swimming events.

“You’re Not Welcome at Water Polo!”

Speaking in Greek was really appreciated by Greeks. However, this trick didn’t work with non-Greek speaking managers. After I finished stereographing the modern Pentathlon, I picked up my
Watching a game seldom played in Athens, fans cheer Team Canada, here losing 11-2 to Japan August 25, at the Olympic Baseball Center.

Hyper-stereo of the section of Athens surrounding OAKA stadium, as viewed from Limitos ring road on a hazy day.

A Hyperstereo Police Ride

One morning, I was looking for a way to go up to the Limitos highway ring road on the mountain to photograph the city of Athens with the Olympic stadium at the center in hyper-skyio. Since no vehicle is allowed to stop on this highway, all taxi drivers refused to take me up there for a photo session. The next day on my way to the MPC, I stopped the supervising police officer and asked him if there was any ministry of sorts from whom I could get permission to stop on the highway for a photo session. He was puzzled! He told me that no photographer had asked for such a thing and that he didn't have a clue. I thanked him nonetheless and walked in the MPC.

We saw each other every day at noon after that, exchanging more and more words daily. By the middle of the Games, we had become friends. He then introduced me to other police officers and sergeants. From then on, I wasn't allowed to go inside the MPC building without having to drink a cup of coffee every day with the police unit! I noticed that many photographers were looking at me at the cafeteria wondering what on earth I was doing hanging around the MPC police team. Some thought that I was a police officer disguised as a photographer wearing a photo vest.

On August 29, the last day of the Games, as I was denied access cellular phone and called the photo manager of water polo while our media bus was driving us from the venue to the Main Press Center. He answered the phone with an authentic British accent. I sang him my usual song, with a different verse, in the hopes of getting my 20th day pass for water polo. Before I finished telling him who I was and what I wanted, he exclaimed: "You're EPs for what?"

"For athletics," I replied, "but I would like to get some water polo shots in 3-D." He responded with: "Go to athletics." Unwilling to leave it at that, I insisted: "Mr Charles, I understand, but I would like to come to water polo on the 29th of August if there's a day pass available". He then replied: "No, you won't come to water polo!" I thought that perhaps he wasn't familiar with the day pass system, so told him: "I know that I can't come to water polo because I'm EPs accredited for athletics, but that's why I'm asking for a day pass!" He then replied: "You're EPs, and you're not welcome here! Otherwise you would have been accredited EP."

I thanked him for his time despite this. I learned later that this photo manager is a highly respected photographer and ex photo editor from a major Australian newspaper who had previous Olympic experience. I hear that this Olympic venue manager is extremely helpful to (EP) photographers. Oh well, he had simply decided that he wasn't going to be of any help to EPs, EPX & EPSX photographers in Athens nor issue any day passes for them, I thought, or I probably got him on his bad day. Who knows?
On August 20th, the Panathinaiko stadium was home to the woman's archery competition. Flag-waving Greek, Korean, French and Chinese fans sat high above the archers, in the same spots gentlemen in coats, ties and hats sat, broiling in the sun, as Greek shepherd Spyridon Louis wobbled in to win the Olympic marathon 108 years ago. The twin statues still sit at the closed end of the all-marble horseshoe-shaped stadium, with a view of the Acropolis from the open end. Originally constructed in 330 B.C., it has been redone many times.

The Agora is a multi-purpose space, which dominates the OAKA public spaces and is comprised of two main areas: the square and the arched promenade, which provides shade for the public and at the same time acts as a connective element between venues. It consists of a series of steel arches, between which white wooden beams are placed.

to water polo, I was thrown off-schedule and had nowhere to go. It was too late to apply for a day pass for another sport. With a wink, Lieutenant Giorgo looked at me and said: "After we finish drinking our coffee, I'll take you up the mountain to take the pic-off the medal detector, Sergeant Thanasi still checked me. When he was absolutely sure that I was safe and not dangerous, he told me with a smile in Greek: "Sorry Dimitri, procedures call for it." I was impressed. They left nothing to chance.

Police Disguised as Photographers
I didn't like the fact that some security personnel in some venues were disguised as photographers; they were wearing a photo vest. This, in my opinion, was totally unacceptable. They had every right to be there, as police officers or any other security personnel, but not disguised as photographers! The problem was that since I became friends with some police officers at the MPC, some of my photographer colleagues had the idea that I was "one of the police officers." Yah right, a disguised police officer shooting the Games in 3-D with day passes... what next?! I have no idea how and who gave the security personnel these photo vests, but this should seriously be reconsidered for the next time. When I asked my "police friends" at the MPC about this, they were silent. I hope that the Chinese officials won't repeat this fiasco.

Nations Wall
While on my way to the media shuttle bus, I noticed that the "Nations Wall" was rotating. To get this moving wall in action in 3-D, I had to position myself halfway between the bystanders’ heads and the base of the wall. The only way to do this was to climb on these high rescue chairs. The problem was that these rescue chairs were only supposed to be used by special guides in uniform—definitely not by photographers! So to wash my hands of any potential trouble, I asked permission from somebody from whom I was certain to get an approval: I found an innocent-looking young volunteer. With an imposing voice, I asked her in Greek: "Is this chair going to be used anytime soon? I must get up there for a quick shot." She said: "It doesn't look like anyone is using it, so I don't think it would be a problem." Good enough of an answer for me. I don't remember if I thanked her or not, but one thing I do remember was ordering her to look at the wall and getting another volunteer to point at it. I used them as foreground, the bystanders as middle-ground, and the wall as background. This staged 3-D photo turned out to be wonderful one.

Road Cycling at the Acropolis
On the second day, there was the road cycling event, free for spectators. As the event was held on public streets, it wasn't worth the trouble applying for a day pass.
By metro, I arrived at Dionysiou Areopagitou street, situated below the Acropolis, early to find a good photo position before the crowd. I found that there were two potential reserved photo positions: Pool and Photo.

The Photo spots had an acceptable view of Acropolis in front, but the bike path was to the right, which was not good. The Pool spots, which were located further up the road, had been carefully selected to have an excellent view of both the Bike Path and the Acropolis. I set up right next to the Pool position on the street. It was only 10:00 am, and the race was starting at 12:45 pm. I loaded my two cameras with Kodak E100G film and waited and waited, and waited.

At one point I realized that the sun shone a bit too strongly on my arms, and my cameras on the monopod were getting extremely hot. I started getting worried about the film inside the cameras, so I covered them with my plastic X-ray bag. At 11:45 am, my arms were as red as tomatoes. I started feeling the pain but I couldn’t hide from the sun, which was directly above me. The ambient temperature rose to 106! Abandoning my (almost-Pool) spot to get sunscreen was out of the question. Many people and other photographers had gathered around me, and I had the second-best spot after the Pool. The statue of Poseidon of Artemision was visible, as was the bike path and the Acropolis between the tree and the statue. These three elements were perfect for 3-D. Moving a foot in either direction would mean that the Acropolis would disappear behind a tree or the statue. The lesson learned on that second day of the Olympics: never go out without sunscreen!

The Athens Olympiad was an unforgettable experience where I learned a lot. I had to constantly manage a revolving puzzle of various situations, meeting a myriad of people in many different places. Even though I wasn’t given all the necessary access to accomplish what I had initially envisioned, I’m pretty satisfied.
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