San Francisco: April 18, '06

ISU 15th Congress
High Tech 3-D Visions
Vladimir Tamari's 3DDD
A taste of the late '40s through the early '60s found in amateur stereo slides

Going to the Dogs in Stereo

A batch of stereo slides from the 1950s included a group of a dozen or so that were apparently taken during some sort of meeting of dog enthusiasts. Most of the slides show proud dog owners posing with their pets, and I've selected a couple of the better ones for reproduction here.

All of the views were taken outdoors at what looks to be some sort of fairgrounds in the off-season, with roller coaster tracks and other idle rides visible in the background. Buildings captured in some slides appear to be exhibition halls, food stands, and perhaps even an arena or stadium, but all of them are closed and not in use at the time.

This whole group of slides was shot on Kodachrome film, and all were mounted in white Kodak heat-seal mounts. I had always thought that the switch from the earlier gray (with red edges) Kodak heat-seal mounts to these white ones occurred around 1960, but I was surprised to see that these white mounts are stamped by Kodak “NOV 1958”. Unfortunately, these slides are otherwise completely unmarked, so there are no clues about where and exactly when they were taken.

The first view includes a woman wearing a fun '50s era dress as she proudly displays her dog. She is even holding the dog's tiny tail in just the right position! An interesting vehicle appears in the background, and beyond that can be seen part of the roller coaster tracks.

The second slide shows another proud dog owner with his pet, who is receiving a little help with the exact position of his head! I enjoyed the man's hairstyle, his cool sunglasses, and the wild pattern and style of his shirt. Once again, a nice period motor vehicle can be seen in the background.

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 in to: Fifties Flavored Finds, 3610 SE 71st, Portland, OR 97206.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Please limit your submission to a single slide. If the subject, date, location, photographer or other details are known, please send that along too, but we'll understand if it's not available. Please include return postage with your slide. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

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Front Cover:
H.C. White No. 8710, "A desolate and forbidding scene - Telegraph Hill from Nob Hill, San Francisco Disaster, U.S.A." April 18, 2006 marks the 100th anniversary of the earthquake and fire in San Francisco that virtually defined the concept "disaster" through the 20th century. Our excerpts from David Burkhardt's book Earthquake Days provide just a hint of the extent of stereographic coverage of the event.

Back Cover:
Is this the camera that will revolutionize digital 3-D movies? Details of the new 3DXi are included in this issue's NewViews item "Mac Minis Replace Tape in Professional 3-D Video Camera".
CORRECTION !!

The correct dates for the NSA 2006 convention in Miami are July 11-17, as shown on the registration forms and http://2006.ns3d.org but not at the top of the inside back cover of the previous issue (Jan./Feb. '06). The typo crept into the headline long after Convention chair Bill Moll had sent in the main text, and I failed to notice it when checking the proofs for spelling, etc.

Renewal Return Envelopes OK to Use—And Please Do!

The Mailing service printed the wrong “plus-4” ZIP code numbers on the return envelopes included with the most recent round of NSA renewal letters, but not to worry. They get to our PO Box just fine without the correct “0708” code since the clerks at our Post Office know us well!

The most important thing is to MAIL IN your renewal before it settles to some hopelessly impenetrable stratum of stuff on your desk, assuming your desk is anything like mine.

The Editorial Zone

Frequent SW contributor, world class 3-D conversion artist and talented researcher/writer Ray Zone has agreed to join the magazine’s staff as a Contributing Editor. His expertise in 3-D art, photography, film and history will be a valued aid to contributors as well as a welcome enhancement to our small but dedicated staff.

Thanks, Dave

For many years now, Dave Wheeler has served as NSA treasurer. As Bill Moll moves into that position, the responsibilities of the job in dealing with volunteers, banks and service providers all across the country are being transferred a bit at a time. We thought this would be a good opportunity to thank Dave for his dedicated service to the organization and especially his patience in coping with all of the above.

The Last 3-D Film Camera?

Two rumor-filled concerns looming over today’s stereographers are the slow but steady vanishing of film choices and labs while no hint of a consumer level digital stereo camera (much less a convenient display system) from a major manufacturer has been seen.

There had been some speculation that the various models of point-and-shoot cameras offered by Snap 3D www.snap3d.com for lenticular prints would prove to be the last new 3-D cameras introduced to the general consumer market to use film. But film lives on, including medium format, with the announced introduction of the 3D World 120 stereo camera from Hangzhou 3D World Photographic Equipment Company in China. A prototype of the camera was seen next to the company’s streamlined, coin-operated rotary transparency viewer at the NSA 2004 convention in Portland. For details, see http://www.3dworld.cn The camera will be available “about April of 2006”, but no U.S. import arrangements are known yet. For now, many stereographers will rely on customized rigs for either film or digital shooting.

Much of the evident R&D seems concentrated on high-end movie technology, like the 3DVX3 camera covered in NewViews, or specialized medical, industrial or promotional display systems.

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T.R. Williams Mystery

I thoroughly enjoyed the article by Brian May and Elena Vidal concerning the additional mystery of "Scenes in Our Village." The following is my amateurish attempt at an explanation for the technique used by T. R. Williams.

In view of the popularity of statuary at the time and the inability to print daguerreotypes, the vertical cameras used for the daguerreotypes of the statues in Guildhall may have been used to increase the efficiency of fulfilling a subscription or popular series for such photographs. Although the shooting of the daguerreotypes is not the rate limiting step in making the stereographs, the ability to obtain two daguerreotypes per shot would have nevertheless increased the efficiency of the day's shooting.

For Williams, there may have been a somewhat related issue of efficiency. Perhaps he produced cards for two markets. By obtaining two negatives per shot with the vertical camera, he would have eliminated the need to make a second negative from the first. This may have been useful if he had arranged for two different groups to print and tint the stereographs. The second negative could have been sent off immediately to the second group. Although the sample size is small and one has to worry about variations in preservation, the variant cards of both sets may have been useful if he had arranged for two different groups to print and tint the stereographs.

Another possibility is that Williams got a good deal on a strange vertical camera, because such cameras were no longer in much demand, especially if subscriptions to daguerreotype series were starting to decline in popularity. He may have also been intrigued by the sliding box or hinge assembly of such cameras and obtained one for that reason. In any case, having obtained the camera, he decided to take advantage of the possibility of two simultaneous negatives.

John Yochem
Minneapolis, MN

Thanks Yochem, for the speedy response. We like the idea of a two-tier printing system! The differences in print quality may not be significant, since the cards probably belong to sets issued at widely different times. However this may be something for further scrutiny, to determine whether both versions of a particular view ever occur in the same set. Certainly there is a relationship between TRW and the London Stereoscopic Company which has never been clear. Perhaps they were his "mass-producer" and he kept a set of original negatives for himself! Actually this shouldn't be too difficult a theory to test. As for TRW getting a good deal on Daguerreotype cameras...well, he wasn't short of a bob or two... his domestic staff alone was a big pay-roll!

We would love to receive more comments, and any info on T.R. Williams work in collections will be gratefully received and acknowledged. And credited of course. Please write to Stereo World or to www.Brianmay.com (where you will also, incidentally, find info on the upcoming Queen/Paul Rodgers tour of the USA!) If John Dennis hasn't already applied the blue pencil to this note, just one more appeal... does anyone have no. 45 of the TRW Crystal Palace series, and has anyone seen "Mr Lovejoy"?!!!

- Brian May and Elena Vidal.

Diableries on the Rock

Any Stereo World reader who has an interest in Diablo "devil" stereocards [diableries] may want to head to Spring Green, Wisconsin and an attraction called The House on the Rock. This place is filled with antiques, automated musical instruments and an area called The Street of Yesteryear where there is a stereo viewing machine filled with more than 20 original Diablo cards. The sign on the front of the machine said "French Postcards" and I was expecting something else when I saw the Diablos. Even though travel season is over, it's a place to see next summer.

Kent Bedford,
Canton, OH

Italics following

For more about The House on the Rock, see SW Vol. 21 No. 3, page 11. 

Gone Madd

View-Masters for Giants

by Aaron Warner

3D by Ray Zone

www.rayzone.com

This one is cool - wait till you see this one.

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
April 18, 1906: The San Francisco Earthquake & Fire as Captured in Stereographs

It would be unthinkable to let the 100th anniversary of the San Francisco earthquake and fire go unobserved in these pages, since the disaster's effects were so well documented by so many stereographers. The very term "disaster views" often brings to mind the more well known of these images first, followed perhaps by those of earlier disasters in Johnstown, Galveston etc.

Feeling the same need to share the stereo coverage of the '06 earthquake and fire, NSA member David Burkhart published in late 2005 his 220 page book Earthquake Days - The 1906 San Francisco Earthquake & Fire (See SW Vol. 31 No. 4, page 28) featuring over 100 stereoviews and fascinating text drawn mainly from contemporary sources plus view catalogs and backs. Our article presents just a few views and excerpts from Burkhart’s book, to tell the basic story and illustrate how vividly stereographs portray San Francisco before, during, and after the disaster that destroyed 508 city blocks and left 200,000 homeless.

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- Ed.

Underwood & Underwood No. 8244, "Ruins of Scott Van Arsdale Bldg. and St. Patrick’s Church - west on Mission St., San Francisco." Built in 1872, St. Patrick’s served the needs of the city’s working-class Irish. The church would be rebuilt. The Grand Opera House (where Caruso had sung the night of April 17 - partly visible as the three-story shell at the right edge of this view) would have no such encore.
On April 18, 1906, at 5:12 a.m.,
San Francisco shook itself like a wet dog. It was a terremoto—as Caruso would have called it—of biblical proportions. George W. Brooks, founder (in 1905) of the reorganized California Insurance Company, wrote of that frightful dawn:

In common with the other half million citizens of San Francisco on that fateful morning, I was awakened from a sound sleep by a continuous and violent shaking and oscillation of my bed. I was bewildered, dazed, and only awakened fully when my wife suddenly screamed, "Earthquake!" It was a whopper, bringing with it a ghastly sensation of utter and absolute helplessness and an involuntary prayer that the vibrations might cease. Short as was the period of the earth's rocking, it seemed interminable, and the fear that the end would never come dominated the prayer and brought home with tremendous impact the realization of our insignificance.

The first natural impulse of a human being in an earthquake is to get out into the open, and as I and those who were with me were at that particular moment decidedly human in both mould and temperament, we dressed hastily and joined the group of excited neighbors gathered on the street. Pale faced, nervous and excited, we chattered like daws until the next happening intervened, which was the approach of a man on horseback who shouted as he "Revered" past us the startling news that numerous fires had started in various parts of the city, that the Spring Valley Water Company's feed main had been broken by the quake, that there was no water and that the city was doomed.

"Ell of a place! I never come back here."
—Enrico Caruso, April 18, 1906

On April 24, Caruso arrived in New York by train from San Francisco. He still carried the autographed picture of Teddy Roosevelt, which he had used as "a passport to get around." His reminiscences:

You ask me to say what I saw and what I did during the terrible days which witnessed the destruction of San Francisco? Well, there have been many accounts of my so-called adventures published in the American papers, and most of them have not been quite correct. Some of the papers said that I was terribly frightened, that I went half crazy with fear, that I dragged my valise out of the hotel into the square and sat upon it and wept; but all this is untrue. I was frightened, as many others were, but I did not lose my head. I was stopping [staying] at the St. Francis [actually, the Palace] Hotel, where many of my fellow-artists were staying, and very comfortable I was. I had a room on the fifth floor, and on Tuesday evening, the night before the great catastrophe, I went to bed feeling very contented. I had sung in "Carmen" that night, and the opera had gone with fine éclat. We were all pleased, and, as I said before, I went to bed that night feeling happy and contented.

But what an awakening! You must know that I am not a very heavy sleeper—I always wake early, and when I feel restless I get up and go for a walk. So on the Wednesday morning early I woke up about five o'clock, feeling my bed rocking as though I am in a ship on the ocean, and for the moment I think I am dreaming that I am crossing the water on my way to my beautiful country. And so I take no notice for the moment, and then, as the rocking continues, I get up and go to the window, raise the shade and look out. And what I see makes me tremble with fear. I see the buildings toppling over, big pieces of masonry falling, and from the street below I hear the cries and screams of men and women and children.

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Sieg. Cooper & Co. (litho) No. 25, "Dead Cattle on Mission Street." From a photographic stereoview by Tom M. Phillips (who published several interesting quake views under his own name). On Mission, only a few blocks from the Grand Opera House, where the "Toreador Song" had been sung the night before, "lay a dozen steers, in a neat row stretching across the street, just as they had been struck down by the flying ruins of the earthquake. The fire had passed through afterward and roasted them."-Jack London, Collier's, May 5, 1906
I remain speechless, thinking I am in some dreadful nightmare, and for some-
thing like forty seconds I stand there, while the buildings fall and my room still rocks like a boat on the sea. And during that forty seconds I think of forty thou-
sand different things. All that I have ever done in my life passes before me, and I remember trivial things and important things. I think of my first appearance in grand opera, and I feel nervous as to my reception, and again I think I am going through last night's "Carmen."

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International Stereograph Co. (C.L. Wasson) No. 20615, “The Call Building in a Maelstrom of Flame - The Great San Francisco Fire completing the devastation of the famous Spreckels' structure.” Home of the San Francisco Call newspaper, the 19-story building was rebuilt after the earthquake. The Mutual Savings Bank Building—also a survivor—is visible at the upper left of this dramatic view.

[For more on Wasson see SW Vol. 26 No. 1.]

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And then I gather my faculties togeth-
er and call for my valet. He comes rush-
ing in quite cool, and, without any tremor in his voice, says: "It is nothing." But all the same he advises me to dress quickly and go in the open, lest the hotel fall and crush us to powder. By this time the plaster on the ceiling has fallen in a great shower, covering the bed and the carpet and the furniture, and I, too, begin to think it is time to "get busy." My valet gives me some clothes; I know not what the garments are but I get into a pair of trousers and into a coat and draw some socks on and my shoes, and every now and again the room trembles, so that I jump and feel very nervous. I do not deny that I feel nervous, for I still
On the morning of April 18th, San Francisco Mayor E. E. Schmitz issued a Proclamation, authorizing federal troops and local police to shoot to kill anyone caught looting or committing other crimes. His official but illegal edict convinced citizens that the city was under martial law.

I think the building will fall to the ground and crush us. And all the time we hear the sound of crashing masonry and the cries of frightened people.

Then we run down the stairs and into the street, and my valet, brave fellow that he is, goes back and bundles all my things into trunks and drags them down six flights of stairs and out into the open one by one. While he is gone back for another and another, I watch those that have already arrived, and presently some one comes and tries to take my trunks, saying they are his. I say, "No, they are mine"; but he does not go away. Then a soldier comes up to me; I tell him that this man wants to take my trunks, and that I am Caruso, the artist who sang in "Carmen" the night before. He remembers me and makes the man who takes an interest in my baggage "skiddoo," as Americans say.

Then I make my way to Union Square, where I see some of my friends, and one of them tells me that he has lost everything except his voice, but he is thankful that he has still got that. And they tell me to come to a house which is still standing; but I say houses are not safe, nothing is safe but the open square, and I prefer to remain in a place where there is no fear of being buried by falling
buildings. So I lie down in the square for a little rest, while my valet goes and looks after the luggage, and soon I begin to see the flames and all the city seems to be on fire. All the day I wander about, and I tell my valet we must try and get away, but the soldiers will not let us pass. We can find no vehicle to take our luggage, and this night we are forced to sleep on the hard ground in the open. My limbs ache yet from so rough a bed.

Then my valet succeeds in getting a man with a cart, who says that he will take us to the Oakland Ferry [the Ferry Building was and still is at the foot of San Francisco's Market Street] for a certain sum, and we agree to his terms. We pile the luggage in the cart and climb in after it, and the man whips up his horse and we start. We pass terrible scenes on the way: buildings in ruins, and everywhere there seems to be smoke and dust. The driver seems in no hurry, which makes me impatient at times, for I am longing to return to New York, where I know I shall find a ship to take me to my beautiful Italy and my wife and my little boys.
When we arrive at Oakland we find a train there which is about to start, and the officials are very polite, take charge of my luggage, and tell me to get on board, which I am very glad to do. The trip to New York seems very long and tedious, and I sleep very little, for I can still feel the terrible rocking which made me sick. Even now I can only sleep an hour at a time, for the experience was a terrible one.

"Books describe places, scenes, subjects—but it is the mission of the stereograph to reproduce with absolute fidelity the thing itself, presenting the reality, not an imitation, so that the mind receives the same impression as in the bodily presence of the object—an imprint that is never effaced."

-H. C. White Co., Catalog of Stereographs and Lantern Slides, 1907

Walking the Ruins

Enrico Caruso, The Theatre Magazine (from The Sketch, London), 1906

Hawley C. White was born in Bennington, Vermont, in 1848.

H.C. White no. 8707, "A fire engine caught and crushed by a falling wall, post St., San Francisco Disaster, U.S.A." "...it was always Chief Sullivan's aim to be prepared for any exigency that might arise in fire protection matters, and as far back as 12 or 15 years ago, he earnestly advocated the establishment of an auxiliary high pressure salt water supply for this city, which undoubtedly would have proven of inestimable value during the conflagration of April, 1906." -San Francisco Municipal Reports, 1908
The stereoscope maker began manufacturing stereo views in 1899. By 1906, he had become one of America’s premier manufacturers of both. His stereophotographer was on the scene within days of the Earthquake, documenting what White and many others called San Francisco’s great “disaster.”

H. C. White & Co. issued thirty-one stereo views of the aftermath of the Earthquake and Fire. Eighteen (numbered 8701-8718) were released together as a set, depicting a walking tour of the devastation. They included timely—if not always accurate—descriptions on the back of each card. White promoted his “San Francisco Disaster Series” in his 1907 Catalog:

“Our history records no such complete destruction of a magnificent city with such big attendant losses as that which befell the metropolis of the Pacific Coast on the 18th of April, 1906. Without warning the all powerful elemental forces of Nature burst upon the doomed city. Thousands of families were made homeless in a night. Millions of dollars worth...”

Underwood & Underwood No. 8250, “Among the dens of Chinatown - ruins of the notorious 620 Jackson St. - San Francisco, Cal.” The Schmitz Administration was on the take from San Francisco’s “municipal crooks,” including Chinatown’s most notorious assembly-line brothel at 620 Jackson Street. The city’s Chinese population eventually won the fight against forced relocation and Chinatown was rebuilt within two years.

H.C. White No. 8710, “A desolate and forbidding scene - Telegraph Hill from Nob Hill, San Francisco Disaster, U.S.A.” North Beach’s 1860 St. Francis of Assisi Church, at Vallejo and Columbus, is one of the few recognizable landmarks in this desolate landscape. After the 1906 earthquake, it was rebuilt within its original walls. Today, it is known as the National Shrine of St. Francis of Assisi.
of property were destroyed. The whole world paused for the time aghast. The heart of its people was touched. Swift succor was hurried to the stricken people; the scenes of desolation were cleared away and a new city now looks out through the Golden Gate.

Our Stereographs depict this most terrible catastrophe accurately, clearly and adequately. Scenes of desolation and destruction, awful rents in the earth's crust, street upheavals, twisted buildings, dismantled homes, magnificent structures gutted by fire, ruins of palatial residences, wrecked trolleys, suffering refugees,—all these and more form the permanent record of that awful 18th of April.

From the back of H.C. White No. 8707:
A little to the northeast, on the [far] right, we see the eleven-story [1891 Burnham and Root designed] Mills Building owned by D. O. Mills of New York, one of the finest modern structures in the city. [The cupola of the Merchant's Exchange is also visible.] The tall building on the left [Meyer and O'Brien's 1906 steel-frame Marston Building at Kearny and Hardie Place] was still under construction when the disaster came, and

(Continued on page 34)

Underwood & Underwood No. 8285, "Searching for family relics in the ruins of the dear old home - San Francisco, Cal." [An early version of the now obligatory but ever-poignant TV news shot of residents picking through the rubble after every fire, tornado, flood, etc.]
It was quite a sight, in September of 2005, hundreds of people gathered in Eastbourne, England in celebration of the photographing of things in front of other things. The Stereoscopic Society (www.stereoscopicsociety.org.uk) was founded in 1893, and in lieu of their normal May Convention, they held a September Congress for the ISU in a lovely resort town at the southern coast of England near the chalky downs of the British countryside.

It was the 30th Anniversary meeting of the International Stereoscopic Union, managed by Harry & Pam Blake. Anyone who hasn’t attended a large 3-D gathering might wonder why others would consider it worth the time and expense. Unlike the NSA, the ISU has biennial meetings, in locations all around the world. For some it’s an excuse to travel without trouble & strife, for others a launching point for further travel with family or friends.

At typical ISU Congresses in Europe, the lodgings are not centralized, each attendee chooses their B&B, pub, inn or grand hotel based on their own preference and budget. The central meeting location was the Congress Hall, which was festooned with banners and displays that created an immersive 3-D atmosphere, thanks to Adrian Forno.

It is the projected 3-D programs that are the heart of the Congress and over 70 spiffing shows were presented. "Sharing the Rose", by David Kesner, Congress Manager for the 16th ISU Congress in Boise, Idaho July 10-17, 2007.

"The dwarfs rescue" was from newcomer Kurt Bauer’s first (and humorous) entry into 3-D, Dwarfs Build a Castle. Presenters used RBT format projection with 400 watt RBT projectors, 2 x 50 x 50 projection using extra bright Kodak Ektalite projectors and, for the first time, a pair of Infocus IP530 projectors for a wide range of digital presentations.
presented! The variety was tremendous, including a heartening number of shows by first-time presenters. Most of the authors were there in person, however with the advent of digital projection, many stereographers who could not attend sent their shows on disc. As then ISU President and Stereoscopic Society Chairman Bob Aldridge commented, “the digitals been a lifesaver!” Special beamers were on hand and a dedicated theater crew, led by Girish Patel, volunteered for the stress of making the hours of programming run relatively smoothly despite the occasional piece of equipment throwing a wobbly. Although there were no judges or awards, everyone was celebrated for participating, Otto Rathhurst’s program stands out as a much talked about show, and unique in that it was the humorous commentary of the stereographer’s grandson discussing the restored mountaineering 3-D images of his grand dad.

The ISU touts itself as being an organization that is something of a “family” of 3-D enthusiasts. The outings are designed to encourage camaraderie and give the members time to natter. Don Wratten arranged a lovely grouping of outings by bus that took people from the darkness of the theater into the lovely British countryside where they were able to see castles, gardens, abbeys and port towns. A special feature typical of ISU Congresses is multiple outings to

Susan Pinsky, Cassandra Kaufman and Lawrence Kaufman near the far end of Eastbourne’s famous Victorian pier, the finest surviving example of its type. England’s most elegant and “authentrc” seaside resort drew 340 stereographers to the second ISU Congress to be held there. (See SW Vol. 20 No. 4.)

The photographer’s friends “enjoying” their first outing on the mountainside. From the delightful show “High Days and Holidays”, consisting of images from his grandfather’s adventures in the 20s and 30s, lovingly presented with tongue-in-cheek narration by Otto Bathurst.

Getting Past the Bull at ISU. Intrepid Congress attendees had no idea they’d have challenges like this one! (Photo by Jan Burandt)
choose from, offering a myriad of opportunities to photograph things in front of other things. In addition to the half-day trips that provide a welcome contrast to the walking tour of the countryside, included with two options for a grand day out, one of which was a side jaunt into the Friston Forest where Vivian Walworth led an imromptu mushroom foray. We prided ourselves with providing the most excellent of British fare along the way, ending our trip at the Giant's Rest, “the most Druid friendly Public House.” We had to force David Starkman out of the pub when he appeared with a sample of Stinking Bishop cheese to share with the party!

The trade fair was relatively short, but filled with cracking contraptions and a few workshops that really got people talking. Gerhard Herbig's COSIMA mounting software (Correct Stereo IMages) made preparation of 3-D images for projection appear practically effortless. Snap3D was on hand to talk about their lenticular processing services and demonstrate a new line of lenticular cameras, which they even loaned out during the Congress! (Look for more details in issue #64 of STEREOSCOPY.)

In addition to the trade fair, managed by Martin Lovell, an auction and raffle were organized by Lance Potter. The crowning event was a banquet attended by the Worshipful, the Mayor of Eastbourne, who also opened the Congress.

For more information about the Congress, I encourage you to purchase a back issue of STEREOSCOPY, the International Stereoscopic Union's quarterly publication. Number 63 is a celebration of the 3-D images presented there. For information about the ISU, please visit www.isu3D.org. The Stereoscopic Society hosts its next convention at the Dragon Hotel in Swansea May 5-7, 2006, for more information visit www.stereoscopicsoceity.org.uk. I hope you will all plan on attending the next ISU Congress, to be held in conjunction with the NSA in Boise, Idaho July 10-17, 2007, http://2007.nsa3d.org.

Warmest thanks to our good friends of the Stereoscopic Society who worked so very hard to provide a stunning environment for this reunion of ISU 3-D enthusiasts. It was a wonderful chance to connect with international friends both new and old, to celebrate our obsession. As Bernard Brown said: "you don’t have to be mad, but it does help!"

Trade Show Memories by David Starkman

One of the many benefits of attending the International Stereoscopic Union Conferences is the Trade Show. This consists of not only dealers offering a wide array of NEW and many custom made 3-D items, but also displays by ISU members, and workshops on 3-D topics.

The trade show this year was outstanding! Along with the more traditional 3-D image related items, the big difference between this year, and two years ago in Besancon, France was the increase in digital 3-D image related items. There were also some dealers of vintage 3-D equipment and collectibles, as well as a table of items that were being sold on behalf of the host UK Stereoscopic Society.

Workshop sessions included: Making Phantograms, by Shab Levy; Automatic Stereo Slide Mounting with Cosima (a software program) by Gerhard Herbig, and The Pokescope Professional System by Monte Ramstad. Read a more detailed report with links to exhibitors in STEREOSCOPY #63.
NSA 2006, July 11–17

Make It To Miami

by air, water, road or rail, but get there for the

- Room Hopping • Art Gallery Show • Workshops • Stereo Theater
- Little Theater • Auction • Banquet • Trade Fair • Harbor Tour
- Special Interest Meetings • Competition Room • SSA Dinner
- Hot Miami! Cool 3D! • Equipment Room • Miami Photo Tour
- NSA Exhibit at Hist. Museum of Southern FL • And More!

Registration forms:
http://2006.nsa3d.org
or
NSA Miami
4917 Cockrell Ave.
Fort Worth TX 76133

By air... The Miami airport has changed a bit since this view was taken in the late 1930s. From the Tru-Vue filmstrip “Round About Miami, Florida” with stereography & titles by James Sawders.

Start early if coming by water.
“Tuscawilla at Orange Creek Landing” from a series of 62 views along Florida’s Ocklawaha River.
An Interview with Jean Poulot

Vladimir Tamaris Stereoscopic Drawing Instruments

Jean Poulot: How did you get interested in stereo drawings in the first place?

Vladimir Tamaris: When I was a kid in the 1950s I used to spend hours watching View-Master stereo photographic slides with the old-style round viewer. I tried to make drawings on paper of the scenes I saw and somehow that must have made me conscious of the flatness of drawings on paper. Later I learned drawing from a marvelous book called The Natural Way to Draw. The author, Kimon Nicolaides urged the student to dig into the paper with the pencil when the object is far and lift the pencil when the object is near. That physical impulse made me think it would be great to be able to “draw in space” steering the pencil like you would an airplane. I saw things sculpturally but my drawings on paper were flat. One night the idea for a 3DD just popped in my mind while I was taking a walk along a field and observing the motion parallax of objects in it.

Jean Poulot: How does the 3DD work?

Vladimir Tamaris: It is a mechanical device fitted with two pencils that create left and right-eye flat views of the drawing automatically and simultaneously. The drawing handle can move in x, y and z directions and the mechanism automatically makes one or both the pencils shift slightly to left or right to create the parallax effect. The user of the device looking in the lenses sees a single 3-D drawing and the two pencils are also visually fused and appear like one—so in fact one can steer the pen in space without thinking of the mechanisms involved. 3-D drawing is to traditional drawing what hang-gliding is to running.

Jean Poulot: I like the comparison. What is the largest drawing area?

Vladimir Tamaris: 4-mirror stereoscopes can be used to merge very large drawings, for example several feet wide each, but moving the mechanism of such a large instrument would be cumbersome. Most of the 3DDs I made had fairly small drawing areas, typically four or five inches, but because of the magnification in the stereoscope lenses, this is not a real problem.

Jean Poulot: Besides pencils and felt-tip pens, what else can you use?

Vladimir Tamaris: Pencils need an additional mechanism to adjust the pressure for different shades of gray. At first, I mostly used drafting ink pens and also ball pens and special nibs filled with colored inks. Today there is a wide variety of very precise ink pens in many colors, and line widths, which are ideal for the 3DD.

Jean Poulot: How many 3DDs did you make, models, revisions, and redesigns?
Three dimensional drawing instrument built around 1982, with spherical compass and drafting attachment (right). The stereoscope (not shown) is attached to the arms to the left. The instrument without the attachment is about a foot wide. (Photo by Vladimir Tamari using the stereo camera rig designed by Jean Poulot, with 2 Sony digital cameras and synchronizer)

Vladimir Tamari making the 3-D drawing of Jean Poulot shown here. Tokyo, Oct. 7, 2005. (Photo by Kyoko Tamari)

"Jean Poulot" pen and ink on paper Oct. 7, 2005. 14.2 cm x 22.3 cm. The drawing was made in a hurry and made him look a bit like Henry Fonda. Photoshop was later used to add a line to the upper eyelids. Likewise the face in the drawing was too long, so Photoshop was used to compress the vertical proportion slightly. Jean's drawing was thereby de-Fondized and de-Peter-O'Toolled.
JP: How did you build them and what happens to them?

VT: Thanks to years of playing with a construction toy called Meccano as a child, I had the ability to imagine how various mechanisms would operate. For the first 3DD I asked a mechanical engineer to translate my designs into an aluminum and brass mechanism. It was so heavy and inefficient I could hardly drag it around to make one drawing. Except for one other aluminum device, I built all the rest out of wood, one out of steel parts, and then mostly using plastic. I did that by myself, using hand-tools or a tabletop lathe and milling machine. My favorites are the ones I built in Japan using wood. For the ball-bearing sliding action, I used steel balls from Japanese pachinko gambling machines, which I found in the street. I still have most of the 3DDs I made, except for the very first one, which was lost when my room was partially damaged by an Israeli rocket during the 1967 war. Regrettfully the three wooden ones I built in Japan in the early 1970s are also lost.

JP: That's too bad! Were you aware of a stereoscopic drawing machine before yours?

VT: No, I read about Richard Gregory's proposal in his book *The Intelligent Eye*. Later on I saw John T. Rule's patent only when I applied for my own patent. I now know that the Disney Studios used an arrangement with sliding animation frames to produce 3-D slides for View-Master but that is not exactly a 3-D drawing instrument. Incidentally, the stereotype invented by Wheatstone was first used to display his simple hand-drawn geometric drawings. Photography was invented a few years later and then the stereoscope became associated mainly with photography after that! According to a 19th century catalog at the Science Museum in London, another person who made hand-drawn stereoscopic drawings was J.C. Mecca.

Diagram of typical 3-D Drawing instrument functions: 1. Lenses of stereoscope. The right eye looks through the right lens and sees only the right pen and paper. Same for left eye, lens, pen and paper. Left and right views are fused to give one "space pen" and one "space paper". 2. The pens. In this design, only the right pen makes the parallax shift (D). 3. Drawing handle. When it is lifted up the vertical z-axis, the right pen moves slightly to the left. This makes the "space pen" move nearer to the observer. If the handle is moved horizontally in the x-y plane, the "pen" draws a flat drawing. A combination of x-y, and z movements produces space lines. 4. Cam for converting (Z) movement into (D) parallax shift. 5. Tracing point for space drafting. If a small object is placed within the "drawing space", then the 3DD can trace the contour of the object in space. 6. "Drawing Space" or model space. Within it all drawing operations take place, whether freehand, or by contact tracing. However, the actual space-image seen by the eyes is much larger. 7. Parallel mechanism for moving instrument in the x-y plane.

JP: Actually, View-Master produced the 3-D conversions from Disney drawings. Paul Barnett was the last artist to do them. Years ago, he showed me conversions of M.C. Escher drawings using his sliding transparent frame. He did not invent it, someone else who's name I forgot, who worked at View-Master at the time, producing some of the Bible stories as well as the History of Flight and the Bicentennial packet.

Are you in contact with other stereoscopic artists who have designed drawing machines, like Sylvain Arnoux?

VT: Unfortunately, no. I learned about Arnoux's impressive work only in the last few years—many years after I built my last 3DD. I think he may have used a wheel mechanism that I once considered as a design possibility. This allows him to make large drawings. In the sixties, I corresponded with the late John T. Rule who is probably the first inventor of a 3DD in the 1930s. He was an MIT mathematician and saw the great potential of 3-D drawing for technical illustration and teaching.

JP: You mentioned once you had a patent on the 3DD, and that a Japanese company wanted to commercialize it, where did this lead?

VT: Yes I held a Japanese patent for a certain type of simple 3DD. Unfortunately, I soon realized that inventing things and marketing them need completely different skills. At one time, I had lengthy negotiations with the largest toy company in Japan to market the 3DD as an educational toy. Unfortunately, they would not guarantee that they would use glass lenses for the stereoscopes, and we failed to agree. Sure enough, a few years later, this company came out with a stereo viewer with the worst possible lenses, guaranteed to give any poor kids who look in it a headache. In short, I could not commercialize the 3DD.
JP: Can you make a 3DD if somebody wants to buy one?

VT: I am certainly considering it, but none are available off the shelf. It will have to be by special arrangement and will take me a long time to design, order and assemble the parts.

JP: What do you mean, "design?" Does it mean you are not satisfied with your latest model?

VT: I was never fully satisfied by any of the 3DDs simply because I wanted a "perfect" instrument - smooth, light, portable, accurate, sturdy, and one which looked good. Since I built them all by myself at home using any available parts or tools, there was always room for improvement. The same thing happened when I made the prototype for the Perspector, a perspective-drawing instrument which I invented. But when I ordered the precision parts from professional machinist shops the Perspector worked better and looked great. I will have to design scores of parts for any new professionally built 3DD.

JP: Using the same principle, do you think the 3DD could be redesigned into software or plug-in to work with Adobe Photoshop, Adobe Illustrator, Corel Draw or Painter? It seems that the hand-held stylus with the help of a plunger could draw in two windows on the screen. Additionally, a greater variety of pens, brushes, even airbrushes can be used in the computer drawings. Have you ever thought about it?

VT: You are right about two windows on the screen, but as you know other display possibilities exist, such as alternate display of left and right images. Also, autostereoscopic parallax screens for laptops where no viewer is necessary. There are many 3-D modeling programs such as AutoCad, SketchUp and Dimension, but I never tried to learn them. None of them comes with a true stereoscopic drawing capability using a 3-D mouse that can move in space—the only natural way to guide a 3-D line or shape.

The crucial things are the input and viewing methods. A computerized 3DD must use a 3-D mouse—some kind of handle that can move in actual space, also a viewer to see the image in stereo at the same time it is being created.

I know that sophisticated but cumbersome and expensive systems like that do exist, but very simple computerized 3-D drawing should one day be available as an attachment, to every computer user. As to brush shape and other bells and whistles, yes all that is possible with a Photoshop-style 3-D toolbox.

When the personal computer started becoming popular in the early eighties I thought that the 3DD would be computerized in no time, and in fact I stopped working on it for that reason! Computers are full of 3-D applications: 3-D graphic accelerator hardware, and 3-D modeling software. This is not real stereo—just flat projections of animated 3-D scenes seen on a flat screen. It is a pity because the stereoscopic data can be easily extracted and displayed. The stereoscopic community should keep educating the public that 3-D does not necessarily mean stereo!

"Daughter of Jerusalem", ink on film, June 1, 1982. 15.5 cm x 26.5 cm approximately, the size of all the drawings shown here except that of Jean Poulot.

"Love", Chinese character in ink and red sealing ink on paper. Around 1979 (?).
"Spherical Compass" April 5, 1979 showing the artist's daughters. The drawing was made using an earlier and larger version of the 3DD and spherical compass attachment shown at the top of page 17.


JP: Yes, the terminology is confusing. 3-D should mean stereoscopic, not computer generated images.

VT: But then what would you call the x-y-z data of a shape that a computer manipulates and displays on a flat screen? One can call that a 3-D Projection, or even 3-D-2-D, while "our" sort of 3-D can be called Stereoscopic 3-D!

JP: How about CGI? Let's go back to the 3DD. When was your article published in Stereoscopy, the journal of the ISU?

VT: October, 1984. This is not to be confused with another article, published in August of the same year, in a special Stereoscopic and 3-D Imaging edition of the Japanese magazine Camera Review. In that article, I also described my invention of a stereoscopic focusing mechanism for cameras. There were other short articles in Popular Mechanics (English and French editions) but I forgot the dates, and many other articles earlier on, in English, Arabic and Japanese.

JP: Did you get any response or questions from readers?

VT: Articles in Japanese newspapers or magazines elicited quite a response from companies and individuals curious about this instrument. A famous cartoonist wanted me to make him a 3DD. A group of medical doctors researching 3-D display methods asked me to lecture about it.

JP: Who was the cartoonist?

VT: He is Kazuhiko Kato, a.k.a. Monkey Punch, creator of the Rupin character whose exploits Miyazaki made into animated films.

JP: You told me once you designed some attachments for the 3DD, can you be more specific?

VT: Yes indeed—I spent a lot of effort designing and using two categories of attachments. 1: 3-D tracing tools. If a pointed rod is attached to the drawing handle, it can trace lines, circles, templates and even real objects like seashells, all in 3-D. Those are really fun, but add to the complexity of the device; for example a spherical compass attachment can get quite complex. Real-object tracing however is very simple, as it only needs the tracing rod. 2: A superscope, which is what I called a device I invented, is basically a 3-D camera lucida. A piece of glass and a mirror are fitted between the eyes and the stereoscope. It allows you to see the 3DD's space pen superimposed over real space. You can then actually make a 3-D trace of buildings, faces, etc. in a 1:1 visual size relationship. At one time, I actually used it to trace the rotund shape of my wife's belly when she was very pregnant! When I described the superscope idea to Edmund Bacon, the author of Design of Cities, he was thrilled by the idea of being able to sketch one's designs in 3-D in the actual space of the city. The idea is a low-tech precursor of the computerized 3-D virtual reality (VR) methods in use today.

JP: I would love to see and try the superscope! What a great idea.

VT: It's not such a difficult thing! You can see the effect when you view any stereoscopic image. Place a piece of flat glass or plastic about 1"x4" very close to the eyes at such an angle that the reflected stereo image is superimposed on the image of the room, seen straight-on through the...
glass. For example if you are using an anaglyph viewer, the glass is placed between the eyes and the viewer. If the lighting on the page containing the stereo images and the lighting of the room are equally balanced, the glass reflects the 3-D image and superimposes it visually on the room. Then you can actually touch the 3-D image with your hand or a pointer, measure it with a ruler or compare it with real objects. If the distance between the left and right stereo images is increased or decreased slightly, the stereo image floats in or out in the space of the room and beyond.

You do not even need all that to demonstrate the effect. Simply hold two toothpicks vertically, one in front of each eye. Slowly change the distance between the toothpicks and a third "3D toothpick" image will appear floating in and out of space in front of you!

JP: Anything else you would like to add?

VT: I am very happy that, through Stereo World, and through your wonderful forthcoming book, yet another generation of photographers and artists are discovering the joys of stereoscopic images. Stereoscopic vision is a deeply ingrained ability, like color vision, to understand and enjoy the environment, which has helped animals and humans survive for millions of years. Modern architects and designers need to think and sketch in 3-D to make successful designs. The 3DD, whether as a simple mechanical device or in a computerized version with 3-D mouse and stereoscope attached, may yet be a tool as commonly used as pencils are today.

JP: Let’s hope so. Thank you very much Vladimir for taking the time to answer these questions, and I am looking forward to seeing your new improved 3DD version.

VT: Thank you Jean, you are very welcome, it’s been a pleasure to recall this work done decades ago!

Vladimir Tamari can be contacted at vladimirtamari@hotmail.com.

His website http://home.att.ne.jp/zeta/tamari/vladimir.html includes a link to photos of the 3DD, a selection of his 3-D drawings, and the following articles:
- Paper read to the Japan Graphic Science Society in Tokyo, May 1981

Views Sought for New Book: The Stereoscopic Work of George Rose (tentative title)

How many stereo views did this Australian stereo photographer produce? That’s a conundrum that Ron Blum of Adelaide, Australia is trying to figure out. The exact figure may never be known, as a line will have to be drawn in the sand at some point. Ron Blum, author of the stereoscopic book The Siege at Port Arthur is embarking on a more ambitious book project in attempting to catalog as much of George Rose’s stereoscopic work as possible, and is appealing to NSA members for help. Photo numbers run up to 18,400 and presumably start from No 1. Some of the very early views are not numbered but have a hand written title on the back. He wants these titles too.

Ron is asking all view collectors to look in their collection for Rose Stereoscopic views with numbers below 6300. (He is happy with his listing above this number) and e-mail the number only, to him at the address below. For any stereo number not on his list he will then request the full title.

Contact Ron Blum, 2 Hussey Ave., Oaklands Park, Sth. Aust 5046, AUSTRALIA, ronkaren@chariot.net.au. Phone 618-82982240.

Article published in Graphic Design 57, the March, 1975 edition of the quarterly magazine for graphic design and art direction, published by Kodansha Ltd, Tokyo.
Mac Minis Replace Tape in Professional 3-D Video Camera

A new concept in hand-held 3-D video has been introduced by 21st Century 3D with the introduction of the 3DVX3, the latest in their line of digital stereoscopic motion picture camera systems. The new camera incorporates several advances over previous 3DVX models (see SW Vol. 30 No. 6, page 26), while maintaining a self contained design.

Foregoing tape, images from the right and left lenses go directly to two on board CPUs running Mac OS X with over 2.8GHz of processing power, 2GB of RAM, 8GB of flash memory and a maximum record time of one hour per eye on paired sets of 100GB removable 7200 RPM drives.

The unique direct to disk recording system captures RAW CCD data in 4:4:4 RGB color space at 10 bits per channel, producing remarkably vivid 3-D images at up to 1280x720 per eye, 24fps progressive. This unique capture method provides dynamic range and color fidelity more akin to motion picture film than digital video. The genlock synchronized system features two entirely discreet image channels simultaneously captured by 6 CCDs.

The Panasonic AG-DVX100A serves as the core of the camera section. The 3DVX3 bypasses resolution and color limitations imposed by miniDV and takes full advantage of the higher resolution and 36 bit color quality the CCDs provide. Data is taken directly from the analog to digital converters and sent over USB 2.0, providing 600% more information than would be recorded to digital tape. The built in recorder of the 3DVX3 is comprised of two extensively modified Apple Mac Mini computers coupled with the power of Mac OS X. Flash memory modules replace hard drives in the Mac Minis for fast booting and reduced operating temperature.

A binocular electronic viewfinder provides a 800x600 (per eye) SVGA display under 10x magnification. Focus settings for both optical blocks are controlled via a synchronized optoelectric mechanism using a single knob. Zoom functions are also electronically linked. Interaxial spacing has been reduced to 2.75" (69.85mm) for a more natural simulation of human vision. All of the electronic systems are powered by an Anton/Bauer Dionic 160 lithium ion battery which helps limit the camera's total weight to 24 pounds.

The 3DVX3 is available for worldwide hire through 21st Century 3D at www.21stcentury3d.com.
Survey Finds Millions Interested in More Feature-Length 3-D Films

More than 39 million American adults would go to the movies more often if Hollywood offered more feature-length films in 3-D, according to a late 2005 survey by Opinion Dynamics Corporation. Results from a nationwide survey of 900 adults show that 12 percent of Americans—roughly 26 million adults—would go to the movies more often to see 3-D movies. Another 6 percent—13 million adults—would go more often depending on the types of films offered in 3-D.

In the early 1950s, movie studios were losing audiences due to the rising popularity of television and lured audiences back with 3-D films, but their success was short-lived. Today, the movie industry is again faced with diminished ticket sales.

The survey gauged consumers' attitudes toward feature-length 3-D films, which have been primarily limited to animated fare. Warner Brother's blockbuster, The Polar Express, grossed close to $290 million worldwide; almost $50 million of that came from the 3-D version of the film in IMAX theaters. Disney funded the nationwide installation of 85 digital projection systems with brand new, state-of-the-art 3-D capabilities for the release of Chicken Little, which also showed significantly higher per-screen averages for the 3-D version of the film.

The survey also found that almost one-half (48 percent) of Americans have seen a 3-D film (of any length), with 22 percent seeing it at a regular movie theater, 19 percent at an IMAX theater and 7 percent at both types of theaters. If they were to see a 3-D film, Americans are somewhat more likely to prefer 3-D effects that appear to come out of the screen at them (37 percent) as they are to prefer 3-D effects that give better depth to images on the screen (31 percent).

For more details, visit www.opiniondynamics.com.

3-D Archive to Save Films, Videos

A home for 3-D films and videos of all formats and ages has been established by a special group within the Association of Moving Image Archivists (AMIA). The 3-D Moving Image Group was created to promote issues relating to preservation, archiving, storage and access of 3-D films and video. According to organizer Kathleen Fairweather, "Our main focus is on issues relating to the preservation and access of commercial, theatrical and home-produced 3-D film and video. This includes studio and independently produced feature length theatrical films and documentary, factual, narrative, experimental film and video art, electronic art and all works produced in the digital realm including Web-based art and newly emerging technological art. Independent works created for kiosks, trade shows, theme parks, large-format and the public television market are also included."

The Group's first meeting was December 2, 2005 at the AMIA Convention in Austin, Texas. Goals set for 2006 include finding "lost" 3-D films and creating a comprehensive master list of all 3-D films including theatrical, documentary, industrial, short and experimental films. Other issues include access and proper presentation/projection of 3-D film, and issues relating to digital creation and presentation of 3-D.

It has since been announced that the Academy Film Archive in Hollywood will be the "official" repository of the 3-D Moving Image collection, offering a climate-controlled environment for the group's finds. For the AMIA 2006 convention, the goal is to present a newly restored 3-D film on a silver screen in Anchorage.

For more on the 3-D Moving Image Group, contact Kathleen Fairweather at kfairweather@verizon.net.

Depp, Winslet Narrate IMAX Deep Sea 3D

The new IMAX Warner Bros. Production Deep Sea 3D, is co-narrated by two stars with experience in stories of the sea, Johnny Depp and Kate Winslet. It features an original score from award-winning composer Danny Elfman. The film will be the first documentary ever to boast the voices of Depp or Winslet. Deep Sea 3D is Warner Bros. Pictures' second original IMAX 3D production, following the release of NASCAR 3D: The IMAX Experience, which has now grossed nearly $23 million around the world. (SW Vol. 30 No. 2, page 30.)

The film includes up-close encounters with some of the world's most exotic underwater creatures like scorpion fish, tiger sharks and the giant Pacific octopus. Deep Sea 3D was shot by award-winning Director/Cinematographer Howard Hall with the help of several other members of the filmmaking team behind IMAX's first underwater 3-D adventure, Into The Deep, which has grossed more than $70 million since its 1991 release.

The Spirit of A City in Anaglyphic 3-D

A CD just released by Bernardo Galmarini offers 640 anaglyphs exploring Buenos Aires, Argentina at 1024 x 768 screen resolution with a tango music sound track. The flash autoexe CD ROM Buenos Aires 3d is fully navigable, in English and Spanish, and is priced at $25 US plus shipping. A generous sampling of the images can be seen at http://buenos-aires-3d.tripod.com/.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.
3-D That Fills the Sky

The IMAX Tycho Brahe Planetarium in Copenhagen is presenting full stereoscopic projection on its large 24 meter dome, immersing audiences in breathtaking stereoscopic experiences as well as views of the night sky, company presentations and IMAX films.

Barco company, joining with 7th Sense for Image generating hardware and software, with nWave for stereoscopic content and with Infitec for stereoscopic eye-wear, has implemented its Interference Filter Technology in a two channel passive stereo configuration using four Barco GALAXY 12 3-chip DLP projectors. This splits the color spectrum in two parts: one for the left and one for the right eye. Filters in the projectors and glasses ensure that each eye only sees its viewpoint for stereoscopic depth perception. The two-channel GALAXY 12 system displays 1920 x 1080 HDTV images on the spherical planetarium screen.

To ensure the units operate seamlessly together on a hemispherical screen, a range of dedicated functionalities is incorporated in the Barco GALAXY projectors: WARP predistorts the image for a correct geometry on the dome screen. DYNACOLOR corrects the projector's color rendering, which is modified by Infitec's spectral filtering for accurate 3-D viewing without any ghosting. CLO (Constant Light Output) ensures all projectors in the two-channel system maintain the same brightness and contrast level, independent of lamp life. Proprietary Optical Soft Edge Matching blends the pictures of all projectors into one overwhelming single stereoscopic image.

VR 3-D Helps Restore Library of Alexandria

Various individuals and factions have been blamed for burning the ancient Library of Alexandria, Egypt, destroying (probably not all at one time) much of the recorded knowledge of the time. But its new replacement, the Bibliotheca Alexandrina, now has something the scrolls of the original couldn't match—a walk-in virtual reality cube.

Fakespace Systems Inc. has delivered the latest generation FLEX' visualization system to the International School of Information Science (ISIS), a research center affiliated with the new Library, which is designed to recapture the spirit of the ancient center of learning. The system will enable interactive work within three-dimensional computer-generated models and environments. (www.fakespace.com)

ISIS is the first facility in Africa and the Middle East to provide an advanced visualization tool of this scale. Devoted to using the newest technology to preserve the past and to promote access to products of the human intellect, the facility will display 3-D stereoscopic images generated from a state-of-the-art PC cluster, on the FLEX's three 10-ft x 10-ft vertical walls and the floor. Five workstations are linked together to form a powerful data processor and image generator. The four projectors used in the FLEX render 1400 x 1050 pixels each and have a very bright light output rated at 7200 ANSI lumens.

Best of Today's French Stereo Published

As part of its 100th anniversary celebration in 2003, the Steréo-Club Français published Today's Photos in 3-D, featuring 200 high resolution stereos by club members. The 65 page, 10x12 inch book is printed in full color on glossy paper with all text and captions in both French and English. Subjects are grouped together, for instance flowers with insects, minerals, drawings and computer images, animals, portraits, etc. All images are printed as parallel vision pairs and a lorgnette viewer is included with the book.

Today's Photos in 3-D is now available via PayPal through the club website www.stereo-club.fr for 58 Euros. A different sample pair appears on the link to the book each day.
SSA Slide Program Plays at 3rd Georgia 3-D Festival

On February 11, 2006, SSA member Larry Moor (#841) projected the SSA History Slide Program at the 3rd Georgia 3-D Festival. Past General Secretary and SSA Life Member Bill Patterson (#697) points out that there are many additional historic SSA stereo views not seen in the first program. “There is quite a reservoir of other views, should you wish to have a follow-up program,” notes Bill. “These include views made by the Cottons (Rose & Walter), the R.G. Wilson views (both card and 35mm) including his series Old Mills, about a dozen R.W. Caldwell cards, some of Fred Lightfoot’s entries, C.W. Culmer’s, many Emmett Emsley cards plus a lot of others represented by several cards, or more, including portraits.”

Menu for SSA Supper is Announced

Bill Moll, NSA Miami 2006 Convention Chairmen, has announced the menu and location for the SSA Supper. The event will take place at the Los Ranchos of Bayside restaurant. SSA members will dine on “Party Plan No. 1” which includes the following:

- A glass of wine, sangria, well drink or soft drink
- House salad and garlic bread
- Choice of one of four entrees: Baby churrasco, Grilled red snapper fillet, Fajitas (beef or chicken), or Grilled boneless chicken breast (All dishes are served with white rice or gallo pinto, french fries or plantains)
- Desert: Choice of tres leches, flan, pio V, or ice cream truffles
- Coffee or hot tea

Report from the Beta Transparency Circuit

Joel Glenn (#846) took over the Beta Transparency Circuit folio as secretary in July of 2004. “Since that time,” writes Joel, “one new member, John Hart (#1104), has joined the circuit. The Beta Circuit has had three members resign, Greg Dinkins (#1013), Norm Henkels (#1065) and David Kesner (#1024). We will miss seeing their photographs as their work scored high among the members and as such their scores are included in this tally.

“The scoring system assigns 3 points for 1st, 2 points for 2nd and 1 point for 3rd place. During the period 108 slides received scores. Of these, 13 have been identified as the top scoring slides. The subject matter of the top scoring slides includes 6 scenic, 3 micros, 2 portraits and 2 of objects. Within the scenic views several involve two camera hyper setups. This distribution is reflected throughout the remaining slides which received votes. Most of the techniques have been standard 5 & 7 perforation along with many spectacular hyper and close up views.”

Grand Totals for 2005 (July '04-December '05)

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<td>David Kesner*</td>
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Top 13 Slides

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<td>&quot;Bee in Flight&quot; (Henkels)</td>
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<td>&quot;Dragon Fly Fling&quot; (Kavaney)</td>
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<td>&quot;Madison&quot; (Schacker)</td>
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<td>&quot;Burmese Carver&quot; (Twichell)</td>
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<td>&quot;Beach Huts, Whitney&quot; (Edwards)</td>
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<td>&quot;Harrier Action&quot; (Kavaney)</td>
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<td>&quot;A Long Way Down&quot; (Willke)</td>
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<td>&quot;Fungus, Lichen and an Ant&quot; (Kesner)</td>
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Grand Canyon Formations by Mark Willke (#831) was one of the top scoring slides in the Beta folio. It was taken on the south rim of the canyon, using an f:2.8 Realist with a 25mm Redu-Focus wide angle attachment.
Lawn tennis officially began in 1874, when England's Sir Walter Wingfield patented the game of "Spharistike or Lawn Tennis". He marketed boxed sets containing equipment, rules and directions on court layout. Probably over a thousand sets were sold. The Spharistike court was hourglass-shaped, shorter, and had a higher net than that of today.

In 1875 England, the court and game were evolving into tennis as it is played today. The United States followed closely behind. In 1877, the first Wimbledon tournament was held with rules that were essentially the same as those of modern times.

By 1880 the net had been gradually lowered to today's heights at the center and sides.

In 1881 the United States Lawn Tennis Association was founded, cooperating with the British. The game that was played then was very much like the game of today, save for several variations in stroke-making.

For women, the major differences in how the game was played happened because of female-unfriendly Victorian prejudices and the clothing of that time. Amateur photographs of tennis activity during its early days show that people dressed mostly in their street clothes, as specialized tennis clothing was not affordable for the masses.

The Victorian era was steeped in styles that allowed no bared naughty bits. Arms and legs were considered to be especially naughty bits. Even stocking-covered female ankles were suspicious and none but shameless huskies would have the hardihood to bare them. Lascivious Victorian men yearned for glimpses of "well-turned" ankles on females. Striped stockings were considered to be particularly risqué. Such was the Victorian sensitivity about women showing legs that proper people did not even refer to them as legs. "Limbs" was the proper parlance for legs. It was not unusual for especially fastidious housekeepers to cover with cloth the legs, I mean limbs, of tables and piano stools. Who knows to what activi-
ties lusty Victorian males might be incited by a mere look at a bared table limb.

Cricket and croquet had been played for many years prior to lawn tennis, and their clothing styles carried over. A look at pre-lawn tennis photographs of men and women sporting on greenswards shows the same style of fashion that you see in this collection of 19th Century tennis images. The clothing worn was fairly standard until the early 1900s. British fraternity-style blazers, caps and sporty sashes were considered haute couture, if not necessarily de rigueur, for well-dressed sportsmen.

Tennis clothing was costly. Even tennis equipment was more reasonably priced than tennis clothing. For example, one could purchase from the 1892 Wright and Ditson’s Sporting Goods Catalog a boxed tennis set of four strung Star-brand racquets, a complete net set, two balls, and a rule book for $8.00. Moderately-priced cloth covered tennis balls sold for $3.50 per dozen. Racquets could be less expensive than three tennis balls.

The 1892 Wright and Ditson’s Lawn Tennis Guide listed a wide range of tennis clothing. Their most popular tennis suit (yes, it was called a suit) was an English Worsted ensemble that would cost $25.50. It was comprised of a coat for $8.00, a vest for $4.50, long pants for $7.00, knee pants for $5.50, a cap for $1.25 and a hat for $1.75. One could economize by choosing only one pair of pants and one hat. However, one needed a proper shirt; these ranged in price from $1.00 to $4.50 for fine silks. Tennis shoes sold for $1.75 to $8.00. Red rubber soles predominated Wright and Ditson’s broad selection, although one could purchase oak-tanned leather soles studded with small tempered steel spikes. These were the choice of the better players for grass court play. Truly dapper chaps wore colorful sashes around their waists. Sash prices ranged from $1.25 to $4.00.

I calculate that a single moderately priced complete outfit bought from Wright and Ditson would cost about $30. Today, converting 1892 dollars using the Consumer Price Index, that would be worth more than $600. But wait, there is more. Imagine the amount of perspiration that would soak through unventilated wool and flannel clothing in a single hour’s play. Wright and Ditson offered blazer and pants cleaning, by the new naphtha process, for 75 cents per item. That would be about $15 today. While the items were at the cleaners, more outfits would be needed. Clearly, the fashionably-clad male could not be poor. Imagine paying $600 for one set of tennis clothes nowadays.

Female tennis players had it far worse. Not the least of the reasons was the rampant and fervid Victorian prejudice that women were fair and delicate creatures who should avoid all but the mildest physical activity. Croquet was considered to be a proper form of exercise, if played at a slow pace and no unladylike positions were assumed. Of course, uncovered limbs or even stockinged ankles must never be seen.

Proper Victorian female fashions were to be worn at all times on and off the tennis court, and this was a major inhibitor to playing the game. For example, ankles were hidden by gowns that touched the ground. There were upwards of three starched petticoats under the dress to make it blossom out. Under these was a corset that was laced to the point of abdominal strangulation, if one were to gain an hourglass figure. A scarf-hidden rigid whalebone collar often ended at the top of a supportive upper girdle. Heeled boots were worn beneath all of these clothes, and they would stamp down on the ends of the dress if there were much ambulation. This was a real impediment to motion. Of course, lifting the dress would reveal outlines of ankles, and that was just too horrible to contem-
plate. Often topping these impedimenta was a wide-brimmed hat that made overhead motions impossible. Imagine yourself playing in such a suit; how easy would it be even to slowly amble three steps to retrieve a groundstroke? Imagine wearing a bustle under all this clothing. Coming to the net was quite out of the question, and was moreover considered to be unladylike. It is little wonder that 19th Century women's tennis, singles and doubles alike, primarily consisted of long and pittypat groundstroke rallies. Mixed doubles, when it was played at all, had women stationed like baseline statues. The 1892 Wright and Ditson Lawn Tennis Catalog listed only one woman-only article—a leather girdle in two varieties from $1.75 to $2.50. There were clothing outfit-
There were surprisingly few stereoviews made of tennis-related activity before 1900. Today, even tennis-related CDVs are more readily found than stereoviews.

Tennis CDVs were almost always portraits; sometimes folks held tennis racquets. More often than not, the racquet was a mere posing tool to show a sporty or aristocratic appearance. Outdoor CDVs showing tennis-related activity are very rare.

Cabinet photos showing tennis-related activity are not rare, but just less common than portraits, which were so very popular. Of course, people who could afford pricey Victorian outfits also could afford to have their portraits taken wearing them. Formal studio portraits were the most common variety of image. Amateur photographs of ordinary people enjoying the game, however, show much less expensive clothing.

It now becomes obvious why it looked as if 19th Century women were wearing street clothes on the tennis court. They were wearing mostly their street clothes; even men wore street clothes. Given that the average woman probably owned fewer than four dresses at that time, tennis must have been a very special activity for them. Moreover, the cleaning of 19th Century dresses was not simple.

Of course, people who could afford pricey Victorian outfits also could afford to have their portraits taken wearing them. Formal studio portraits were the most common variety of image. Amateur photographs of ordinary people enjoying the game, however, show much less expensive clothing.

they are scarce. Far more such cabinet photos than stereoviews are to be found today. Cabinet photos represent the collector’s best opportunity to obtain significant tennis content in 19th century photography. Although there is a surfeit of images showing people holding posing rackets, there also exist cabinet photos with genuinely strong tennis content, such as outdoor groups and matches-in-progress. As lawn tennis became more popular in the 1880s and 1890s, the even more popular cabinet photos significantly documented the game and its players.

There was even a popular negative mask showing nets and balls, to surround a portrait of a person; such images do not and maybe never show celebrated tennis players. The subjects are ordinary folks enshrined in a fancy cabinet photo setting. I believe that cabinet photos not only best documented the early years of lawn tennis, but also are far more plentiful than other photographs from that era. Moreover, the photographic quality often is excellent.

Tennis-related stereoviews have always been truly rare, with a very few common images being the exceptions. The ratio of studio portraits made as cabinet photos vs. stereoviews approaches infinity. I have never seen a studio-made tennis portrait. Even today, I know of nobody other than I who documents tennis with stereoviews. I do estimate, however, that more amateurs in the early 1900s took more stereoviews of tennis than did professional makers of any era.
This is strange, because tennis stereoviews are by far the most enjoyable images to view, at least to me. The early images draw one into a more peaceful, and slower, lawn tennis world.

After 30 years of diligent searching, I have been able to obtain fewer than 25 separate pre-1900 stereoviews with respectable tennis content. Nearly all show outdoor groups and/or on-court action. From 1900 -1930, I have fewer than 80 separate tennis stereoviews, including amateur images. Making up most of this group is the 50-image set made by Corte-Scope, showing players and tournament action at Forest Hills in 1918. Most of the 30 remaining images were made by amateurs; many are small-format glass slides. View-Master made two 3-reel sets in the early 1970s. One is Tennis Instruction with Dennis Ralston; Arthur Ashe is one of the players shown. The other is Tennis with Jo Durie, showing her Wimbledon training sessions. Other than the tennis stereoviews that I have been making since 1979, I have seen no tennis-related card stereoviews from 1940 until the present. The tennis stereoview drought has not only continued, but is worsening.

The earliest tennis stereoview in my collection is an undated ca 1885 image by R.W. Kilburn. This is eleven years after the introduction of the game. That major manufacturers such as Anthony and Kilburn apparently ignored the then-patrician sport of tennis confirms that there was no mass appeal for the game, and therefore there was little sense in marketing stereoscopic images of it.

The most common tennis stereoviews published prior to 1900 were copyrighted in 1896 and were made by or for Alfred E. Campbell, of Elizabeth, New Jersey. New York City’s Central Park was the location for these images. They published a series of at least four stereoviews, with strong 3-D foregrounds and tennis court backgrounds. The one fairly common tennis stereoview was, of all things, pseudoscopic, and is seen more often today than any other images combined. I have digitally corrected the pseudoscopy using Adobe Photoshop. J.S Johnston published a series of at least three stereoviews of Central Park.

There apparently were very few tennis-related images made by pre-1910 larger manufacturers of stereoviews. Images made in the New York City area predominate. The Corte-Scope Company made a boxed set of fifty unmounted stereoviews, complete with a metal viewer, around 1918. Most of the views show on-court action at or around Forest Hills, NY, and most are fine photographs. Sales must have been limited, though; I am aware of the existence of only about five sets. Shown is Bill Tilden hitting a forehand drive.

This article ends with two contemporary stereoviews by the author.

Lawn Tennis as shown by 19th Century Photography by NSA founding member Brandt Rowles has recently been published by Lulu Press, 2005, ISBN: 1411649648. Go to www.lulu.com and type in lawn tennis, and up will pop information about the book, also available through Amazon.

The Society (Continued from page 25)

transient view, in my opinion, has greater impact than side-by-side prints. That statement should create a discussion. Let’s hear it for transparencies.”

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA.

For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send $10 to Treasurer Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525 (970) 282-9899. Les can be reached via email at: les@gehman.org.
For the past eighteen years the Electronic Imaging Symposium sponsored by The Society for Imaging Science and Technology (IS) and The International Society for Optical Engineering (SPIE) has included sessions on Stereoscopic Displays and Applications (SD). The most recent SD Conference took place in San Jose, California over three days from January 16 to 18, 2006. Over thirty-five presentations were made with readings of technical papers that covered stereoscopy in entertainment, medicine, image processing, stereoscopic rendering and autostereoscopic displays.

In addition, there was a two-hour session that featured a 3-D theater with many stereoscopic motion pictures, a digital 3-D cinema panel, demonstrations of cutting edge stereoscopic imaging technologies and a poster session with hands-on demonstrations of numerous products related to Electronic Imaging.

Serving as SD Conference Chairs were Andrew Woods from the Curtin University of Technology in Australia, Neil A. Dodgson from the University of Cambridge in Great Britain and John Merritt of the Merritt Group in the United States. Four individual sessions covering entertainment, visualization, medicine, perception and stereoscopic perception were held the first day of the Conference and the day closed with the two hour 3-D theater chaired by Woods and Chris Ward of Lightspeed Design, Inc.

The Lightspeed DepthQ server was used for rear-screen projection of the stereoscopic movies which were viewed by the audience with passive polarizing paper glasses. Several of the individual presentations made earlier in the day utilized anaglyph glasses for viewing of the stereoscopic images.
The Lightspeed DepthQ server delivers 3-D movies utilizing synchron-doubling to produce extremely crisp onscreen images with high resolution.

The very first session of the day addressing Entertainment, Visualization and Training, chaired by Woods, embraced stereoscopy in chemistry and structural biology, real-time graphics to shorten training time for complex mechanical tasks, design visualization and motion pictures which combine live action, computer-generated imagery (CGI) and animation. Enrique Criado, CEO of Enxebre Entertainment in Spain demonstrated his production model which combines live action and CGI. Enxebre Entertainment is dedicated solely to the production of stereoscopic motion pictures and thus far has concentrated its efforts on creating short films for the educational and museum markets in Spain. A clever CG 3-D four-minute animation from Enxebre titled 3D Space News, a parody of TV news, was the first movie screened at the 3-D theater.

Nicolas S. Holliman of the University of Durham in Great Britain presented a paper discussing the production of an educational animated 3-D movie titled Cosmic Cookery which illustrated the creation of the universe and numerous star systems with very dramatic stereoscopic imagery projected in anaglyph. A four minute segment from Cosmic Cookery was screened in the 3-D theater and audience members were privileged to view some of the same footage this time projected for polarizing filters.

Some of the other films in the varied program for the 3-D theater included deep sea underwater Remote Operated Vehicle (ROV) footage produced by Woods for Curtin University, an excerpt from Up Denali by explorer/3-D videographer Tom Riederer, videogame footage from Battle for Treasure Castle, dual NTSC of the interior of the human body made with an endoscopic camera utilizing a stereo base of less than a quarter of an inch, selections from the IMAX 3D films Falling Love by Munro Ferguson and Steve Oedekerk's Santa Vs. the Snowman, an excerpt from a pharmaceutical video by 21st Century Media promoting Lipid LG as well as footage of Christo's environmental sculpture called "The..."
City.

Plrmp a stern air-filled pumpkin-headed creature. McNally was the stereo conversion supervisor at Industrial Light & Magic (ILM) responsible for Chicken Little 3D. Pump Action, produced independently by McNally over the course of a year, provided ample proof of his CG expertise.

Lunch time 3-D discussions were held over the course of the three days of the Conference and moderated by Perry Hoberman, Professor of Interactive Media at the USC School of Cinema and Television. These were spirited and sometimes humorous inquiries into stereoscopic factors that operate in the production of 3-D movies, human factors in stereo perception and the binocular art form of stereo. Particularly vigorous discussion took place among the participants on the last day of the Conference regarding the use of z-axis space in stereographic imaging and off-the-screen effects in stereoscopic motion pictures.

A portion of the lunch discussion on the last day was devoted to an interview with Vivian K. Walworth who chaired Session Four of the Conference dealing with Stereoscopic Projection and Stereoscopic Cinema. Walworth is a pioneer of Vectographic imaging and she worked in the 1940s and 1950s at Polaroid Corporation with Dr. Edwin Land in developing that unique form of stereoscopic imaging. Most recently, Walworth has been active in development and promotion of the StereoJet process.

On Day Three of the Conference a Discussion Forum was held titled "Stereoscopic Digital Cinema: The Way of the Future or a 9-Day Wonder?" The forum was moderated by Charles Swartz, CEO of the Entertainment Technology Center in Los Angeles. Panelists included Neil Feldman, VP of In-Three Inc. in Agoura Hills, California, John Rupkalvis of Stereoscope International, Lenny Lipton, CTO of RealD in Hollywood and this writer. Swartz introduced the panel by providing a brief overview of the evolution of digital cinema. The panelists to a man agreed that stereoscopic digital cinema promises to be a permanent part of the entertainment landscape of the 21st century.

The Keynote Presentation by IMAX stereographer Hugh Murray also took place on the third day of the Conference. Murray's talk was titled "3D Animation: the Rocky Road to the Obvious" and it was illustrated with various 3-D clips from IMAX films such as Santa Vs. the Snowman and The Polar Express. In illuminating fashion, Murray provided an historical overview of CG stereo conversion at IMAX which began with his work as producer/director on Cyberworld 3D in 2000. For this project, as with the later CG 3D films, Murray worked directly with producers of 2-D CG films for stereo conversion of the volumetric data files to IMAX 3D. In the audience was Sam Zhao, a stereographer at IMAX, who also worked with Murray on 3-D conversion of the 2-D CG films. Murray's presentation concluded with a clip showing a stereo conversion from the most recent Harry Potter film with the young protagonist in a flying sequence that is highly dramatic in 3-D.

Over the course of the SD Conference there were numerous presentations on autostereoscopic technologies and displays. There is much active work proceeding with this most challenging of 3-D formats, particularly in Japan. Though the systems of necessity are highly complex for autostereo, digital processes have facilitated procedures so that real-time rendering for multiview displays or head-track autostereo displays are now possible.

The various chairs responsible for making the SD Conference a reality deserve the praise of stereographers everywhere. Attendance at the Conference provides a privileged glimpse of stereoscopy in its highest technologies and the various techniques that researchers around the world are using to create it.

To find out more about SD or to order a copy of the proceedings go to: http://www.stereoscopic.org/.

April 18, 1906

was only slightly damaged, as there was little for the flames to feed on. But an eloquent wreck directly in front of us tells what frightful dangers attended the desperate struggle of the firemen. Like many others, this engine had to be abandoned, because of the rapid advance of the flames. Although their work was perfectly [in] vain, the firemen clung so tenaciously to their duty, that only when exhausted and half maddened by smoke and escaping gas would they withdraw or be pulled back from their perilous positions. Bricks are piled about it, and even on top of its once brightly polished parts. And the flames, sweeping up the narrow streets, as along a horizontal chimney, have burned up all that was inflammable. The spokes of the wheels are gone, the tire is reduced to a charred mass, and the long spiral wire is all that remains of the rubber suction pipe. Within twenty minutes after the earthquake, one hundred fire-calls were given and the admirable force promptly responded, to find to their dismay that the hose could pump not a drop of water. The principal break in the pipes was down at San Mateo [County], which was almost flooded in consequence. To add to their despair, [Fire Chief Dennis T.] Sullivan, the efficient head of the department, had been crushed in his bed by a falling building, and died without knowing there had been a fire.

A more accurate description of Sullivan's demise appeared in the 1908 San Francisco Municipal Reports:

Chief Sullivan and wife occupied quarters on the third floor of the building occupied by Chemical Company No. 3 on Bush Street above Kearny. The earthquake overthrew the high ornamental tower that surmounted the roof of the California Hotel, immediately adjoining and high above the quarters of the Chief, which, toppling over on the latter roof crashed through the building to the ground floor, going through the room occupied by Mrs. Sullivan and carrying her in her bed to the bottom floor. Meanwhile the Chief, who occupied the adjoining room, was awakened by the crash, and unmindful of anything but his wife's safety, rushed into the room occupied by her, and in the dim light fell through the opening in the floor made by the falling tower down to the bottom floor, receiving injuries that resulted in his death four days later.

Assistant Fire Chief John Dougherty took over the Sisyphean task of fighting fire without water.
From the back of H.C. White No. 8710:

No part of the city has such an absolutely bare appearance as this north-eastern section, because except in the blocks nearer us all the houses were of wood and were wiped out without leaving any trace of walls. We are looking from the ruins of a house on Mason Street, which marked the western edge of the burned district for about ten blocks to the north, that is at a right angle with the cross street in front, which is Clay Street. Then in a slanting direction the fire was headed off towards the east, eating its way at last to the Bay at North Point behind Telegraph Hill. On the extreme right we can about locate the northwest corner of Chinatown, and further on we see the very steep slope of Kearney Street, as it ascends the rise of the hill. Near the slopes of Telegraph Hill was the Latin quarter, crowded with a great foreign population of Italians, Mexicans, Greeks and Japanese. As the fire swept from the slope near us in that direction, the firemen were able to get a stream of water from the Bay, by means of a hose a mile in length. Thus some houses on the hill were saved. But the wind turned and the flames soon were driven up to the top of the hill. The few houses that are still standing near the eastern slope were saved by the Italian residents of that vicinity, who soaked sacks and blankets in casks of wine from their cellars, covering the houses with them, and drenching the sides of their dwellings with the wine. In this appalling nakedness of the city we can see, as never before, the tremendous slopes of the streets. In the centre stands the Roman Catholic Church of St. Francis, on Broadway [sic - St. Francis of Assisi Church is at the corner of Vallejo and Columbus], the street by which thousands of terror-stricken refugees reached the Bay, while skirting the burning districts.

(If you have any knowledge of the existence of any stereo views of the 1865 San Francisco Earthquake, or any additional information about any of the views in Earthquake Days, please email feedback@faultlinebooks.com)

Special Offer to NSA Members

For the months of April & May, 2006, NSA members can get free UPS ground shipping (except AK and HI) for Earthquake Days books ordered online at www.1906quake.com. Just type "sircharles" in the coupon code area of the online order form. For an autographed copy at no extra charge, just ask in the comments area of the online order form.

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Rose Stereograph Company Celebrates 125 Years

Not many companies in Australia, let alone in the world, survive for 125 years but the Rose Stereograph Company celebrated this milestone on Friday, December 2nd, 2005 at the Gold Museum, Ballarat, Victoria, Australia. (Ballarat is an old gold mining town near where George Rose was born.) The occasion was combined with an exhibition of the company’s vintage stereographs, post cards, and historic memorabilia from the past. The exhibition titled “Our Own Image” is to remain open to the public for three months.

The 125 year celebration was officially opened by Dr. Rodney Hall AM (Order of Australia medal) and attended by invited guests including NSA member Ron Blum. The Rose Stereograph Company has been run by the Cutts family since the death of George Rose in 1942. Stephen and Jeff Cutts who currently manage the business organized the displays.

For more information on the Rose Stereograph Company see George Rose, Stereograph Photographer and Publisher 1861-1942 by Ron Blum, in Stereo World Vol. 5, No.1 (March/April 1978).

Although the Rose Stereograph Company stopped producing stereo views more than 80 years ago they have retained the old business name. Their main line of business since then has been in the production of post cards and other tourist memorabilia.

Ron Blum, Stephen Cutts and Dr. Rodney Hall with George Rose views for exhibit in Ballarat, Victoria, Australia.
A STEREOSCOPIC ATLAS OF HUMAN ANATOMY, by David L. Bassett, MD - the complete set which has 23 volumes of anatomic illustrations in eight sections and includes all of the complete total of 221 Sawyer's View-Master reels. All perfect $1800 John Field (831) 423-1397, or jackfly@yahoo.com.

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org

CHERRY STEREOPHOTO CASE for stereoviews & cabinet photos. This is not an antique but is a fine accessory to store your collection in. Inside measures 7-3/8" x 11" x 3-9/16" deep with a 3/4" cavity in lid to accommodate 4-1/4" cards. Holds 150-300 cards. $40 plus $7 shipping. Email me at goosleylady@insightbb.com for pictures.

NEW REVISED EDITION of John Waldsmithe's "Stereoviews, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. John Field, PO Box 326, Oakes, ND 58630.

THE OHIO Stereographic Society invites you to our meetings on the first Tuesday of each month at AAA Headquarters at 5700 Brecksville Road, Independence OH. Web http://home.att.net/~osps/ or George Themelis (440) 838-4752 or Chuck Weiss (330) 633-4342.

VIEW-MASTER SET: viewer, original plastic box, eight sets: Star Trek, Civil War, Forging A Nation, Disney, etc., 1965-74, $100.00 for all plus insurance and postage. Marvin Balick, (302) 655-3055.

STEREOPHOTO SOFTWARE: for those who dabble in making your own 3-D images, software to make your own stereo images. Mailing list via Compuserve, free. Send SASE for more information.

NEW SUCTION BACKS forView-Master views - $0.10 each, 20 for $1.00 (no shipping charge). Send SASE to Steve Fink, 26 North St., Middletown, VT 05465.

WEB SITE for View-Masters and Stereoviews: http://www.stereo-photos.com

Stereoview Book Of Prices, only $18.00, includes postage, 198 pages, soft cover, 5300 stereoviews listed. Great for auction bidding, collectors, and insurance companies. Doc Boehme, PO Box 326, Oakes, ND 58630.

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**Stereo Realism** 1525 Accessory Lens Kit for Single Views, or complete sets of "Longfellow's Old Park City, Utah views wanted by enthusiastic collector. Thank you in advance for checking your collection for Park City related views. Linda Roberts, 1089 Rubio St., Altadena, CA 91001.

Selected Underwood and Underwood San Francisco Earthquake views needed to complete collection. Reasonable prices paid. Email: wmeyer73@sbcglobal.net.

Single Views, or complete sets of "Longfellow's Wayside Inn" done by D.C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

Stereo Realist 1525 Accessory Lens Kit for Macro Stereo Camera. Realist 6-drawer stereo slide cabinet in Exc+ or better condition (must contain Realist logo); Baja 8-drawer stereo slide cabinet with plastic drawers marked "Versatile". Mark Wilke, 200 SW 89th Ave., Portland, OR 97223. (503) 797-3458 days.

The Detroit Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website http://home.comcast.net/~dssweb/ or call Dennis Green at (313) 755-1389.

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

White Mountains: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsalman@LittletoinCoin.com, or send photocopies to David Sundman, President, Littletin Coin Company, 1309 Mt. Eustis Rd., Littletin, NH 03651-3735.

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

Free reel with Art Mag—a View-Master reel of toy stereo will be included with Hi Fructose magazine Vol. 3, due out in summer, 2006. Covering “urban art, designer vinyl and artist centered toys,” it is found at www.hifructose.com. Please start your one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

- U.S. membership mailed third class ($32).
- U.S. membership mailed first class for faster delivery ($44).
- All international memberships ($44).
- Send a sample copy (U.S. $6.00, all others $7.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

**Archival Sleeves:** clear 2.5-mil Polypropylene

<table>
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<tr>
<th>CDV / SNAPSHOT (3 3/8&quot; x 4 3/8&quot;)</th>
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<td>#10 COVER / BROCHURE (4 3/8&quot; x 9 5/8&quot;)</td>
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<td>8&quot; x 10&quot;</td>
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<td>10&quot; x 14&quot; MUSEUM BOX SIZE</td>
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<tr>
<td>16&quot; x 20&quot;</td>
<td>per 24: $24 case of 100: $160</td>
</tr>
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</table>

Russell Norton, PO Box 1070, New Haven, CT 06504-1070


**A New 3-D DVD**

from the Stereo Club of Southern California

This 73 minute long, alternating field 3-D DVD contains footage from amateur and professional movie makers, much of which has not been previously released. The program highlights past and present 3-D amateur movie making technology, and includes short films, videos and computer generated imagery.

Visit www.ray3dzone.com/SCSC.html or call 310-377-5393.

**Explore the World of Stereo Images**

Please start your one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

- U.S. membership mailed third class ($32).
- U.S. membership mailed first class for faster delivery ($44).
- All international memberships ($44).
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Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name ____________________________

Address ___________________________

City ____________________________ State ____________ Zip ____________

**National Stereoscopic Association**

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively to Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

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**Stereo World** March/April 2006 37
National Bank Views Wanted

Desire stereo views of national banks (not savings banks or other banks), any state or territory, USA; any and all 19th century and early 20th century. I am just beginning this endeavor and need just about everything!

Dave Bowers
PO Box 539
Wolfeboro Falls, NH 03896
e-mail: qdbarchive@metrocast.net

4th Annual 3-D Stereoscopic Weekend Saturday and Sunday May 6-7, 2006
National Stereoscopic Association & Ohio Stereo Photographic Society
Embassy Suites Hotel, off I-77 at Rockside Road, just South of Cleveland, Ohio

Saturday May 6: 9 AM to 4 PM Stereoscopic Presentations & Stereo Exhibits* 7-30 PM Public Auction of all types of Stereoscopic items including Stereo Views, View-Master, Viewers, Cameras & more (Preview begins at 6:30 PM. Absentee Bids Accepted. No Buyer's Premium. Illustrated catalogue $5 by mail. $2. at door. See the entire catalogue & photos at www.AuctionZip.com/Waldsmith. The catalogue and photos should be on line by April 20.

Sunday May 7: Photographica Show & Sale 9:30 AM to 4 PM Early Bird Admission $20 at 8:30 AM, Regular Admission $5. Show features dealers from throughout the United States and Canada offering all types of photographic items, especially vintage images, stereo views, View-Master, cameras & equipment, literature, etc. with the emphasis on 3-D Stereoscopic items

Registration forms & information contact: Auctioneer & Trade Show manager John Waldsmith, PO Box 83, Sharon Center, OH 44274 (330) 239-1944, email vansywalsy@aol.com or NSA Regional Director George Themelis, 10243 Echo Hill Dr, Brecksville, OH 44141 (440) 838-4752, DrT-3dt@att.net
*There is a registration fee of $25 which includes all the programs on Saturday & regular admission to the Sunday show.

Carl's Clean & Clear Archival Sleeves
Polypropylene Acid Free

<table>
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<th>Size</th>
<th>Quantity</th>
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Shipping $3.75 + $1 extra for each $50 over $50
California residents pay sales tax of 7.38%

Total

Grand Total

Carl Mautz
15472 Shannon Way
Nevada City, CA 95959
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D.C. Antique Photo Show
19 March, 2006
60 tables of Dags, stereos, etc.
Holiday Inn Rosslyn Westpark
1900 N. Ft. Myer Dr.
Arlington, VA 22209

No Cameras!

Boston Antique Photo Show
2 April, 2006
55 tables of Dags, stereos, etc.
Westford Regency Hotel Ballroom
I-495 exit 32 to Route 110 W.
Westford, MA 01886

Public Admission 10AM $5
Preview Admission 8:30AM $35
Managed by Russell Norton
PO Box 1070
New Haven, CT 06504
(203) 281-0066
stereoview.com

38 March/April 2006 STEREOWORLD
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- Polarized (linear - circular)
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- HoloSnap® (Holographic images floating or points of light)
- True Vue 3D (Our unique line of patented stereo viewers!)

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I also have a separate registration for my View-Master (Etc.) Auctions, which have
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with some of the Rarest of the Rare in View-Master reels and viewers.

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from a single view to giant
collections.

← Left: Helene Leutner
(German Actress)
→ Right: The Young Velocipedist

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

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