Rossier in China & Japan

Bennett and the Lost Cycloramas

Libby Prison
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Rooftop Treasures

I thought these two views complemented each other nicely, even though they are completely unrelated. Both feature eye-catching oversized objects on roofs for advertising purposes, which are a lot of fun to view in 3-D.

The first slide was photographed right here in Oregon by an unknown photographer. It shows an official weigh station for the Astoria Salmon Derby, which was presumably located in Astoria, where the Columbia River flows into the Pacific Ocean. I had not heard of this derby before, and a Google search provided only limited information. It was apparently an annual 7-day event first held in 1936, with prizes for those who caught the largest salmon. It was still being held in the '50s, but I was unable to find mention of when it officially ended.

The town of Chinook on the Washington side of the Columbia also held an annual salmon derby, I am amateur stereo slides and entrants in that derby could have their fish weighed at the Astoria Salmon Derby weigh stations. The sign on the far left mentions this second derby, so it is not clear which derby was in progress when this view was taken (or perhaps they both ran at the same time?) This unlabelled slide provides no information, but I sure like that giant fish on top!

The roof decor in the second view is not quite as dimensional and realistic as that in the first, but it is still fun. This small Dairy Queen appears to offer walk-up service only, with no seating. Most of the numerous signs in the window are just small enough to be unreadable, although I do see one promoting the “Flying Saucer” ice cream treat (which looks quite similar to today’s Dilly Bar) for 10¢.

This unlabelled slide from a different unknown photographer was mounted in an older-style (gray with red edges) Kodachrome cardboard mount, and offers no clues about the subject’s location.

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 hair styles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century. If you’ve found a classic '50s-era slide that you would like to share through this column, please send it to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206.

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

3 ESCAPE! Into the Third Dimension at the NSA/ISU Convention/Congress

6 The Search for Rossier
Early Photographer of China and Japan
by Terry Bennett

14 Foundations Revisited: Julesz's Landmark Work is Back in Print
review by Ray Zone

16 H.H. Bennett and the Lost Cycloramas
by Dr. Peter H. Jacobsohn

19 A New Portrait of Old Japan
review by Rob Oechsle

22 Libby Prison
Richmond VA to Chicago IL
by Dr. Peter H. Jacobsohn

28 A Time Machine Set for South Kensington, 1862
review by John Dennis

REGULAR FEATURES

2 Editor's View
Comments and Observations
by John Dennis

4 The Society
News from the Stereoscopic Society of America
by Ray Zone

25 NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

30 Classified
Buy, Sell, or Trade It Here

Front Cover:
Pierre Rossier, Views in Japan, first series, No. 79, "Japanese Ladies in Full-dress Winter Costume." Negretti and Zambra, 1861. This first commercial photograph taken in Japan to be published is just one of the stereoviews in Terry Bennett's feature article "The Search for Rossier—Early Photographer of China and Japan". Many of these images also appear in his new book Photography In Japan, 1853-1912, reviewed in this issue by Rob Oechsle.

Back Cover:
The Banana River reflects the night launch of the Delta II from Cape Canaveral carrying the STEREO spacecraft on October 25, 2006. (See NewViews in this issue.) (NASA photo)
The realm of stereography is alive and well on the printed page, as evidenced by the three reviews of stereo related books in this issue, with at least three more awaiting the next issue! Most are by NSA people, but the writing talents of our members are far from limited to topics involving dual lenses...

BANG!

Besides his obvious interest in stereo history (Vol. 31 No. 4) Brian May has had a passion for astronomy since before the popularity of Queen propelled him into rock star fame and a busy life of music writing, performing and production. Now he has finally been able to put that passion for the universe beyond stage, studio and stereoscope into words and pictures, as one of three authors of a major new popular astronomy book titled BANG! The Complete History of the Universe. With co-author astronomers (and BBC TV science stars) Sir Patrick Moore and Chris Lintott, he has helped produce a work which, as the title indicates, covers in plain English the essence of all that is known and/or theorized about the origins of the universe (or universes?) from start to finish. It approaches the subject of general astronomy by tackling all the biggest questions up front, with “when & where” diagrams, maps and photos for nearly every possible topic from the known to matters of pure conjecture.

Another NSA member, David Burder, contributed to the latter with a multi-frame animated lenticular for the book’s cover, depicting what the Big Bang could have looked like, had there been a place outside of existence from which to view it. (No doubt as it would have appeared from the wonderfully imaginative vantage point of Douglas Adams’ “Big Bang Burger Bar”.) Page after page of amazing color imagery from Hubble, other telescopes, and several probes and landers is balanced with clearly organized text that strives in every instance to answer natural first questions like “so, where and when are WE in all this?” For ordering information, see www.queenworld.com/bangsection/merchandise_bangthebook.htm or write Queen Fan Club, P.O.Box 141, West Horsley, Surrey, KT24 9AJ, England.

Top 25!

While not a new publication, another book by an NSA member made the news recently when The Man Who Mistook His Wife for a Hat and Other Clinical Tales by Oliver Sacks was named Number 18 among “the 25 greatest science books ever written” in the December, 2006 issue of DISCOVER magazine! His 1985 book tells the stories of patients with unusual neurological disorders “...in lively prose with the gentle affection of a country doctor on house call and a contagious sense of wonder.” (Not unlike the also famous Awakenings.) DISCOVER concludes, “Legions of neuroscientists now probing the mysteries of the human brain cite this book as their greatest inspiration.”

Dr. Sack’s recent writing specifically on stereo vision appeared in the June 19, 2006 issue of The New Yorker. See also SW Vol. 32 No. 3, page 18, column. three.
Most of the trips have been set up and prices are being firmed up. There will be four half day trips and two full day trips. The half day trips will be Tuesday, Wednesday and Thursday at the start of the convention and the full day trips will be Monday and Tuesday after the convention.

Now is the time to request a slot for a workshop. If you want to present one or just have an idea for one, please contact the workshop chair—Betsy Choules at workshops@oddphotography.com .

A stereo art gallery is being planned and will include large format stereo prints, the SSA Card competition, medium format slides, phantograms, and whatever else we can come up with.

The host hotel will be the Grove Hotel, located in the heart of downtown Boise at 245 South Capitol Blvd. Room rates are $105.00 per night for a single or double, good from July 8th to July 19th. Make your reservations now at (888) 961-5000. Be sure and tell them you are with the NSA convention or give them the promotion code 2685!

As always, the latest information is available on the website so please check there often, http://2007.nsa3d.org .

This design by NSA member Terry Wilson, with 3-D conversion by Ray Zone, won the competition for the 2007 convention logo. The contest, offering a free convention registration, was run via the internet and required some fairly specific graphic elements in the design. It had to be usable in both color and black and white, simple enough for small printing but with enough information for good stereo, and include 2007, NSA, ISU, and Idaho as well as possibly the outline of the state, mountains, trees, streams, and the NSA and ISU logos. There were eleven entries from nine different people in the U.S. and several other countries.

"Cell Block C" by David Kesner. A tour of the old Idaho Penitentiary, about two miles from the convention hotel, will be part of Trip #4 during 2007's convention/congress. The structure was built in 1870 and was in use until 1973.
SSA 11th International Stereo Card Exhibition

According to Exhibition Co-Chairs Linda and David Thompson, "It was definitely 'Hot Miami, Cool 3-D' at the judging for the 11th SSA Stereo Card Exhibition held at the 2006 NSA Convention in Miami, Florida. We had a great time viewing some wonderful Stereo Cards submitted by 33 entrants from several countries.

"We had the fun of viewing all the entries, but thankfully didn't have to make the tough decision of who the award winners are. We had three great judges this year: Dennis Green, Lawrence Kaufman, and Phyllis Maslin. We would like to take this opportunity to thank them for their hard work and patience in judging 131 cards, which had to be narrowed down to approximately 45% accepted. The cards were scored from 5 to 9, making a possible score of 15 to 27 points.

"Along with the judges we would like to thank the sponsors for the awards this year; Walter Dubronner, Bill Patterson, Mary Ann Rhoda, Ernie Rairdin, Jack Cavender, Bill Walton, Ray Zone, and the Stereo Club of Southern California.

"We would also like to thank NSA for sharing frames and space with us at the Convention and the Cascade Stereo Club and 3-D Center in Portland, Oregon for showing the Exhibition at their August meeting.

SSA 11 Awards
Best of Show (PSA Gold): Bruno Braun MS "Kinderarbeit"

We would like to point out that it is not necessary to be an SSA member to compete in our annual exhibition, even though most of the entrants are members. We look forward to seeing your work at the joint NSA/ISU Convention/Congress in Boise, Idaho next year."
Best SSA Member (Yellowfoot Award, sponsor: Walter Dubronner):
David W. Allen,
"Colored Leaves in the Grass"

Best Novice (Less than 18 PSA acceptances, sponsor: SCSC):
Harold Jacobsohn,
"Native American Musician"

Best Portrait (Keystone Award, sponsor: N. Bill Patterson):
Michael Bittner, "Boricua II"

Best Scenic (Ray Bohman Award, sponsor: Ernie Rairdin):
Robert Bloomberg 5*, "Stonehenge"

Best Photojournalism (Muscogee 3-D Award, sponsor: Bill Walton):
Robert Bloomberg 5*, "Cremation (Tamil Nadu, India)"

Best Hyper (Infinity Award, sponsor: Team Thompson):
Dale Walsh 5*, "Downtown Montreal at Night"

 Winner of the Best SSA Member (Yellowfoot Award, sponsor: Walter Dubronner), "Colored Leaves in the Grass" by David W. Allen.

Best Humor
(sponsor: Mary Ann Rhoda):
Larry Ferguson, "Jocelyn"

Best Architecture (Frank Lloyd Wright Award, sponsor: Jack E. Cavendar):
Cecil A. Stone 3*, "St. Francisco de Asis"

Best Presentation (Walter S. Cotton Award, sponsor: Ray Zone):
Terry Wilson, "Beneath Dormitory Range"

Judges' Choice Awards
Bruno Braun MS, "Streitende Pinguine"
Robert Leonard, MS II "Eyes Behind the Mask"
Boris Starosta, "Memory"

Honorable Mentions
John Ballou "USS Hornet"
Robert Bloomberg 5* "Ferret Face"
Ron Fredrickson "Lichen Fantasy"
Norm Henkels "Stargazer"
Dale Walsh 5* "Mt. Tremblant Village Noel"
Terry Wilson "Angelica"

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr, Fort Collins, CO 80525, (970) 282-9899, lesheman.org

GONE MADDD
WHERE DID I PUT MY GLASSES, DIANE?
MY NAME IS CAROL.

WHERE DID I PUT MY GLASSES, DIANE?
MY NAME IS CAROL.

"ADVENTURES IN THE THIRD-DEMENTIA."
"ADVENTURES IN THE THIRD-DEMENTIA."

by AARON WARNER
3-D by Ray Zone

www.carbonnations.com

www.rayzone.com
The identity of the ghost-like, nineteenth-century photographer, P. Rossier, has until now eluded photo-historians, and this has always been frustrating for those who are interested in the early photography of China and Japan. Rossier is known to have had some involvement with the London firm of Negretti and Zambra who published, in stereographic form, the first commercial views of those countries between the years 1859 and 1861. Furthermore, Japanese sources all agree that in 1860, whilst in Nagasaki for a few weeks, Rossier taught wet-plate photography to Ueno Hikoma, Horie Kuwajiro, Maeda Genzo and others. The collection at the Siebold Museum, Nagasaki also contains a photograph of Alexander Siebold, taken by Rossier at Nagasaki in 1859.

The British National Archives have panoramic photographs of Nagasaki taken by Rossier in 1860, and these are referred to in the official correspondence between the British Consul at Nagasaki and the British Minister at Yedo. Two contemporary references to the photographer refer to him as M. Rossier. This can well be interpreted as Monsieur Rossier and easily lead to the conclusion that his nationality was French—particularly as ‘Rossier’ is a French name. These scattered pieces of information, when pieced together, told us very little indeed about Rossier. However, the identity of Rossier can now be revealed, together with other details which prove that he was a very significant figure indeed when it comes to assessing the history of photography in the Far East.

Pierre Joseph Rossier was born on the 16th July, 1829 in Grandsi-vaz, a small village in the Canton of Freiburg, Switzerland. That Rossier’s nationality has turned out to be French is well supported by the evidence presented, particularly the fact that his name is consistently given as Monsieur Rossier in contemporary references. This, together with the fact that he was involved with the London firm of Negretti and Zambra, suggests a close connection with the British photography scene of the time. Rossier’s work in Japan and China is a testament to his skill and the importance of his contribution to the development of photography in the Far East.

to be Swiss is not a real surprise to me. Some time ago I noticed references to a photographer, P. Rossier, having produced 1860s or 1870s stereoview photographs of Freiburg and Einsiedeln in Switzerland. Given the stereo format of the Negretti and Zambra series, this seemed to me to be too much of a coincidence. On the other hand, Rossier was not an uncommon name. And Freiburg is, and was, a French-speaking area of Switzerland.

I needed to check the Swiss museums to see what holdings, if any, they might have of Rossier's photographs. Fortunately, I was introduced to the Swiss photographer, Sylvie Henguely, without whose help the task would have been very difficult indeed. Using her connections and specialist knowledge, Sylvie uncovered a number of stereos and cartes-de-visite, of Swiss scenes and portraits, scattered across various Swiss museums. From the printed captions on either the front or the back of the mounts it was clear that P. Rossier was a photographer who had a studio in Freiburg. Other photographs shown to me by the Swiss photograph collector, Gerard Bourgarel, indicated that Rossier also had a studio in Einsiedeln. However, none of the museums had anything other than Swiss photographs, and no other information, including Rossier's first name, had come to light.

Sylvie and I visited the Freiburg Town Archives. Apart from being...
exceptionally efficient, the staff was most helpful and courteous. The head archivist, Hubert Forster, helped tremendously; he produced trade directories which included a photographer named Pierre Rossier, copy passports issued to him in 1855 and 1872 and other information also. Despite Rossier's being a common name in Freiburg, after some time we were able to build up a family tree.

Rossier was born into a Catholic farming family of modest means, the fourth eldest of ten children. But unlike his brothers and sisters, Pierre was not destined to follow a farming career. He must have shown early intelligence because, at the age of 16, he was given a teaching post at a school in the nearby village of Mannens-Grand-sivaz. A passport was issued to Rossier, whose occupation was shown as 'photographer', on October 19th, 1855, for a period of three years. Countries noted to be visited were France and England, and the purpose of travel was to practice his profession as a photographer. Rossier was aged 26 and described as five feet, three inches tall (1.6 meters) with brown hair and grey eyes.

It appears that Rossier was away from his country for seven years and did not return until early 1862. In October 1865, in the nearby town of Aarau, Rossier married Catharine Barbe Kaelin (1843 - 1867) who came from Einsiedeln. Less than a year later, on July 30th, 1866, Christophe Marie Pierre Joseph was born. Perhaps
Catharine failed to recover from the childbirth because, on April 4th, 1867, she died at the tragically young age of 23.

Pierre continued to work in his studio in Freiburg and on May 24th, 1872, applied for a one-year passport to travel to France. I was recently referred to a 19th century Swiss book on the history of Freiburg Canton's notables and personalities which mentioned that Rossier died in Paris, but doesn't give the date, and that he was the first photographer to traverse the Far East taking photographs: "Rossier Pierre, Ier photographe ayant parcouru les Indes, decede a Paris."5

The Freiburg trade directories also show that Rossier's photo-studio, based at 211 Place du College, was in operation there until at least 1876. Sometime between 1871 and 1884, Rossier married for the second time. His wife, Marie Virginie Overney, was a domestic working for the landlords of 211, according to the Freibourg Census for 1871 which is held in the Freiburg Archives. On March 16, 1884, Joseph Louis, Rossier's second son, was born in Paris. Joseph would own a cafe in Vevey, in the Canton de Vaud, Switzerland, and would die there in 1927.6 All of this means we can now deduce that Rossier died in Paris sometime between 1883 and 1898. We now need to turn to non-Swiss sources to fill in some of the gaps in his life between the years 1855 and 1862.

Negretti and Zambra were a very successful London firm which specialized in the manufacture and sale of photographic equipment. The firm, which also operated its own photo studios, received a considerable boost when it was appointed as official photographer to the Crystal Palace Company in Sydenham, which opened in 1854. Partly because of this, Negretti and Zambra became one of the most successful photographic businesses in the country. Alongside their manufacturing concerns, Negretti and Zambra was a large retailer of stereoscopic views, issuing a significant number of collections from the early 1850s onwards. Albeit it from a position of financial strength, the firm took on the heavy expense, and uncertainty, of sending Rossier to China to photograph the Second Opium War of 1858-60.

These China views were published by Negretti and Zambra in a set of 50 in November 1859.7 Taken almost exclusively in, and around Canton they were favorably reviewed by the photographic periodicals of the time.8 Interestingly, one of these reviews makes clear that Rossier's instructions were not just to restrict himself to China on his: "...roving commiss-ion to the East in search of novelties....The time seems rapidly approaching...(to)be able to see the most distant corners of the world in miniature in the stereo-scope...and the pictures we have received of Chinese people, costumes, and buildings, will, before long, be followed by others of Japan...The photographer, a portion of whose work we have before us, left Canton, according to his instructions, and proceeded to the Philippine Islands..."9

Rossier's detour to the Philippines is also reported in the Illustrated London News:10 "...Some time since Messrs. Negretti and Zambra, with an amount of enterprise for which they deserve the thanks of the public, dispatched a representative of their firm to China and Japan....Having accomplished a considerable part of this interesting and difficult mission, he was directed to make his way to the Philippine Islands, and visit the Taal Volcano." What then follows is a report from Rossier, in his own words, describing the difficulties encountered in securing these photographs.

Neither the Photographic News, nor the Illustrated London News, mentions the 'representative' by name. Unfortunately, Negretti and Zambra's early records were destroyed in the bombing of London during the Second World War; but it seems quite possible that
Rossier was taken onto the Negretti and Zambra staff after he left Switzerland in 1855. Negretti and Zambra, when appointing him for the task, may have calculated that the neutrality implied by his Swiss nationality would have been useful in helping him secure passage on British or French warships in the Far East—a huge advantage for a photographer trying to obtain images in far-off and otherwise inaccessible places.

We get our first official ‘sighting’ of Rossier when the English author, Albert Smith, meets him in Hong Kong on the 25th August 1858: “Paid a visit to Messrs. Negretti and Zambra’s photographer, M. Rossier, who lived at the Commercial Hotel, belonging, I believe, to Messrs. Lane and Crawford. He complained much of the effect of the climate on his chemicals.”

It had been thought that the Negretti and Zambra’s China and Japan photographs might have been taken by somebody other than Rossier—perhaps Walter Woodbury, or the British consular secretary, Abel Gower. It is now clear that Pierre Rossier was the photographer: there is absolutely no evidence that Woodbury went to Japan, and Gower was only an amateur.

There are other sources which confirm Rossier as Negretti and Zambra’s photographer. The first is particularly significant and comes from a private journal, which I acquired recently, written by one of the officers of the British ship, HMS Sampson—the ship charged with the task of escorting the British Minister, Rutherford Alcock, together with the other Consuls, to Japan, where they would take up their positions ahead of the official opening of the country on July 1st, 1859. The journal entry for July 8th, 1859 reads: “I was included in a photographic view taken by Mr. Rossier, a gentleman we brought from Nagasaki, employed by the Crystal Palace Company.” (Negretti and Zambra was almost synonymous, at that time, with the actual Crystal Palace) From the journal it is clear that the photograph was taken in Yedo (Tokyo) on the same day that a party of officers inspected Alcock’s Legation and residence-to-be, Tozenji Temple. As the ship also visited Kagawa and Yokohama, Rossier would have had ample opportunities to photograph in those places.

The above excerpt strongly implies that Rossier was already in Nagasaki when HMS Sampson arrived there from Shanghai with the consuls on board. If so, it is not clear how long Rossier had been in Nagasaki. HMS Sampson left Nagasaki for Yedo, with Rossier and the consuls, on June 20th, 1859. It is worth noting that Abel Gower was one of those on board and he may well have become friendly with Rossier. There is a portrait of Gower, signed ‘P. Rossier,’ in the Leiden University photograph collection.

Rossier’s movements around this time are, to say the least, sketchy. We know that he was in Shanghai on June 27th, 1860, staying at the exclusive Astor House Hotel and that prior to that he had been in Hong Kong. He may have gone to Shanghai for photographic chemicals. It is far more likely, however, that he was there primarily to try to convince the British and/or French military authorities to allow him to accompany them to the scene of the imminent conflict in North China. If so, it seems as though he was singularly unsuccessful. The British already had Felix Beato and John Papillon, and the French had du Pin, Fauchery and possibly Legrand. Rossier would have been devastated. His employers, Negretti and Zambra, would have expected an explanation from the 30 year-old Rossier. After all, that is why he had been sent to China in the first place.

We know that Rossier was not in Peking during the sacking of the Summer Palace on the 18th and 19th of October because he was in
Nagasaki taking photographs of the Harbor on behalf of the British Consul, George Morrison. In a letter of October 13th, 1860 to Minister Alcock in Yedo, enclosing the photos, Morrison reports that he has "...taken advantage of the presence of a professional photographer...here for the moment, Mr. Rossier, an employe (sic) of the firm of Negretti & Zambra of London... the cost... namely seventy Dollars... but considering that M. Rossier's time is specifically devoted to other purposes, and that he was occupied with them for several days... as he is not a tradesman here for the sale of photographs, was not in a position to bargain... and have seen very fair photographs taken, unassisted, by a pupil of M. Rossier..." (possibly Ueno Hikoma) 15

The publication by Negretti and Zambra of Rossier's group of Japan photos was not until October or November 1861.16 Given the fact that Rossier was taking photographs in Japan more than 2 years earlier, why would Negretti and Zambra not want to publish them when public interest was at its height? The only explanation I can think of is that the negatives were damaged on their way to London, or that Rossier, as he mentioned to Albert Smith, was finding difficulty in securing the appropriate chemical supplies.

This seems distinctly possible when we see that Negretti and


Pierre Rossier, Views in Japan, first series, No. 64, "Jeda. The Emperor's Temple, at Jeda." Negretti and Zambra, 1861. The Zempukuki Temple in Tokyo was the largest in the city when this view was taken in 1859.
Zambra placed the following advertisement in *The Times*, May 28, 1860, page 3: “JAPANESE LADIES IN FULL DRESS—A STEREOPHOTOGRAPH (full coloured) of the above interesting subject, taken by Messrs. NEGRETTI AND ZAMBRA'S artist, now in Japan, forwarded on receipt of 24 stamps—1, Hatton Garden, and 59, Cornhill.”

This strongly suggests that Rossier sent back to London a batch of Japanese negatives which must have been taken some three or so months earlier, bearing in mind that in those days the journey by sea could take ten to twelve weeks. There really must have been a serious problem with the quality of those negatives.

A second (?) batch of negatives arrives four months later. An announcement in *The Times*, October 3rd, 1860, page 11: “Photographs From Japan—A case of rare and curious photographs of the scenery of this interesting country, and illustrative of the manners and customs of the Japanese tribes, which have been executed by a special artist sent out for the purpose by the enterprising firm of Negretti and Zambra of London, are expected by the Peninsular and Oriental Company's steamship Ceylon, which will probably arrive at Southampton on Wednesday.”

Even now, Negretti and Zambra could not have been happy with what they saw, since they would not publish them for another year!

Ironically, the first time we see some of these views in published
form is in George Smith's book which included five from the series, including the one advertised in June 1860. This book appeared on April 9th, 1861—still six months before Negretti and Zambra would eventually publish. Whatever the real reason for the inordinate delay, it must have put a further strain on the relationship between employer and employee.

We next hear that Rossier is in Siam. The exact dates are not known but he was there at some point in 1861 because he assisted the French zoologist, Firmin Bocourt, by taking ethnographical portraits of Siamese subjects which were required for a French museum. The Rossier trail then goes cold and we next hear of him when he is in Shanghai in February 1862 selling off his cameras and equipment ahead of a return to Europe (North China Herald, March 8, 1862).

Rossier's views of China and Japan are not easy to find. They represent the first commercial photographs taken in those countries. For this reason alone, Pierre Rossier's place in Far Eastern photo-history is assured. Until he arrived in Nagasaki in 1859, Japanese students of photography had struggled to master the subject—this despite the unstinting assistance from the capable Dutch medical instructors. A seasoned professional photographer like Rossier, equipped with the right chemicals and equipment, was able to give the necessary impetus to Japanese self-sufficiency. But we still know too little about Rossier's activities during his seven years' absence from his homeland. I have a feeling that further research may reveal a number of other surprises.

Notes & References
2 Freiburg Archives: Ref: AE, Censuses, No. 8, 1845, reg. VI, p.427 (Pierre Rossier's occupation is shown as 'regent')
3 Freiburg Archives: Ref: AE, DPC II, 13,335
4 Freiburg Archives: Ref: AE, RPS82, p.60
5 Raemy, Alfred, Livre D'or du Canton de Freiburg, Nomenclature des Bourgeois de la Ville de Freiburg des Anciennes Familles Patriennes et des Notabilités et Célébrités du Canton, Freiburg : Bonny, 1898 (p.49). I am extremely grateful to Benoit de Diesbach Belleruche and Gerard Bourgarel who drew my attention to this publication.
6 This additional information was discovered by Benoit de Diesbach Belleruche on further research into the Freiburg Archives.
7 Entered in the Stationers' Hall Copyright Register as: Stereoscopic Views in China Nos. 1-50, published by Henry Negretti & Joseph Warren Zambra, No. 1 Hutten Garden, copyright—same date of publication 19th November 1859. The National Archives hold this under reference: COPY 3/10 (appears on page 126)
8 See the Photographic News 4th November 1859, pp99-100; 11th November, pp. 110-2; 18th November, pp.124-6 and the Photographic Journal 1st December 1859, p.298; La Lumiere 17th and 24th March 1860.
9 Photographic News 4th November 1859.
10 Illustrated London News, 4th February 1860, p.109
11 Smith, Albert, To China and Back, Hong Kong: Hong Kong University Press, 1974
12 In my book Photography in Japan 1853-1912, 2006, I cover this aspect, and others in more detail.
13 A ship's journal, written by one of the officers of HMS Sampson, Henry Purcell Ward, between 1st January 1858 and 31st October 1860. The ship was part of the British China squadron and was kept occupied by the disturbances in China during that period. The ship was also instructed to take Rutherford Alcock (first British Minister to Japan) and the other Consuls to Japan in June 1859.
14 North China Herald, 30 June, 1860 p.102. Rossier arrived from Hong Kong on the ship Pekin. I have to thank Eric Politzer for drawing my attention to this reference. Rossier's staying at the Astor House Hotel is mentioned in the North China Herald, 14 July, 1860, p.110
15 National Archives, Reference: EO. 468 contains the correspondence referred to and also Rossier's 3-plate and 8-plate panoramas of Nagasaki.
16 The Art Journal, November 1861, p.351.
17 Smith, George, Ten Weeks in Japan, London: Longman, Green, 1861

(Continued on page 18)
In the 1830s, Charles Wheatstone measured binocular parallax. Wheatstone discovered, in the words of Jonathan Crary, that "the human organism...had the capacity under most conditions to synthesize retinal disparity into a single unitary image." Wheatstone's observation constituted a major discovery in human perception.

When a Hungarian immigrant named Bela Julesz, working at Bell Laboratories in 1960, created a random dot stereogram (RDS) using a computer, it marked the next major advance in vision science to build on Wheatstone's discovery. With a 1960 paper titled "Binocular depth perception of computer generated patterns," published in the Bell System Technical Journal, Julesz described a technique to "camouflage" a stereographic image within a random pattern of dots.

Julesz characterized the unitary stereoscopic image as a "cyclopean eye" that "sits not in the forehead, but rather some distance behind it in the areas of the brain that are devoted to visual perception" and suggested that "we can locate the cyclopean eye at a place where the views of the two external eyes are combined."

Julesz continued to build on his work and used the RDS to investigate visual pattern discrimination, contour flicker and binocular depth perception. In 1971 the University of Chicago Press published Julesz's detailed summary of the results of all these studies as Foundations of Cyclopean Perception. It was a landmark work, a four hundred page book with 97 black-and-white random dot stereograms published as side-by-side stereo pairs and as anaglyphs in a special section. The beautifully designed book was hard bound in silver stock with matte black endpapers and, of course, included a pair of red/green anaglyph glasses.

In recent years, if you could even find a copy of Julesz's book it would cost at least $199 and in good condition would run from $399 to $499. Upon the occasion of Julesz's retirement in 2001 from Rutgers University and a festschrift-conference held in his honor and attended by 150 vision scientists from the United States and Canada, it was proposed by Thomas V. Papathomas and Flip Phillips to bring Foundations back into print. The result is a beautiful facsimile republication by MIT Press of a major book.
Papathomas and Philips point out in a foreword to the new edition that "this book has had a profound impact on vision researchers in particular and cognitive scientists in general, including neurophysiologists and computer vision researchers." It has inspired artists and graphic designers, been "permanently borrowed" from many collections and, in a recent poll conducted by the University of Minnesota's Center for Cognitive Sciences, was in the top one hundred most influential works in cognitive science in the twentieth century.

In 1979, Christopher Tyler, after working with Julesz at Bell Laboratories, invented the single-image random dot stereogram (SIRDS) as a "device free" method for stereoscopic viewing. Then, in the 1990s a wave of "Magic Eye" books and posters became bestsellers with "wall paper" stereograms and color field stereograms (CFS) from N.E. Thing Enterprises after founder Tom Baccel was shown some SIRDS.

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By 1994, single image stereograms of the quality and complexity of this puzzle on the cover of Dan Dyckman's Hidden Dimensions were regularly appearing, as were collections of far more banal commercializations.

In a new Preface to the 2006 edition, Julesz remarks that his primary aim in writing the book "was to trace the visual information flow in the human brain without a knife, a sort of 'psychoanatomical' study." Julesz passed away on December 31, 2003, just seven days after writing the Preface to the new edition of Foundations.

"Perhaps the optimistic tone of the book," he wrote, "was instrumental for its surprising revival."

Reviewer's note: Two of the best books showcasing the RDS are Stereogram (1994) and Super Stereogram (1994), both from Cadence Books of San Francisco. Super Stereogram includes an interview with Julesz by Shinsuke Shimojo, a professor of the Department of Psychology at the University of Tokyo. Stereo photographs of Julesz by Joji Sawa are also featured with the interview. Stereogram includes a fine article by Christopher Tyler on "The Birth of Computer Stereograms."
After the Civil War, a number of cycloramas depicting Civil War battles were produced. The cycloramas were large panoramic paintings arranged in a circular fashion to allow 360 degree viewing. As many as ten were in circulation and toured major United States cities. They were painted by European artists who were imported specifically for the job. Many of the artists traveled to the battlefields, photographed them and interviewed survivors of the battles so as to be able to depict the battles as accurately as possible.

The cycloramas were huge paintings. The canvases could reach 50 feet in height and 400 feet in circumference. They were displayed in specially constructed buildings. Visitors who paid up to 50 cents for viewing would sit or stand in the middle of the circular presentation which could be accompanied by music or narration. Cycloramas were a popular form of entertainment before the advent of motion pictures. In the case of the Civil War cycloramas, not only were they a form of entertainment but they also were a way to educate the public as to what occurred during the war. In order to more fully immerse the viewers in the experience, a three dimensional effect was created by placing props such as trees, bushes, mounds of earth, cannons, weapons, accouterments and uniformed mannequins in the foreground adjacent to the canvases.

In the mid to late 1880s H. H. Bennett, pioneer photographer and stereographer of Kilbourn City, Wisconsin (now known as Wisconsin Dells), photographed several of the cycloramas then on display. In Chicago he photographed the Battle of Gettysburg and the Battle of Shiloh; in Kansas City he obtained stereos of the Battle of Missionary Ridge and in St. Paul he pho-
I photographed the Monitor and the Merrimac.

Bennett, perhaps, best known for his landscape images of rock formations along the Wisconsin River and his portraits of native Americans, was a Civil War veteran. He served for three years with...
the 12th Wisconsin Volunteer Infantry. The Complete Stereo-
graph List of H. H. Bennett published in 1977 includes many Civil
War-related images. This undoubtedly was another one of his major
interests.
He probably did not realize that he was preserving a unique part of
American history. Only two of the cycloramas have survived to the
present time, and none of those photographed by Bennett are
thought to still exist. Interest in the cycloramas waned as other
forms of entertainment arrived on the scene. Some of the cycloramas
were destroyed, some deteriorated due to poor storage and some just
seemed to disappear in transit. The natural objects brought in to create
the foregrounds contained acids, oils, insects and other vermin that
contributed to their demise.
The only Civil War cyclorama still on display are the Battle of
Atlanta and the Battle of Gettysburg. Both have been restored, and
the Battle of Gettysburg is once again being restored and will be a
part of the new National Park Service Visitor Center and Museum at
Gettysburg, scheduled to open in late 2007. The surviving Gettys-
burg Cyclorama is not the one photographed by Bennett. It is a
second version produced a year after the Chicago version and was
created for display in Boston.
Presented here are a few of Bennett’s stereoviews of the Battle of
Gettysburg and the Battle of Shiloh cycloramas that contain
some of the more prominent fore-
ground objects.
Sources
Bennett Studio, Complete stereograph-
ical list of H. H. Bennett, 1977.
Rath, Sara, Pioneer Photographer,
Wisconsin’s H. H. Bennett, 1979.

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The Search for Rossier

(Continued from page 13)

18 For a complete list of the 25 views in this
set, please refer to Photography in Japan
1853-1912. A second series of 40 Japan
views is also listed.
19 I am grateful to both Claude Estebe and
Gerard Levy for pointing out that Rossier
made photographs in Siam for Firmin
Bocourt, a French zoologist, who carried
out a scientific expedition in Siam in
1861/1862. This was reported in a lecture
given by Milnes Edwards, at the French «
Académie des sciences » who stated: «... [M. Bocourt profita de la présence à
Bangkok d’un artiste habile (M. Rossier)
pour obtenir une nombreuse série de pho-
tographies » (M. Bocourt took advantage
of the fact that a good artist (M. Rossier)
was staying in Bangkok and
asked him to make numerous photo-
graphs) From: Académie des sciences,
Seance du 10 août 1863, cote Y 324, p. 2.
© Terry Bennett, July 2006
This article was published in the
December 2004 issue of The PhotoHisto-
rian-Journal of the Historical Group of the
Royal Photographic Society

Cunningham, Michael, The lost cyclo-
ramas, Shiloh and Missionary Ridge,
Military Images Magazine, Jan.-Feb.,
1983.
The Civil War, The Road to Shiloh,
Time-Life Books Inc., 1983
(As an acknowledgement I would like
to thank Harry Richards for his
assistance in the preparation of this
article.)

Terry Bennett, a British writer based in
London, has been collecting and research-
ing nineteenth-century Japanese, Chinese,
and Korean photography for twenty-five
years. He has lectured on the subject in
the United States, Japan, and Europe and
has written numerous articles. His books
include Early Japanese Images (Tuttle,
1996), Japan: Caught in Time with
Hugh Cortazzi (1996), Korea: Caught in
Time (1997), The Illustrated London
News: “Complete Record of the Opening
and Modernizing of Japan, 1853-1899”
(2006), Old Japanese Photographs: Col-
contains a unique and comprehensive
index of stereoviews of Japanese interest,
written by NASA member Rob Oechsle],
Photography In Japan 1853-1912
(2006) [This last book, reviewed in this
issue, is a comprehensive history of pho-
tography in Japan and includes many
illustrated stereoviews as well as other 2-D
formats. It also contains the full story on
Pierre Rossier].
A New Portrait of Old Japan

review by Rob Oechsle

visual depth in the vast majority of Japanese photo-histories that have been published over the years. In spite of the production values and scholarship behind many of these books, the nice old stereoviews we NSA folks have a passion for are usually relegated to the sidelines, or only given token participation in the last minute of play.

This observation is no slight against the useful amount of interesting and helpful data that is found in many of the most recent works. It is simply a sentiment that reflects an unsatisfied longing for a more perfect representation of the stereoview; or perhaps more correctly, a longing for the interesting history and anecdotes that go unmentioned—data that by its very nature would call for a greater representation of the stereoview in any bonafide history that claims to present the natural course taken by photography in the history of any country under discussion.

It was about three years ago that Terry Bennett first approached me with some questions about Japanese stereoviews in general, and the images (and any accompanying data) I had in my collection. He had a new book in mind—a revision of sorts that would update his now ten-year-old Early Japanese Images [Tuttle, 1996]. That book was familiar to me, and, though filled with great narrative on the history of the image in Japan, was not exactly a bastion of stereographic insight.

For this new effort, I was only one of over fifty worldwide sources of new images and information being sought for discussion, or consideration for placement in the new book. Of course, almost everything I had to offer him was the result of my membership in the NSA, and the gradually accumulated pile of stuff that had presented itself to me via dealers and other like-minded members.

About a year into Bennett's project, he asked if I could contribute a short index of Japanese Stereoview Photographers and Publishers, to be buried somewhere in the back of the book as an appendix of sorts, just in case someone might be interested. I obliged by turning out an Index for him—which the horrified publisher (once he got a good look at it) roundly banished from the book as "too detailed, and aimed only at the serious collector".

At this point, I realized that probably just another "Coffee Table Book" of quaint Japan (and pretty geisha girls) was in the making, and that Bennett's original promising text full of revelations would be stripped of its heart and soul in order to make room for all of those pretty pictures necessary to make it saleable in any mall bookstore.

I had originally scanned and sent over 200 nice historic stereoviews to Bennett as well; and
in spite of having basically lost all hope for them, I secretly hoped he might able to pick two or three (or maybe even a record setting dozen) of the best ones to squeeze somewhere as a token nod to the dozen) of the best ones to squeeze. Bennett even surprised me with some rare and historic amateur views that I was not aware of. Only a few are presented as half-stereoviews. The majority (58, in fact) are presented at full size (or near so), and are drawn from many collections. However, almost 40 of the views can be traced back to the dealers’ tables at the annual NSA Convention trade shows, and room hopping at all hours of the night.

As it turns out, the Stereoview has proved to be the first commercial format for images of Japan offered to the world. Album views, Ambrotypes, CDVs, and all the rest would follow later. These initial 3-D images, taken in 1859 by Negretti & Zambra’s “special artist”, Pierre Rossier, are the first of many stereoviews by different photographers that find themselves scattered throughout the chronological narrative on an
equal footing with the best of the other formats. Bennett neither draws undue attention or fanfare to their presence, nor spends time defending their placement (or their photographers) in the scheme of things.

When the stereoview was originally popular in the years after its first introduction to the world, that is reflected in both the text and illustration count. When stereo faded out of public favor, so does their presence in the layout. When the popularity of 3-D returned, there they are again as you flip through decades of photographic progress in Japan. And here is the amazing thing. In Bennett’s chapter listings of photographers, he names 40 by name that only shot 2-D images. He also names 14 by name that were known to be real stereo-photographers making real stereoviews of Japan. That means about 35% of those he lists were also making stereo.

Now, why are those numbers “amazing”? I refer you here to Darrah’s The World of Stereographs (1977). On page 237 he gives an average for North American photographers engaged in making stereoviews from the 1860s to 1890 as 32.6%—and his prolific home state of Pennsylvania at 34.4%. Darrah states, “These two percentages...are so close, the ratio is probably reliable”. And that was only to 1890.

If Darrah had gone to the 1912 cut-off date of Bennett’s book (especially during the hyper-active 3-D period during the years surrounding the 1904-05 Russo-Japan War), his 3-D “activity thermometer” might have passed the 35% average for Bennett’s book. Bennett, Without consciously thinking about it before-hand, and not calculating what percentages would be right to balance the 2-D and 3-D representation in his book, ended up with an illustrated narrative that almost perfectly reflects the Western world of photographers at that time, demonstrating that Japan, in the end, shared the same reluctance (and enthusiasm) in all the same degrees for both painting and sculpture—i.e. 2-D and 3-D photographic images. Bennett, by allowing the huge array of available images to guide his text, ended up being historically right-on-the-money with the 3-D photographer content of his book. To my knowledge, this is the first time a published photographic history of Photography in Japan has struck an accurate balance between the placement of standard and stereo images between the two covers of the book.

And what of the text? This is no mere re-hash of standard photographer biographies culled and re-edited from existing texts. This is no parade of extended captions designed to give some false air of authority to what might seem at first glance to be that pretty “Coffee Table Book” that might have been, if the production of the book had fallen into the wrong hands.

People are getting shot. Photography teachers are getting cut down by Samurai. Punches are being thrown. Photographers are being dragged into court. The filthy rich leave all behind in order to pursue their love of photography, only to lose everything as bankruptcy swallows all. A rare stack of photographs ends up getting entombed in a graveyard. A scandal breaks out when Japan’s first female photographer—the young and single daughter of a God-fearing missionary—gets pregnant by her teenage lover! 3-D photographers on the left and the right are found dumping their wives or leaving their Western homes to chase after the perfect 3-D images half a world away in Asia. Another goes the other way and sells off all of his camera equipment, leaving Japan—apparently to pursue martial bliss, taking a new wife back home—yet after a short time comes back to China—alone! A rare case of images sent home from Japan almost makes it, but is blown out of the water by a Confederate ship harassing the shores of America during the Civil War. Fires ravage important studios again and again. Arguments break out. Partnerships dissolve. Revenge is enacted. Photographers get bitten. Photographers get arrested. Another makes his way down an almost perpendicular cliff to escape a fiery inferno that, just above him, is consuming a lifetime of photographic work. He watches as others, with no time to navigate the cliff, “—threw themselves over in flaming pinwheels, thudding in piles on the beach below. A sickening sight.”

The book covers scenes like this, and many more, as these intrepid photographers struggle to capture a nation that itself is going through change and upheaval at a pace never experienced by most any other country in the world.

Need a break from 3-D? The story of the illustrious 2-D Beato contains all the latest rags, rumors, and roller-coaster adventures of this one-of-a-kind wild man whose hauntingly beautiful images of Old Japan still move the soul after almost 150 years. Bennett is also not above including—along with the classic albumen images of the famous makers—a collotype postcard here and there, and a litho view for good measure, all of this honestly reflecting the realities of the photographic marketplace of the time.

As the book draws to a close, you will have entered and experienced the life and times of all the main players who took the many stereoviews of Japan that we casually pass over while glancing through all of the ubiquitous Keystone Tour of the World sets, as well as the scattered odd-lots of all the well known publishers found in boxes of views seen in every antique shop, and at every photo show. And a few of these main players in the world of Japanese stereoviews are discussed deeply enough that we can, by extension, understand the heart and mind behind the other images they took around the world while extending their travels far beyond the Land of the Rising Sun.

For a relative pitance, all of this is yours, and more. Readers who have a love for old photography in general, and stereoviews specifically, will not be disappointed by this new portrait of old Japan.

Note: A related volume by Terry Bennett, Old Japanese Photographs: Collectors’ Data Guide will be reviewed in the next issue of Stereo World.
Of all the military prisons during the Civil War, the Confederate prisons at Andersonville, GA and Libby Prison of Richmond, VA were the most famous. Both are well-known for human misery and hellish living conditions. Andersonville held Federal enlisted men and Libby contained Federal commissioned officers. Andersonville is now a national historic site operated by the National Park Service. Libby Prison is no more.

Libby, however, in addition to its wartime notoriety has an interesting and unusual postwar history. In 1845 the three-story building that would become the prison was erected near the James River in Richmond, Va. For a time it served as a tobacco warehouse. Later it became the home of Libby and Son, Ship Chandlers and Grocers. In 1861 as the Civil War erupted the Confederate government appropriated the building as a prison for its captured Union officers. Over the course of the war over 45,000 were held there. Thousands also died there. In February of 1864 over 100 men tunneled their way out in a historically famous great escape. Less than half were recaptured.

After the war the building was used for the manufacture of fertilizer and eventually fell into disrepair. In the late 1880s a syndicate of well-to-do Chicagoleans proposed to purchase the structure and move it to Chicago as a tourist attraction. Richmond had no attachment to the building. Objections came from northern veterans who had been imprisoned there. They did not want the scene of their sufferings to be made into "a 10 cent show for the benefit of a clique of vulgar spectators." In the end, however, the objectors were overruled.

In mid 1889 the building was dismantled and the transfer to

Kilburn Brothers No. 891, "Libby Prison, Richmond, va." Clearly a postwar view, the hand painted sign at the corner of the third floor reads "Libby Prison."
Chicago began. All bricks, boards and timbers were numbered and lettered to make reassembly easier and accurate. 132 20-ton railroad cars were needed to make the transfer. In May of 1889 a train carrying parts of the dismantled prison derailed and some of the materials were lost. Although the project seemed threatened, it moved forward under the auspices and ownership of Charles F. Gunther, a wealthy Chicago candy manufacturer. Gunther was a Civil War veteran and had amassed a large collection of Civil War memorabilia. In September of 1889, he
opened Libby Prison to the public as a Civil War museum where his collection went on display. Civil War veterans were employed as museum guides. The museum was an instant success with over 100,000 visitors in its first three months and was highly profitable for ten years.

After the novelty had worn off, Libby was once again torn down. In 1899 Charles Gunther built the Chicago Coliseum on the Libby site. The Coliseum became a sports arena, convention center and exhibition hall. As a gesture to the past, Libby's facade was retained within the newer, larger building. The Civil War collection was sold to the Chicago Historical Society in 1920. When the Coliseum was eventually razed in 1983, the Libby facade also found a home with the historical society.

The stereoviews by H. H. Bennett show a portion of the exterior of the Chicago version of Libby Prison, as well as an interior view of the collection and the subsequently constructed Chicago Coliseum. A close inspection and comparison of the Richmond and Chicago stereoviews of the exterior of Libby Prison reveal an accurate Chicago rendition.

Sources
Historical Times Illustrated, Encyclopedia of the Civil War, Harper & Row, 1986

(The author wishes to thank Harry Richards for his assistance in the preparation of this article.)

A color lithograph promotional card for the Libby Prison War Museum. The back text announces: "THE GREAT AND FAMOUS Richmond Libby Prison, HAS BEEN REMOVED FROM RICHMOND, VA, TO CHICAGO, And erected just as it stood in that city in Dixie's Land. It has been converted into a GREAT MUSEUM, illustrating the Civil War and African Slavery in America. It is filled with thousands of genuine relics of the war... No sectional animosity is intended - no North, no South - but a fair representation of the great Civil War, from both Northern and Southern standpoints."

A color lithograph promotional card for the Libby Prison War Museum. Published by H. Bennett, Chicago.

H. H. Bennett No. 1793, "VIEWS AT LIBBY PRISON, CHICAGO. Interior View." Some of the exhibits of Charles E. Gunther's Civil War Museum inside the reconstructed prison.
MagniView Offers BIGGER Stereo

The new MagniView Orthostereoscopic Stereoscope features achromatic lenses of approximately 140mm focal length for 30% larger apparent stereo card images than standard Holmes style stereoscopes. This also can provide a near "ortho" perspective, matching that of the original scenes in many views. An accessory lens panel allows the viewing of either transparencies or prints in the medium format stereo size. This added magnification is about as much as practical for many older views with damaged emulsions, cracks and dirt that get magnified along with the image and become too distracting if enlarged any more.

The lenses for standard print views have adjustable centerline spacing to provide ideal viewing comfort with almost all typical stereoviews. They are adjustable from 3.18" to 3.56" centerline spacing to allow for the variable infinity separation mounting of antique views. For Transparencies, 85mm achromatic lenses promise sharp, easily viewed images with a fixed centerline.

All of the moving parts of this solid wood instrument are adjustable and a Teflon lined card slide makes focusing smooth while a soft hood masks out incidental light. The card holder allows zero free play, keeping views perpendicular and parallel to the lenses. Unlike viewers that require a separate stand for table viewing, the MagniViewer's handle is flared at the bottom, with a foot at the end of the hefty card holder slide to make the whole unit stand on its own.

The MagniViewer is priced at $485.00 plus $16.00 shipping in the U.S. from 3D Concepts, PO Box 715, Carlisle, MA 01741, magnview@3dconcepts.com.

The Next "Lion in Your Lap" Will Be A Conversion

For the first time, an entire live-action Large Format film has been digitally converted from 2-D to 3-D. What started as Roar: Lions of the Kalahari, an award winning National Geographic wildlife documentary filmed in Botswana’s Kalahari Desert, has been "re-versioned" into Lions 3D: Roar of the Kalahari. This will also be the first venture of National Geographic into the large Format 3-D marketplace. The Smithsonian's National Museum of Natural History has signed on as the film's first exhibitor. It will premiere in February, 2007, in the Smithsonian's Johnson IMAX Theater.

“Roar: Lions of the Kalahari is an awe-inspiring story of power and dominance among lions vying for the same territory in Africa’s brutal Kalahari Desert,” said Lisa Truitt, president of National Geographic Giant Screen Films and Special Projects. “The inherent drama of the film, coupled with the incredible cinematography of renowned filmmaker Tim Liversedge, makes it a perfect candidate for the 3-D format. In 3-D, viewers will get a sense of being right in the middle of a lion pride.”

The conversion was done at Saxon Film Design in Santa Monica, California, where about 58,000 frames of scanned film negative were separated into separate layers for each object, an infinity point set, and left/right images created. These were re-recorded back to film as dual Large Format prints.

“My mission with Roar was to not adhere to the pure strictures of documentary filmmaking. I wanted something bigger and more novelistic that would move my audience emotionally as well as intellectually,” said Liversedge. “Lions 3D will take these ambitions even further, creating an even bigger experience for the audience.”
View-Master Anatomy Stereos Live on as Interactive e-Learning Project

The thousands of stereoscopic images of human anatomy in the Stanford University collection will become available over a multimedia, interactive server to students at Canada's newest medical school, The Northern Ontario School of Medicine (NOSM). In collaboration with California's Stanford University School of Medicine, the project will use Dr. David Bassett's collection of images stereographed by William Gruber for the View-Master set *A Stereoscopic Atlas of Human Anatomy (SW Vol. 20 No. 2.)*. The Bassett Collection is considered by many to be the most comprehensive collection of medical images. (http://ianatomy.stanford.edu).

While the 23 volume View-Master set's 1,554 stereos with annotations have been available previously in CD ROM format, the NOSM/Stanford project marks the first time they will be available over an interactive network (the Ontario Research and Innovation Optical Network) for faculty and students to view and manipulate high-definition, three-dimensional anatomical representations. For medical schools such as NOSM, which do not use cadavers in their education programs, access to this well-known collection of labeled and annotated stereoscopic images of the human anatomy improves medical education. With the aid of stereo-viewing instruments, students will be able to view hyper-realistic anatomy, and be able to participate in and lead sessions involving multiple users in different locations over the network.

Magic and Murder VM Set

Christopher Schneberger has published a new two-reel View-Master set, *Magic and Murder at the Candy Factory: The Story of Anna Sula*. In his now polished style of story telling he describes how: “In the midst of the Depression, a teenage orphan was murdered at the Chicago factory where she worked. A clerk at the factory was charged with the crime after evidence was discovered showing he had an obsession with the girl. Recently, other evidence has surfaced that calls that finding into question. Was there a cult meeting in the building after hours? Did the orphan, young Anna Sula, have supernatural abilities? This project details the story, and presents never seen before evidence including photographs revealing Anna's incredible powers, and perhaps her true identity.”

The two-reel set comes with an eight page booklet detailing the story for $20.00 from www christopherschneberger.com/viewmaster.htm.
Go Go STEREO!

NASA's STEREO mission (SW Vol. 32 No. 1, page 16) got off to a spectacular start as the rocket carrying the twin satellites blasted through the night sky after lifting off at 8:52 p.m. October 25th, EDT from Cape Canaveral (see back cover). Racing into space on the 12 flaming engines of a Boeing Delta II rocket, the spacecraft are on their way to investigating the origin of special solar storms erupting from the sun. Known as "coronal mass ejections," these storms travel at nearly 1 million mph and can knock out power on the ground. The rocket is delivering the STEREO spacecraft to opposite sides of Earth. There STEREO will map the structure of the storms in 3-D as they leave the sun and flow around the planet.

Since launch, the spacecraft separated from each other, and their solar arrays and high-gain antennas successfully deployed. The STEREO/WAVES (S/WAVES) instrument's antennas, one on each observatory, have also successfully deployed. The In situ Measurements of Particles and CME Transients (IMPACT) instrument suite's 4-meter boom, one aboard each observatory, also successfully deployed. For updates, see www.nasa.gov/mission_pages/stereo/main/index.html.

Grendel's 3-D Menace

A new technology for polarizing the screen of a video monitor has been announced by Neurok Optics, LLC of San Diego, California. Their iZ3D™ Monitor is designed for viewing stereoscopic images with the use of passive polarizer glasses. Powered by a common PC with a dual output video card, the iZ3D combines two full-size (17") LCD panels stacked one on top of the other, with polarization included in the panels. This eliminates the need for any add-on synchronized polarizer screen or mirrors, providing direct viewing similar to a projected, digital, polarized image pair.

The iZ3D has two DVI inputs and an analog input, with a maximum pixel resolution of 1280 x 1024. According to a review in PC Magazine, Neurok uses a diffuser to correct the moiré effect caused by placing one panel on top of another, which can cause certain shades to appear greenish. Unlike many lenticular, barrier strip or mirror based 3-D monitors, the iZ3D has a wide viewing angle and claims normal image brightness, but its $1,299 price could limit its appeal to specialized applications like museum displays, medical and promotional uses.

For more information, contact Neurok Optics, LLC, La Jolla Village Center, 4370 La Jolla Village Drive, Suite 400, San Diego, CA 92122, info@iz3d.com.

Upcoming Stereo Exhibitions

The PSA Stereo Division's website: www.psa-stereo.org has a number of current Exhibition entry forms for those exhibitions approved by the PSA. You can also check: http://exhibitionforms.com/

- **Hollywood 49th Slide Exhibition.** Deadline: Feb. 1, 2007. Realist mounted slides. Ed Ogawa, 8763 Reading Ave., Westchester, CA 90045 E-mail: edogawa@earthlink.net Website: www.la3dclub.com/www.psa-stereo.org Fee: $8 USA, $10 outside USA
- **Hollywood 9th Print (Card) Exhibition.** Deadline: Feb. 1, 2007. 7-inch wide Holmes format viewcards. Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA 92879, E-mail: Kaufman3d@earthlink.net Website: www.la3dclub.com/www.psa-stereo.org Fee: $8 USA, $10 outside USA
- **Southern Cross International.** Closing date: March 23, 2007. Stereo Slides and new electronic section. Andrew Read, P.O. Box 2578, Carlingford NSW 2118, AUSTRALIA Email: Mad3d@bigpond.com Fee: $8.00 USA
- **11th Delaware Stereo Print Exhibition.** Deadline: April 18, 2007. Two sections: General and Human Activity. Fee: one section US $7, Canada $8, Other $9, second section (for all) $5, Lynn Maniscalco, 1304 Oberlin, Wilmington DE 19803-5110. Ltmphoto@juno.com
- **5th Ever Movie/Video Competition (not PSA).** Deadline: April 29, 2007. 3-D videos or movies. John Hart, 3-D Video/Movie Competition, 87301/2 Wyngate Street, Sunland, CA 91040 email: movies3d@aol.com Website: www.la3dclub.com Fees: USA-$10.00 (no return entry), $15 US surface mail return; All other countries-$15 US (no return entry) $25 US for return.
- **74th Detroit International Salon (Stereo Division).** Deadline: September 16th, 2007. Format: Stereo slides. Howard Wright, 4023 Daunky, Flat Rock, MI 48134 email: hw2252@bellsouth.net Fees: $7 US, $8 all others
- **The PSA Non-Star Stereo Competition.** Closing date: Prior to the PSSP October meeting. Rules are the same as the last 14 Non-star competitions. James R. Roy, FPSA, 2902 Peyton Randolph Dr. #202, Falls Church, VA 22044. Format: any. Fee: $3.00. This is a great exhibition for beginners. And usually has a very little participation, so most who enter can do very well. Spread the word to newer stereo photographers who might be considering entering International Exhibitions. Acceptances do not count for Star Credit.

Neurok Optics, LLC, La Jolla Village Center, 4370 La Jolla Village Drive, Suite 400, San Diego, CA 92122, info@iz3d.com.
Any photo book that opens with a quote from Einstein is likely to be something special, and *3D Expo 1862* by NSA member Michael Tongue qualifies in several ways. One of Einstein’s more challenging statements concerning the nature of time was, “The distinction between past, present and future is only an illusion, however persistent.” The fact that his conclusion is increasingly backed up by theories and experiments in quantum physics makes the time travel aspect of viewing stereos dated from 1862 even more tantalizing.

On the book’s website the author specifically promotes this effect: “My special interest is in the phenomenon of time, and the creation of ways to move in the mind at the 1862 International Exhibition. You are drawn into the stereoscopic photographs as your eyes search the 3D-scene for details. One stereograph leads you on to the next, as you continue your 3D virtual reality walk through time.”

A walk, in the form of a guided tour through the International Exhibition of 1862 in London’s South Kensington, is exactly what the book provides. The built-in viewer in the hardback cover allows uninterrupted, 2.3x fusion of the 49 views that take you through the massive exhibition palace and its courts, galleries, twin domes and annexes. The London Stereoscopic and Photographic Company published somewhere between 350 and 1000 views of the exhibition taken by a staff that included William England, William Russell Sedgfield and Stephen Thompson, and many of the best are included.

As you stroll to each new scene in the exhibition, the view is explained by text (most from the *Illustrated London News*) and a flat blow-up of detail from the image. In their language and mid-Victorian British outlook, these reports help maintain the impression of a visit to 1862. Below each block of original text, the author provides directions to the next scene, as: “Return to the Nave, turn right, continue to the Russian Court.” (Complete floor plans for the exhibition are included in the introduction, as are the regulations and instructions for visitors.)

All illustrations are printed using stochastic (dotless) screening which survives magnification nearly as well as a photographic print.

to another space and time. When you have seen *3D Expo 1862*, I think you’ll agree that you experience a remarkable feeling of being there at the 1862 International Exhibition. You are drawn into the stereoscopic photographs as your eyes search the 3D-scene for details. One stereograph leads you on to the next, as you continue your 3D virtual reality walk through time.”

Most are well done and a couple approach the quality of the tinting on some G.W. Wilson views, although with more saturated colors befitting the ostentatious nature of the subject. As you stroll to each new scene in the exhibition, the view is explained by text (most from the *Illustrated London News*) and a flat blow-up of detail from the image. In their language and mid-Victorian British outlook, these reports help maintain the impression of a visit to 1862. Below each block of original text, the author provides directions to the next scene, as: “Return to the Nave, turn right, continue to the Russian Court.” (Complete floor plans for the exhibition are included in the introduction, as are the regulations and instructions for visitors.)

All illustrations are printed using stochastic (dotless) screening which survives magnification nearly as well as a photographic print.
With binding done in Europe, the integrated lenses are held in place within two layers of heavy board instead of a paper overlay, providing a better look and probably improved durability.

The author's nearly four year search for views of the exhibition involved extensive international travel and contacts. The effort and dedication clearly paid off, and whether your interest is in the stereography or the exhibition, time may indeed seem distorted once you come under the gravitational influence of this book/viewer's in-depth tour into the past. (An article comprised of excerpts from the book will appear in an upcoming issue of Stereo World.)

---

London Stereoscopic Company No. 147, "Machinery. Western Annexe." Seen from a viewing platform on Maudslay's engine, the hardware of the Industrial Revolution drew huge crowds on the exhibition's "shilling days". The words of the Illustrated London News in the text for this view include: "The working classes are thoroughly at home in this department; they feel that they have had a hand in producing it, and that they get their bread by or through it."

---

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NSA member David Klutho has scored another 3-D win with a special "In Your Face 3-D" section in the December, 2006 issue of Sports Illustrated Kids magazine. Eight pages of his dramatic sports action pictures—from football to Indy racing to track and field are included, along with a cartoon page and a page of nine collectible 3-D sports cards.
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NEW REVISED EDITION of John Waldsmith's "Stereo Views, An Illustrated History and Price Guide" is available signed by the author, $24.95 softbound, add $2.95 postage and handling. (Foreign customers add an additional $1.25.) Please note there is no hardbound of this edition. Mastercard or Visa accepted. John Waldsmith, PO Box 83, Sharon Center, OH 44256. Website: www.YourAuctionPage.com/Waldsmith.

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

A: one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20c per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

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THE OHIO Stereo Photographic 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) 839-4752 or Chuck Weiss (330) 633-4342.

3-D IMAGE MAKERS: Share your vision with the international 3-D community! ISU STEREOSCOPY editor Jan Burandt is looking for interesting 3-D images and articles related to their production. Jan@make3Dimages.com PO. Box 174 Concord, MA 01742.

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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.

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