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

Peter Randlov of Denmark provided these very colorful and interesting views. They are part of an accumulation of stereo slides that he acquired some years ago. He was able to research the origin of the slides using notes on a few of the slides and the slide boxes, plus the internet, and he has uncovered some interesting information about the accumulation.

He reports: “The slides are from 1955-56, and they were mailed through the American embassy to the Kodak Processing Laboratory, Fair Lawn, New Jersey for processing. They were taken by a Dane, Lauritz Jessen, probably an engineer involved in the construction of the PFN, Perusahaan Film Nasional Laboratory in Jakarta.”

Please see the 50s Flavored Finds column in SW Vol. 39 #5, where (Continued on page 27)

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 image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

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. 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.
Volume 40, Number 1 • July/August 2014

2 Editor’s View
Comments and Observations
by John Dennis

3 New Views
Current Information on Stereo Today
by David Starkman & John Dennis

6 Mona Lisa: Another 3-D “First”? 
by John Dennis

8 A 3-D Guide to Big Public Art
by Russell Dunn

10 The King, the Kaiser and the Tsar:
Royal Families, “Relativity” and the Coming of World War 1
by Richard C. Ryder

20 The Mystery of Undressed Biddy
Stereos of a Stereotype
by David Tank

28 The Society and Beyond
The Stereoscopic Society of America and the Wider, Deeper World of Today’s Stereographers
by David Kuntz

31 Man, Mantis and Machine:
The Computation of 3-D Vision
by Dr. Jenny Read

34 Classified
Buy, Sell, or Trade It Here

The National Stereoscopic Association
is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Member, International Stereoscopic Union

Front Cover:
A praying mantis wearing tiny polarized glasses is ready to watch tempting targets on a 3-D video screen in a Newcastle University lab. More about research into mantis stereo vision appears in “Man, Mantis and Machine: the Computation of 3-D Vision” by Dr Jenny Read.

Back Cover:
H. D. Girdwood No. 1b, “T. I. M. King George V and Queen Mary (by royal command), Govt. House, Cal.” The “Cal.” in this case is not California but Calcutta, where as Emperor of India besides King of England, George was attending to the business of empire. “T. I. M.” probably stands for “Their Imperial Majesties.” See Richard C. Ryder’s feature “The King, the Kaiser and the Tsar: Royal Families, Relativity and the Coming of World War 1.”
100 Years Ago a War Broke Out...

Unlike our previous WW1 articles of recent years, this one observing the actual anniversary of the start of that war in August of 1914 doesn’t deal with its tanks, planes or trenches, but with the three related royal families directly involved. (Among the many consequences of the war would be the western creation of the artificial, oil-rich state of Iraq, again dominating the news. See www.smithsonianmag.com/history/disintegration-iraqi-state-has-its-roots-world-war-i-180951793/)

If any three people had the power, the king of England, the Kaiser of Germany and the Tsar of Russia might have been able to derail the slide into the “Great War.” Richard C. Ryder’s feature “The King, the Kaiser and the Tsar” explores why that didn’t happen and includes stereoviews of some key personalities and places.

One of those views by Underwood & Underwood shows Tsar Nicholas and French President Faure at a ceremony laying the cornerstone of a bridge in St. Petersburg in 1897. Surrounding them is a packed crowd of dignitaries from the two countries. Some are craning their necks to get a better look at the two heads of state while others whisper never to be known rumors, secrets or lunch arrangements to each other. The enlargements here reveal a few of the more interesting “faces in a crowd” found in the view. One can only wonder what parts these people were to play, for better, worse or nothing, when their world fell apart 17 years later.

Very Small 3-D Research

Our article “Man, Mantis and Machine” reveals the other end of current scientific interest in stereo—the tiny separation and visual system of a Mantis vs. the 300 million km separation used by the Gaia spacecraft to measure the precise distances of stars in our galaxy (SW Vol. 39 No. 4, page 30). Learning more about the possibly simpler stereo vision anatomy of the mantis could allow better design of visual guidance systems for things like nano scale drones. Scary stuff to contemplate, but since they’re sure to happen anyway, it’s probably better they have good stereo vision to avoid hitting us by accident. The same thought applies to sensor systems for self-driving cars!
Popix3D App

NSA member Steve Hines has developed various 3-D display systems for the commercial use of stereoscopic technology at his HinesLab firm in Glendale, CA. His latest is Popix3D, a 3-D social networking iPhone app that employs the phone’s video capability to take and display headshots that can be shared using Facebook, Twitter or email.

While the on-screen images aren’t themselves stereoscopic, any number of stereo pairs can be extracted from frames that make up the short videos of a subject turning their head from side to side or of a product placed on a turntable or animated to present images from multiple angles. While most users won’t go to that length, the app will enable ordering of lenticular 3-D prints made from the short videos.

The 12.5-MB Popix3D app is optimized for the iPhone 5 and iOS 6, and can be used with the iPhone 4 and iPad. Full ordering information and samples are available at www.Popix3D.com. To take the this beyond just another picture or video sharing app, version 2.3 lets advertisers create 3-D ads of products and wearable merchandise (jewelry, etc.) when frames are selected for a stereo pair or a lenticular print, a detailed background like this can make the subject look embedded in it.

Holding an iPhone (or as here an iPad) against a window keeps the camera stable and allows good lighting while you turn your head from side to side to shoot a Popix3D video.

(NB images from HinesLab Inc.)
The field of immersive, media-based experiences got a boost when IMERSA welcomed some 200 professionals to its annual Summit, March 6-9 in Denver, to share creative tools, information and business models for planetariums, science centers, and visitor attractions. IMERSA is a nonprofit founded in 2008 on a vision of the potential of digital dome video (“fulldome”) to drive the future of immersive media and digital cinema. The sectors of media production, computer graphics, giant screen cinema, virtual reality, themed entertainment, science education and multimedia arts were all represented.

Over the past 15 years, hundreds of planetariums around the world have replaced or supplemented their opto-mechanical starball projectors with sophisticated multi-projector, 360 digital dome video (“fulldome”) systems—quietly growing an international network of high-end specialty theaters that keep pushing the technology envelope—some all the way which could be added props like glasses, mustaches, sideburns, hats, hoods, etc. all to be seen from multiple angles. While Popix3D offers only indirect stereo images, they may be more accessible and genuine than any from Amazon’s expensive new “3-D” Fire Phone.

Version 2.1 is free and lets you view and share pictures with friends, and comes with two headshots and several wearable samples to merge with the headshots. Version 2.2 lets you take your own headshot. As a school-photo format, students could instantly share pictures with friends and family while teachers and principals could keep Popix3D photos of the entire student body on their iPhones or computers. Or, imagine Popix3D police mug shots into scarves, sunglasses, etc.) by shooting props on a green-screen mannequin. A link to the online ad lets Popix3D users download the ad to merge with their own headshot to “try on” wearable products and see them from front and side angles.

Depth and Domes

Unfortunately the 8K Fiske Planetarium in Boulder and the dome at the Denver Museum of Nature and Science are not 3-D capable, but many of the presentations and panels at the SIE Film Center discussed making 3-D versions of current fulldome films. (Photo by Lawrence Kaufman)

While much work is being done to include 3-D in programs for fulldome (planetarium style) theaters, there are only about eighteen 3-D capable such theaters, and most of those are in China. In the United States, you need to go to Hawaii to see 3-D in a fulldome theater (See SW Vol. 33 No. 5). Many people involved in fulldome and planetarium exhibition world feel that when you put 3-D glasses on, you are limiting the immersiveness of the fulldome theater. The NSA and Stereo World were media partners for the 2014 Immersive Media Entertainment, Research, Science & Arts Summit in Denver where 3-D was on the agenda. Material here is condensed from a report by Judy Rubin of IMERSA.
to 8K stereoscopic 3-D at 60 frames per second.

With close to 200 delegates from the Americas, Europe and Asia, the 2014 IMERSA Summit was at capacity. About half of the people who gathered at sessions and screenings in the Summit’s four venues (Denver Museum of Nature & Science, Sie Film Center, Holiday Inn Denver East Stapleton, and Fiske Planetarium) represented exhibitors of one sort or another: planetariums, museums, science centers, educational institutions, and entertainment operators.

IMERSA drew on juried competitions at international festivals for its slate of best-of-the-best fulldome screenings: *Dream to Fly*, *MUSICA*, *To Space and Back*, *Supervolcanoes*, *Dinosaurs at Dusk*, *The Life of Trees*, and *Flight of the Butterflies*.

Jeri Panek of Evans & Sutherland received IMERSA’s lifetime achievement award, celebrated for her contributions as an industry evangelist who brought digital technology to the planetarium field, and created the basis of today’s fulldome.

(Continued on page 27)
A

s if Leonardo da Vinci’s “Mona Lisa” didn’t get enough popular attention, a brief media flurry in early May of this year surrounded a claim by German researchers that the famous painting could in fact be “the world’s first 3-D image.” Experimental psychologists Claus-Christian Carbon and Vera M. Hesslinger paired photos of the original from the Louvre with a less well known version held at the Prado in Madrid, finding evidence of a perspective shift between the two very similar images—enough to provide some stereoscopic effect.

The hypothesis is that the Prado painting, rather than being another copy of Leonardo’s famous portrait, was painted at the same time in the same studio by an unknown artist positioned just to the left of Leonardo and closer to the subject. See http://news.artnet.com/in-brief/was-leonardo-da-vincis-mona-lisa-actually-the-worlds-first-3d-image-13538.

The story is of course all the more fascinating because of Leonardo’s early study of binocular vision, but there has been no evidence that he attempted to imitate the effect in any paired images as Charles Wheatstone would do about 330 years later. If da Vinci had attempted any sort of paired images matching the angular difference between human eyes, one would assume his efforts would be much more effective than the crude and inconsistent results seen when the two paintings seen here are fused. Both his research and his art are simply more precise than the results provided by what is almost certainly an accidental pair of images.

That said, there are a few areas of effective 3-D here, mainly in the hands and over the subject’s right shoulder. Even without trying, the two artists produced elements of a 3-D pair thanks to their points of view—something of an oil paint version of paired silent movie cameras (like Georges Melies used) resulting in unintentional (and unexploited) 3-D.

A few years after the Mona Lisa was painted, another Florentine painter, Jacopo Chimenti, produced two separate drawings which were later claimed to be the first “binocular drawings” as part of David Brewster’s dispute with Wheatstone regarding the priority of Wheatstone’s 3-D drawings and stereoscope. (See SW Vol. 15 No. 2, page12.) If anything, the Chimenti drawings by a single artist are even less effective as a pair than the Mona Lisas produced by two different artists!
Appropriate 3-D can be seen only in a compass the figure is holding and in his right arm.

Independent of the Mona Lisa news, an antique dealer in New Hampshire noticed a slight 3-D effect in another painting a friend had posted on Facebook, and sent the image to Stereo World. Unlike the cases above, “The Cholmondeley Ladies” is a single painting but showing two very similar (perhaps sisters?) 17th century women holding infants in identical positions, posed on two sides of a bed in a way that at first glance suggests some stereo intent. Fusing the two women results in only tiny and crude elements of 3-D, with the most pronounced being in the hands when cross-viewed. Although the costumes are identical in form, the patterns on them are completely different, suggesting some other intent by the unknown artist.

Interestingly, the painting is part of the British Tate Museums collection, which also includes Rene Magritte’s 1928 “Man with a Newsp...
One of the most visually stunning skylines in the United States can be found in Albany, New York—the capital city of the Empire State. At its center is the Empire State Plaza, a marvel of engineering and visionary architecture that was built in the 1960s. The plaza contains an esplanade with fountains, towering, futuristic-looking buildings, and an oblate-spheroid-shaped Performing Arts Center called The Egg.

But its most unique feature is its monumental works of modern art that were acquired by Governor Nelson A. Rockefeller in the early 1970s. The pieces are displayed in an open air plaza—a living, outdoor museum for the public. It is said that the plaza contains the largest public, outdoor collection of modern art pieces in the United States.

It was inevitable that my wife and I would not only come to appreciate this amazing plaza for its artistic merits, but to bring it to life in book form through the eye-popping medium of stereography. The 3D Guide to the Empire State Plaza and its large works of art by Russell Dunn & Barbara Delaney contains stereo pictures of the plaza taken over a four-year period. It also presents an overview of the science of stereography, the methodology of free-viewing, and the history of the Realist camera. Special care was taken to ensure that the pictures were done tastefully, making use of stereography to dignify the artists’ work rather than turning them into cartoon caricatures.

We like to think that this may be the first book of stereography featuring large works of art in a capital city. [The 54 page, 6x9” spiral bound book includes a Loreo Lite viewer and is $24.95 from bdelaney@nycap.rr.com.]
The King, the Kaiser and the Tsar  (Continued from page 19)

corporal who had fought in the German Army in the late war. The experience only served to heighten both his bitterness and his political ambitions. His time—and Germany’s—would come!

There were some among the Allies, of course, who saw the Versailles Treaty for exactly what it was. Among them was the former First Lord of the Admiralty, Winston Churchill, who memorably said that Versailles was not a peace at all, but only a twenty-year truce (although he may have been quoting a French general here). Nevertheless, as usual, he was right on the money, even as to the time frame.

In May of 1940, as Hitler’s troops swept across the Low Countries on their way to Paris (successfully this time), one who watched them pass was an elderly gentleman whom time had passed by. For years, he had largely remained at his spacious house at Doorn, puttering among his gardens, enjoying light fiction and mysteries, and delighting in the new sound motion pictures; he was particularly impressed by Anna Neagle’s portrayal of the legendary English queen in Victoria the Great. But then, he was prejudiced. In January of 1939, when he turned eighty, he had been particularly delighted to receive a warm message of congratulations from England’s new king, George VI. This new war was not his war, although it was in a sense his legacy. He disapproved of much of the Nazi program, including their blatant anti-Semitism. He did like some of the leaders, particularly Hermann Goering, who had visited him twice. The old man had not gone home to Germany, although now it seemed that Germany had come to him. The oldest and last surviving of the three royal cousins, the former Kaiser Wilhelm II would die in June of 1941, just weeks before Hitler unleashed his massive and ultimately suicidal attack upon the Soviet Union.

Attitudes toward the old Kaiser had much mellowed over the years, particularly in England, where his sons and grandchildren had long been welcomed, and Churchill’s government had even offered the old

(Continued on page 30)
London: August 4th, 1914. Inside the War Office, the members of Prime Minister Herbert Asquith’s cabinet watch as the hands of the clock tick off the final minutes to 11 PM (midnight, German time). As the fatal moment approaches, the room falls silent. England’s ultimatum to Germany over the latter’s invasion of neutral Belgium has expired without reply and as a result England is now at war. What had begun five weeks earlier with a politically-motivated assassination in the Balkans had mushroomed beyond anyone’s imagining and now all of Europe was engulfed in what would soon become a long and bitter war. In response to the murder of Austrian Archduke Franz Ferdinand in Sarajevo on June 28th, the huge but antiquated empire of Austria-Hungary had declared war on tiny Serbia exactly one month later. Thereupon all hell had broken loose. Russia, allied with Serbia, announced that it was mobilizing its forces, prompting Germany, Austria’s ally, to declare war on Russia on August 1st and on Russia’s ally, France, two days later. The four largest powers on the continent were now at war.

Up until now, England had steered clear of the madness, had in fact tried to intercede diplomatically. The problem was Germany. Squeezed between France and Russia (with the latter possessing the largest army in Europe), Germany faced the terrifying prospect of a two-front war with possible invasion from both east and west. The Kaiser’s government could not afford to wait upon events but must strike first, crippling one enemy before the other could advance. Correctly assessing that Russia, with its great distances and poor transportation...
network, would be slow to react, the Germans opted for a quick, devastating blow against the French. There would be time to deal with the Russians later.

But how to get at France? With memories of the humiliating Franco-Prussian War of 1870-71 uppermost in Parisian minds, the French would undoubtedly concentrate their forces well to the east, along the borders with Germany. Any German attack there would likely bog down well short of Paris and the quick victory Germany required if she was to survive.

But there was another possibility, one that the German General von Schlieffen had long espoused. To the north of France lay the small country of Belgium, neutral and supposedly insulated from the madness sweeping Europe by solemn treaty, a treaty Germany had herself signed.

"The Prince and Princess," taken at the royal estate of Sandringham in Norfolk by the London Stereoscopic and Photographic Co. (yellow mount), likely in 1863, shortly after the couple's wedding. Edward, Prince of Wales, "Bertie," would eventually succeed his mother as King Edward VII in 1901. He and his young bride, the former Princess Alexandra of Denmark, would become the parents of the future King George V; her younger sister Dagmar would marry into the Russian royal family and become the mother of the ill-fated Tsar Nicholas II, who was thus George's cousin.

"From cares of Empire to the joys of Home - Edward VII and his grandchildren, Balmoral Castle, Scotland, " 1902, by Underwood & Underwood. Already showing the ill effects of a lifetime of overeating, heavy drinking, and compulsive womanizing, Edward, shown here shortly after his coronation, would last a mere nine years on the throne. At left is the future Edward VIII, who would "give up the throne for love" and spend his remaining days as the Duke of Windsor, while at right is his younger brother who, despite an embarrassing speech impediment, would go on to become the beloved King George VI and father of Elizabeth II.
Wilhelm, and Russia’s Tsar Nicholas were all cousins, the first two being grandsons of England’s Queen Victoria, while Nicholas was her grandson-in-law. On one level, World War I would be nothing more than a very extended, and very bloody, “family feud.”

At the time World War I broke out in the late summer of 1914, Europe had not experienced the turmoil of a general continent-wide war for almost exactly a century, not since the downfall of Napoleon in 1814-15. The intervening century had been a time known as the “Pax Britannica,” an age when Britain’s Empire spanned the globe and the Royal Navy ruled the seas. The bulk of that time had been marked by the reign of one individual and the period was already acquiring the semi-legendary aura of hindsight, being fondly remembered as the “Victorian Age.”

When Napoleon had died in lonely exile on the remote Atlantic island of St. Helena in May of 1821, the young Victoria was already a toddler just a fortnight short of her second birthday. She would become Queen some sixteen years later upon the death of her uncle, William IV, in 1837, around the time Daguerre introduced his photographic process, and the first few years of her reign would be largely occupied with the search for a suitable husband. All this ended in February of 1840 when Victoria married her cousin, Albert, whose family ruled the tiny German principality of Saxe-Coburg. Despite the well-known Victorian reticence to discuss matters of a sexual nature, Victorian families were often quite prolific and the royal family was no exception, going on to produce some nine children over the next several years.

Albert himself died in 1861 and the focus now shifted to making suitably advantageous dynastic marriages for the children. In this, Victoria and her advisors were so successful in courting the various European royal families that their efforts in time earned for the aging Queen the sobriquet “Grandmother of Europe.” Eventually, all of this diplomatic manoeuvre would lead to familial alliances with the royal houses of Germany, Denmark, Greece, Norway, Russia, Romania, Yugoslavia, Sweden, and Spain.

But it is Victoria’s first three children that are most pertinent to our story here. These began with a daughter, Victoria, the Princess Royal, “Vicky” as she was popularly known,
who was born in November of 1840. Any thought that she might ultimately succeed her mother on the British throne was quickly dispelled with the arrival of a second child, a son, Albert Edward or “Bertie” (the future King Edward VII) the following November. As Prince of Wales, Edward would have to wait impatiently, and rarely with good grace, for nearly sixty years before he would finally inherit the throne.

Meanwhile, for Victoria, a second daughter, Princess Alice, followed in April of 1843. It is these three with whom we are concerned here. In due course, “Vicky” was married to Prince Frederick William of Prussia in January of 1858, when the bride was but seventeen. Despite the fact that the couple had been engaged since Vicky was fourteen, it was in fact a love match. Precisely one year and two days later, Vicky gave birth to the couple’s first child (and Victoria’s first grandchild), a son, Prince Frederick Albert Victor, affectionately known in the family as “Willy.” The boy was third in line, after his grandfather and father, to the crown of Prussia, already the most important and powerful of the German states. History would know the lad better as Kaiser Wilhelm II.

Back in England, the Prince of Wales was also in search of a bride. This time the lucky contestant was Princess Alexandra of Denmark, called “Alix,” and the couple were duly married in March of 1863. Alix’s younger sister, Dagmar, would also marry well, wedding Russia’s Tsar Alexander III and ultimately becoming the mother of future Tsar Nicholas II. Hence, the future tsar would be the nephew (by marriage) of England’s Edward VII.

Meanwhile Edward, still waiting in the wings as Prince of Wales, had become a father, with two sons, Albert Victor, Duke of Clarence and Avondale, followed by George, and then three younger sisters. Albert Victor, “Prince Eddy,” in time proved every bit as dissolute as his father, whose marriage to Alix had not tamed his ways, and many in England no doubt secretly heaved a sigh of relief when Eddy died in 1892, leaving the more stable George as heir presumptive. That wasn’t the only thing George inherited from his brother, his having gone on to marry Eddy’s fiancée, Princess Victoria Mary of Teck, known as “May,” with the couple ultimately becoming the grandparents of the future Queen Elizabeth II.

All of that was well in the future as Edward welcomed his children in the 1860s. On the continent, these years saw the explosive growth of German Prussia, both as an industrial power and militarily, as Chancellor Otto von Bismarck sought to expand his country’s influence through a policy of “blut und Eisen”—blood and iron. It began with a trumped-up conflict with tiny Denmark over the border provinces of Schleswig and Holstein. Then Bismarck went looking for bigger game—and found it in Austria, which was vanquished in the unimaginatively named Seven Weeks’ War in 1866.

All of this was just a rehearsal for the main event, the Franco-Prussian War, which saw the French utterly devastated in short order. In the wake of this third victory, Bismarck forced through a reorganization of the various German states into a single German Empire, with the royal family of Prussia at its head. Willy’s grandfather, the like-named William (or Wilhelm) was proclaimed Germany’s first Kaiser—or Emperor.

This was the world in which the future Wilhelm II grew up. It wasn’t always easy. His birth had been a difficult one and he had emerged with a badly malformed left arm, of which he was to remain extremely sensitive and which he constantly tried to conceal.

In March of 1888, the old Kaiser died, and Willy’s father succeeded him as Frederick III. Queen Victoria’s daughter Vicky was now Empress of Germany, at least by marriage. She had precious little time to enjoy her new role. Within three
months, Frederick was dead and little Willy, Queen Victoria's eldest grandson, was now, at the age of twenty-nine, Emperor of the most powerful nation in Europe.

Vicky's younger sister, Alice, had also married into the ranks of German royalty, to Louis, Grand Duke of Hesse, but had died early, in 1878, leaving seven small children, including one daughter, another Alexandra or Alix, then but eight. She would go on in time to marry the heir to the Russian throne, Tsar Nicholas II. The marriage actually took place some ten days after the funeral of the old Tsar, "Nicky's" father, in the midst of a period of national mourning. But then, Nicky's sense of timing (or luck) was never what one could call the best.

By 1894, Wilhelm II was on the German throne, Nicholas and Alexandra were on that of the Russian Empire, while back home in England, their uncle, Bertie, the Prince of Wales, was still waiting in the wings. His chance would finally come on
January 22nd, 1901, as the new century began and the old Queen finally expired after a reign of more than 63 years.

He had been forced to wait almost too long. In little over nine years, he too was dead, and the last of the three cousins, the boy who had not expected to be king at all, came to the throne as George V.

In the long-established tradition of second sons of British monarchs, George had spent much of his life serving in the Navy. Though possessing only very limited powers himself, George would quickly become a source of great strength and stability in turbulent times, a focal point for unity and patriotism in a Britain rent by political unrest, troubles in Ireland, and increasingly militant suffrage protests. The latter culminated horrifyingly for the new King in 1913 when one of the more extreme suffragettes, Emily Davidson, threw herself in front of the King's horse during the running of the Derby and was trampled to death. The King himself would soon get a sense of what that must have been like for, on a visit to the front in the early days of the war, he himself would be thrown by his startled horse and badly trampled, resulting in serious and painful (though non-life-threatening) injuries.

The reign itself had begun with a constitutional crisis of the first magnitude, inherited from his father. In Parliament, the hereditary House of Lords was repeatedly blocking important measures passed by the popularly elected Commons. It was the “twilight of the aristocracy” and the traditionalists weren’t about to give up without a fight. George had to threaten to create enough new Peers to swamp the Lords to force the obstructionists to knuckle under. He and England would soon face an even more substantive challenge.

King Edward’s funeral in London in May of 1910 had seen a great gathering of the crowned heads of Europe, the last such gathering on this scale before it all came crashing down in the great cataclysm now just four short years away. All three cousins had been there among the mourners, the new English King, the German Kaiser, and the Russian Tsar. In years to come, the funeral would assume an almost epochal status, its symbolism only growing over time. The Edwardian Age was over; a new, more terrifying and dangerous 20th Century was about to begin.

In a Europe beset by exploding arms budgets and increasingly militant rhetoric, the three cousins might well have used their family connections to defuse the potentially explosive situation; they did not and the eldest among them in fact only made matters incalculably worse. Bismarck was long gone but Germany had a new champion of “blut und isen,” a man whose rabidly militant speeches unnerved all of Europe—the German Kaiser.

And so, the European nations had long ago begun to form alliances. By 1914, the Continent was largely divided into two armed camps, known respectively as the Triple Entente and the Triple Alliance. Each was designed to assure safety against attack by the other. The former was made up of Russia and France, together with England which was informally aligned with France but not with Russia (hence, entente or “understanding”), while the latter was made up of Germany, Austria-Hungary, and Italy—which in the event would weasel out of its commitment on a technicality. (Making matters more confusing, it is the Entente not the Alliance that, during the war, would become known as the “Allies,” while the latter would simply be known as the “Central Powers.”)

Like the post-WWII Western and Soviet alliances, they were designed to prevent war by making the
prospect appallingly daunting for their rival but each held a fatal trap; they virtually ensured that even the smallest armed clash would rapidly escalate into a full-blown continent-wide catastrophe.

Making matters worse were two wild cards, the explosive ethnic mix that was the Austro-Hungarian Empire, where any one of a number of nationalistic grievances, real or imagined, might boil up into an international crisis at any time, and the Russian policy of “Pan-Slavism,” support for the fellow slavic peoples of Eastern Europe, which might well embolden tiny countries like Serbia to take a more aggressive posture.

Enter Gavrilo Princip. As the heir to the throne of Austria-Hungary motored through the southern imperial town of Sarajevo on June 28th, Princip was one of a number of young ethnic Serbs determined to wreak vengeance for wrongs suffered by their fellows at the hands of what they saw as a cruel and heartless dynasty. For a time, luck was on the side of the Archduke as his car whizzed past all but one of the would-be assassins. Then the driver took a wrong turn and was forced to back up, coming to a halt right in front of Gavrilo Princip. The Archduke and his wife were both promptly shot to death.

Though Princip and his fellow gunmen were Austro-Hungarian nationals, Empire officials believed they had been aided by their ethnic compatriots in Serbia and made a number of severe demands on the tiny country. In the event, the Serbs proved quite accommodating, agreeing to most of the Austrian demands and offering to negotiate the rest. It wasn’t enough. And so it began.

In the event, nothing worked out the way it was supposed to. The German drive through neutral Belgium was halted, barely, along the Marne River at the start of September and the Kaiser’s forces never did get to Paris. All they had achieved was to bring a new country, England, with its powerful Navy, into the fray.

Meanwhile, on the Eastern Front, when the long-delayed Russian drive finally got underway, the Germans quickly smashed the offensive at Tannenberg and the Masurian Lakes. On both fronts, soldiers soon put aside their rifles for shovels, and four years of bloody and unproductive trench fighting ensued. By the start of 1918, both sides had been bled dry, and it was only the arrival of tens of thousands of fresh, untested American troops that turned the tide and led to German collapse.

And so, at 11AM on November 11th, 1918, the war of the three cousins came to an end with the great Armistice. It had been a war with few winners, mostly losers. Chief among the latter were the great monarchies of Europe.

In Russia, the long-established Romanov dynasty had already come to a bloody end. In a country convulsed by violent revolution, the entire royal family, Nicholas II, Alexandra, and their five children were all placed under house arrest at Ekaterinburg by Lenin’s forces, then, in mid-July of 1918, unceremoniously shot. Their captors were alarmed at the approach of White Russian forces and feared the royals might somehow escape. The Bolsheviks were nothing if not efficient; they even shot the servants.

In retrospect it had been an inauspicious reign right from the start when a crowd’s panic had led to thousands of casualties and marred the coronation festivities. Then had come the appalling business of the Russo-Japanese War in 1904-05, when the Tsar’s forces in Manchuria had been brutally mauled on both land and sea by the supposedly inferior, upstart Japanese. To retrieve what it could from a bad situation, the Baltic Fleet had sailed halfway around the world only to be obliterated by the Japanese at Tsushima. It was the final straw.
For an autocratic regime to remain in power in a land seething with unrest, it must maintain at least the illusion of military prowess and the war had dispelled even that. Popular agitation increased, culminating in the dreadful business of “Bloody Sunday” when government troops attacked a crowd of peaceful protesters led by a priest, resulting in hundreds of casualties. This led to a number of reforms, including establishment of a representative assembly, the Duma, admittedly largely window-dressing. Nevertheless, it might have led to a more moderate, constitutional monarchy in time, had it not been for the radical, Marxist revolutionaries known as the Bolsheviks. That and the war. World War I had brought not redemption of Russia’s military reputation but only appalling casualties, hardships on the home front, and further humiliation on the battlefield.

On a more personal level, Nicholas yearned, like England’s Henry VIII of old, for a male heir to extend the line, and, like Henry, Nicholas experienced a series of frustrations. Year after year, Alexandra had produced a series of daughters, four in all, before fate finally relented and gave the Tsar a son.

Nicholas’ joy was short-lived, however, for the boy, the Czarevich or Crown Prince, Alexis, was soon found to be afflicted by the painful, terrifying, and potentially lethal condition of hemophilia, a hereditary malady that inhibits the clotting of the blood, and which he likely acquired from his mother’s family line. Nothing seemed to work on the massive, subcutaneous bruises and excruciating pain. Nothing that is until the arrival of a most disreputable figure from the wilds of Siberia.

His name was Gredori Rasputin and he was an unkempt, even filthy, wilderness monk or “starets” with the morals of an alley cat. He did, however, have an uncanny power to ease the boy’s condition through hypnosis and thus acquired an unseemly influence over the royal family, where he remained, a malevolent shadow hovering in the background until his murder in December of 1916. Even then his ominous presence seemed to linger, for he had predicted that his own demise would lead to that of the royal family “within a year.” All of which came true.

As the war continued to spiral out of control, the Army mutinied, a moderate, Alexander Kerensky, came to power, and in March of 1917 Nicholas was forced to abdicate in favor of his brother. Any hopes of a quiet retirement were quickly dashed, however, when the leader of the Bolsheviks, Lenin, returned from exile, spirited across the border in a sealed railway car, courtesy of the Germans.

Lenin was demanding a government based on workers’ councils or “soviets.” Russia withdrew from the war but was soon convulsed by bloody revolution as the various factions struggled for power. The royal family were soon sequestered, under humiliating and deteriorating conditions. And hence, a year later, to Ekaterinburg.

All of the other powerful, absolutist monarchies of Europe suffered similar, though non-lethal, fates. As the military collapsed, the German people rose up, the Kaiser fled to exile in Holland, and, with the monarchy abolished, the Hohenzollern royal line ended, if not literally at least as rulers. Austria-Hungary was itself dismembered into its various ethnic components, and the ancient Hapsburg monarchy was dissolved. Even on the southeastern border, the old Ottoman Empire gave way to modern Turkey and a whole slew of European-administered “protectorates” throughout the Mideast region (much to the annoyance of the local Arab population).

Only the more moderate, constitutional monarchies escaped the carnage, England being chief among them. Here, where the royal family had adopted the less Germanic sounding surname of Windsor, George V ruled on for two more
decades before succumbing in 1936. Yet here too, history would repeat itself, as his eldest son, Edward VIII, would abdicate the throne in little over a year to marry an American divorcee, leaving his younger brother, “Bertie,” who suffered from an embarrassing speech impediment and had never dreamed of becoming king, to ascend the throne as George VI. Like his father, he too would lead his country through a devastating world war, with Germany as the principal opponent, and live on through the immediate post-war years before passing the crown to his daughter, Elizabeth II, who would go on to rival Victoria in longevity.

The war of the three cousins, known at the time as the “Great War” and remembered today as World War I, would have a bitter and enduring legacy.

According to the Bible, “Vengeance is mine, saith the Lord.” Although in this case, it was more like “Vengeance is mine, saith the French.” With Germany’s economy in total collapse, her cities convulsed with unrest, and her people facing

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the prospect of imminent famine as a result of the wartime blockade, the French were nevertheless poised to exact maximum retribution from their defeated foe. In the subsequent Treaty of Versailles, the Germans were forced to accept total responsibility for causing the war, were stripped of their arms, their colonies, and much of their European territory, which was used to establish weak new countries like Czechoslovakia and Poland, countries whose border regions contained large ethnic German minorities. It was a recipe for disaster.

As if that weren’t enough, Germany would be forced to pay huge monetary reparations (with the exact amount to be determined later) in compensation for all the damages caused by the war. The French even wanted to stick their defeated foe with the cost of pensions for war veterans but were persuaded with some difficulty that that was a bit much.

The result was absolute chaos throughout Germany with money rendered worthless by hyperinflation of truly astronomical proportions (with prices rising at a rate of several thousand percent in just a few months). But the Germans have long memories and would not soon forgive and forget. None of which was lost on an Austrian-born former

(Continued on page 9)
Some years ago I bought a group of stereoviews that included a duplicate of one I already owned; a comic card showing a maid serving a dinner party while wearing her undergarments. The caption read: “How Biddy served the tomatoes undressed.” Upon closer inspection, I noticed that, while the two cards were very similar, they were not identical.

Littleton View Company No. 1448, “How Biddy served the Tomatoes Undressed.” is dated 1889 and closely mimics the original cartoon. It may have been the first of the many Biddy stereoviews that followed.
identical. In fact, they were published by two different companies a couple of years apart.

So began my quest to discover more about Biddy and her tomatoes. I now have about 40 unique examples of that simple Irish maid serving up her tomatoes undressed, published between 1887 and 1920. During that time, no less than 29 different actresses/models played the role of Biddy, making it one of the most popular stereoview subjects of all time. The views were produced by at least 20 different publishers. Several companies, such as Littleton, B.W. Kilburn, C.H. Graves and Keystone, did the same scene more than once, using different actors and modified sets.

Some publishers produced paired views; a set-up and a punch line, with the first showing a fully dressed Biddy being asked to serve the tomatoes undressed, and the second showing her in her undergarments serving the tomatoes. I have found only a few examples of the set-up card, though. It appears that the joke was so well known at the time that the set-up wasn't generally needed. A few publishers also have a third view showing the same scene and characters, but this time Biddy is jumping up onto a chair because she has seen a mouse. I have been unable to
determine the joke or storyline for that scene.

In a few instances, Biddy is called Bridget and is serving undressed potatoes. But the basic joke is always the same: Biddy simply doesn’t quite get it and misunderstands what she is being requested to do. Some of the captions include Biddy saying to the diners, “Indade ma’am an I’ll not take off another stitch if I loose me place.”

Who was Biddy and Why Was She so Popular?

In the mid to late 1800s, because of the famine in Ireland, thousands of Irish immigrated to the United States with most settling in New England. In one year, the Irish population in Boston is said to have jumped from 30,000 to 100,000. The generic term used for an Irish woman, who was not considered by the Americans to be very bright, was Biddy or its variation, Bridget. The New England population looked down on those new arrivals with disdain and publicly made fun of them. Cartoonists of the day such as Thomas Nast drew a number of
illustrations making sport of these Irish immigrants.

One of those cartoons, an uncredited engraving titled “How Biddy Served the Tomatoes Undressed,” ended up being used as an advertising premium. On one side of the over-sized business card was the cartoon, which included both the title and Biddy’s quote about not taking off another stitch, and on the other side was promotional information for the business. I have found records of three businesses that used the Biddy cartoon in this way: a dry goods store in Mystic River, Conn.; a furniture store in Detroit, Michigan; and a grocery store in New York City.

**Which came first, the cartoon or the stereoview?**

None of the examples of the cartoon or advertising that I found include a date. However, the advertising cards do include the names and addresses of the businesses and I was able to determine they were produced in the late 1880s. For one business, W.H. Weems, Dealer in Dry Goods and Notions, Mystic River, Conn., I was able to narrow it down to a window of a few years. Thanks to the assistance of a research librarian at the Mystic & Noank Library, I discovered that W.H. Weems was at the address listed on their advertising card between October 1878 and May 1888. So I know that the cartoon existed before May 1888.

The earliest examples of the Biddy stereoview that I have found were published by B.W. Kilburn in 1887 and Littleton View Co. in 1889.

Director: “Yes. The balance is much better, now. But what’s the inside joke between you two on the left? Everyone needs to look at Biddy. Remember, you are shocked!” (© 1887)
Littleton view is virtually identical to the cartoon, including such matching details as the way that the woman at the table is holding her hands and the man is holding his knife. Littleton [probably in the person of manager and co-owner George Bellows] was obviously very taken by the joke and reshoot the scene at least four times over several years, using some of the same actors and a number of the same props. Each time they published the newest version, they used the same or a variation of the same number—1448 (1889), 1448 (a different image, also dated 1889), 1448a (1891) and 1448b (1895)—even though each was clearly a different photo shoot.

I have my doubts about the dating of the Kilburn view actually being 1887. It has a more complex set than the original cartoon, with four diners, which seems more consistent with later iterations of this comic scene. I have a very similar card dated 1897 and two others with slight variations, dated 1899, all obviously from the same photo shoot. Kilburn also published a Biddy card in 1892 that closely mimics the original cartoon, giving credence to the theory that their more complex shot came later.

“How Biddy Served the Tomatoes Undressed” was very much a joke for the times. But as the times changed, so did the character of Biddy. The George Eastman House has in its collection a 12-image Biddy stereoview set by an unknown publisher that they’ve dated as being from the 1920s. In this series, Biddy still
Some of the many faces of Biddy as published in stereoviews over the years

[Images of stereoviews showing Biddy in different poses from 1889 to 1901, each with the name of the publisher and year]
misunderstands the request, this
time coming from the woman of the
house who is eating alone and not
part of a dinner party. Biddy still is
wearing only a slip when she serves
the tomatoes. But by the roaring '20s,
Biddy is no longer willing to be
made fun of and in the last two
images of the set she grabs a broom
and proceeds to beat her mistress for
mocking her. The set can be seen at

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nication at the University of Wisconsin-
Stout.

Keystone No. 10410-(b), “I’ll not Take off Another Stitch if I Lose My Place.” Is the more
commonly found “punch line” view. Note the careful positioning so that the man not fac-
ing the camera is reflected in the mirror.

Keystone No. 10411-(c), “Biddy and the Mouse.” combines the stereotype about the Irish
with one about women in general, with the woman who ordered the tomatoes joining
Biddy on a chair while the man laughs. Note Biddy’s face now reflected in the mirror.
'50s Flavored Finds (Continued from Inside Front Cover)

other slides from Mr. Randlov's accumulation were reproduced with a nice historical connection to the PFN. The slides reproduced in this issue show ornately-costumed dancers in Bali. In the first view they are preparing for their performance, and the next three views show various dances in progress. The final two views show a gamelan orchestra. I was quite impressed with the ornate stands holding the instruments. The intricate carvings are well captured in 3-D. Not being a world traveler, I was not familiar with gamelan orchestras, so I found myself wishing I could hear what those interesting-looking instruments sounded like! A quick trip to YouTube provided a sampling, such as www.youtube.com/watch?v=BmlAZxha8Pw&list=PLEDCD07E3827F7AC2

Thank you to Peter for sharing these views.

NewViews (Continued from page 5)

community. Panek recognized the opportunity that computer graphics represented to planetariums and helped drive a transformation that began with the very first Digistar I sale to the Science Museum of Virginia in the early 1980s.

Probable and promising game changers explored at the Summit included WorldWide Telescope (presented by Doug Roberts of Microsoft Research); Oculus Rift virtual reality headsets, and products that fuse gaming, motion and fulldome plus demonstrations of high frame rate, 8K projection at Fiske Planetarium in Boulder.

Fulldome systems continue to improve with advances in digital cinema and there are now systems capable of showing movies at 8K resolution, 60 frames per second and in stereoscopic 3-D. See http://imersa.org.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.
Report on the Avian Folio
by David Goings, Circuit Secretary, dgoings@aol.com

I've always had a special fondness for Avian Print, as it was my first folio. Much, if not most, of what I know about making cards I learned from the other members of the folio.

My interest in making cards began with a gift of antique cards and a viewer, which inspired me to make my own. I started making print pairs with images from a 1.3 megapixel digital camera, but didn't understand why my images didn't work as well as many of the cards in my small collection.

Looking for help on-line, I discovered NSA and learned that the 2001 convention was to be in Buffalo, an easy drive from my home. At the convention, I found the SSA table and met Shab Levy, then SSA membership secretary. He explained how the folios work and showed me examples of some print folio entries.

On our way to NSA Y2K we took a ride in a Waco open cockpit biplane. I thought the open cockpit would provide excellent opportunity to take some aerial hypers without having to shoot through a plastic window. (The plastic bubbles on helicopters are a major problem.) The problem with the biplane was that there are a dozen or so struts between the wings. My only choice was to shoot over my shoulder in a slight backward direction with little control as to where the camera was pointed. The view was taken with a Nikon F100 and a zoom lens set on approximately 80mm. (Stereo by Ernie Rairdin)

This is the companion shot to the Red Rock Country view. No, we didn't fly upside down to take this strange view of the country side. I did mount the prints upside down and reversed the view left and right. I don't normally try this kind of creative mounting, but I really liked the dramatic change it made. Where once there were towering peaks, there are now rugged valleys.
I was excited to find a group of others interested in making cards and liked the idea that I could get feedback for my views.

Needless to say, I joined up on the spot. I showed Shab the images I had printed and he was very supportive. As he was also Avian Secretary at the time, he placed me in Avian. To get started, he suggested that I send him a card for each of the four boxes then circulating, but to space them out a bit.

I did this, and Shab replied to each card with helpful critique and small tutorials. Here is an example response to one of my views, sent after the convention, “Your printer colors are very nice and you did a nice job on the card overall. However, the card has a fairly severe window problem. I have explained the details in the attached illustration.” The attachment was a single sheet that succinctly and clearly explained the stereo window and how to set it.

When the folio reached me, I received more help from the comments. In particular, on one card, Ernie Rairdin scanned my view and re-cropped it, showing me via an overlay on my original image what he had done to minimize the extreme deviation (read eye-strain!) of my image and how he had fixed it.

For me, joining a print folio turned out to be the best way to learn how to make cards. I continue to be both informed by the comments, and inspired and delighted by the cards themselves. Here is an example from the last folio of a pair of cards from Ernie Rairdin that came around recently in Avian White.

Report on the Gamma Folio
by Lawrence Kaufman, Circuit Secretary, kaufman3d@earthlink.net

Gamma Folio is a slide transparency folio with over a dozen members. Gamma currently has four circulating folio boxes. Each member receives a box, views the stereo slide images in the slide viewer of their choice, makes comments on the individual slide envelopes, and replaces their own image with a new slide. (I always use one of my Stereo Realist Red-Button viewers, with a widened opening to be able to view up to 8-perf mounted stereo slides.)

Currently it takes about a year for each box to make it around the circuit of members. Gamma has lost a few members, since fewer individuals are shooting slide film, so we can easily take on some more members. A couple members are outputting their digital images onto film slides.
The King, the Kaiser and the Tsar

(Continued from page 9)

man asylum there in 1940, should their former enemy not wish to remain on a continent dominated by the Nazi tyranny. It would have been a huge propaganda coup for Churchill, a correspondingly humiliating disaster for Hitler. And obviously an offer the old man couldn’t accept.

Four years previously, Churchill, who had himself been at the very least on the fringes of power for much of his adult life, had written a most perceptive analysis of the former Kaiser among a series of biographical essays published as Great Contemporaries in 1937. He had met Wilhelm when, as a member of a British delegation, he had attended the German Army maneuvers in 1906 and again in 1908. Wilhelm, or William, was essentially a product of his upbringing. Imagine, Churchill asked his readers, what it was like to grow up in an environment where “sixty palaces and castles awaited their owner [and] hundreds of glittering...
I am a computational neuroscientist and vision scientist who has been researching stereoscopic vision for the last 15 years. Stereoscopic vision is probably one of the simpler aspects of human vision to understand, and we now know quite a lot about how it works and where in the brain it is achieved. However, because human brains are so complex, a complete understanding is still a long way off.

That’s why I was excited when I learnt from my colleague Candy Rowe that at least one type of insect also has stereo vision. This was established by Professor Samuel Rossel in a series of elegant papers in the 1980s and 1990s, reporting experiments on praying mantids. The praying mantis is a miniature killing machine, seizing its prey with a lightning strike of its spiked forelegs. In the wild, the mantis’ strike is deadly accurate, but in the lab, placing prisms in front of its eyes causes the mantis to strike when the prey is still out of range. By bending light rays, prisms alter the usual relationship between the two eyes’ images (see diagram). The fact that mantids can be fooled in this way shows that they use 3-D vision to guide their strike.

However, although Rossel’s pioneering work established that mantids have stereoscopic vision, it left many questions unanswered about how insect stereo vision works and what exactly it is capable of. Last year, I was awarded a million-pound Research Leadership Award by the Leverhulme Trust in order to investigate this. The Leverhulme Trust, www.leverhulme.ac.uk, was established by the will of William Hesketh Lever, the founder of Lever Brothers. Since 1925 the Trust has provided grants and scholarships research and education. Today, it is one of the largest all-subject providers of research funding in the UK, distributing over £60m a year. My Research Leadership Award will combine behavioural studies, physiology and computational neuroscience. Insight gained by studying insect vision will lead to improved understanding of human vision, and/or new approaches to machine stereo.

With the Leverhulme Trust’s support, I’ve been able to assemble a team of three diverse and highly talented post-doctoral scientists. Dr Vivek Nityananda is an expert in animal behaviour and sensory ecology, who has developed the world’s tiniest 3D glasses to enable us to present stereo images to mantids, using a commercially-available 3-D computer monitor. In this way, we can manipulate the images seen by the mantids and learn how this affects what they see, using the mantids’ natural behaviours. For example,
mantids track moving objects by turning their head, and strike out at objects that resemble prey within their catch range. Dr Ronny Rosner is a neurophysiologist with expertise in insect vision. He will be recording electrical activity from within mantis brains, uncovering the neuronal computations involved. Dr Ghaith Tarawneh, a computer scientist by training, is writing programs which will automate the experiments: displaying visual stimuli, filming the mantids’ responses and classifying their behaviour.

The relative simplicity of the insect system means that the circuitry can be traced much more easily: insect brains consist of only around a million neurons, compared to the billions in the mammalian brain. So it should be much easier to figure out how stereopsis works in an insect than in a monkey or a human. This is significant because, so far, stereo vision has turned out to be remarkably similar across systems. For example, owls appear to see in 3-D much as we do, even though their binocular vision is believed to have evolved independently. Furthermore, computer scientists have independently come up with almost identical techniques for robot 3-D vision. All these different forms of stereo vision can spot camouflaged objects. Even if an object blends in perfectly with its background when seen with one eye, stereo vision reveals how its shape stands out from the background. Magic Eye stereograms are a good example. The objects seen in Magic Eye stereograms simply aren’t present in either eye’s image individually, but are defined by the disparity between the two images. This ability of stereo vision to “break camouflage” was one of the earliest technological applications of stereo vision, in aerial reconnaissance during the First World War, and may be a major reason why 3-D vision evolved.

However, many scientists argue that human-like stereo vision is too complex for an insect. They argue that mantis stereopsis operates only as a range-finder: capable of estimating distances to objects which are already visible, but not of revealing objects which are camouflaged. If this is correct, then understanding mantis vision could inspire new, simpler forms of machine 3-D vision.
These could help us implement effective 3-D vision in small autonomous robots, where weight and power restrictions rule out conventional solutions. Conversely, if insect 3-D turns out to be similar to that in robots, owls, monkeys and humans, then understanding 3-D in the simple insect system may be a fast-track towards understanding it in the far more complex human brain. Whatever the answer, the praying mantis has a lot to teach us.

For much more about the research and the Newcastle University lab, see www.jennyreadresearch.com.

The tiny polarized glasses for the mantids were cut down from an ordinary pair of human 3-D glasses, and gently glued on with beeswax while looking through a microscope. Researchers report, “They seem quite happy to wear the glasses, and they live normally in their cages and hunt their prey while wearing them.”

Mantis with polarized glasses positioned in front of a passive 3-D television screen on which a target dot appears to move into the insect’s striking range. At the end of the Newcastle University video from which this frame comes, the Mantis is seen trying to grab the image. See www.jennyreadresearch.com/research/m3/media.

The King, the Kaiser and the Tsar

(Continued from page 30)

uniforms fill your wardrobes,” where everyone grovels at your feet, and you have been taught from birth that you are more than just special, that you have in fact been ordained by God himself to head the most powerful nation on the face of the earth. Could you, Churchill asks, have done better?

But it wasn’t just his own role of which William had a somewhat skewed view. There was also Germany itself, a proud land where a growing industrial potential and military prowess was matched by equally expanding political and territorial ambitions. “If the first lesson which was wrought into the fibre of the young Emperor was his own importance,” Churchill wrote, “the second was his duty to assert the importance of the German Empire.”

Churchill dismissed William’s blatant warmongering with a deliciously mixed metaphor that combined biblical and geological elements. “If you are the summit of a volcano, the least you can do is smoke, So he smoked, a pillar of cloud by day, and the gleam of fire by night…”

Admittedly, the effect had been counterproductive. Despite the close familial ties and extensive personal correspondence (the “Dear Nicky”- “Dear Willy” letters), he had managed to alienate the Russians, throw them into the arms of France, and raise the specter of a “two-front war.”

As to England, William had had only the deepest admiration and respect, even awe, for his beloved “Grannamma,” Victoria, but he had long viewed her successor, Edward VII, with nothing but thinly-veiled contempt. Then too, during the great Anglo-Boer War at the turn of the century, Germany—and William—had shown a decided preference for the South African farmers.

Worst of all was the fleet. For an island nation, England relied on its Navy for its very survival, and Admiral Tirpitz’s new and growing German battle fleet represented little
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<td>#10 Cover (4-3/8” x 9-5/8”)</td>
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<td>Boudoir (5-1/2” x 8-1/2”)</td>
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<td>16 x 20</td>
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Grand Total __________

*Large cabinet sleeve is seamless but .3 mil lighter*

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**NEUSCHWANSTEIN View-Master reel (1509 D) in excellent to new condition.** [email: david@littletoncoin.com](mailto:david@littletoncoin.com) orsend photos to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

**WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication.** Email jpegs to Jan Schimmelman, schimmel@oakland.edu.

**WILL PAY FOR LENTICULARS of any type.** If you have 3D pictures of any type I will pay cash for them. [email: wmbold@yahoo.com](mailto:wmbold@yahoo.com).

**WILLIAM ENGLAND/LSC:** American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp); Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.

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<thead>
<tr>
<th>Size</th>
<th>per 100</th>
<th>case of 1000</th>
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<td>CDV SUPER POLYESTER 4 mil</td>
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<tr>
<td>4” x 5” STEREO / #63 COVER (3 3/4” x 7”)</td>
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<tr>
<td>5” x 7” STEREO SUPER POLYESTER 3 mil</td>
<td>$14</td>
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<tr>
<td>4” x 6” CABINET / CONTINENTAL (4 3/8” x 7”)</td>
<td>$15</td>
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<tr>
<td>#10 COVER / BROCHURE (4 3/8” x 9 5/8”)</td>
<td>$16</td>
<td>$150</td>
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<tr>
<td>8” x 10” BOUDOIR (5 1/2” x 8 1/2”)</td>
<td>$17</td>
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<tr>
<td>8 1/2” x 11”</td>
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<tr>
<td>10” x 14” MUSEUM BOX SIZE</td>
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<td>11” x 14”</td>
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more than a needless and rather insulting menace.

In the long run, Churchill concluded, the Kaiser had been “a picturesque figurehead in the centre of the world stage, called upon to play a part far beyond [his] capacity... He could stamp and snort, or nod and smile with much histrionic art; but underneath all this posing and its trappings, was a very ordinary, vain, but on the whole well-meaning man, hoping to pass himself off as a second Frederick the Great... It was not his fault; it was his fate.”

Further Reading

The downfall of the great European monarchies is the subject of C. L. Sulzberger’s magnificent The Fall of Eagles, which has been made into a superb mini-series (available on DVD) featuring a large ensemble cast, including Star Trek’s Patrick Stewart as Lenin, while the opening of the war itself is the subject of Barbara Tuchman’s immortal Pulitzer Prize winning The Guns of August. In addition to Churchill’s aforementioned assessment, a reasonably compact, accessible biography of the principal figure is Alan Palmer’s The Kaiser: Warlord of the Second Reich, while the last of the Tsars provides the subject of the final chapter in Virginia Cowles’ dynastic study of The Romanovs.

Notes

1. Another cabinet member had had a more pragmatic reaction to the crisis. A few days before, the British fleet had finished its annual summer maneuvers in the North Sea; rather than having the ships return to their home bases as was customary, the First Lord of the Admiralty (the civilian head of the Navy) had ordered them to assume their war stations. Hence the Fleet was already patrolling at sea when the ultimatum expired. That man was Winston Churchill.

2. Prince Eddy of course is the one suspected, without any real foundation, of being the notorious Jack the Ripper. But then, the reputation says it all.

3. Queen Victoria’s predecessor, William IV, had spent so much time in the Navy that he had risen to the rank of Admiral and he would forever be known as “Sailor Bill”; George himself had risen to command ships, and his younger son, the future George VI, would continue the tradition, being present aboard the battleship Collingwood at the pivotal battle of Jutland in 1916. (Curiously, early in the war, the young prince’s boss, the civilian First Lord of the Admiralty, was none other than his own future Prime Minister, Winston Churchill. Talk about role reversal!)

4. The King, who, like many of the fashionable “horsey” set, possessed extensive stables, owned the horse; thus, he wasn’t actually riding it but watching the premier race from the stands.

5. The American representative at Edward’s funeral was former President Theodore Roosevelt, who had fortuitously been traveling in Europe at the time.

6. Rumors that one of the royal daughters, Anastasia, had somehow survived and been smuggled to safety persisted, although many years later those claims were proved false by DNA testing.

7. The old name had officially been the house of Saxe-Coburg-Gotha, acquired from Victoria’s German husband.