

**ONGOINGS: THE FINE ARTS GALLERY**

**5**

**ELECTRIC GARDEN**

**61**

**SKETCHES**

**123**

**COMPUTER ANIMATION FESTIVAL**

**229**



7	Introduction	36	Chris S. Johnson
8	John S. Banks	36	After the Ache, Duratrans, fluorescent lights (lightbox), 36" X 28", 1996
8	Utah Portal, Iris print, 20" X 15", 1994	37	Cabrito, Duratrans, fluorescent lights (lightbox), 13.5" X 30", 1996
9	Untitled 10, Iris print, 20" X 24", 1995	38	Tammy Knipp
10	Sheriann Ki-Sun Burnham	39	CASE STUDY 118 (documentation), mixed-media collage/9" video monitor, 3' X 5' X 1', 1996
10	Nomad, Iris print, 22 1/4" X 22 1/4", 1996	40	CASE STUDY 2442, computer-aided video/sculpture, 5' X 4' X 6', 1994
11	Cape Flora, Iris print, 28" X 28", 1996	40	CASE STUDY 2442 (detail view), computer-aided video/sculpture, 5' X 4' X 6', 1994
12	Anna M. Chupa	41	CASE STUDY 2442, mixed-media collage/9" video monitor, 4' X 4' X 1', 1996
12	Peacock, Iris print on Translite lightbox, 17" X 17", 1995	42	CASE STUDY 107, computer-aided video/sculpture, 1994
13	Aengus, Iris print on Translite lightbox, 19 1/2" X 13 7/8", 1996	42	CASE STUDY 107 (detail views), computer-aided video/sculpture, 1994
14	Assumption, Iris print on Translite lightbox, 18 3/4" X 15 1/2", 1996	43	CASE STUDY 107, mixed-media collage/9" video monitor, 4' X 4' X 1', 1996
15	Brain Cell, Iris print on Translite lightbox, 20" X 13 1/2", 1996	44	Michael O'Rourke
16	At the Gates 2, Iris print on Translite lightbox, 18" X 21", 1996	44	À La Recherche du Centre Exact: Amsterdam Ave, Iris print on paper, 43" X 35", 1997
17	Descanso, Iris print on Translite lightbox, 19 1/2" X 22", 1996	45	À La Recherche du Centre Exact: Arastradero, Iris print on paper, 43" X 35", 1996
18	Diane Fenster	46	À La Recherche du Centre Exact: Portola Valley, Iris print on paper, 13" X 10", 1996
18	Canto Five/Union of Opposites, Iris print, 34" X 47", 1995	47	À La Recherche du Centre Exact: Santa Cruz, Iris print on paper, 43" X 35", 1996
19	Canto Six/In the Shadow of the Cathedral, Iris print, 47" X 34", 1995	48	Icon #1, ink, charcoals, pastels on paper, 22" X 30", 1987
20	Canto Seven/The Path of Lightning as it Descends from the Sky, Iris print, 47" X 34", 1995	49	Icon #4, ink, pastels, chalks on paper, 22" X 30", 1987
21	Canto Nine/Nine Nights I Hung on a Windy Tree, Iris print, 47" X 34", 1996	50	Anna Ullrich
22	Canto Ten/Perhaps You Might Remember Me, Iris print, 47" X 34", 1996	50	The Decorative Arts of the Mariner, Cibachrome print, 35" X 77" X 1", 1996
23	Canto Thirteen/The Interior Life of the Dead, Iris print, 47" X 34", 1996	51	The Judgement of Lyon, Cibachrome print, 35" X 93" X 1", 1996
24	Phillip George	52	Roman Verostko
24	Tangent @ 23 X, mixed media on canvas, 130 cm X 100 cm, 1996	52	Carnival, Pathway Series, ink on paper, 36" X 24", 1989
25	Tangent @ 23 Fire, mixed media on canvas, 130 cm X 100 cm, 1996	53	Pathway series, ink on paper, 44" X 30", 1993
26	Madge Gleeson	54	Heaven and Earth, ink on paper, 36" X 24", 1991
26	Artist's Garden, laser print/mixed media, 22" X 36" X 6", 1996	55	Nested Swallow, ink on paper, 44" X 30", 1995
27	Endangered Species, mixed media, 48" X 48", 1995	56	Diamond Lake Apocalypse: Buddha, ink on paper, 22" X 30", 1992
28	Golden Parachute, laser print/mixed media, 23" X 25", 1996	57	Scarab Series, ink on paper, 30" X 22", 1993
29	High Flyer, laser print/mixed media, 22" X 35", 1996	58	Dedication
30	Road Warrior, laser print/mixed media, 22" X 25" X 10", 1996		
31	Mirror, Mirror, laser print/mixed media, 30" X 30" X 5", 1996		
32	Ken Gonzales-Day		
32	Untitled #33, From the Museum of Broken Identities (After Goya's Black Paintings), C-print from digital negative, 40" X 30", 1996		
33	Untitled #35, From the Museum of Broken Identities (After Goya's Black Paintings), C-print from digital negative, 30" X 36", 1996		
34	Jean-Pierre Hébert		
35	Gris de Payne & Ochre, ink on paper, 56 cm X 36 cm, 1996		
35	Deux Lignes Ochres, ink on paper, 60 cm X 46 cm, 1996		

*And all you touch and all you see  
Is all your life will ever be.*

Pink Floyd  
Dark Side of the Moon

63	Introduction	94	Cyber Space Adventure
66	Toco the Toucan	96	Dancing Fire and Water
67	The Grimm Show	98	Fantasy3
68	JPL Space Garden	99	PRoP: Personal Roving Presence
69	Nerve Garden	100	Advanced Technologies for Virtual Environments
70	d-rhum	102	Sunset Boulevard
72	Bodymaps	103	Faery Garden
74	Multiple Identities MAP	104	The Land of Time
76	Kaleidoscope	106	Virtual Environment ATC Tutor (VEAT)
78	Virtual Basketball	107	MEDIA <sup>3</sup> : the Virtual Hologram
79	ants under a mushroom	108	Big Head Racer
80	The Multi-Cultural Recycler	109	Ultra Magic Paper Interface
81	Virtual Orchestra Performance	110	Virtual Explorer
82	Fixed-Base Driving Simulator	111	WonderSpace
83	Garnet Vision	112	Direct Manipulation Scene Creation in 3D
84	Journey into the Brain	113	HORIZONS by TeleCommunity
85	Multi Mega Book in the Cave	114	3D Imaging Sensing Technology
86	Alice: Easy to Learn Interactive 3D Graphics	116	Point of Vue, Point of You / Body to Body
87	Cyber Bunraku	117	Optical Gesture Recognition System
88	Journey to Anahuac	118	Talking Head
90	Project ScienceSpace	119	Traffic Control
92	Mind Garden	120	Magic Morphin Mirror
93	Wango: COMPOST		



## ART &amp; DESIGN

## SESSION: Moving: Agency for Virtual Spaces

**128** | Using Video to Create Avatars in Virtual Reality  
Joseph A. Insley, Daniel J. Sandin, Thomas A. Defanti

**129** | Dream Grrrls: Metaphors Margaret Dolinsky, Grit Sehmisch

**130** | CyberHuman Dances Series: An Articulation of Body, Space, and Motion in Performance Katie Salen, Yacov Sharir

**131** | Disability in the Arts Jon Berge

## SESSION: Sitting: The Seat for Virtual Travel

**132** | Multi-Media Metamorphosis M.R. Petit

**133** | Technophobia Dooley Le Cappellaine

**134** | izzy bombus and the story of flight Sandy Lowrance

**135** | An American Gothic... or a Pound of Prevention Elliot Peter Earls

## SESSION: Saying: Words for Electronic Discourse

124

**136** | Design Speech Acts: "How to do things with words" in Virtual Communities Anna Cicagnani

**136** | Agree to Disagree Online Janet Cohen, Keith Frank, Jan Ippolito

**137** | Gradus: Revealing the Shape of the English Language Matt Grenby

**138** | Computer Graphics as Stainless Steel Output Ronald Carraher

## SESSION: Tooling: Implements for Creativity

**139** | Hand Held Tools for Navigating Information David Small

**140** | Dynamic3 Reed Kram, John Maeda

**141** | A Zooming Sketchpad, a Multiscale Narrative: Pad++, PadDraw, Gray Matters Noah Waldrip-Fruin, Jan Meyer, Ken Perlin, Ben Bederson, Jim Hollan

**142** | Multimedia Interactive Artist's Archive and Retrospective Josepha Haveman

## SESSION: Bending: Corn, Face, and Gender for Social Provocation

**143** | Genderbender, Smartstall, The Automatic Confession Machine Gregory Patrick Garvey

**144** | The Virtual Harvester Project Johann van der Schijff

**145** | Making Caricatures with Morphing Ergun Akleman

## TECHNICAL

## SESSION: Simulation and Natural Phenomena

**146** | Visual Simulation of Waterfalls and Other Water Phenomena Ashley T. Howes, A.R. Forrest

**147** | Volumetric Modeling with Implicit Functions: A Cloud is Born David S. Ebert

**148** | A Fast Algorithm for Illumination From Curved Reflectors Gustavo A. Patow

**149** | A General Model for the Simulation of Room Acoustics Based On Hierarchical Radiosity Nicolas Tsingos, Jean-Dominique Gascuel

## SESSION: Modeling

**150** | Radial Basis Function Interpolation Surface On Space Mesh Baccui Yin, Wen Gao

**151** | Automatic Reconstruction of Complex 3D Models Tashi Chang, Luis Canales, Tom Ledoux

**152** | Using CSG Representations of Polygons for Practical Point-in-Polygon Tests Robert Walker, Jack Snoeyink

**153** | Varying Spring Constants for Accurate Simulation of Elastic Materials Allen Van Gelder, Jane Wilhelms

## SESSION: Illumination and Tone Mapping

**154** | Display of High Contrast Images Using Models of Visual Adaptation Jack Tumblin, Jessica Hodgins, Brian Guenter

**155** | A Visibility Matching Tone Reproduction Operator for High Dynamic Range Scenes Gregory Ward Larson, Holly Rushmeier, Christine Piatko

**156** | Validating Global Illumination Algorithms and Software Karol Myszkowski, Andrei Khadulev, Edward A. Kopylov

**157** | Composite Lighting Simulations with Lighting Networks Philipp Slusallek, Marc Stamminger, Wolfgang Heidrich, Jan-Christian Popp, Hans-Pieter Seidel

## SESSION: Paper, Lines, and Letters

**158** | Live Web Stationery: Virtual Paper Aging Doree Duncan Seligmann, Stephan Vladimir Bugaj

**159** | An Improvement on Line Scan-Conversion Jim X. Chen

**160** | LiveType: A Parametric Font Model Based on Features and Constraints Ariel Shamir, Ari Rappoport

## SESSION: Imaging

- 161** | Texture Maps from Orthographic Video **Brian Jones**
- 
- 162** | Disparity Morphing for Automatic Generation of Stereo Panoramas for Image-Based VR **Ho-Chao Huang, Yi-Ping Hung**
- 
- 163** | Interactive Contour Modeling Applied to Image Querying  
**Zhibin Lei, David B. Cooper**
- 
- 164** | Curvelet Feature Extraction and Matching for Image Retrieval  
**Zhibin Lei, Yin Chan**
- 

## SESSION: Animation

- 165** | Visual Behavior Programming with Automatic Script Code Generation  
**Shigeo Nakagawa, Hirofumi Ishida**
- 
- 166** | Making Them Behave **John Funge, Xiaoyuan Tu**
- 
- 167** | Learning Fast Neural Network Emulators for Physics-Based Models  
**Radek Grzeszczuk, Demetri Terzopoulos, Geoffrey Hinton**
- 
- 168** | Combining Active and Passive Simulations for Secondary Motion  
**Jessica K. Hodgins, James F. O'Brien, Victor B. Zordan**
- 

## SESSION: Fur, Film, and Textures

- 169** | Rendering with Paintstrokes **Ivan Neulander**
- 
- 170** | Motion Tracking for Special Effects in the Film Industry **Maria Londo**
- 
- 171** | Textured Rulers and Arcs **Chris Shaw**
- 
- 172** | Texturing Implicit Surfaces with Particle Systems **Ruben Zonenschein, Jonas Gomes, Luiz Velho, Luiz Henrique de Figueiredo**
- 

## SESSION: Level of Detail

- 173** | Fast Polygonal Simplification with Vertex-Cluster Trees  
**Joshua D. Mittleman, Jai Menon**
- 
- 174** | Model Simplification Using Directional Clustering  
**Dana Marshall, A.T. Campbell III, Donald S. Fussell**
- 
- 175** | A Wavelet-Based Multiresolution Polyhedral Object Representation  
**Mike M. Chew, Marek Teichmann**
- 
- 176** | Intelligent Transmission of 3D Polyhedral Models **Peter J.C. Brown**
- 

## SESSION: Hardware

- 177** | Delivering High Quality 3D to Every Desk **Rick Humphrey, Agha Ahsan**
- 
- 178** | Practical SIMD **William Bryant**
- 
- 179** | The Haptic Lens **Michael Sinclair**
- 
- 180** | A Low-Cost Digital Panoramic Camera **Michael Sinclair**
- 

## SESSION: 3D UIs and VE

- 181** | 3D Digitizing Made Easier by Unstructured Sketching  
**Song Han, Gerard Medioni**
- 
- 182** | Feature Based Haptic Rendering: Architecture, Protocol, and Application  
**Juli Yamashita, Cai Yi, Yukio Fukui**
- 
- 183** | A Model for Managing Level of Detail with Head-Trackable Peripheral Degradation  
**Benjamin Watson, Larry Hodges, Neff Walker**
- 
- 184** | Virtual Backdrops **Daniel G. Aliaga, Anselmo A. Lastra**
- 

## SESSION: Artistic Rendering

- 185** | Linear Colour Contouring for Fine Art Printmaking **Peter Lee**
- 
- 186** | Integrating Digital Media and Autographic Fine Art Printmaking  
**Raz Barfield**
- 
- 187** | Microscopic Structural Modeling of Colored Pencil Drawings  
**Saeko Takagi, Issei Fujishiro**
- 
- 188** | Rendering with Streamlines **Richard Coutts, Donald P. Greenberg**
- 

## SESSION: Display Tools

- 189** | Genetic Shaders: Interactive and Automatic Shader Generation  
**Aladin M. Ibrahim, Donald H. House**
- 
- 190** | Sampling Procedural Shaders Using Affine Arithmetic  
**Wolfgang Heidrich, Philipp Slusallek, Hans-Peter Seidel**
- 
- 191** | InvenTcl: Making Open Inventor Interpretive with Tcl/[incr Tcl]  
**Sidney Fels, Silvia Esser, Armin Brudnerlin, Kenji Mase**
- 
- 192** | The Contour Spectrum  
**Chandrajit L. Bajaj, Valerio Pascucci, Daniel R. Schikore**
-

## APPLICATIONS

## SESSION: Visualizations

- 193** | Computer-Generated Physical Models for Scientific and Engineering Visualization: VR - V = R **Michael J. Bailey, Dru Clark**
- 194** | Hardware-Assisted Volume Rendering for Oil and Gas Exploration **Alan Y. Commike, Scott Senften**
- 195** | WormPlots **Geoffrey Matthews, Mike Roze**
- 196** | A Visualization of Music **Sean M. Smith, Glen N. Williams**

## SESSION: Virtual Environments

- 197** | The Mirror: Reflections on Inhabited TV **Graham Walker, Rodger Lea**
- 198** | Peloton: A VRML-Based Bicycling Simulator **J. Robert Ensor, Gianpaolo U. Carraro**
- 199** | The Electric Body Project **Thecla Schiphorst, Sang Mah**

## SESSION: Education and Information

- 200** | Visualization of the Best Approximation **Li Chao**
- 201** | RenderComp: The New Video Editing Workflow Paradigm for Digital Video Publishing **Marcus Julian**
- 202** | Virtual Parts Catalog and Component Sourcing with VRML **Fred Dech, Swaminathan Narayanan, Rade Tesic, Prashant Banerjee, Sudhir Anantharaman, John Yan**
- 203** | Text-Driven Deaf-Mute Sign Language Synthesis System **Yibo Song, Wen Gao, Baocai Yin, Ying Liu, Lin Xu, Jie Yan, Haito Chen, Jian Zhou**

## SESSION: Art Applications

- 204** | Virtual Arts Therapies **Rebecca Mercuri, Ranjit Bhatnagar**
- 205** | Working Within the Grid: Interactive Foundations Design Problems Using Grid Structures **Patricia Nelson, Barbara Giorgio-Booher, Loren Mark**
- 206** | WordNozzle **Jason Lewis**
- 207** | Visualizing the Midway Face of the Dixie National Forest **Donald House, Scott Arvin, Greg Schmidt, Midori Kitagawa DeLeon**

## ANIMATIONS

## SESSION: Full Body Animation

- 208** | Performance Capture and Character Animation **André Bustanoby**
- 209** | Motion Capture and Puppetry **Emre Yilmaz**
- 210** | Ubiquitous Animation: An Element-Based Concept to Make 3D Animations Commonplace **Ralf Därner, Volker Luckas, Ulrike Spierling**
- 211** | Isaacks: From Life Forms Choreography to Animation **Jimmy Gamonet de Los Heras, Sang Mah**

## SESSION: Visual Styles

- 212** | The Tapir: Combining Myth and Contemporary Musical Structures to Create a Personal Perspective with 3D Computer Animation **Raquel Coelho**
- 213** | "Hercules:" The 30-Headed Hydra **Roger L. Gould**
- 214** | Turner Classic Movies: "Hopper" **Tom McClure, Jeffery Roth, Colin Miller, Ingrid Overgard, Jance Allen, Jana Canellos**
- 215** | Up... Down... Up... **Betsy de Fries, Jerry van de Beek**

## SESSION: Dynamics and Character Motion

- 216** | Dynamically Simulated Characters in Virtual Environments **David C. Brogan, Ronald A. Metoyer, Jessica K. Hodgins**
- 217** | Transitions Between Dynamically Simulated Motions: Leaping, Tumbling, Landing, and Balancing **Wayne L. Wooten, Jessica K. Hodgins**
- 218** | Animating Quadrupeds with Footprints **Nick Torkos, Michiel van de Panne**

## SESSION: Mutts, Machines, and Molten Monsters: The Making Of...

- 219** | General Motors EV-1: "Appliances" **Alex Seiden**
- 220** | "The Relic" **John (DJ) DesJardin**
- 221** | "Dante's Peak" **David Isyomin**
- 222** | "101 Dalmations" **Daniel Jeanette, Doug Smythe**

## SESSION: Tracking and Talking

- 223** | Passive 3D Human Motion Capture **Ioannis A. Kakadiaris, Dimitris Metaxas**
- 224** | Visual Tracking and Pose Recovery for Special Effects **Michael Isard, Andrew Blacke**
- 225** | Lip Synchronization for Animation **David F. McAllister, Robert D. Rodman, Donald L. Bitzer, Andrew S. Freeman**
- 226** | Layered Compositing of Facial Expression **Ken Perlin**

W

elcome to SIGGRAPH 97 Sketches! This is the fourth year for the Sketches program, and it is evolving like a large, collaborative sketch or drawing. Each year, the contributors and Sketches committee members add new vision and form, redefine pieces, and add more detail to the drawing.

Andrew Glassner created Technical Sketches in 1994. Art & Design Sketches were added in 1995, and, in 1996, Animation Sketches. This year, Applications have become a type of Sketch, instead of a separate program.

Sketches have something for everyone and provide an opportunity for intermixing ideas among people from all areas of the SIGGRAPH community. Just like the Creative Applications Laboratory, Sketches provide a common tie between the technical programs, Ongoing: The Fine Arts Gallery, and the Computer Animation Festival, bringing artists, animators, designers, programmers, technical directors, and researchers together.

Building upon the success of the SIGGRAPH 96 Sketches program, we received 215 submissions this year – almost double the number of submissions in 1996. The four Sketches juries selected 100 Sketches for inclusion in this year's program.

In Art & Design Sketches, you will see innovative uses of computer graphics for art and design, new artistic tools, explanations of the use of technology for creating art, and social provocation. There are also two Art & Design sessions featuring panel discussions by the artists featured in Ongoing: The Fine Arts Gallery.

In Application Sketches, you will see innovative uses of computer graphics technology for visualization, virtual reality, Web-based applications, interaction, education, and art.

Animation Sketches feature examples of new research in animation techniques, commercial use of motion capture and special effects techniques, character animation, tracking technology, dance, and illustrative Sketches describing the process of commercial production and movie special effects. Several Animation Sketches were solicited from the Computer Animation Festival, to explain how the animations were created.

Technical Sketches feature a wide range of new graphics techniques and early ideas, including realistic rendering, non-photorealistic rendering, modeling and simulation, shading, illumination, graphics hardware, and virtual environments. Technical Sketches allow presentation of both early results (late-breaking research) and small, useful results that may not warrant a full technical paper.

This year, one-page abstracts of all Sketches are published in the Visual Proceedings. The choice of short abstracts was deliberate to allow documentation of techniques and ideas, but not to prevent future publication of full-length papers based on further development of these techniques.

The Sketches program is continuing to evolve, and its success is largely derived from those who contribute their work to it. I encourage you to attend Sketch presentations, participate in lively Sketch discussions, and, most importantly, submit a Sketch next year. Sketches are a great opportunity to contribute to the annual SIGGRAPH conference, whether you are a seasoned contributor or a newcomer.

Finally, I would like to thank the Sketches committee members for their hard work and incredible contributions to this year's Sketches program.

## DAVID EBERT

CHAIR, SIGGRAPH 97 Sketches

127

### Sketches Committee

#### ANIMATION SKETCHES

**Jonathan Lusk** Franz, Inc. CHAIR  
**Pauline Ts'o** Rhythm & Hues Studios  
**Chris Wedge** Blue Sky Studios

#### APPLICATION SKETCHES

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**Chuck Hansen** University of Utah  
**Lloyd Treinish** IBM TJ Watson Research Center

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**Thecla Schiphorst** Credo Multimedia Software Inc.  
**Tim Binkley** School of Visual Arts

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**Steve Feiner** Columbia University  
**Andrew Glassner** Microsoft Network  
**Holly Rushmeier** IBM TJ Watson Research Center

#### SKETCHES ADMINISTRATIVE ASSISTANT

**Susan Wrights** University of Maryland Baltimore County



231	SIGGRAPH 97 Sketches Overview	254	FACADE: Modeling and Rendering Architecture from Photographs and The Campanile Model	279	New D.N.A. Pattern
232	SIGGRAPH 97 Electronic Theater Open	255	Faces	280	the NICE project
232	SIGGRAPH 97 Electronic Theater Close	255	Fifth Element: Leeloo's Reconstruction & Time Square Montage	280	NPSNET-IV: Inserting the Human into the Networked Synthetic Environment
233	10,000 Feet	256	Filter-Regulator-Lubricator	281	Nurturing Self
233	2D Life in a 3D World	256	Flipbook	281	Once
234	'ACRI' The Making	257	Flux	282	One Fine Evening In Istanbul
234	ADN	257	Gabola The Great	282	Open-Mike Night
235	Advanced Problem Solving	258	Galaxy Guardian	283	Parasite Eve
235	Ahoy, The Movie	258	General Motors EV-1 "Appliances"	283	Pellucid Spaces
236	American Dream	259	(Generik) L'Oeil du Cyclone	284	Pepsiman "Montage"
236	Excerpts from "An American Werewolf in Paris"	259	Geodesics and Waves	284	Pets
237	Anaconda	260	The Ghost And The Darkness	285	Phantom
237	The Animation of M.C. Escher's "Belvedere"	260	"Ghosts" Motion Capture How-To	285	Plug
238	Automated Highways/Excerpts	261	The Giraffes of Mordillo	286	Protein Lattice
238	Baby	261	Good Vibrations	286	Protozoa's VRML Skits
239	Barbie as Rapunzel	262	Guten Appetit / good meal	287	RANKAI
239	Batman & Robin	262	Halls Penguins Airport	287	Rave Art
240	BBC Autumn On One	263	Harvest	288	Revenge Doesn't Pay
240	Bell Atlantic "Big Deal"	263	Heartbeat for "Where We Work"	288	ROBIT
241	Billy Ray Shyster's House of Discount Special Effects & Animation Emporium	264	The Hologlobe	289	Robotic Faculty (Williams College Winter Studies Program 1997)
241	BodyVenture	264	Holograph	289	The Rock
242	The Box	265	Home	290	Rolie Polie Olie
242	Butterflies in the Rain	265	human nature	290	The Roulette
243	Caltex Starpower	266	Hydra of Hercules	291	Runners
243	Canada Dry "Domino"	266	I Want to Believe	291	Scientific Visualization of Space Based Debris
244	Certified Public Accountants (CPA) "Pin Heads"	267	Illumination	292	The Shapemaker Prelude
244	Changing Heart - Opening 3D Sequence	267	(IMC) The Dolphin	292	Sharing
245	Cheerful Country	268	Impressions of San Francisco	293	Simulation of 1994 Northridge Earthquake Aftershock
245	A Cloud is Born	268	Inherited Memories	293	Smirnoff
246	Congress Center Messe Frankfurt Visualization	269	Inside the Cell	294	Smithsonian Cinder Cone
246	Conscience	269	Interactive Learning and Teaching Environment	294	Some Leaves
247	Contact	270	Interactive Virtual Environment Walkthrough	295	SOULBLADE
247	'Cowboy' by Noriuki Makihara	270	JACK	295	Star Trek - The Experience
248	Critical Depth	271	Keizan Musouzu (A Reverie in the Mountains)	296	Star Wars Trilogy Special Edition
248	Deadly Mister Misty	271	Kuru Kuru	296	The Steadfast Tin Soldier
249	digital Smoke	272	Kutchael	297	Submarine Garden
249	Digital Truth in Tian An Men	272	The Landing Party	297	The Taj Mahal
250	"DJ Asylum" - the Orb	273	Las Campanas Redshift Survey in 3D	298	Tanabata
250	The DNA Story	273	Levi's	298	The Tapir
251	A Drug Against War KMFD	274	Lindbergh, (infinity symbol) and the Trans-Rational Boy	299	Titanic, Anatomy of a Disaster
251	A Dummy Affair	274	The Lost World: Jurassic Park	299	Titanic TD 27
252	Dustcity	275	Lup 1 (or, Natural Born Collector)	300	Top Ramen - Space Search
252	Emaki	276	Mainstay Mutual Funds' UP... DOWN... UP...	300	TolaPet
253	Enhanced Processor Lifetime Through Deuterium Processing	276	Mandelbloom	301	Tour Into the Picture
253	"Equus" The Legend of the Unbridled Spirit	277	Mars Attacks!	301	Toy Racer
254	F8	277	Mass Manipulator	302	Toy Story Treats
		277	Men In Black	302	Tug Wilson
		278	MTV Top of Japan (Open)	303	Usonia: Frank Lloyd Wright's Vision for America
		279	Nessie	303	Virtual Andre
				304	Waterman
				304	The Wishing Dream