

# 3-D News

from the Stereo Club of Southern California

Volume 28

July 1983 - June 1984





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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VOLUME XXVIII

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JULY 1983

## Marilyn's Musings

### IT WAS A VERY GOOD YEAR...

As our 1982-83 year comes to its finale with our July 24 Annual Awards Banquet at Sorrentino's, it's fun to look back over our 28th year of promoting and enjoying stereo photography and fellowship through SCSC. Here are a few significant events and facts that set this year apart from all others, and are now set down in the history pages of the Club.

With the resurgence of 3-D movies being filmed again and shown at your local theaters, a new interest was sparked within our Club. We responded to this request and formed a 3-D Movie Division which has its own separate meetings to show members' homemade and other 3-D movies.

Always looking for a new challenge, 18 Club members were asked by Jerry Walter to participate in the PSA International Stereo Club Competition -- each with one slide. Out of 14 stereo clubs from around the world, we brought home the first place award. This is an inspiring example of our members working together for SCSC.

While on the topic of slide competitions, this year brought forth the greatest number of competitors ever (60) in our Club competitions, with a great diversity of subject matter. (I believe the glassware shots are becoming an endangered species with our new breed of stereographers!) We presently have the greatest number of members for any one year (190), as well as 74 other readers of the 3-D NEWS, our subscribers.

Thanks for all your enthusiasm this past year, and do continue with your Club spirit and support for our new incoming Club President Tony Alderson. I'm sure he'd love to hear from you if you'd like to get more involved in the coming year. Tony needs ten new people to serve as Directors on the Board. To find out more, call Tony at (213)985-0476.

I've certainly enjoyed the many new experiences and opportunities I've had while serving as President of the finest stereo club in the world. This year has been a memorable one for me.

*Marilyn*



Meetings: Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
Membership: Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
3-D NEWS Subscriptions: Published monthly. \$8.00 per year for non-members. Send fees to the Editor.



# breaking the rules

By Bruce Barnbaum

Reprinted from the PSA Journal, the monthly publication of the Photographic Society of America

Too many people approach photography by conforming to a set of rules for composition. This is a disastrous way to approach any art form; and photography, at its finest, is surely an art form.

What approach should be taken to composition? That is a difficult question. Edward Weston once commented that good composition is "the strongest way of seeing something". He stated no rules, but just common sense. Weston's comment, however, provides no guidelines, though it clearly demonstrates his contempt for rules.

Weston despised rules for an obvious reason -- rules constrain artistic ability while inhibiting free expression. A rule is simply a restriction. "Do not place the center of interest in the center of the frame." "Do not let the horizon divide the photograph in half." "Compose with strong lines leading from the lower left to the upper right." It's all hogwash! Perhaps the most powerful composition comes from an object placed directly in the middle of the frame, or with the horizon squarely in the center, or with a strong line leading to the left center of the frame. Often the broken rule is the element that provides the excitement to turn an acceptable photograph into an exceptional one.

Let's take the example of center of interest. First of all, the concept of a center of interest is, in itself, restrictive. Not all pictures have a center of interest, and not all pictures should have a center of interest. I have a photograph of trees in fog, in which the trees closest to the camera are in dark silhouette, while those in receding planes grow progressively lighter, until they fade out entirely. No tree can be singled out as the center of interest, but the presence of fog unifies the elements and produces a cohesive photograph. Actually, it is a photograph of fog. The trees are merely vehicles used to show its presence. Thus, this photograph is an example of a more all-encompassing concept than that of center of interest: a unifying thought. A center of interest generally implies an object, but as the fog photograph shows, objects are not necessarily the important aspects of a picture, nor is a center of interest.

If there is a center of interest, however, or an object of central interest, place it wherever it would make the strongest composition. Considerations such as the general balance of the photograph or the dominating "flow" of the photograph are all-important in determining the strongest placement of the object. It may turn out that dead-center placement is the most appropriate, rules notwithstanding. Don't let this alarm you -- the strength of the picture is far more important than the rule you may be breaking.

The point that must be made about rules is this: rules should be looked upon as a starting point, beyond that they are useless or possibly harmful. The novice who is just starting his photographic work can gain considerably from rules, which tend to steer him from gross compositional errors. This is beneficial. It may take a beginner years of mistake-making before he realizes that certain forms of composition are invariably poor. Rules can help the beginner over such obstacles in a shorter time. Once the photographer progresses to the stage of understanding the basics of solid composition, he must be prepared to innovate whenever appropriate in order to achieve results that go beyond ordinary "good composition" and enter the realm of exceptional insight.

The same lessons can be applied to painting, sculpture, or any other art form, including literature. Rules provide a basis, nothing more. They are starting points, not end products. There is nothing sacred about rules and there should be no penalty attached to breaking them. Only weak and inappropriate composition deserves a penalty -- an esthetic penalty.

The key considerations for good composition are twofold: simplicity and the unifying thought. A good photograph makes a statement, not a speech. It confines its thought to that which is most important to the photographer, though a secondary thought of lesser importance can be included, if appropriate.

When presented with a photographable scene, it is best to determine just what is most important. What is the general "feeling" of the scene? Which objects support that feeling? Which objects detract from it? Where can the camera be placed to best capture the mood? These questions, and related ones, are the most important questions asked by a good photographer. No thought is given to conformity to rules. The object of a photograph is to convey a thought, not to satisfy a rule! It is precisely this reason that necessitates trimming down the concept of the photograph to a single thought. In Weston's works, that is "the strongest way of seeing something".

Photographic competitions, in my opinion, are terribly detrimental to good composition and good photography, for they place conformity on a pedestal, while making adherence to rules the ultimate goal. As such, photographic competitions inhibit creativity and stifle innovation. Furthermore, they foster artistic competitiveness where none should exist. Who is better, you or I? It would be as foolish to ask, who is better, Van Gogh or Rembrandt? There is no competition in art, why create it? Why bestow first, second and third place prizes upon photographs, when a simple designation of "successful" or "unsuccessful" would be far more appropriate for judging a photograph? Unfortunately, our society is far too strongly oriented toward competition. Competition is based on rules, and rules are detrimental to art. Thus we are stuck in a vicious cycle of encouraging insipid art in order to gain the coveted "first prize".



# thoughts on june 16

...From the Director

Results of the One Roll Assignment were viewed at the June Club meeting. Ten members completed the assignment: Tony Alderson, Earl Anderson, Tim Cardinale, Bill Daggett, Carl Felling, Marilyn Felling, Bob Kneisel, David Kuntz, Gail Reece, and Jerry Walter. A total of 116 slides were viewed, covering the 12 subjects.

The participants seemed willing to be more daring with their submissions than they usually are in competition. I think many times we have a tendency to "play it safe" in competition, entering slides that we think will score well, but that may not show our full creativity or imagination. The "just for fun" atmosphere of this assignment evoked more novel pictures than we generally see.

Within each of the subjects we had a range of diversity which reflected the individuality of the makers. Underlying the differences in individual subject matter was a similarity in approach by most of the photographers. Most members tried to isolate their subject, so as to emphasize and focus on it. If the subject was "building", most people showed building, to the exclusion of everything else. Rarely was the approach to show the subject in relationship to something else (e.g. people, self, the environment, etc). I thought that Earl Anderson gave us the most personal view in this sense; his photographs gave me the impression of "this was the way I feel about the subject", rather than striving for an objective view of the subject.

I think that all the people who participated in the assignment shared the common experience of increased awareness of the creative process. The limitations set by the subject matter, and the attempt to provide unique, individual expression within this pre-defined framework forced us to be more aware of the steps we take when we make a photograph.

Viewer response was enthusiastic to the show. The general feeling amongst both participants and the viewing audience was that if we tried something similar again, it would be better with fewer subjects, and more than one chance per subject. There seemed to be quite a bit of interest in doing a similar assignment in the future.

--David Kuntz

...From a Viewer

David Kuntz' valiant attempt at the One Roll Assignments sent to him was really a great experiment, and quite successful in my opinion. He worked diligently and narrated admirably, giving fair comments to all who participated on the eve of June 16. Only, many who sent their quite unique slides were not there to see them for the first time, as we were privileged to do. Timing? Circumstances? It was a great idea, but tried and viewed by too few in attendance. Wrong time

of the year? Those who were there became special people as the evening progressed, as slide upon slide made its premier.

--Marjorie Webster

...From the Heart

If you are interested only in competition slides, then the June meeting probably wasn't for you. And if you're interested only in perfectly exposed, composed, and executed slides, the June meeting wasn't for you either. The June meeting gave us much more than all this, for it gave us slides "from the heart". I felt that for the very first time in the Club we were given the opportunity to take a look at slides that attempted to discover what photography is all about, and some progress was made. The June meeting gave us the chance to really look at photography -- pure photography -- made by a group of photographers who had the themes and carefully disciplined themselves to capture but one image for each theme. There were no reasons to take the photographs other than to pictorialize each theme, so the heart was called upon to give the most honest interpretation possible. Good stuff, and a fine viewing experience, for finally we got closer to the mind of the photographer, through his interpretations, than we were ever allowed to before. The theme approach to assembling the show graphically illustrated the many approaches to the same subject. If time had allowed, it would have been valuable to re-sort the slides by maker and project again -- we would then have discovered something very personal about each member. Much food for thought here, in the Club's first highly refreshing, purely creative One Roll Assignment.

--Jerry Walter

...From a Non-participant

I can't enter the June program because it goes counter to my photographic instincts. I guess I don't love crowds, windows, self portraits, etc. enough to want to photograph them. More exactly, I don't hate those things either, of course, but realize I choose to photograph the things I find most extraordinary and mentally peaceful and inspirational to me -- the "high" points. Communication of this to others provides the motivation. So the challenge I would take from the One Roll Assignment is to go learn to love all the categories of reality by having to look at them closely and take pictures. On the other hand, it might be that some of the Club members are really the "highest" about photography itself, and are more involved with the photography than with the things photographed. I'll just say, you'll take your best pictures of the people, things, and events you love, that are important in your life. The other side of it is to develop your involvement and appreciation of things and areas worth expressing. Photography is an expressive art; you have to have something to express.

--Dick LaForge



CATHERINE LAURSEN

The stereo community suffered a deep loss June 10 with the passing of Dear Catherine. This happy, busy individual of deep faith was an accomplished stereographer, a wonderful host, and a caring mother -- a mother not only to her many children, grandchildren and great grandchildren, but to anyone who wanted to learn and share photography... Catherine would never hesitate taking a budding camera enthusiast under her wing. The Club extends deepest condolences to her husband Bert -- she was the love of his life. We all share in his loss.

JOSEPH P. FALLON, JR., FPSA

Joe, a member of the Oakland Camera Club, was a backbone of organized amateur photography, serving most recently as Membership Committee Camirman of the Photographic Society of America. His influence was especially felt in our world of stereo photography, where he staunchly supported the exhibitions, convention programming, and all other activities and individuals dedicated to sharing and promoting the stereo image. He was most influential in bringing 3-D photography to Australia. With Joe, help was never more than a phone call away, and he leaves a legacy of hard, devoted work. Our condolences are extended to his close companions Carol Lee and Wai-Ling Lee.

**LEO**

Symbol: ♌ Element: Fire. Planet: Sun.  
Belongs to those born July 23-Aug. 22.  
Traits: Generous, creative, well organized.  
Compatible with: Sagittarius, Aries, Libra, Gemini.  
Attracted to Capricorn.  
Careers: Medicine, labor, political science.

**Stereo Activity Calendar**

July							August						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2		1	2	3	4	5	6
3	4	5	6	7	8	9	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27
24	25	26	27	28	29	30	28	29	30	31			
31													

- FRI JUL 15 Reservation Deadline - July Banquet  
 THU JUL 21 Stereo Information Meeting - Photo Center - 7:30 PM  
 SUN JUL 24 Club Awards Banquet - Sorrentino's - Burbank - 5 PM  
 MON AUG 1 Copy deadline - August NEWS  
 WED AUG 3 First Quarter Club Board Meeting  
 THU AUG 18 Club Meeting - Photo Center - 7:30 PM "Terra Australis"  
 SAT AUG 20 Judging of Fair Exhibition - A Club Activity

**Who Writes The NEWS?**

Lots of people! And they all deserve special thanks. So here goes, for the contributors for 1982-83. "Insights -- Members Talk About Their Slides" proved highly popular, and this year 20 different members contributed words about their high-scoring slides:

Earl Anderson	Rich Evans
Rick Finney	Susan Pinsky
David Starkman	Ray Zone
Marshall Stewart	Tim Cardiale
Carl Felling	Jerry Walter
Ernie Marjoram	Lee Pratt
Charlie Kamerman	Stu Weisbuch
Tony Alderson	Ursula Sylvan
Bill Papke	Darryl Medeen
Nathan Wong	Marilyn Felling

Additionally, many of these folks, as well as others, made significant contributions, either with original writing or reporting, or by sending along articles for publishing. The others:

Paul Wing	Marjorie Webster
Jack Shafer	Oliver Dean
Allan Griffin	John Hart
Howard Swezey	David Robinson
Joy Aubrey	Marion Smith
Bob Tiritilli	Ron Jones
Don Cast	David Hutchison
Jim Pettit	Gail Reece
George Cushman	David Kuntz
Bill Shepard	Bruce Wendorff

A special thanks to Charles Piper, Editor of The Technical Page, for coming through month after month, with informative and sometimes challenging writing.

Thanks for the support of all those listed above, as well as the support of all the faithful readers who make the NEWS worth doing. But no resting on our laurels...there are 11 more issues to go in this Volume. The Editor loves to receive mail about 3-D. Keep those cards and letters coming.

--Jerry Walter, Editor



## Member & Subscriber Update

A hearty welcome to these two new Club members:

JOHN P. MARTIN  
1633 Amberwood Dr. #28  
South Pasadena CA 91030  
R (213)799-9474

MICHAEL P. JOHNSON  
715 Machado Dr. #14  
Venice CA 90291  
R (213)392-6341

"Good reading" is extended to these new subscribers:

KEITH H. HUTCHINGS, APSA  
18 Chapel St., Glen Waverly,  
Melbourne, Victoria 3150  
Australia

ANTHONY COOGAN  
12185 Laurel Terrace Drive  
Studio City CA 91604  
R (213)761-3510 B (213)769-0183

Club membership anniversaries for July:

Mark Calice - 1 year	David Metcalf - 1 year
Ward Clark - 19 years	Bill Minty - 1 year
Richard Collado - 1 year	Richard Ogle - 7 years
Paul Darnell - 3 years	Paul Peyto - 3 years
David Gibson - 1 year	Owen Phairis - 1 year
Sam Gillad - 3 years	Steve Ruffy - 4 years
Jim Hart - 1 year	Bill Shepard - 1 year
Elaine Hepburn - 2 years	Maudie Stergis - 12 years
Mike Hepburn - 2 years	Evelyn Stewart - 1 year
David Hutchison - 1 year	Elaine Stewart - 2 years
Masahiko Kawamura - 2 yrs	Roberta Stilley - 5 years
Ron Labbe - 1 year	Russ Terrill - 25 years
Ernie Marjoram - 1 year	Jon Turetsky - 4 years
Bill McKim - 1 year	

## Join Us...

### ...On July 21

...for our Stereo Information Meeting. You are doubly invited if you are a newer Club member and have questions about 3-D or the Club or how to get involved -- questions that might readily be answered on a one-to-one basis by experienced Club members. If you're in the dark, this is the chance for illumination. If you find the Club activities technically intimidating, this is the chance to soothe your fears. If you'd like to get acquainted with fellow members, this is the chance for free and open introductions. Come by the Photo Center at 7:30 for this special meeting for Club beginners. And bring 2 slides with you for impromptu projection. The welcome mat is out...

### ...On July 24

...for our Annual Club Awards Banquet. You haven't forgotten to mail in your reservation card, have you? Reservations are necessary. Send your card indicating choice of entree (Swiss steak, chicken parmigiana, or vegetable plate) to Marilyn Felling, PO Box 90, Topanga CA 90290.

#### Specifics:

- \$12 per person, pay at the door
- Cocktails at 5 PM
- Dinner at 6 PM

#### Activities:

- Installation of officers
- Announcement of Essay Winner
- Presentation of Club Competition Medals
- Presentation of the trophies and ribbons for the Slide Of The Year Competition
- Presentation of Most Promising New Member Award

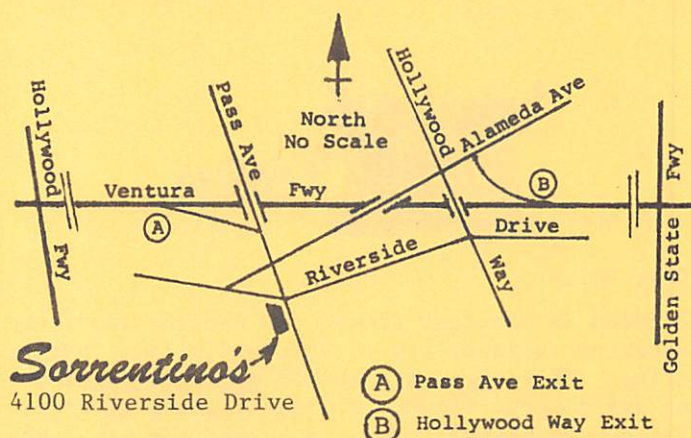
#### The Show:

- A unique one-time feature show in 3 parts:

#### SCSC On Display - 1983

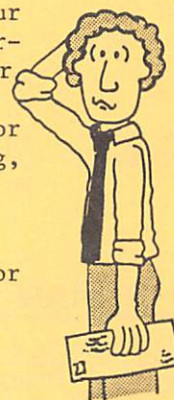
- \* The 3-D People Parade
- \* The Slide Of The Year Entries
- \* Showing of the 1983 Honor Slides

Reservation deadline is July 15. Make plans now! Everyone is welcome. Why not treat a friend to dinner -- and show them what the Club and 3-D is all about at the same time.



### ...On August 18

...for a very special program directly from the PSA San Francisco Convention: "Terra Australis" by Charles and Colma Jones, New South Wales, Australia. Both Charles and Colma are accomplished stereographers and creators of fine audio-visual shows. This presentation will reveal the "ordinary" Australia, and will feature detail and mood slides. Don't miss this special show!





## Stereo Exhibitions Calendar

MON AUG 15 Closing - Third Dimension Society  
Stereo Exhibition  
Forms - Mel Lawson, 1400 Joyce St.  
A-513, Arlington VA 22202

WED AUG 17 Closing - L.A. County Fair Exhibition

SAT AUG 20 Judging - L.A. County Fair Exhibition  
Fair Grounds - 9 AM

## 3-D Slide Shows

THURSDAY JULY 21. "Southern Utah: Island In Time"  
by Rick Finney and Jerry Walter. Presentation  
sponsored by the West Los Angeles Group, Sierra  
Club. Felicia Mahood Center, 11338 Santa Monica  
Blvd. 7:30 PM



FOR SALE: Two Stereo Realists. \$100 each. Charles  
O'Brien (213)933-7652

FOR SALE: Nimslo camera and case \$148; DP-36-18  
mailers 2 for \$24. V-M Personal, good \$130.  
Wollensak 10 w/case, excellent \$350. Stereo Pho-  
tography Unlimited, SCSC Specials, 8211 27th Ave.  
North, St. Petersburg FL 33710

FOR SALE: Revere Stereo Camera, mint condition,  
with case. \$175. Philip Smith (213)876-4426



Dear Editor:

I noted in the last issue a few remarks about the  
upcoming availability of Polaroid's 35mm instant  
film. Stereographers should not rush right out  
to buy a large supply without testing it first. I  
don't think we'll find much use for it. The  
film uses the old additive color process, which  
means the image is made up of tiny red, green and  
blue dots (or rectangles) much like the surface  
of a color TV picture tube. Not only does this  
mean that those little bits of color squares will  
be visible in a hand viewer, but it will take a  
lot more light to get an equivalently bright  
image. Projection will be hampered because I  
suspect the new film is on a plastic base, which  
means there will be de-polarization problems.  
Sorry, Marilyn.

--David Hutchison

## Significant Miscellany

### CLUB SLIDE LIBRARY GROWS

A large donation of stereo slides, conservatively  
estimated at 5000, was received recently by the  
Club Slide Library. This came about through the  
generous donation by Alvin Patterson, Monterey  
Park. Al, now 81, and his wife Erma, who recently  
celebrated their 61st Wedding Anniversary, tra-  
veled throughout the U.S. and in many foreign  
countries in the 50s, 60s, and 70s. The stereo  
camera was their chief picture-making tool for  
all these travels, resulting in a vast collection  
of stereo slides. "The grand kids aren't inter-  
ested in any of these", Al says, "and I want to  
pass them onto someone who will continue to enjoy  
them." Indeed, the Club will retain them perma-  
nently as a legacy to stereos great past, and  
put them to good use by making them available for  
borrowing by interested members.

### DISTANT CLUB NAMES IN THE NEWS...

SCSC members Bruce Wendorff and Steve Traudt,  
Lincoln NE will be conducting an intensive 5-Day  
photography workshop in the Platte River State  
Park, Louisville, Nebraska, August 28-September  
2. They promise assistance in seeking new ways  
to see and deepen your awareness and appreciation  
of the creative potential of photography, while  
leaving behind the distractions of everyday life  
and totally immersing yourself in photography.  
Further info from Steve at 2726 Washington St.,  
Lincoln NE 68502 (402)435-7617.

The Boston Science Museum is planning a compre-  
hensive 3-D exhibition beginning with historical  
items and ending in futuristic high-tech. SCSC  
member Paul Wing will be assisting with the his-  
torical items, and SCSC member David Hutchison  
and NEWS subscriber Steve Aubrey will be assisting  
with the modern exhibits. Proposes to be an  
honest and worthwhile event.

### PHOTOGRAPHY COURSES

The University of California, Santa Barbara, has  
announced a new series of courses in photography.  
Each would be of interest to the serious stere-  
ographer familiar with other photo equipment. In  
brief:

Photography As Creative Art...  
...July 9 & 10 \$85

Planning And Producing Slide Shows...  
...July 9 & 10 \$80

Fashion Photography...  
...July 16 & 23 \$105

Photography for Publication...  
...August 19-21 \$175

Lake Powell by Houseboat...  
...August 25-29 \$465

More information from the University of Califor-  
nia Extension, Santa Barbara 93106 (805)961-3231



## Movie Division News

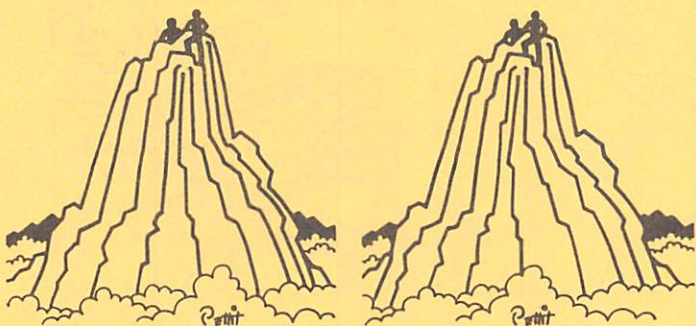
The third meeting of the SCSC Movie Division was held on Saturday evening, June 4, at the Longley Way School Youth Center in Arcadia, with 15 members and guests in attendance. In our business meeting we resumed our continuing dialogue on 3-D movie formats. The general consensus is, at this point, that we'll each continue to work in our own formats (16mm Bolex and Elgeet, Elmo super 8mm single film, double super and regular 8mm, and others), but ultimately agreed on one format for a group project.

We agreed on a \$1 per meeting donation from members and guests, and discussed plans for refreshments at meetings. Holly Weisbuch volunteered to maintain a "scrapbook" of stereo movie-related information sent or brought by members.

After the business meeting, we enjoyed several stereo films from Oliver Dean, John Hart, Stu Weisbuch, and Bill Shepard and the old favorite anaglyph condensation of "Creature from the Black Lagoon".

Details for the next meeting, in September, will be announced soon. In the meantime, prospective members can contact chairperson John Hart at (r) (213)248-1446 or (b) (213)446-0131x215.

--Bill Shepard



I forgot to put film in the camera...

## Nimslo News

### NIMSLO DROPS PRICE AND OFFERS FREE PRINT

If you've been waiting to purchase a Nimslo camera until the price drops, you need wait no more! Nimslo recently dropped the official price from \$249 to \$199. In addition, the usual hefty dealer discounts have brought the actual selling prices as low as \$109 in some markets. Will the price drop further? Only time will tell.

Mailers officially retail for \$15.05 for the DP-36-18 (gives 18 prints), but I have been seeing them advertised for as low as \$10.80. This has brought the price per Nimslo print as low as 60¢ each -- lower than the normal Polaroid print price. Reprints, however, are still a staggering \$2.70 each.

The first sign of some true marketing aggressiveness is a two full-page ad that appeared in some

of the major photography magazines. Realizing that there is no way to adequately show a 3-D photo in a magazine, Berkey has taken the expensive, but wise, course by offering a free Nimslo print of the Brooklyn Bridge by professional photographer Peter B. Kaplan. I don't know if you actually need the coupon to get the print. For those of you who have been wanting to get a sample Nimslo print, try sending your complete name and address, with a request for the free Nimslo print of the Brooklyn Bridge by Peter B. Kaplan, to: Nimslo Free Photo Offer, P. O. Box 4013, Reidsville NC 27322-4013. This offer expires July 31, 1983.

--David Starkman

### DON'T THROW AWAY THOSE NIMSLO NEGS.

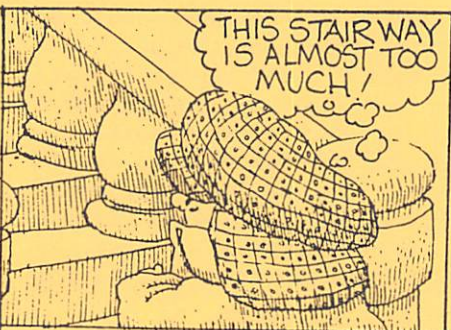
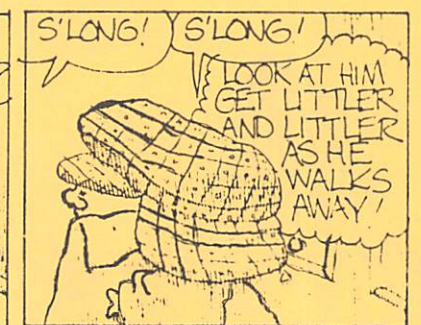
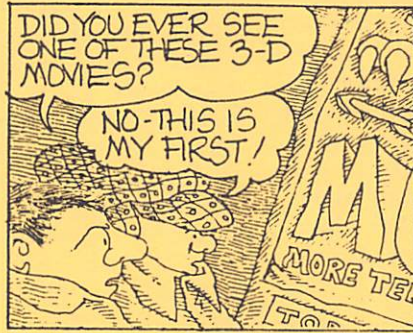
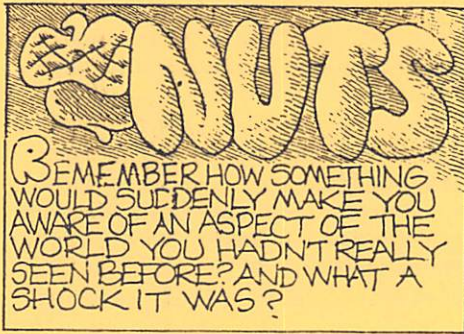
Like most owners of the new NIMSLO "wonder" camera, I find that only a few of the prints from a given roll are satisfactory. However, when wondering if I would throw out the negatives, I thought I would try an experiment first. I noticed that each 2 frames is equal negative size to 1 standard 8 sprocket 35mm frame. This means that any standard automatic printing machine can print pairs of 2-D prints straight off the negs. whereas attempting to print from individual  $\frac{1}{2}$  frames would constitute a serious "nonstandard" situation with resulting cost penalties. One should order "super-size" so that the resulting print can be cut in half vertically and still be large enough for mounting on cards and viewed in a Holmes-type 'scope or free-viewed. Make sure that the actual operator knows what you are up to or confusion will result. Some top and/or bottom cropping will be required.

Of course, you will need to have 2 prints (all 4 frames) printed in each case. After guillotining, frames 1 and 4 will be closest to "ortho" when paired, while frames 2 and 3 will be quite salvageable and interesting if subject matter is close. Ideally, frame 4 of one shot could be paired for printing with frame 1 of the next shot (ignoring the rather flat 2 and 3 center frames) but the camera's transport appears to provide a 1 sprocket septum making a total of 9 sprockets for the two. Maybe your printer operator could handle this situation. You will be agreeably surprised just how good the 3-D now is in the shots which were so disappointing when first received back from Atlanta. Quite a satisfying salvage operation!

My experience with NIMSLO revealed that, for the intended autostereo prints, the closest subjects which can be covered by the near d.o.f. range are by far the best. I suggest shooting only in sunshine (or with E.F.) for smallest auto f/stop. Do a test bracket to find the closest range which will still be sharp. Background range should also be limited where possible to give the system a fair go.

--Allan Griffin  
Wollstonecraft, Australia









# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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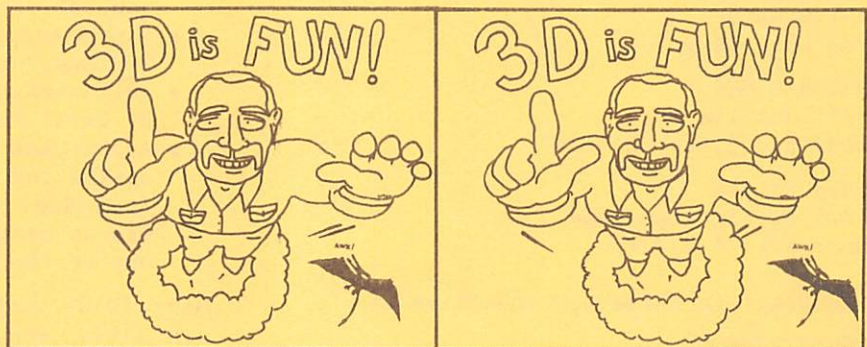
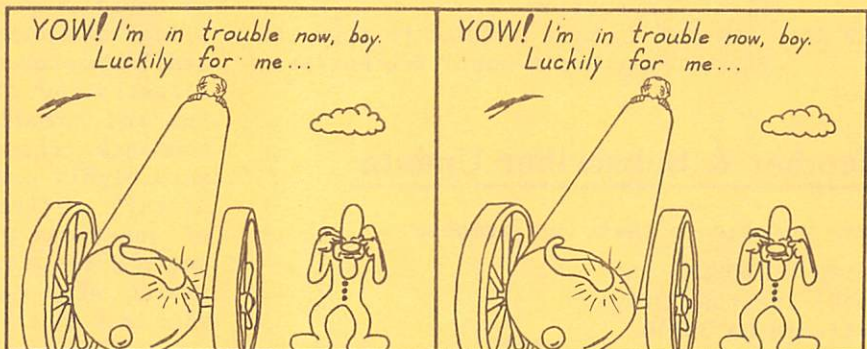
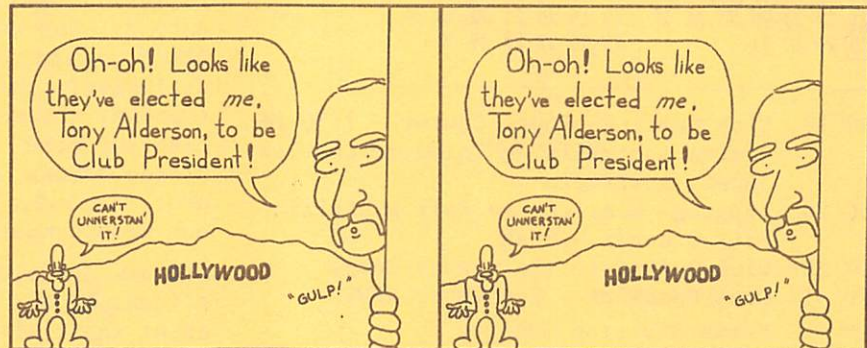
Bill Shepard  
425 N. Morada Ave.  
W. Covina 91790  
R(213)962-5581

VOLUME XXVIII.

NUMBER TWO

AUGUST 1983

## TOE-TAPPIN' 2 STEP!!



Tony

Meetings: Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
Membership: Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
3-D NEWS Subscriptions: Published monthly. \$8.00 per year for non-members. Send fees to the Editor.



**VIRGO**

Symbol: ♍ Element: Earth. Planet: Mercury.  
Belongs to those born Aug. 23-Sept. 22.

Traits: Discriminating, analytical, modest,  
hypercritical.

Compatible with: Capricorn, Taurus, Scorpio,  
Cancer.

Attracted to Aquarius.

Careers: Banking, accounting, teaching, writing.

## Stereo Activity Calendar

August	September
S M T W T F S	S M T W T F S
1 2 3 4 5 6	1 2 3
7 8 9 10 11 12 13	4 5 6 7 8 9 10
14 15 16 17 18 19 20	11 12 13 14 15 16 17
21 22 23 24 25 26 27	18 19 20 21 22 23 24
28 29 30 31	25 26 27 28 29 30

THU AUG 18 Club Meeting - Photo Center - 7:30 PM  
"Terra Australis" by Colma and Charles  
Jones, Australia

SAT AUG 20 Judging - L.A. County Fair Exhibition  
Fair Grounds - 9 AM

SUN AUG 28 Club Outing to the Spruce Goose

THU SEP 1 Copy Deadline - September NEWS

SAT SEP 3 Movie Division Meeting

THU SEP 15 Club Meeting - Photo Center - 7:30 PM  
First Competition

THU SEP 15 - SUN OCT 2 Make a date to tend the  
Stereo Fair Booth--call Bob Kneisel.

## Member & Subscriber Update

A hearty welcome to these new members:

JOHN H. DOYLE  
3403 Chestnut Drive  
Atlanta GA 30340

MYRNA MEGDAL  
13559 Haynes St.  
Van Nuys CA 91401

MELBA SIMMS  
6251 Jumilla Ave.  
Woodland Hills CA 91367

JEFF SYLVAN  
4329 N. Fireside Lane  
Moorpark CA 93021

"Good reading" to these new subscribers:

ROGER VERNON  
6555 S. Briar Bayou Drive  
Houston TX 77072

GORDON NELSON  
1909 NE Naomi Pl.  
Seattle WA 98115

Club membership anniversaries for August:

Fred Coops - 12 years  
Terry Crosby - 3 years  
Rick Finney - 9 years  
Ed Mallen - 3 years  
Richard Pickens - 1 year  
Harry Poster - 2 years  
David Robinson - 1 year  
Hal Stanton - 6 years  
Stergis Stergis - 24 years  
Nathan Wong - 5 years

## Looking Backward to...

### ... July 21

A gathering of over 60 Club members and guests were certainly a little more enlightened about stereography after our special "New Member Information Meeting" held at the Photo Center on July 21. For the first time since 1976, the Club Officers and Directors put on a Club program exclusively designed for the novice stereo enthusiast who wanted to get more involved in the Club and more specifically get started shooting stereo slides -- by acquiring the needed equipment, learning how to operate it, and entering our Club competitions.

All new and old members were asked to bring two slides each and introduce themselves while telling about their slides. Following this, we projected an exciting array of slides from the collection of David Starkman and Susan Pinsky. This included slides of a short history of antique and currently available stereo equipment and varied other slides illustrating that stereo photography can be as fun and creative as YOU want to make it. The comments regarding this none-judged projection were highly positive... "Why don't we do this more often?" After the show, David fielded an array of questions regarding equipment. We then adjourned the formal part of the evening to talk stereo with each other on a one-to-one basis, plus look at the various displays, which included:

- Two different tabletop setups by Bill Daggett and Carl Felling
- A good sampling of stereo cameras and mounting devices, with explanations by David Starkman
- An interesting 3-D projector system presented by David Kuntz
- And a vast selection of stereo books, accessories and equipment available for purchase from Reel 3-D Enterprises. Susan's table was so crowded all evening that it was truly one of the evening's highlights.

Many folks had no idea just how many brand new 3-D items are now available through David and Susan's undying efforts and enthusiasm for supplying our 3-D needs.

All in all it was a very successful evening. Talk is in the air we will do it again next July. Thanks to all who made the effort to attend.

--Marilyn Felling



## Join Us...

### ...On August 18

...for a very special program directly from the PSA San Francisco Convention: "Terra Australis" by Charles and Colma Jones, New South Wales, Australia. Both Charles and Colma are accomplished stereographers and creators of fine audio-visual shows. This presentation will reveal the "ordinary" Australia, and will feature detail and mood slides. Don't miss this special show!

### ...On August 20

The Club sponsors the Stereo Section of the L.A. County Fair Photo Exhibition. The judging will be held on Saturday, August 20, starting at 9 AM, and everyone is invited to attend. Judging is in the Fine Arts Building on the Pomona Fair Grounds (take the Ganesha Blvd exit north from the San Bdo Fwy, then turn right on McKinley Ave and proceed to the Fair Grounds entrance). This is a Club activity, and volunteers are needed to assist in the judging. David Starkman, Susan Pinsky, Bob Kneisel and Jim Riggs are co-chairing this whole thing. Fellow members Tony Alderson, David Kuntz and Carl Felling are judging this international set of 500+ stereo slides. Come by to see all the slides and all the action.

### ...On September 15

The first Club competition will be here before you know it. Several anxious competitors already have some of their slides lined up, ready to go! (Can you believe that?!) We're looking forward to another fine year.

--Oliver Dean, Competition Director

### ...September 15 - October 2

You'll get free admission into the L.A. County Fair when you sit at the SCSC Photo Booth. Sign up quick and don't miss out. At the booth are stereo roto viewers, each containing 18 top stereo slides from the L.A. County Fair Exhibition. You'll be able to introduce lots of people to stereo photography firsthand, and photograph the Fair yourself.

The Fair runs from Thursday, September 15 through Sunday, October 2 in Pomona. You can sign up for any of these time slots (10 AM - 2 PM, 2 PM - 6 PM, 6 PM - 10 PM) on any of the above days. You get free parking, too, plus admission for a friend. Hurry! Call Bob Kneisel at (213)797-2707 to volunteer a bit of your time.

-- Bob Kneisel

## Outing News



### SEE THE SPRUCE GOOSE AND THE QUEEN MARY

On Sunday, August 28, the Club will have its first Outing of the year. We will be going to Long Beach to photograph the Spruce Goose, the world's largest airplane. If you saw the slides at the July meeting or the Banquet, you know it is BIG!! Constantly changing spotlights illuminate the aircraft, creating challenging and surprising stereo possibilities (bring your tripod and exposure meter).

The luxury liner Queen Mary nearby is a beautifully restored floating palace and offers many more exciting images. For the remainder of the day there are lots of other attractions in the immediate area, such as the Old English shops nearby.

We plan to caravan/carpool from the Photo Center at 8:45 AM, Sunday August 28. The cost is \$6.00 for the Goose, or \$8.00 for the Goose plus Queen Mary. Call Bob Kneisel for further information, or if you want to carpool. Or just show up at the Goose at 9:45 AM.

--Bob Kneisel

## Movie Division News

The next meeting of the Movie Division will be on Saturday, September 3 at 7:30 PM, at the Longley Way School Youth Center, Las Tunas & Warren Way, Arcadia. All are invited. Call John Hart, R (213)248-1446 or B (213)446-0131x215 for more information.

3-D movie buffs should note that the July 1983 issue of "American Cinematographer" is devoted entirely to the 3-D film. The comprehensive issue features articles on the history of the 3-D film, 3-D primer, formats, techniques, projection and filming systems, a complete list of 3-D films, plus detailed, well-illustrated stories about House Of Wax, Spacehunter, Metalstorm, and Jaws 3-D. The writing is not all cold and technical, but often includes a sentimental touch.

## 3-D Slide Shows

Thursday September 8. "High Sierra Symphony" by Rick Finney & Jerry Walter, sponsored by the 100 Peaks Section/Sierra Club. DWP Auditorium, 111 No. Hope St., Los Angeles. 7:30 PM, Free.

Wednesday September 14. L.A. County Fair Stereo Exhibition, sponsored by the Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd, Alhambra. Dinner (optional) at 7 PM; contact Ruby Steins (213)792-8739 for reservations. Show (just walk in, Free) at 8 PM.



## First Quarter Board Meeting

A rousing First Quarter Board Meeting was hosted by Holly and Stu Weisbuch on July 28, with 14 members attending. The duties of each of the Board Members was discussed, followed by reports and discussions on the following: Treasurer's report (balance = \$2075)...membership renewals are flowing in....refreshments at meetings to be dropped after November...Christmas Banquet plans for Sorrentino's being made...Spruce Goose/Queen Mary Outing planned for August 28...major outing being discussed for later...1000w projector continues to be pursued for Club use....Fair Exhibition judging organized for August 20....Club auction will again be held in October with format revisions....Club will host ISCC Competition in November....Club will soon have 200 pair EPCOT glasses...Movie Division remains active....83-84 competition rules adopted. The meeting was followed with large quantities of ice cream and wonderful brownies, and a couple hours of lively 3-D conversations. The next Board Meeting is set for November 2.



**FOR SALE:** Anaglyph condensations of "Creature from the Black Lagoon" and "It Came From Outer Space", 16mm, optical sound, new condition. \$125 each. Also, rare 3-D comic books from the 50's. Call or write for list. Bill Shepard, 425 No. Morada Ave., West Covina CA 91790 (213)962-5581.

**FOR SALE:** Realist camera and cutter. Camera needs work (film slips). \$100. Chuck Nelson, (213)428-6209.

**FREE:** Any Club member who participated in the Club Slide of the Year Competition and who was not able to attend the July 24 Awards Banquet is entitled to hear the "SCSC On Display - 1983" cassette tape free. Sorry, no slides provided, but the vicarious experience provided by the tape will be a partial substitute. Contact Rick Finney.

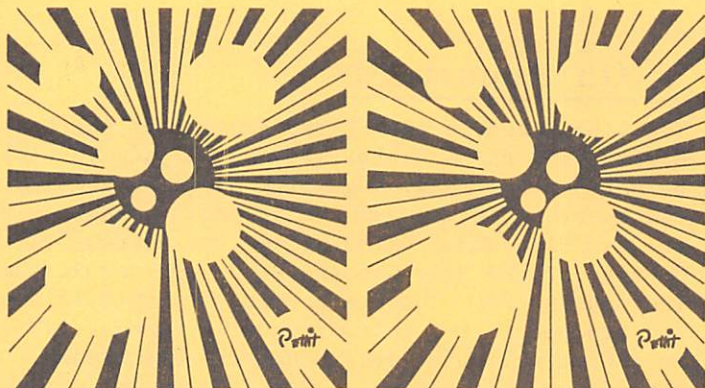
**FOR SALE:** Neatly bound copies of all 12 issues of the 3-D NEWS for 82-83. \$5.00 (\$5.50 by mail). Jerry Walter, 1098 Montecito Dr., Los Angeles 90031.

**SERVICE AVAILABLE:** Stereo Color Prints from 35mm negatives. 3 1/4" square. This unique service is specifically listed in the price list from Photo Fair Color Lab, PO Box 37, Hastings MN 55033. Send name & address for a free price list and film mailer envelope.

**FREE:** New 1983-84 Catalog of available cameras, projectors, viewers and books. Send LSASE to Stereo Photography Unlimited, 8211 27th Ave No., St. Petersburg FL 33710

## Stereo Exhibitions Calendar

WED AUG 17 Closing - L.A. County Fair Exhibition  
 SAT AUG 20 Judging - L.A. County Fair Exhibition  
 Fair Grounds - 9 AM - All Invited  
 SAT SEP 10 Closing - Detroit Stereo Exhibition  
 Forms - Laddis Smith, 13821 Vassar Dr., Detroit MI 48235  
 TUE OCT 11 Closing - Genesee Valley Stereo Exhib  
 Forms - Al Sieg, 159 Hillhurst Lane, Rochester NY 14617



If in every deep black hole...  
 you can see a few bright spots  
 ...see your Ophthalmologist!

## July 24: More Than A Banquet

Everyone had a fine time at the Club's annual summer social gathering. Sorrentino's was decked out in its exciting shades of red, and the staff was extremely accommodating to our special needs. Starting out the evening were hors d'oeuvres, cocktails, and lively conversation. Jim Riggs, just having returned from 3 months of teaching in Kenya, kept score at the reservation table.

Marilyn Felling opened the Banquet with a welcome, and Bill Daggett followed with a moving invocation recalling the subjects of our vision. Banquet programs included vital Club statistics and highlights of the Club's 82-83 year. After the last of the ice cream cups were consumed, chairs were rearranged theater-style for the Big Show.

The many visitors were introduced, including far-away friends Judy Archer and Allan Griffin from Australia, and David Hutchison from New York City. Eight Club Past Presidents were in our midst: Sylvia Sikes, Russ Terrill, Stergis Stergis, Bert Laursen, Jerry Walter, Tim Cardinale, Rick Finney and David Starkman. Marilyn Felling delivered a final message in which she talked of Club progress and the challenging personal experiences of the past year. Marilyn presented elegant framed and personalized Certificates of Appreciation to her Board, plus a special appreciation to Maudie and



Stergis. A hand dolly was presented to Rick Finney and Jerry Walter at a gift from the Club to assist them in equipment movement for their slide shows. Ursula Sylvan presented Marshall Stewart with a special stained glass window piece in appreciation for the coffee service at each meeting. Additionally, Marshall was thanked for obtaining for Club use new EPCOT-style 3-D glasses. Marilyn also announced that the 1983 President's Essay Contest was won by John Konrad; essays will be printed in subsequent issues of the 3-D NEWS. Marilyn was then presented with a framed photograph of a carousel horse, with the inscription:

To Marilyn Felling: In appreciation  
for your year of service as President  
of the Stereo Club of Southern California  
1982-83

Oliver Dean, Installation Officer, then swore (or affirmed) in all the members, who pledged their support of the Board. He then installed the new officers:

Tony Alderson - President  
Bob Kneisel - Vice President  
Bill Daggett - Secretary  
Jim Riggs - Treasurer

Oliver's usual flair included many hats, under which he gave quick, humorous analyses of various Club characteristics.

Our new President Tony then told a little about himself, but gave the secret of how more could be uncovered. He announced the new Directors, and appealed for additional assistance.

Presentations were then made by outgoing Competition Director Rick Finney. First were the participation ribbons:

For participation in all competitions,  
both categories (30 slides):

Susan Pinsky	Carl Felling
David Starkman	Paul Wing
Ward Clark	Russ Terrill
Earl Colgan	Jerry Walter
Hugh Stilley	George Cushman
Rick Finney	

For participation in all competitions,  
one category (15 slides);

Marilyn Felling	David Hutchison
Earl Anderson	Darryl Medeen
Rich Bruland	Ernie Marjoram
Thom Pentecost	Bruce Wendorff
Howard De Vorkin	Marshall Stewart
Al Bohl	Bill Daggett
Stu Weisbuch	

Club competition place medals were then presented:

<u>B Group Nonconventional</u>	<u>A Group Nonconventional</u>
1st Carl Felling	1st tie Rick Finney
2nd Earl Colgan	1st tie Jerry Walter
3rd Stuart Weisbuch	2nd tie Ward Clark
	2nd tie Paul Wing
	3rd Russ Terrill

#### B Group Standard

1st Marilyn Felling  
2nd David Hutchison  
3rd George Cushman

#### A Group Standard

1st Rick Finney  
2nd Susan Pinsky  
3rd Carl Felling

Twenty three members then took the credit for the Big Show "SCSC On Display - 1983", made up of slides submitted for the Slide of the Year Competition. This included the ten sets from the Most Promising New Member Candidates. A special Part I segment "The 3-D People Parade" included all the extra people/photojournalism slides that were requested, with musical background by Norman Blake's String Ensemble. Part II included all the regular Slide of the Year entries, and Part III showed and announced the honor and award slides, as well as the Most Promising New Member (with the help of the Ewoks). The judging had been hosted by the Randers in Fair Oaks CA on June 19, with the judges being Allan Griffin and Keith Hutchings from Australia, and Bill Papke from Carmichael CA.

#### Honor Slides...

"Let's Share A Slice".....Ursula Sylvan  
"One Dozen Apples".....Jerry Walter  
"Mistress of the Dark".....David Starkman  
"Morning Gulls".....David Starkman  
"Vice Squad".....Stuart Weisbuch  
"Hershey Baby".....Stuart Weisbuch  
"Coinage".....Stuart Weisbuch  
"#1 Skier".....Marilyn Felling  
"Twig In Dunes".....Rich Evans  
"Ancient Tree and Mitten".....Rick Finney  
"The Creature".....Tony Alderson  
"Contemplating The Creator".....Tony Alderson

#### Most Promising New Member...

based on his four slides...

"The Creature"  
"Contemplating The Creator"  
"The Battle Of Emur"  
"Shrine Auditorium At Night"....Tony Alderson

#### Best Flower...

"Frosty Glass And Roses".....Ward Clark

#### Best Landscape...

"Winter Skier".....Rick Finney

#### Best People/Photojournalism...

"A Boy And His Horse".....David Hutchison

#### Judges' Choice...

"Squirt".....Carl Felling

#### Slide of the Year...

"East Orange Overlay".....Jerry Walter

Trophies were donated by Stergis' Stergis, Rick Finney, Jerry Walter and Bertalan Sikli. All too quickly the Club's gala evening was over. But small groups lingered on to visit for an hour, recalling things past, and speculating on things to be. More than a Banquet -- A Grand Summary and A Grand Beginning.



1982 — 1983

# Stereo Club of Southern California

*This Certificate of Appreciation is Awarded  
in Acknowledgement and Thanks for Performing the Following  
Services for the Betterment of SCSC and Stereo Photography*

TONY ALDERSON: For tackling both positions of Vice President and House Director; giving his support to the President whenever needed; and coming early to our meetings and having our equipment set up and ready for our shows.

TIM CARDINALE: For trying something different as Banquet Director that really worked out -- finding an excellent new location for our two annual Club banquets: Sorrentino's. All arrangements, down to the little details, were handled expertly.

JAMES W. RIGGS, JR.: For taking charge of our Club funds as the office of Treasurer, carefully keeping track of our Club accounts as evidenced by a healthy Club treasury and balanced books.

BILL DAGGETT: For executing the office of Secretary in the efficient manner that it should be done -- a most important task that makes sense out of our Board Meeting discussions.

RICK FINNEY: For taking on what has to be the most important Club directorship -- Director of Competitions. This multi-faceted job was performed superbly, making this year's slide competitions the best we've experienced with the greatest number of participants ever in Club history.

JERRY WALTER: For being Editor of the best stereo club news letter that exists, our own 3-D NEWS. Countless hours of writing, editing, typing, trips to the printer, etc., have been graciously donated by a most dedicated person so that all of us look forward to a great monthly publication.

DAVID STARKMAN: For providing untold stereo information and equipment sources to our members as Director of Equipment. The biggest factor in getting our newer members starting shooting stereo is having those "whys", "wheres", and "whats" answered by a most knowledgeable stereo fanatic.

SUSAN PINSKY: For being a very energetic person in signing up new members as our Membership Director. Our Club ended this year with an all-time record high of 190 members, thanks to such a positive approach by this Director.

URSULA SYLVAN: For being our continually effervescent Director of Hospitality; taking charge of greeting new members and guests; and for lugging that punch bowl, with punch, to each meeting.

DAVID KUNTZ: For co-ordinating an exciting year of monthly meetings as Program Director. Special thanks for creating the "One Roll Assignment" meeting where doing something different was challenging and refreshing.

STUART WEISBUCH: For struggling with the position of Workshop Director, co-ordinating workshops to support our Club ideal of continually offering learning experiences to all interested members.

MAUDIE & STERGIS STERGIS: For being our most gracious hostess and host for our Annual Pot Luck Dinner Board Meeting, where all Board members and their families are welcomed into the Stergis' home to experience their warm hospitality and a fun evening.

Marilyn J. Felling  
President

July 24, 1983





1982-83 COMPETITION WRAP-UP  
MAY COMPETITION RESULTS AND FINAL STANDINGS

B GROUP STANDARD CATEGORYMAY CUM

63	313.75*	Marilyn Felling
60	300	David Hutchison
51	296	George Cushman
53	296	Earl G. Anderson
57	288.75*	Darryl Medeen
54	288.75*	Rich Bruland
54	287.50*	Ernest B. Marjoram
54	287.50*	Thom Pentecost
60	287	Bruce Wendorff
56	283	Howard De Vorkin
53	281	Marshall Steward
52	268	Al Bohl
--	233	Jim Riggs
--	232	Marjorie Webster
54	224	Bill Daggett
54	220*	Tony Alderson
--	189	George Skelly
60	188	Rich Evans
--	167	Adolph Sanchez
53	167	Ursula Sylvan
--	163	Dick Howe
51	158	Bert Sikli
--	116	Holly Weisbuch
--	108	Ray Zone
--	106	Roland Kerber
--	76	Lee Pratt
--	71	Charlie Kamerman
--	62	Bill Shepard
--	57	Jerry Fielder
--	57	Richard Jean

--	56	Ken Dally
--	56	John Konrad
--	56	Richard Winsett
--	54	Leroy Barco
--	53	Herb Bann
--	53	Richard Ogle
--	51	Bob Kneisel
--	51	Robert See
--	33	Peggy Fogle

A GROUP STANDARD CATEGORYMAY CUM

63	320	Rick Finney
61	312.50*	Susan Pinsky
--	308.75*	Carl Felling
55	303.75*	Jerry Walter
54	302.50*	David Starkman
57	300	Paul Wing
57	299	Ward Clark
59	296.25*	Russ Terrill
54	292	Earl Colgan
56	281	Hugh Stilley
52	216.25*	David Kuntz
--	186	Stergis Stergis
60	180*	Tim Cardinale
--	177	Nathan Wong
--	171	Stuart Weisbuch
--	75*	Sylvia Sikes
--	63	Oliver Dean
57	57	Don Cast

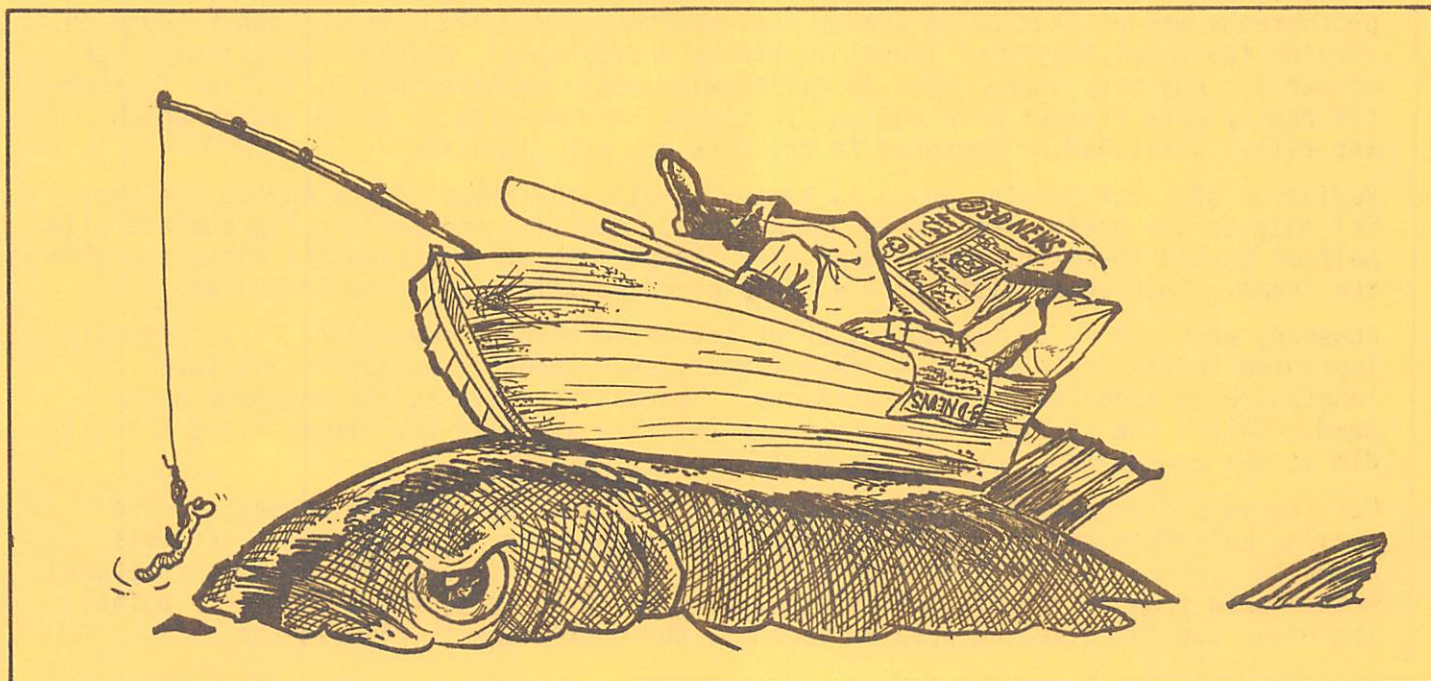
A GROUP NONCONVENTIONAL CATEGORYMAY CUM

59	320	Rick Finney
54	320*	Jerry Walter
56	305	Ward Clark
55	305	Paul Wing
61	300*	Russ Terrill
55	296.25*	Susan Pinsky
59	287	Hugh Stilley
60	261.25*	David Starkman
--	189	Stergis Stergis
55	156.25*	Tony Alderson
--	71.25*	Tim Cardinale

B GROUP NONCONVENTIONAL CATEGORYMAY CUM

--	313.75*	Carl Felling
57	313	Earl Colgan
55	307	Stuart Weisbuch
52	289	George Cushman
52	133	Richard Evans
--	127	Richard Ogle
--	120	Bill Daggett
--	115	Earl G. Anderson
--	105	Bill McKim
--	61	George Walker
--	59	Merry Nell Colborn
--	57	George Skelly
--	34	Leroy Barco

\*Judge's scores averaged





## A REVIEW OF FUNDAMENTAL PRINCIPLES AND CONCEPTS IN STEREO PHOTOGRAPHY

A human being, and most predatory animals, perceives an object in three dimensions by viewing it from two somewhat separated points by means of two movable pinpoint scanners called eyes. The two slightly different images are combined in the brain of the individual to generate depth information.. The baseball player connecting with the 95 mile per hour pitched ball and the frog capturing the flying insect are using the same kind of information.

When stereo (solid) viewing is to be simulated by photography, two extended images of the object are created by two separated lenses. When these two extended images are appropriately oriented before a human viewer, he is able to scan them by rolling his eyes, and so gather much the same information he would gather if examining the actual object. He is seeing the picture in stereo. People lacking binocular vision will of course not be able to see stereo photography.

When the two lenses are (1) separated about the distance of human eyes, and (2) the images are presented to the viewer so as to preserve the apparent size or subtended angle of the object, one has ortho-stereo. Because great flexibility is possible in selecting lens separations and image magnifications, many deviations from ortho-stereo are possible, some of which have great artistic or scientific usefulness.

So long as the subtended angle of viewing is the same as the subtended angle in the camera, which is described as preserving the perspective, the perceived shapes of all objects will agree with their actual shapes. However, the perceived size may be increased or decreased almost without limit, depending on the separation of the lenses. This separation or baseline is the tool used for hyperstereo and hypostereo.

Hyperstereo, which uses baselines 2, or 5, or 10, or 100, or 1000 times human eye spacing permits perception of an object, undistorted in shape, but reduced 2, or 5, or 1000 times in size. Thus, by means of hyperstereo, one can get a feel for the shape of Grand Canyon which would be impossible by any kind of actual viewing of the landscape.

Conversely, hypostereo, which uses very short baselines, causes objects to appear greatly enlarged. The way to tell what a bumblebee on the wing really looks like is to shoot it with a strobe from a distance of a few inches using a fraction of an inch baseline. This is the principle of the Realist Macro, the Hyponar, and such lenses.

Those of you who have used a variety of wide angle and telephoto lenses in flattie photography may at this point wonder what additional marvelous things can be done by varying the focal length of lenses in stereo photography. Perhaps regrettably, the answer is: not very much. What is called wide angle or telephoto distortion in flattie photography is even more obvious in stereo, and results in solid images which are either stretched or squashed in the fore and aft dimension.

Variation of focal length, which is tampering with the shape of the object, is useful only to the extent that it is not noticed. That is, one may shoot a subject with half or double the ortho focal length for the purpose of composing the picture within the frame. Such shape distortion as this produces will usually be tolerated.

However, when one is photographing an object whose shape is memorized, i.e. strongly imprinted in the brain of the average viewer, even moderate variations in focal length are regarded as gross distortions. The best example is the shape of human head. Unless the stereo picture subtends the same angle at the viewer's eye that it did at the camera lens, one senses distortion.

For stereo projection the audience typically sits too far from the screen for preserving subtended angles. This is of no consequence for landscapes, but is disastrous for portraits. To keep a portrait shot with 35mm lenses from looking stretched when viewed from 30 ft on a 6 ft screen, move up to 10 feet, the orthostereo point. The other way to solve the problem is shoot the portrait with 85mm lenses.





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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## Staying Alive

Two of the nice things about the Summer of '83 have been the movies "Flashdance" and "Staying Alive". The grip of the Jedi has at last been broken, and these two new toe-tappin' movies have their audiences feelin' really good. Many go back to experience them again and again. The story lines may be a bit weak, but oh! - the graphics and movement, all held together by split second editing. The music may not be your cup of tea to start, but once you've associated the energetic songs with the visuals they become downright pleasant. Sight and sound, that's what it's all about. And visual stimulation. And pushing the medium to its limits, pushing back the barriers of song and dance as interpreted on the screen. And a celebration of the human body. And a display of the gamut of camera work -- gentle, revealing, tense. And contrasts -- the shaded pastels of "Flashdance" versus the shocking color saturation of "Staying Alive" -- all a study of their own. And both containing a gratifying release of new talent.

One of the nice things about September is the return of Club competitions. Back to the refreshing homemade, original, one-of-a-kind 3-D visuals. Brought to you live and in living color at the Photo Center.

"Are you staying alive in 3-D", chided the voice.

"Who, me?"

"Yes, you!", it replied. "Are you pushing the medium to its limits? Are you really exploring the three dimensional boundaries? When you go to choose those slides for competition, do you fall back on the safe, acceptable slides? Or do you dig into those new images, share your new thinking, and throw fresh work into the 3-D arena? Are you helping the Club stay alive with fresh visuals and new approaches?" (Wow, that was some chiding voice!)

So there I was, stimulated again. And there I went: seeking out new angles on familiar objects, looking at lighting in an imaginative way, and casting aside the routine subject matter. There I was: exploring unusual juxtapositions of shapes, strange adhesions of color, alien symmetry and heterogeneous components, planning ahead to wonderful 3-D visual excursions and tantalizing perceptions. Once again I was communicating what I felt, grabbing hold of that new flash and dance and flicker of perception. And eagerly awaiting a fresh rush of talent as displayed by the new Club members.

All in the name of 3-D. All in the quest of staying alive.

**Meetings:** Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.

**Membership:** Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.

**3-D NEWS Subscriptions:** Published monthly. \$8.00 per year for non-members. Send fees to the Editor.



**LIBRA**

Symbol: ♎ Element: Air. Planet: Venus.  
Belongs to those born Sept. 23-Oct. 22.  
Traits: Charming, diplomatic, idealistic,  
indecisive.

Compatible with: Aquarius, Gemini, Sagittarius,  
Leo.

Attracted to: Pisces.

Careers: Diplomacy, social work, politics.

September							October						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3						1	
4	5	6	7	8	9	10	2	3	4	5	6	7	8
11	12	13	14	15	16	17	9	10	11	12	13	14	15
18	19	20	21	22	23	24	16	17	18	19	20	21	22
25	26	27	28	29	30		23	24	25	26	27	28	29
							30	31					

**Stereo Activity Calendar**

THU SEP 15 Monthly Club Meeting - Photo Center - 7:30  
First competition  
THU SEP 15 - SUN OCT 2 Make a date to tend the stereo  
booth at the County Fair - Call Bob Kneisel  
SUN SEP 25 American Society of Camera Collectors Trade  
Show - Burbank - 10:30 AM  
SAT OCT 1 Copy Deadline - October NEWS  
THU OCT 20 Monthly Club Meeting - Photo Center - 7:30  
Fourth Annual Auction + NSA Show  
SUN DEC 11 Club Christmas Banquet - Sorrentino's

**Member & Subscriber Update**

A hearty welcome to these new Club members:

ROY IRELAND  
377 Paradise Circle, Camarillo CA 93010  
R(805)484-0682 B(805)484-3580

PAUL ARTMAN  
460 Bonito Ave #3, Long Beach CA 90802  
R(213)436-3528 B(714)953-3323

"Good reading" extended to this new subscriber:

LENNY HARRIS  
2118 Magnolia, Highland Park IL 60035

Club membership anniversaries for September:

Worth Booth - 1 year  
Merry Nell Colborn - 2 years  
Mary Jane Etcheverry - 8 years  
John Etcheverry - 8 years  
Rich Evans - 1 year  
Fred Franck - 10 years  
Norma Fritsche - 2 years  
Rosalyn Freund - 10 years  
Conrad Hodnik - 12 years  
Margaret Jashni - 20 years  
Richard Jean - 2 years  
Selden Mitchell - 1 year  
Jack Pettit - 2 years  
Susan Pinsky - 6 years  
John Ripkalvis - 1 year  
Robert See - 1 year  
David Starkman - 6 years  
Marshall Stewart - 8 years  
Dennis Walker - 2 years  
Maynard Walker - 2 years

**Where's Tony?**

Famous Club Pres Tony Alderson has been off for a few days to the Mojave Desert working on field graphics for a spectacular Chrysler commercial. Famous? Well, how many times have you read those long lists of movie screen credits, hoping to catch a name you recognize? Read no further. Tony got his famous screen credit for 3-D rotoscoping for the current film "Metalstorm". (This is actually Tony's second movie credit.) "Famous" now, and they've said "rich" is next. Tony has promised to return to the NEWS in October with another Page One Toe-Tapper.

**Bulletin Contest**

The 3-D NEWS took Fourth Place in the Club Bulletin Contest sponsored annually by the Photographic Society of America. 180 other bulletins from PSA-affiliated camera clubs from around the world were entered in the "large club" category, of which SCSC is a part. One sample of each club's bulletin (ours was the April 1983 issue) is read and carefully evaluated by 3 judges, a monumental task. Fourth Place gave SCSC an Honor Award. Other stereo clubs receiving ribbons for their bulletins were the San Diego Stereo Camera Club (Rob Morris, Editor); Third Dimension Society, England (Pat Milnes); Deutsche Gesellschaft für Stereoskope, West Germany (Fritz Waack); and the Sydney Stereo Camera Club (Debbie Laskie).

**Classified**

FOR SALE: TDC Stereo Vivid Projector #116 in excellent condition with case and instructions. \$275. Gail Reece, 15208 Caravaca Road, La Mirada CA 90638, phone (714) 523-4881.

**Trade Shows**

Good places to buy stereo photo equipment are the local camera collectors' shows and sales happening several times each year. The next one is the Burbank Camera Show conducted by the American Society of Camera Collectors. It will be held on Sunday, September 25 at Machinists Hall, 2600 W. Victory Blvd. at Buena Vista, Burbank. 10:30 AM - 5 PM. \$3.00.



HELP! The stereo booth at the L. A. County Fair needs help! There are still lots of time slots open (10-2; 2-6; 6-10) for Thursday, September 15 through Sunday, October 2. It can be a very enjoyable experience. It's simply a matter of sitting behind the booth, making sure the viewers are not handled too roughly, fielding those questions you feel you can answer, and telling the folks about the Club if they show more than a passing interest in the slides. This year we will have four rotoviewers which will allow us to display even more slides than before. Free admission, free parking. Give me a call at (213) 797-2707 to volunteer a little bit of your time for this 3-D cause.

--Bob Kneisel



## Looking Backward to...



### August 18

The evening's program was "Terra Australis" created by Charles and Colma Jones of Wahroonga, New South Wales, Australia. This show was not an ordinary travelogue -- it was a journey....a journey into the heart and soul of both the land and people of Australia. We were taken from the dry and sometimes desolate interior of the continent, to the coast. But the view was not that of a tourist or a casual observer; we were treated to an intimate, personal view of this country by people who love and understand the land. We were shown a land that is both awesome in its grandeur and beauty, yet terribly fragile in its ecology. The koala and kangaroo were shown not just as unusual curiosities, but as unique denizens of this place that is so different from anywhere else on Earth. The show concluded with a close-up look at the city of Sydney. We saw its people at work and at play, and were treated to views of its interesting architecture. One memorable slide group was a 3-slide set featuring a ballerina slowly rising from the stairs of the Sydney Opera House -- a type of metamorphosis. Colma and Charles' sound track was a beautiful mixture of narration and music which complemented the images and gave us this inner view of "Terra Australis". The show was presented with dual dissolve projectors (courtesy of Rick Finney and Jerry Walter) which let one image flow continuously to the next, and provided some extra visual treats.

Special thanks go to David Starkman, Susan Pinsky, Russ Terrill, Jerry Walter and Rick Finney for working out the logistics in making this show available for the Club's enjoyment. This represented a special detour on the show's route from the PSA San Francisco Convention to the International Stereoscopic Union Conference in Buxton, England.

--David Kuntz, Program Director

## "Show & Tell" Debuts

The August meeting saw the initiation of something that I hope will become a standard part of our Club meetings. We introduced "Show and Tell" to the Club. This is to be a demonstration or explanation to the Club of some technique or equipment of interest, and the presentation will last less than 8 minutes. These will serve as a starting point to introduce old members to new things and new members to everything. If strong enough interest is expressed, subsequent workshops can be scheduled to explore the subject further. Tim Cardinale gave the program an excellent start with his demonstration of "Free Viewing". There was no question from the "oohs" and "aahs" in the audience that several people learned something dramatically new during the presentation. What's the "Show and Tell" for September? You'll have to come to the meeting to find out! Is there any subject you'd like to see as "Show and Tell"? Let me know!

--David Kuntz, Program Director

## Join Us...

### ...On September 15

....for the first Members' Competition for 1983-84. Bring some slides--3 standard and/or 3 nonconventional. See the complete rules on Page 6 for definitions, plus other pertinent information. Please come a little early if you need help filling out the entry cards.

If you can't bring slides, come to watch. Each competition is unique. Not only are many of the slides unique unto themselves, but never will this group of slides be so assembled together again. And many of the slides are shown here, only once, and receive no other public showing. Join us!

### ...On October 20

The October Club Meeting will be the 4th Annual Stereo Club Auction. This event has become the most popular function during the Club year. This is no surprise, since the auction is a chance to obtain all sorts of stereo photographic equipment at what can sometimes be very bargain prices. The auction always provides a lively meeting, with some spirited bidding for the most desirable items. Buyers: come ready to get cameras, projectors, viewers, mounting equipment, and whatever other hard-to-find stereo equipment you've been looking for. Sellers: empty those closets and let someone else use that equipment that's just been gathering dust on your shelves (and make a few dollars in the process). Ten percent of the proceeds from the auction go to the Club, so this is a worthwhile event overall.

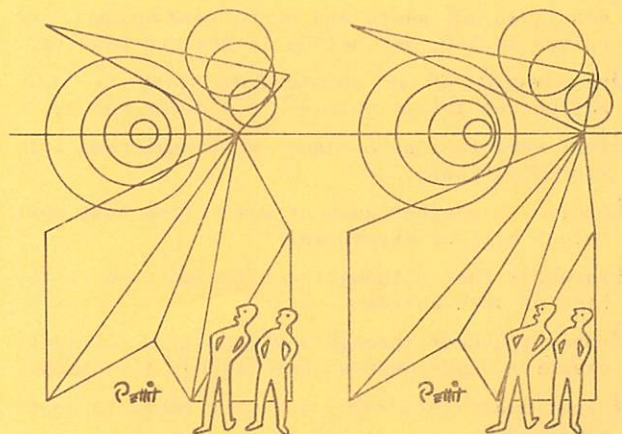
Following the auction will be a short program titled "NSA and the Holmes Library" by John Waldsmith of Columbus, Ohio. This program will introduce us to the National Stereoscopic Association through its meetings and activities.

--David Kuntz, Program Director

### ...On December 11

The date for the Club's Christmas Banquet has been set! Mark your calendar now, and start anticipating another swell affair at Sorrentino's in Burbank.

--Holly Weisbuch, Banquet Director



I think my mistake was telling the sculptor to "surprise me"



## 3-D Slide Shows

Monday September 12. "Southern Utah: Island In Time" by Rick Finney & Jerry Walter, sponsored by the Airport-Marine Group/Sierra Club. Community Bldg., Chace Park, Marina Del Rey (end of Mindanao Way). 7:30 PM, free.

Wednesday September 14. L.A. County Fair Stereo Exhibition, sponsored by the Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd., Alhambra. Dinner (optional) at 7 PM; contact Ruby Steins (213)792-8739 for reservations. Show (just walk in, free) at 8 PM.

Thursday September 22. "High Sierra Symphony" by Rick Finney & Jerry Walter, sponsored by the Sierra Singles Section/Sierra Club. Same location/time as September 12 show, free.

## President's Essay Contest

### ESSAY CONTEST WINNER ANNOUNCED

The winner of the 1983 President's Essay Contest was John Konrad. The theme of the contest was "The Things I Find Really Interesting About 3-D", and here is John's winning essay:

Scenics that almost "come alive" when presented in 3-D.

Time well spent in an enjoyable hobby that knows few bounds.

Excitement generated while reviewing past slides of people, places and experiences.

Reawakening of 3-D presently occurring in the amateur still and professional motion picture areas.

Exposure to an alternative method of doing photography.

Opportunity to see through the eyes of others when 3-D works are shared.

Pictures that are "routine" when viewed in 2-D become "special" when viewed in 3-D.

Hours of enjoyment had while taking, viewing, and planning 3-D photos.

Open wide -- as in "Jaws 3-D", now showing at your local theater.

Techniques of macro and micro photography, not unique in 3-D, yet unique in the end results.

One viewing of an outstanding slide is like eating one potato chip -- it's never enough.

Great expectations of what will next come into your viewfinder.

Results -- whether good or bad -- from that most recent roll of exposures.

Awareness that although an illusion, 3-D is the best of both worlds.

People you meet through 3-D who are intelligent, creative, and possess that "added" dimension.

Height added to width, and then added to depth equals 3-D.

Yesterday is gone. Tomorrow is another chance to live in a 3-D world!



Dear Editor:

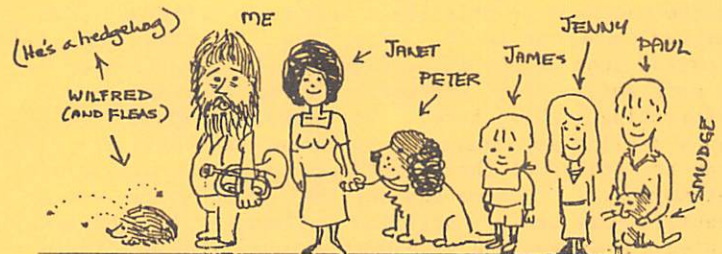
Always nice to get the 3-D NEWS and find out what's happening over the water. I keep meaning to contribute another article, but my three younger kids -- 6, 5 and 2½ -- keep spoiling my concentration. As I write, the kids are falling over, finding insects, picking un-ripe peas, and getting wet -- not the atmosphere for thinking deep thoughts about stereo aesthetics!

I am anticipating with pleasure the International Stereoscopic Union Congress in Buxton in September. I hope many SCSC members will be there. I expect various U.S. and European delegates will be bringing 3-D "goodies" for sale, and no doubt I shall spend far too much as usual.

Regards from the family,

David Robinson

Westhoughton, Bolton, England



Dear Editor:

Greetings from "Down Under". I have taken the liberty of converting Bob Tiritilli's cartoon found on Page One of the October '82 NEWS to stereo. I do hope you don't mind. There are possibly some parts which are not quite spot on, but using my system of "cut and stick" some things are not that easy to correct. It takes just over an hour to do and I am quite pleased with the result.

Alan Chenery  
34 Denman Ave.  
Punchbowl 2096  
N.S.W. Australia





When you look at a photograph you shouldn't think about how it was made or who is in the photograph. Instead, you should almost be sucked into it. It should trigger your memory so that you feel you've seen it before.

--Cindy Sherman  
American Photographer, 9/83

## Stereo Exhibitions Calendar and News

- TUE OCT 11 Closing - Genesee Valley Stereo Exhibition  
This Exhibition reappears after an absence of several years.
- TUE OCT 25 Closing - Southern Cross Stereo Exhibition  
Forms - Carol Lee, 1 Dalewood Way, San Francisco CA 94127. Slides can also be sent to Carol for bulk airmail forwarding to Australia.

### WHO'S WHO IN STEREO EXHIBITIONS

Each year a tally is made of acceptances by each individual for the International Stereo Exhibitions. This list is compiled by Erma Lauck, APSA, and is published in the PSA Journal. In 1982 there were 18 exhibitions -- 14 in the U.S., 1 in Germany, 1 in England, and 2 in Australia. Congratulations to Allan Griffin who placed first among all stereo exhibitors for 1982.

If you have slides you'd like to share with stereographers around the world, get involved in the exhibitions. If you have questions as to how to get started feel free to contact any of the active stereographers listed below. This is a listing of how our Club members rated:

Stereographer	Exhibitions Entered*	Slide Acceptances
Marjorie Adams	13	28
Tony Alderson	2	4
Don Cast	8	13
Earl Colgan	13	27
Paul Darnell	16	32
Henry Erskine	6	12
Rick Finney	16	39
Allan Griffin	18	67
Conrad Hodnik	12	41
David Hutchison	6	9
Bert Laursen	4	7
Catherine Laursen	7	18
Jim Lott	12	19
Susan Pinsky	16	33
Lee Pratt	2	2
Sylvia Sikes	11	23
David Starkman	17	33
Stergis Stergis	17	48
Hugh Stilley	7	11
Russ Terrill	8	25
Steve Traudt	5	12
Jerry Walter	18	57
Bruce Wendorff	7	17
Paul Wing	17	44

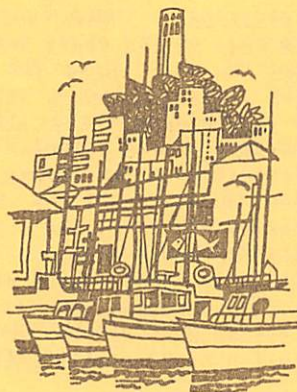
\* Exhibitions entered with at least one acceptance, or judged

### FAIR EXHIBITION JUDGING

A large number of Club members attended the Fair judging on August 20. For many it was their first stereo exhibition judging, where they got a chance to see all the slides that had been entered. Newer trends in stereo photography were given a boost, as judges Tony Alderson, Carl Felling, and David Kuntz carefully made their evaluations, giving credit to good use of stereo and innovative ideas, and looking critically for proper mounting. Many fine scenics were accepted, with several receiving medals, but each accepted scenic had to have some special quality to elevate it above the routine. The judging was efficiently handled by Susan Pinsky and David Starkman; in charge of the viewers during the Fair will be Bob Kneisel and Jim Riggs.

### A NEW MASTER STEREOGRAPHER

Stergis M. Stergis received his Master Stereographer I rating at the PSA San Francisco Convention. This rating is based on a great many acceptances -- at least 780 -- on at least 171 different slides. And 25 must be new slides over and above those used for the preceding "Diamond" rating. Stergis is our first Club member so honored, and the second in the whole world.



## PSA Convention

IMPRESSIONS, PEOPLE, ACTIVITIES AND SHOWS  
SEEN AT THE SAN FRANCISCO PSA CONVENTION

My first impression was one of surprise. I learned that the Photographic Society of America encompassed as many as 360,000 photographers through its affiliated clubs and councils. Next I was amazed to find that 1217 people had registered here at the city-block-size San Francisco Hilton and Tower convention facility -- some all the way from Australia (18) to Hyderabad, India (1). After the convention closed, I felt gratitude toward the 250-plus people who put together the schedule of 115 meetings, programs, meals, showcases, exhibits, demonstrations, lectures, and a daily newsletter every morning listing changes in scheduling (including a story of Margaret Hemphill (of Sydney, Australia) who is motoring alone in the U.S. via a special U.S.-built motorcycle with a platform to accommodate her in her wheelchair). And let's not forget the tons of projection equipment, much of it provided by the Eastman Kodak Company, that was needed to keep all these meetings going simultaneously for five con-



secutive days. I was told that the planning for this awesome accomplishment started some 2½ years ago!

Several of our SCSC members attended, and it was great to see how well they did in this international-level convention. It was an experience every stereo enthusiast should have. Can you imagine what it was like to be thinking stereo pictures from 7:00 AM to 11:00 PM? Imagine watching, talking, reading, seeing demonstrations and new ideas that the invention-minded members were developing and listening to those who have been in this medium for a long time share their know-how. I also tried out the new viewing systems that were there that I did not know had been invented, heard the makers of duo-SLR rigs explain what they discovered after they mounted pairs of Canon, Konica, Contax, Olympus, and even Series 800 instamatic cameras, and met the greats in this exciting medium. For instance, after having a casual chat with a man and finding out that he appeared to know quite a lot about stereo, I read his nametag which said "SETON ROCHWITE" and realized that he was the very inventor of the Stereo Realist Camera!

Our David Starkman, as well as others who had developed various kinds of aids in mounting slides, had brought suitcases with supplies of their products, making them available. The stereo enthusiasts who live in remote areas were very appreciative of the chance to learn about these aids.

There were ten stereo programs. These included the 150 slides chosen as the best in the years past called the Stereo Hall of Fame; the show where the slide of the year was judged; the stereo sequence exhibition; "Terra Australis"; and something new that is growing rapidly -- computer-generated stereo graphics. There on the screen in multi-colors were the shapes of molecules, the visualization in stereo of the amount of sunlight on the earth during one year, the ocean floor and earth surface topography, and even a stereo visual concept of the impact of ozone levels in the atmosphere made by jet aircraft. The modern computer is now putting on the stereo screen what can be best interpreted through visualization of spatial relationships. An awesome potential!

If one had time, it was possible to leave the stereo world for awhile and take in other great programs. "Tangerine Dream" in color slides was a wonderful show.

I hope many more of our Club members can catch the Chicago International Convention next year, or in Seattle in '85. What advances will be made in stereo concepts by then?

--Bill Daggett

## Competition Rules

STEREO CLUB OF SOUTHERN CALIFORNIA  
COMPETITION RULES FOR 1983-84

(These rules are identical to those used in 1982-83.)

1. There will be 2 competition categories: (1) standard stereo, and (2) nonconventional stereo. Standard stereo is defined as all those slides made with a standard 35mm stereo camera (Realist, Kodak Stereo, Verascope, etc.) at normal interocular. Cropping, sandwiching, multiple exposures, filtration, and color manipulation are permitted as long as the original chips were made with a standard stereo camera. Nonconventional stereo is defined as all those slides made with Exakta-Kindar-

Hyponars, Realist Macro Stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. The Competition Director shall decide the appropriate category of a slide in event of dispute.

2. Members will be allowed to enter up to three slides in each of the two competition categories at each competition.

3. There will be two competition groups within each category: An "A" group and a "B" group. A member may be grouped in the "A" group in one category and the "B" group in the other category. Member's group shall be assigned at the discretion of the Competition Director.

4. Cumulative scores will be computed for each member in each category. If a member enters both categories he will have two cumulative scores; these scores are not combined.

5. End-of-year awards will be made to top scores in each group of each category. It is possible for the same member to obtain the awards for both categories.

6. The two groups within each category shall be judged as one complete group. Each category shall be judged separately. Comments will be made by the judges on slides as time allows.

7. There will be five competitions during the year for each category. Both categories shall be judged on the same evening.

8. Scoring shall be from five to nine points.

9. The top scoring slides of each group of each category shall be given Award and Honorable Mention ribbons. Number and distribution of ribbons to be awarded shall be determined by the Competition Director.

10. Slides may not be entered in Club competition more than twice during the same fiscal Club year. Slides that have won an Award or Honorable Mention in any previous Club competition in any year, or similar slides, may not be entered again. Slides similar to those previously entered, whether titled the same or different, may not be entered.

11. There shall be three stereo judges for each competition. A member who is judging shall not submit slides that night; in that case the judge will receive a prorated score based upon the other four competitions of the fiscal year.

12. All slides should be mounted in glass. However, to encourage beginners and less experienced to enter, this requirement may be waived in the "B" group. Slides should be spotted in the lower left-hand corner as viewed in a hand viewer.

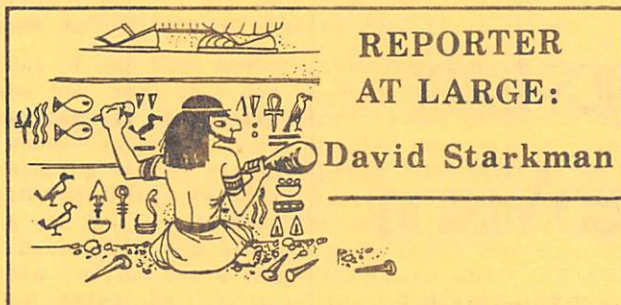
13. As a general rule, make-up slides will not be allowed for competitions missed. Exceptions may be made in dire circumstances by the Competition Director.

--Adopted by the Club Board on July 28, 1983.

It is as incorrect to say that a "good" camera will always take good pictures as it is to say that a "good" piano will always play good music. Both of them depend on the operators, performers, artists -- call them what you will.

--David Gibbon  
Techniques of Classic Color Photography





### NIMSLO DROPS PRICE AGAIN

In the July issue I reported that the Nimslo list price had dropped to \$199.00. By the time that report was printed, the price had dropped again to \$139.00, with discounted selling prices dropping as low as \$89.00 advertised in some photo magazines.

The prices of reprints have dropped from the staggering \$2.70 each, mentioned in my previous article, to a still high \$1.92. For the first time, multiple reprint prices have dropped (there was no discount before) to \$1.52 each for 2 or more prints from the same negative group. No larger discount is currently offered, and there is a \$1.00 postage and handling charge for each reprint order (so save money by having several reprints done at one time.) Indications are that reprint prices should continue to drop as the number of cameras and processing facilities increases. As of this moment, there is still only one processing facility, in Atlanta Georgia.

Although the future is still uncertain, these new lower prices put the camera in the price range of a much larger market, and add greatly to its appeal as a second camera for special use (similar to Polaroid).

### POLAROID TESTS NEW MATERIAL

For the first time since the early 1940s, when the "V" standard for linear polarized materials was established, Polaroid is introducing a "new" type of material for use in 3-D projection. Under the brand name "Polaroid II", this is a "circular" polarizing system which allows the head to be tilted without the immediate increase in ghost image that we are familiar with in conventional polarizers.

In an actual test in a large movie theater I found the system to be quite effective, with the ghosting increase occurring only when the glasses are tilted 90 degrees to the vertical position. The cancellation efficiency was not quite as effective, but a Polaroid spokesman said that this could be corrected.

Why the sudden change? Apparently with the new wave of 3-D films there is a big jump in the sale of polarization materials, and Polaroid is competing with a few other manufacturers in this market. If this new system is perceived by movie theaters to be a significant enough improvement, it could give Polaroid quite a competitive edge. Although the circular polarizer technology has apparently been around for many years, Polaroid has only recently developed the capability to manufacture it at a price that brings it within a few cents of conventional materials.

Is the change really worth it? If Polaroid can make the extinction of Polaroid II material equal to conventional ones, I will have to admit that the movie-going public may find this system less annoying. On the other hand, the current system has been highly effective, and uses a standard that has lasted more than 40 years. Literally millions of 3-D glasses and thousands of projection devices are already in the marketplace. Only time will tell.

### 3-D PROJECTION SEMINARS FOR THEATERS

If you recently saw "Jaws 3-D" or "Metalstorm" and found that the projection looked pretty good, it may only partially be due to well-shot original photography. Recognizing that proper 3-D projection has been a major problem for recent 3-D releases, Universal Films hired Stereovision International to be the projection consultant for these films.

Stereovision is one of the few companies which makes both taking and projection systems for 3-D. Part of "Jaws 3-D" and all principal photography for "Metalstorm" was done with Stereovision lenses.

One area of this consulting consisted of an eleven-city seminar tour: Los Angeles, San Francisco, Chicago, Cincinnati, Kansas City, Dallas, Atlanta, Washington, D.C., New York City, Boston, and Toronto. All seminars took place during June 1983. Each lasted one full day.

Conducted in movie theaters which would eventually be showing the 3-D films, each seminar was well attended by theater personnel who would be preparing their theaters for 3-D showings. SCSC members Susan Pinsky and David Starkman were part of the seminar group consisting of Stereovision President Chris Condon, Bob Caspari, also of Stereovision, and Robert Edwards, Universal Films.

Topics covered included the basics of 3-D, proper 3-D projection, how to set up and align the projection devices, problems to look for (and how to solve them), screen masking, and the importance of screen brightness. The latter subject was one of the most important, as there is a 70 percent loss of brightness due to the polarizing system and the glasses. Techniques to produce the maximum picture brightness were demonstrated, and shown to be quite effective.

Most important, demonstrations of properly projected 3-D were given so that exhibitors would know just what a good 3-D image is supposed to look like. Credit should be given to Universal Films for providing this educational opportunity. If the results are positive it will help 3-D to become a viable alternative choice to be considered for any movie production.

"A good picture will last and live -- and may then be called art. It is good if its imagery extends beyond the frame, provoking thought, capturing atmosphere or providing a surprise that upsets our visual perceptions."

--John Hedgecoe  
The Art of Color Photography



*Like several other human capabilities, depth perception is important in robotics and very difficult to achieve.*  
by Fred Hapgood

## Inside a Robotics Lab: Looking for Stereo Vision

### A Stereo Reprint

From  
"Technology Illustrated"  
June 1983

**A**mong research fields, artificial intelligence (AI) is unusual in that many of its goals have already been achieved at least once. Vision, learning, motor control, obstacle avoidance—these problems were all solved years ago by that most spectacularly skilled of all engineers, natural selection. Any computer scientist who built a machine that had the vision of a fruit fly, the motor control of an octopus, or the learning ability of a rat would surely go down in history as the Edison of artificial intelligence.

The great success of biological mechanisms in dealing with the problems that bedevil robotics researchers raises the question: Wouldn't it be smart to stick to the natural model as much as possible? But as sensible as it might seem to espouse proven solutions, as a practical matter nature's technology is often too complex to copy.

However, there are a few functions simple enough so that robotics scientists can be inspired by the biological model even if they can't imitate it. One of these is stereo vision, or the ability to calculate depth by measuring the differences between two images of the same scene as viewed from slightly different angles. (In humans, this takes the form of fusing the two two-dimensional images into one three-dimensional image.) For robots, stereo vision may prove invaluable, even essential, for supplying information about the shape and texture of objects in their environment.

The key to stereo vision is finding out which elements are the same in both images. Consider the example in Figure 1. These are two different images of the same scene. They look different because of parallax, which causes the position and orientation of the cubes to appear different when viewed from two different directions. In order to get information on depth from these two images, a machine would need (1) to identify, for instance, the two large cubes as being in reality the same cube in both images, (2) to define and measure the differences between the two, and finally (3) to convert those differences into depth measurements. Of these three tasks, the hardest, which is sometimes called identifying correspondences, is the first. It requires a computer

to tell appearance from reality, to determine whether two different images represent two separate objects or are merely instances of the same object. And despite almost 20 years of research, distinguishing reality from illusion has continued to prove too confusing for computers.

At the Massachusetts Institute of Technology's Artificial Intelligence Laboratory, associate professor Tomaso Poggio, Keith Nishihara, Noble Larsen, Eric Grimson, and colleagues have been exploring an approach to stereo vision that uses information from psychological research. The traditional approach to machine stereo vision has been to record patterns of light intensities in one part of one image and then search for a pattern of roughly the same kind in about the same place in the other. For instance, such a program might record the arrow outlines in the left image of Figure 1 and then try to match them by looking for the same sort of patterns in roughly the same locations in the right image.

The MIT team rejected this approach, not just because it proved to be too hard—nothing about this field is easy—but because it bore no clear relation to how we see depth. If it did, then manipulating the intensity of light entering the eyes—for instance, by placing a filter over one eye—should degrade that vision. Yet psychologists have shown that, in fact, human stereo vision loses none of its quality in such experiments.

So Nishihara, Larsen, Grimson, and colleagues, building on research by Poggio and the late David Marr, professor of psychology at MIT, developed a system that took a different tack. When I was at the lab, the scene being analyzed was one

of a crumpled paper napkin leaning against a simple construction made of two pieces of particle board. This tableau was presented on a video display tube with extraordinary resolution—every little bump and dot in the napkin was perfectly clear. Then Nishihara turned on his and Larsen's machine, which they call the stereo convolver. As he cranked it up, the scene on the tube dissolved into a swirling pattern of black-and-white stripes. All that was left of that perfect detail was a contour in the zebra pattern where the napkin had been, as though a maze drawn on some elastic medium had been pressed down over a bump. "We call this a zero-crossing map," he said.

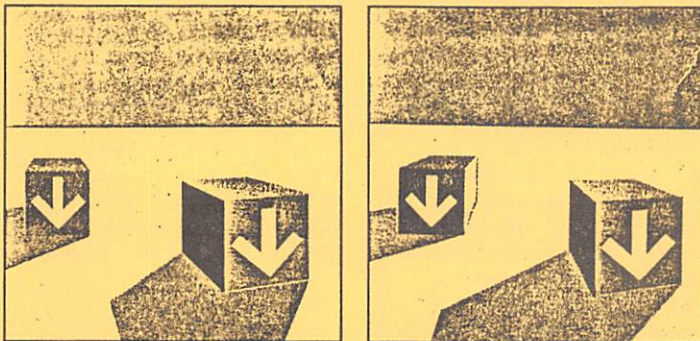
The stereo convolver teaches that sometimes success follows as much from knowing what to ignore as from gathering finer levels of detail. Its strength and ingenuity lie in the way it blurs scenes and loses visual resolution. The great problem with the traditional approach was being able to distinguish between features in the two images that were really the same, though distorted by parallax, and features that were really different. The stereo convolver solves this problem by, in essence, reducing both images initially to a very few stable features. This makes it much easier to find a match. "If there are only one or two things in each image," Nishihara says, "then it's easy to decide what goes with what." In the previous example, the two images of cubes, when processed by the stereo convolver, would show no arrows, no visual clutter, nothing but a few contours in each image to be matched against their counterparts.

One might describe the operation of the convolver in three steps. First, it smooths away distracting levels of fine detail in each image by calculating the average brightness of each pixel (picture element) of light on the display screen as a function of the brightness of its neighbors. While this averaging makes it easier to match objects in the two images, an important associated benefit is that it makes the device especially effective with dirty or textured surfaces where conventional image-processing techniques usually end up hopelessly confused. Second, it marks the places where brightness changes are unusually great. (Sudden shifts in brightness are often found where form changes, at edges or around bumps.) This information is displayed as a pattern of contours. Finally, contours from the two images are matched with each other. The machine then measures the differences in rotation and position between the matched contours and, using simple trigonometry, calculates information about the third dimension from those differences.

So far the convolver has shown itself competent, when combined with various computer programs, at correlating the surface of objects in images taken of a scene of stuffed animals sitting against a burlap background, of oil-stained metal objects, and of other visually complex materials. One of these programs, specialized for robotics applications, can print out a grid of distance figures between the camera and 256 points on the scene in 15 seconds. The team hopes to couple this with a robot arm sometime in the future and experiment with maneuvering in a complex work space.

Despite these early successes, it is far too early to say that the long quest for a computer that can tell reality from illusion, and use that skill to see form and measure depth, is over. However, one development that has encouraged the MIT team has been the close agreement between what neurophysiologists are learning about cells in the retina called center-surround cells. These cells seem to manipulate intensity information in just the same way that the convolver does. For this group, whose members originally set out to stick to nature's way as much as possible, this was a sign that they hadn't strayed off the road yet.

Figure 1: Same scene viewed from two different angles showing parallax







# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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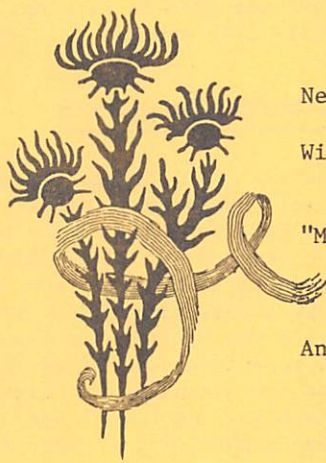
## Sage Stereopsis

Wimbleton James,  
sage stereopsis,  
inspecting his lenses two;  
"What wonderful things,  
I've often thought this,  
beautiful camera could do,  
could do;  
What wonderful things it could do."

Wimbleton James,  
photographer mighty,  
pondered this subject deep;  
"With lenses aglow,  
and chrome shining brightly,  
if ever I lost you I'd weep,  
I'd weep;  
If I ever lose you I'll weep."

Wimbleton James,  
3-D Goliath,  
worried his jewel might break;  
"Winding could strain it,  
cocking would tire it,  
so never a photo I'll take,  
I'll take;  
Never a picture I'll make."

Wimbleton James,  
bicameral basis,  
grew wrinkled with memories few;  
"My friends are all dead,  
I've forgotten their faces,  
but my camera is shiny as new,  
as new;  
And wonderful things it could do."



Tony

**Meetings:** Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
**Membership:** Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
**3-D NEWS Subscriptions:** Published monthly. \$8.00 per year for non-members. Send fees to the Editor.



**SCORPIO**

Symbol: ♏, Element: Water. Planet: Pluto.  
 Belongs to those born Oct. 23-Nov. 21.  
 Traits: Subtle, intense, passionate, imaginative.  
 Compatible with: Pisces, Cancer, Capricorn,  
 Virgo.  
 Attracted to Aries.  
 Careers: Psychiatry, psychic research, detection,  
 journalism.



## Stereo Activity Calendar

October							November						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1			1	2	3	4	5
2	3	4	5	6	7	8	6	7	8	9	10	11	12
9	10	11	12	13	14	15	13	14	15	16	17	18	19
16	17	18	19	20	21	22	20	21	22	23	24	25	26
23	24	25	26	27	28	29	27	28	29	30			
30	31												

- THU OCT 20 Monthly Club Meeting - Photo Center - 7:30  
 Auction + NSA show
- SAT OCT 29 Stereo Slide Sandwich Workshop - 7:30 PM
- TUE NOV 1 Copy deadline - November NEWS
- WED NOV 2 Second Quarter Board Meeting
- SAT-SUN NOV 12-13 Western Photographic Collectors  
 Association Display and Sale - Pasadena  
 City College - 10:30 AM to 5 PM \$2.50
- THU NOV 17 Monthly Club Meeting - Photo Center - 7:30  
 Second Club Competition
- SUN DEC 11 Club Christmas Banquet - Sorrentino's

## Member & Subscriber Update

A hearty welcome to these two new Club members:

ALAN D. WILLIAMS  
 7451 Via Amorita Ave., Downey CA 90241  
 R(213)927-4884

PAUL TAYLOR  
 740 Adelaide Place, Santa Monica CA 90402  
 R(213)451-3888

### Club membership anniversaries for October

Richard Bruland - 3 years  
 C. James Burgess - 2 years  
 Don Cast - 8 years  
 Allan Griffin - 3 years  
 Richard Howe - 2 years  
 Dolar Levesque - 8 years  
 David Lynch - 5 years  
 Harry Morgan - 2 years  
 Margaret Rheingruber - 6 years  
 Jim Riggs - 4 years  
 Willis Simms - 2 years  
 Paul Wing - 3 years



## Stereo Exhibitions Calendar and News

- TUE OCT 25 Closing - Southern Cross Stereo Exhibition  
 Slides may be sent to Carol Lee, 1 Dalewood  
 Way, San Francisco 94127 for bulk airmail  
 forwarding to Australia
- THU NOV 3 Closing - San Bernardino Stereo Exhibition  
 Forms - Charles Osborn, PO Box 1447, San  
 Bernardino CA 92402. There are numerous  
 "category" medals, but all categories must  
 be indicated on the slides to be eligible.  
 There is also a special medal in memory of  
 John T. Chord for best USA Western States  
 landscape; for consideration the entries  
 must be marked JTC Category on the slides.
- TUE NOV 8 Closing - S4C Stereo Exhibition.  
 Forms - John Persich, 8537 S. Parrot Ave.,  
 Downey CA 90240. Although not indicated  
 in the PSA Journal and other references,  
 there will be a stereo section as usual,  
 with the judges being Conrad Hodnik, FPSA,  
 Gerald Church, APSA, and Rick Finney, APSA.

## 3-D Slide Shows

- WED NOV 9 San Bernardino Stereo Exhibition, sponsored  
 by the Pasadena Stereo Club, Rickey's Rest-  
 aurant, 300 W. Valley Blvd., Alhambra.  
 Dinner (optional) at 7:00 PM; contact Ruby  
 Steins (213)792-8739 for reservations.  
 Show (just walk in, free) at 8 PM.
- TUE DEC 6 Special Double Header - San Bernardino and  
 S4C Exhibition shown on same night. Jewel  
 City Camera Club, 1st United Methodist  
 Church, 134 N. Kenwood, Glendale. 8PM. Free

## Classified

FOR SALE: TDC 116 projector with case \$320. George  
 Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes CA  
 90274 (213)541-7143

SWAP: NIMSLO for your extra Realist! SASE for details  
 and new 1983-84 catalog. Stereo Photography Unlimited,  
 8211 27th Ave No., St. Petersburg FL 33710(813)345-1862

## Stereo Supplies

Walter and Florence Heyderhoff of Evanston IL have re-  
 cently sold their stereo photographic supply business  
 to Reel 3-D Enterprises operated by SCSC members Susan  
 Pinsky and David Starkman. Reel 3-D Enterprises has  
 been in business since 1978, providing 3-D products  
 and accessories to 3-D enthusiasts throughout the world.  
 With the addition of the Heyderhoff products, Reel 3-D  
 Enterprises now offers the world's most extensive line  
 of 3-D products and literature. 3-D slide viewers,  
 mounting supplies, and a textbook on 3-D photography  
 are a part of the product line.

For information, order forms, and to get on the mailing  
 list for Reel 3-D Enterprises' upcoming new catalog,  
 write to Reel 3-D Enterprises, PO Box 35, Duarte CA  
 91010. Visa and Mastercard orders (\$20.00 minimum)  
 may be given by telephone. The number is (213)357-8345.



## Join Us...

### ...On October 20

The October meeting will be the 4th Annual Stereo Club Auction. This meeting is quite different from all the other Club meetings; everyone is encouraged to participate, members and non-members alike. In the past a good variety of equipment has been offered for sale; last year's auction produced some incredible bargains on cameras and related stereo equipment. Rules governing the auction are as follows:

1. Buying and selling is open to everyone who is attending the meeting.
2. Ten percent of the sale price of each item must be donated to the Club.
3. All merchandise will be tagged by the seller with the following information: a) name of seller; b) description of item; c) condition of item; and d) starting bid (optional). Forms for this will be provided.
4. Merchandise will be displayed on tables for inspection prior to the start of the bidding. Without exception, all items for sale must be registered by 7:30 PM to be auctioned.
5. A starting bid may be specified. The auctioneer will start the bidding at this amount.
6. Bid increments must be \$1.00 or more.
7. Payment for items will be made immediately after bidding for that item is concluded. Payment will be collected by a runner who will also deliver the merchandise to the buyer. Please plan to pay with checks, as this will greatly simplify the bookkeeping and making of change.
8. Sellers will receive their money at the conclusion of the auction; they will pay the Club its percentage at that time, preferably by check.

Following the auction will be a short show titled "NSA and the Holmes Library" by John Waldsmith of Columbus, Ohio. This program will introduce us to another group dedicated to the preservation of stereo photography, the National Stereoscopic Association. Their aims and activities will be presented to us so that we can see we are not alone in our appreciation of stereo photography.

--David Kuntz, Program Director

### Workshop News

#### THE SANDWICHED SLIDE

A workshop on making "sandwich" stereo slides will be conducted by Susan Pinsky at her home in Duarte on Saturday, October 29 at 7:30 PM. Participants should bring practice chips, especially from overexposed images and uncomplicated scenes. Halloween costumes will also be in order. Enhance your skills in this interesting and fun technique. Reserve a spot by calling Workshop Director Bill Shepard (213)962-5581 evenings.

--Bill Shepard



### Fair Report



Between September 15 and October 2, tens of thousands of L.A. County Fairgoers peered into four stereo rotoviewers (graciously loaned by Ward Clark, Stergis Stergis and Howard Frazee) and marveled at the wonders of 3-D photography. What they were looking at were 80 top slides from 45 different successful entrants to the L.A. County Fair Stereo Exhibit. The names of the makers and slide titles were posted on each viewer, creating a lot of cross correlating by the lookers. Favorite slides, as gleaned from the exclamations of the viewers? That would certainly include Allan Griffin's aerial view of the Sydney Opera House, John Paul Jensen's fluorescent abstracts, Marilyn Felling's Fantasy In The Dark (dubbed the "electric chair" by the viewers), Meditation ("levitation"?) by David Hutchison, and "the real Elvira!" in all her bosomy glory by David Starkman. Often the lines were 2, 3 and 4 people deep waiting to "see, too".

Learning first-hand of the wide popular appeal of 3-D were those tending the booth this year, to whom a great deal of thanks is extended:

David Starkman	Dick Howe	Tim Cardinale
Susan Pinsky	Bob Kneisel	Rick Finney
Jim Pettit	Oliver Dean	Jerry Walter
Al Bohl	John Hart	Marjorie Webster
Bill Shepard	David Lynch	Gail Reece
Jim Riggs	David Kuntz	Leighton Stewart
Adolph Sanchez	Norvin Armstrong	Bill Daggett

Thanks to any others who helped out who did not log in on the official list, and to those who went back more than once. And a very special thank you to:

AILEEN ROBINSON

Photography Department Coordinator

and her staff, who spent long hours behind the booth when SCSC help was not available. This style of sharing of amateur 3-D photography is truly significant here in Southern California.

--Bob Kneisel, Jerry Walter

### Movie Division News

The Club's Movie Division held its quarterly meeting on September 3 at the Longley Way School Youth Center in Arcadia. A special guest at the session was John Dennis from Portland, Oregon, who is the Managing Editor of "Stereo World", publication of the National Stereoscopic Association. Also, John Rupkalvis (of "Metalstorm" fame) brought and discussed his 16 mm anamorphic 3-D system.

The group continued its discussion on a common format for a Division project, and decided on the use of the Elgeet system for our initial work. This is a 16mm, split-vertical system, adaptable to any C-mount camera and most projectors. Several experimental films were shown in both Super 8 and 16mm formats.

--Bill Shepard, Division Reporter



## Looking Backward to... September 15

### CHAIRMAN'S CHIRPINGS

I'm sitting here at my trusty Smith-Corona while my Grey-cheeked Parakeet "Godzilla" is squawking exclamation points at me from the refuge of her cage, hence the title of this brief article. (Actually, her name is "Shelleia", but when she squawks a lot, "SHAZAM!" I say, and she gets struck by a bolt of lightning that changes her into Godzilla, so that I don't feel guilty when I squawk back.)

WHEW! Competitions got off to a good start with 41 sets of slides entered in our September "kick-off" competition; that's 29 in the standard category and 12 in the nonconventional category. It's been awhile since I was connected with our Club judgments, and a misordered slide bollixed things up for a few minutes until we discovered what had happened, but things should be a lot smoother in November. My thanks to Len May and Jeff Sylvan for their patience and unruffled good humor under the pressure of working the scoring table for the first time -- when the out-of-order problem arose it was a real baptism of mire!

Others deserving our heart felt thanks were the three judges, John Hart, Tim Cardinale, and David Starkman. They were an excellent panel that worked well together. Note that the judges' scores in future competitions will be averaged for use in place of the scores they could not earn in this month's competition.

November will be our "No-Questions-Asked Makeup" month. This means that if you missed the September competition or couldn't submit a full set of three slides for September, you may submit a "makeup" set in November along with your November entries; the makeup set will not be eligible for HMs or awards, but the slides will be scored normally along with the November entries. So get it in gear, kiddies -- you still have a chance to walk away with a year end award, even if you missed the September judging!

--Oliver Dean, W.C. (No, not "Water Closet", but "Weird Chairman")

### Show & Tell

For September this new regular meeting feature was presented by Jerry Walter. Jerry gave us some insight into how he puts together the 3-D NEWS. We saw the space-age typewriter that produces the very words you are now reading; we also saw how pages are assembled and were told where he gets all the various pictures and figures that adorn these pages. I think everyone was left with an appreciation of just how much effort goes into producing such a high quality newsletter month after month.

--David Kuntz, Program Director

## Club Competition Standings

### B GROUP STANDARD CATEGORY

#### SEP

- 64 LeRoy Barco  
HM: Night Geodesic  
HM: Wheel  
Award: Temple Of Heaven
- 63 David Hutchison  
HM: On Display  
Award: Orange Yellow #1
- 61 Tony Alderson  
Award: Beauty Secrets
- 61 Richard Evans  
HM: Cable Planes
- 61 Bob Kneisel  
HM: Red Wing  
HM: Deep Innards
- 60 Earl G. Anderson  
HM: Floral Memories
- 60 Howard De Vorkin
- 60 John Konrad  
HM: Bodie Blues
- 59 George Cushman
- 59 Bill Daggett
- 59 Hal Stanton  
HM: Backlit Figure
- 59 Jeff Sylvan
- 59 Marjorie Webster  
HM: Progressive Lights

58 Al Bohl

- 58 Bert Sikli
- 58 George Skelly
- 58 Leighton Stewart
- 56 Marshall Stewart
- 54 Dorothy Westbrook
- 52 Dick Howe

### A GROUP STANDARD CATEGORY

#### SEP

- 68 Susan Pinsky  
Award: A Very Large Goose!
- 66 David Kuntz  
HM: Chromabuilding  
HM: Alien Sky
- 66 Russ Terrill  
HM: Fungus
- 65 Marilyn Felling  
HM: One Billion B.C.
- 65 Stuart Weisbuch  
HM: Spruce Goes Montage
- 64 Rick Finney  
HM: Quiet Among The Canyons
- 61 Ward Clark
- 61 Earl Colgan
- 60 Carl Felling

### B GROUP NONCONVENTIONAL CATEGORY

#### SEP

- 65 Marilyn Felling  
Award: Born Again Virgin
- 62 Howard Frazee  
HM: Mickey  
HM: Red Leaf
- 60 Earl Colgan  
HM: Ants
- 54 George Cushman
- 39 Bill Daggett
- 18 Richard Evans
- 18 George Skelly

### A GROUP NONCONVENTIONAL CATEGORY

#### SEP

- 67 Susan Pinsky  
HM: Another Cat  
Award: Hey Mom, Look!
- 66 Ward Clark  
HM: King Size Stamens
- 66 Carl Felling  
HM: Tufa Towers
- 63 Rick Finney  
HM: Eye Of Orion
- 58 Russ Terrill



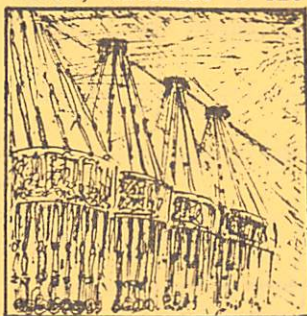
# INSIGHTS:

## MEMBERS TALK ABOUT THEIR SLIDES

"BORN AGAIN VIRGIN" by Marilyn Felling. A plain pink unadulterated petunia was the vibrant subject of this slide. Its essence was captured on Kodachrome 25 film shot with a Nikon 35mm camera and a macro lens, fixed to a slide bar on a tripod. All usual semblance to other flower shots stops here. The difference? The natural white lighting of a plain flower laying on its side on a piece of glass. There were no colored gels, filters, backgrounds, or other unusual additives. One small Tensor lamp was positioned down its throat to intensify the natural beauty of the flower and to illuminate the "pink". Another Tensor lamp shot up from underneath the glass plane upon which the flower rested to accentuate the fuzzy green stem. F/32 at 4 seconds did the trick for a perfect exposure, the camera being focused on the minute hairs of the stem to give special clarity to this detail. Although it was just plucked, my pink petunia was born again through the magic of stereo photography.

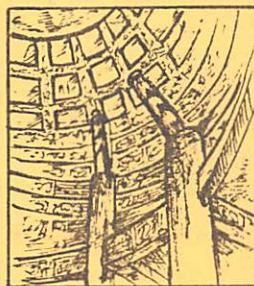


"PROGRESSIVE LIGHTS" by Marjorie Webster. Chandeliers and unusual light fixtures always have fascinated me. Photographing them in stereo is a thrilling challenge because I never know how they will project, due to unexpected reflections. This slide won an award because it complies with the rules of our Club! Three of the eight multi-faceted glass globes, containing small bulbs, extended a bit into the room; the remainder receded into dark distance in sharp focus. Three diamond-shaped facets were a delicate green; all others were gold. The green was picked up by something else in the room. I used Kodak 35mm daylight film, ASA 25. I shot at 1/25, hand held and held my breath, wide open with my Kodak Stereo at f/3.5, at approximately six feet from the nearest globe.



No light meter was used. This chandelier was in a bank interior; it was daylight and no flash was necessary. I seldom take more than one exposure unless from a different angle. I don't plan these pics in advance. Usually these are grab shots when confronted by such gorgeous subjects in homes or buildings. I'm glad I took this slide when I did. If not cleaned properly, dust on the chandelier glass would ruin the shot of precise perfection in precious 3-D. Most of my chandelier shots sail out into space, over the heads of the audience, when viewed from the rear of the room. To me, such subjects are seen in their "natural state" -- not confined by a frame! The background should be total black, so each exquisite detail is enjoyed without interference. Personally, this is my thrill in stereo -- projected out into the room! After this formula, will there be a proliferation of chandeliers instead of colored glass and throats of flowers?

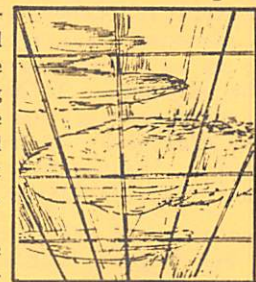
"TEMPLE OF HEAVEN" by LeRoy Barco. This is a view of part of the interior of the dome of the Temple of Heaven reproduction in the China section of EPCOT at Disney World in Florida. I shot it with my Realist using



Kodachrome 25 daylight film. Exposure was at f/5.6 for four seconds as determined by a direct reading on my Vivitar 260LX light meter. I must have been quite a sight to the rest of the tourists. There I was, lying almost on my back under a flimsy collapsible tripod with its legs bent out for more stability, peering up into the viewfinder of a funny camera. I didn't

care! It was air-conditioned and I was out of the main traffic area. Much better conditions than a few minutes before when I was lying on my stomach on a scalding pavement getting a low angle shot of the exterior, framed by the magnificent entry arch and wondering if the quaint double-decker buses had bumper stickers, "I BRAKE FOR STEREOGRAPHERS". I did not bracket exposures during my EPCOT trip. I used incident readings if I had doubt about my judgement for daylight exposures, direct readings when required, and Kodak's recommended settings from their "Available Light Photography" pamphlet for night/floodlit shots when I couldn't get a reliable reading. Next time I'll take a sturdier tripod. I wish I'd taken notes on every exposure -- maybe I'll use a pocket tape recorder. Then the other tourists can see a stereographer assume unusual body positions while talking to himself!

"ALIEN SKY" by David Kuntz. This photograph was the result of both careful planning and a lucky accident. It was my intention to take a triple exposure of clouds reflected in one of the many-mirrored buildings in Orange County. I had planned to take each exposure through a different colored filter (red, green and blue), waiting long enough between each exposure for the clouds to drift. I set my camera up on a tripod, looking nearly straight up the side of the building. I used a Stereo Realist with Kodachrome 64. I first took the red exposure, waited, and then took the green exposure. As I was changing to the blue filter, I kicked the camera tripod; since I knew I could never realign the camera the way it had been, that ended the effort. When I viewed the slide after processing I realized that the absence of the blue exposure gave the picture an interesting, moody cast.



I decided to mount the slide upside down, since I felt that having the grid of the windows hanging over the viewer created some drama in the picture. What makes this photograph interesting to me is the strong contrast present. There is contrast between the Euclidian regularity of the grid of the windows and the amorphous irregularity of the clouds. The smooth, shiny manufactured surface of the glass and steel building is contrasted against the texture of the clouds. The strong colors in the clouds contrast to the soft tint of the building. These contrasts are readily evident to the viewer since the composition is not cluttered with any other elements outside of the main subjects. Also, by positioning the camera close to the building I introduced spacial separation between the foreground object (the building) and the background object (the clouds) and made maximal use of the 3-D effect.



## Other Dimensions

All us stereographers are deeply appreciative of the familiar third dimension -- space. And "time" is generally considered the fourth dimension. But what about the fifth dimension? Could it be the sense of smell? Modern-day grade schoolers are learning a great deal about this dimension of odor/flavor identification through the popularization of "scratch-n-sniff", via performance incentive stickers, note pads, and the like. Since most of us are decades beyond the grade school years, here is a chance to catch up with the youngsters and their fifth dimension quest. So, dear reader, scratch-n-sniff. What scent did you get ....spice, licorice, bone, coconut, honey, or mint?



o o o o

"Brainstorm" is a new flattie movie that tries hard to prove that 3-D is not necessary to cause the viewer to experience vertigo, weak knees, and a quickened heart beat. The combination of rapid motion, extreme wide-angle effect, and breathtaking explosive psycho-audio-visuals will "knock your socks off". But, in Southern California, see it only at the Sunset Cinerama Dome, for flawless sound, and to experience their giant wrap-around screen which taps that all-important peripheral vision. The opening titles alone are worth half the admission, and Louise Fletcher's astonishing portrayal is worth the other half....so everything in between is free. What a sensational visual deal!

## Book Review

### "FANTASTIC 3-D"

This is the latest in a current wave of books about 3-D and in 3-D. Where "Amazing 3-D" took us behind the historical scenes with a deep look at the 1950's 3-D phenomenon, "Fantastic 3-D" compliments it by bringing us up to date, and giving some how-to 3-D lessons in the process. Illustrations fill every page, and a large number of them are well-done anaglyphs (red/blue 3-D pictures). Custom 3-D glasses are, of course, included. "Fantastic 3-D" is a product of Starlog Press, Inc., and was edited by SCSC member David Hutchison.

Contained in its 19 chapters is a 3-D Movie Directory, a 3-D Buyer's Guide, a 3-D Comics Directory, and a listing of 3-D books in print. The "Do-It-Yourself In 3-D" chapter offers a simple method for beginners to make their own 3-D pictures with any camera. Four chapters cover systems currently used to make these modern 3-D movies we now have comin' at us!

There's a Stereographic Gallery with stereo images from 3-D films, pictures of 3-D equipment, and original and creative 3-D photos by current 3-D photographers. One thing which sets this book apart is the inclusion of 3-D images by current members of the Stereo Club of Southern California, the National Stereoscopic Association, and the Photographic Society of America.

"Fantastic 3-D" may be ordered by mail from Reel 3-D Enterprises, PO Box 35, Duarte CA 91010. Price is \$12.00 including book rate postage. (CA residents include 72¢ sales tax.)

--David Starkman

## President's Essay Contest

"The things I find really interesting about 3-D"

(One of the entries in the 1983 contest.)

I purchased my first stereo camera, a Revere, in about 1954, with my first wife's first paycheck. She protested mildly, wanting to buy different drapes or something else equally mundane. This left me with a lot of pressure to really make it work, or else! Looking back now with considerably more philosophical savvy (not to mention several wives later), that was my first, but still an important effort, to understanding dimensionality.

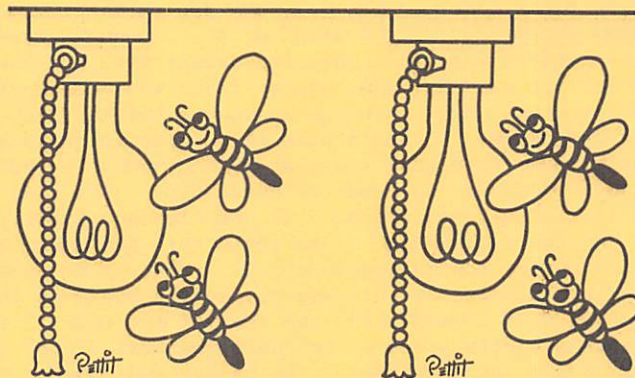
Perhaps this has been the real reason for art ever since the beginnings of civilization and the drawings of bison and other animals in the Grotto de Lascaux of France. Am I (read, are we) intrigued with the obvious improvement in communicating what we see, hear, (think?) with 3-D pictures, or is it for art's sake? What about stereo sound -- is a stereo-reproduced ukulele better communication and/or more artistic than a monaural violin? Most of our answers would be very personal and as varied as the persons themselves. Nonetheless, we have selected 3-D over 2-D for a better response to our consideration of our needs.

Suppose...just suppose now, that someone else in a 4-D world is simply producing us in a 3-D world, subject to the flow of time, a format for their own entertainment, or to show others what they may have been vicariously thinking or experiencing!

Could we be just somebody's bad 4-D movie? Would that explain any of the madness we so often display -- war, rape, drug and liquor abuse, not to mention enforced body death every 70 to 90 years or less? Could we possibly appeal to the "Galactic Theatrical Union" and demand better acting conditions, longer life, less violence, and better 3-D cameras?

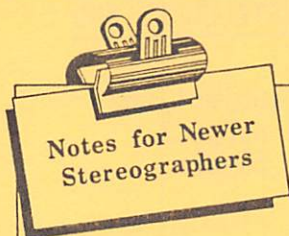
If anyone has any thoughts about this, let's get together.

--Worth Booth



Believe me Fred, tonight when they pull that chain it's instant swinging singles!





## Improper Mounting

"Poorly mounted!" exclaimed the competition judge.

"What does that mean?" replied the newer stereographer.

There are two basic simple checks to make to see if your stereo slides are properly mounted. They are: 1) each of the two chips (the individual stereo pictures) should be at the same height in the mask openings; and 2) the view should be at the appropriate distance from the window.

Check One: Are the chips at the same height in the window? Or said another way, do the bottoms (or tops) of the two mask openings cut the subject at the same points? For instance, if there's a small rock just resting on the bottom edge of the mask in the right view, then this same rock should just rest on the bottom edge of the mask in the left view. It is best to check two reference points in each picture along the top or bottom of the pictures (not the sides!), such as a rock near the bottom left and a fallen leaf near the bottom right (this assures against a rotational error). What to do if the chips are not at the same height? Nudge the chips up or down into proper position in the mask, even if it means trimming a little of the black margin off the top or bottom of one chip. This would also require remounting in an aluminum mask if the offending pair is in cardboard. Are rules meant to be broken? Not this one, ever!

Check Two: Is the view an appropriate distance from the window? Unlike Check One, there is some flexibility here. But generally, a stereo view will look its best if the object that was nearest to the camera when the slide was taken is made to appear just slightly behind the window. This is accomplished by separating the chips a small amount to move the subject farther behind the window, or decreasing the distance between the chips to move the subject closer to the window. This may take a bit of practice and visualization on the part of the beginner, but will pay vast rewards later in the pursuit of the 3-D hobby.

Here's a brief explanation of what's happening in Check Two. If you casually lay a pair of unmounted stereo chips on a white paper or light box (correctly oriented with right view on the right, etc.), and have the equipment to do some critical measuring, you will find that the distance between the object that was closest to you when you made the stereo picture (as now depicted in the right and left views) will be less than the distance between the object that was farthest from you when you made the stereo picture. In other words, the views are not identical! (You're picture contains a rose bush and a mountain. If the distance between similar roses in the right and left view is 2 inches, then the distance between the similar mountain peak will probably be somewhere between  $2 \frac{1}{32}$  and  $2 \frac{1}{16}$  inches.) Okay, now we must orient these chips with respect to two rectangular openings in a mask. The left (or right) sides of the mask are a fixed distance apart. If we orient the similar roses in the right and left views so that the distance between the roses is identical to

the distance between the sides of the mask, the rose will appear at the window. If we separate the chips a hair, the rose will appear behind the window. And all objects farther apart than the rose images (such as the mountain peak) will appear even farther behind the window.

The above paragraph is meant to give the newer stereographer the rationale of what's happening. But you don't have to understand it. Emde masks are pretty much self-aligning, and if all the slides we see at competitions were in Emde's, we would eliminate nearly all the eye twisters and radical cable adjustments.

Let's all do some of these checks when viewing the slides projected at the November 17 competition.

## Advanced Thoughts...

### ...ON TRAVEL PHOTOGRAPHY

By Vicki Goldberg in American Photography

Travel photography could ruin travel forever. It tends to be so puffed with glory that the real place, whenever we get there, comes off a sad second. In the nineteenth century, when most of the world was still new and color film but a dream, photographs of foreign lands must have aroused appropriate awe and powerful longings. Today, slide collections of Venice, the Alps or China run the risk of merely bringing back old news in relentlessly vivid colors. It is discouraging to think how quickly an excess of beauty grows boring. The world is too much with us, having been reproduced as infinitum in location shots for the escapades of Agent 007.

I suppose it is because the competition to find the last picturesque spot on earth is so fierce that photographers have resorted to extravagance and demagoguery. They rise at dawn, photograph from hovering aircraft, and snap only the loftiest churches, hottest colors, and most raucously painted bodies, as if a foreign land were all main event, without any intermission. Tourists have then been vaguely unsettled to discover a city's human scale. Photography compounded the problem of hyperbole, especially in recent years, when publishers have decided that any book with a mosaic or a gondola deserves a celebration. For my part, I have had just about all the quaintness, exotica, and ineffable beauty I can handle.

"We look at photographs too quickly. Partly it's their normal size: usually we can scan them without moving our heads. Partly it's a lazy habit: we glance at pictures as if into a passing window. In too many cases, they are constructed so that two seconds is all the time they need to be understood. Rapid composition has produced rapid viewing, although this is not a necessary correlation. We can learn to see with amazing speed, particularly in the moving drama of a city street; something exposed at  $1/125$  of a second can still produce a complex photograph."

--Ben Maddow, Aperture 92



## STEREO CAMERA REGISTRATION PROBLEMS

Stereo requires two images of exactly the same magnification, with the subject the same height in both transparencies, and both lenses focused on the same subject plane. Errors in mounting per se can be easily corrected. Not so with camera errors, which is the subject for today.

## DEFINITION OF THE PROBLEM

Since many registration problems occur on the Realist, we shall discuss the subject from the standpoint of the Realist mechanism. The two lenses are mounted to a lensboard whose dimensions are not very closely controlled, and the lensboard is located on the body only by the screws at the corners. The film is constrained vertically by the body casting, and fore and aft by the movable focal plane.

On the last 40,000 or 50,000 cameras (out of about 130,000) there are adjusting screws in the focal plane which will permit adjusting one side in or out, but many Realists have no simple way to correct infinity focus discrepancies between lenses.

Thus, even if the lenses were identical, any non-parallelism of the lensboard, or variation in the screw holes in the lensboard can cause registration errors. On top of this, occasionally two non-identical lenses get into the same camera.

## HOW ARE THESE PROBLEMS IDENTIFIED AND CORRECTED?

This is not intended as a do-it-yourself exercise, but an attempt to explain how such problems can be corrected by a competent technician. The methods used by your Editor are outlined here. A piece of very fine ground glass is prepared to just fit in the film gate. Ordinary ground glass is much too coarse. Scribed on this ground glass are precise reference lines. All checking is done on this ground glass with a 20x magnifier, which will detect errors you would not see in a viewer.

## CHECKING AND CORRECTING FOCUS

Using a very distant real target, infinity focus is checked. If both lenses come to focus together, but the focus wheel does not read INF, the focus setting is corrected. If the lenses are not together, and the camera is a late model, the adjusting screws can be reset, after first soaking the sealing compound with solvent.

## CHECKING AND CORRECTING VERTICAL REGISTRATION

With both lenses in focus one notes the vertical location of an object near the center. If one image is higher, either that image must be moved down, or the other moved up, or both. To move an image, one must move the lens. Moving a lens on the board requires disassembly and relocation of the mounting hole. It is a trial and error process, and may take several tries.

## CHECKING MAGNIFICATION

To check whether magnification is identical, one must note the vertical extent of the two images. A larger image means the focal length of that lens is too long, and vice versa.

## CORRECTION OF MAGNIFICATION ERROR AND EARLY MODEL FOCUS ERROR

These two items are taken up together because they are interrelated and interlocking. To change the focal length (image size) of a lens, one must change the spacing of the elements with shims. To change the infinity focus point (back focus) one must shim the whole lens out from the lensboard. The interlocking is because shimming lens elements will change both focal length and back focus. This is again a trial and error process. Thus if you had a camera many years with one of these problems, which were never corrected, you now know(a) that it can be corrected, and (b) why your friendly local camera repair man didn't or couldn't correct it.

## OTHER CAMERAS

Many cameras with bolt on lensboards have similar problems to those described here, but all must be attacked by the same fundamental principles. Registration on a Viewmaster mark II is particularly frustrating because the film goes through the camera diagonally.





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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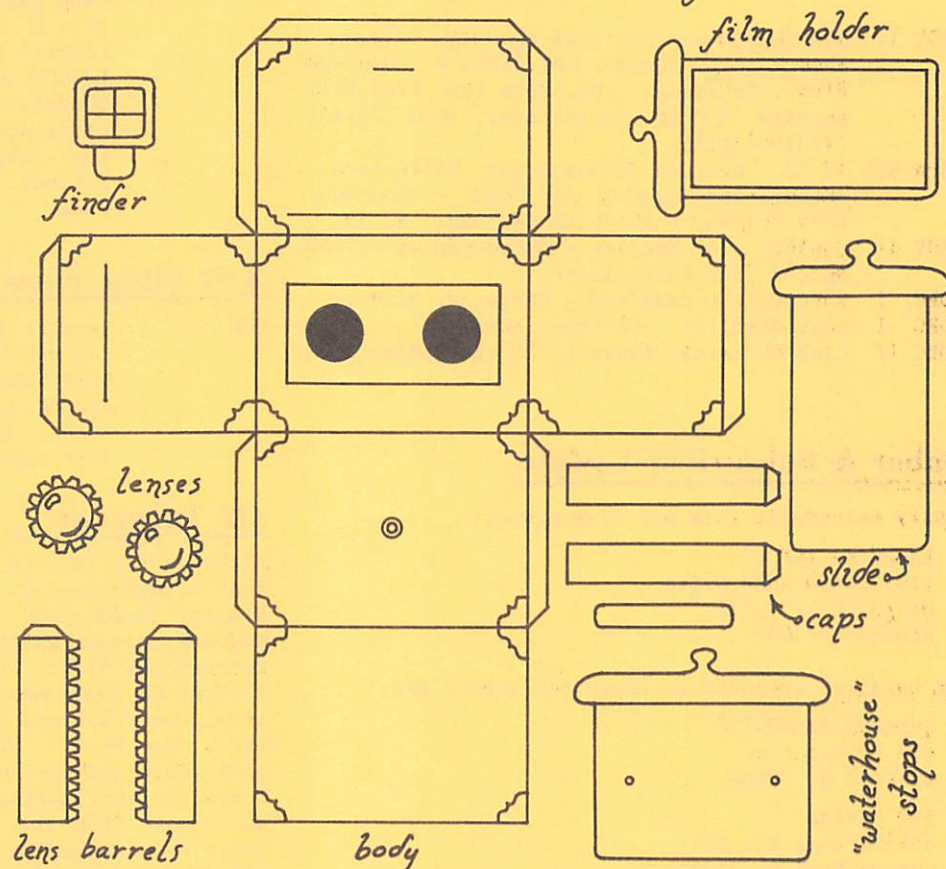
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VOLUME XXVIII

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## TOY TIME! by Tony



This month's project: Construct this semi-authentic miniature replica of an antique stereo camera. Work neatly and accurately; assembly is self-evident. Good luck!

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



**SAGITTARIUS**

Symbol: ♐ Element: Fire. Planet: Jupiter.  
 Belongs to those born Nov. 22-Dec. 21.  
 Traits: Versatile, frank, philosophical,  
 optimistic.  
 Compatible with: Aries, Leo, Aquarius, Libra.  
 Attracted to Taurus.  
 Careers: Music, teaching, clergy, horse training.

## Stereo Activity Calendar

November							December						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5					①	2	3
6	7	8	9	10	⑪	⑫	4	5	6	7	8	9	10
⑬	14	15	16	⑰	18	19	⑪	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

- FRI NOV 11 NSA Southeast Regional Meeting. Swap, show & tell. Saga Motel, 1633 E. Colorado Blvd., Pasadena, 7 PM. More info from Bill Shepard, 425 N. Morada Ave., West Covina (213)962-5581
- SAT-SUN NOV 12-13 Western Photographic Collectors Association Display and Sale - Pasadena City College - 10:30 AM to 5 PM. \$2.50
- THU NOV 17 Monthly Club Meeting - Photo Center - 7:30 Second Club Competition
- THU DEC 1 Reservation deadline - Christmas Banquet
- THU DEC 1 Copy deadline - December NEWS
- SUN DEC 11 Club Christmas Banquet - Sorrentino's - 5 PM

## Member & Subscriber Update

A hearty welcome to this new Club member:

RALPH K. ECK  
 4134 Santa Rosa Drive  
 Moorpark CA 93021  
 R(805)529-4003

"Good Reading" extended to these new subscribers:

SHELDON ARONOWITZ  
 487 Palmer Ave.  
 Teaneck NJ 07666

BEN LEVINE  
 8811 Canoga Ave #327  
 Canoga Park CA 91304

Club membership anniversaries for November:

Herb Bann - 1 year  
 Chris Bushman - 2 years  
 Mary Conn - 1 year  
 Harold Cosel - 8 years  
 Joe Ebin - 7 years  
 Richard Herron - 2 years  
 Charlie Kamerman - 3 years  
 Helen Laursen - 2 years  
 Thom Pentecost - 2 years  
 Kim Richey - 2 years  
 William Tom - 2 years  
 Lee Valvano - 2 years  
 Jerry Walter - 11 years  
 Richard Winsett - 2 years

## Classified

**FOR SALE:** To tide you over...Realist masks, used, in good condition. Distant, medium or close-up. \$8.00 per 100 masks + \$1.00/100 if shipped. Limit 200 masks per person. Jerry Walter, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

**CLOSE-OUT:** T.M.-style repro stereoscopes, selling in New York for \$64, new old stock \$30/outfit. Mr. Poster, address following...

**WANTED:** New customers for my December list -- over 200 stereo cameras, viewers, projectors in stock, priced right. Send SASE to Mr. Poster, Box 1883, So. Hackensack NJ 07606 (201)794-9606.

## Stereo Exhibitions Calendar and News

- TUE NOV 8 Closing - S4C Stereo Exhibition
- SAT NOV 12 Judging - S4C Stereo Exhibition. The Stereo Club has received a personal invitation to all of its members from Bert Kraght, S4C General Chairman, to attend the judging to be held all day at the 1st United Methodist Church, 134 N. Kenwood, Glendale. Thousands of slides in all the photo mediums, including stereo, will be selected for the exhibitions. Feel free to drop by to give a look.

## 3-D Slide Shows

- TUE DEC 6 Special double header - San Bernardino and S4C Exhibitions shown on same night. Jewel City Camera Club, First United Methodist Church, 134 No. Kenwood, Glendale. 7:30 PM, free. Don't miss this opportunity to see 400+ top-notch 3-D slides.

## Of Interest...

Although too late to attend, it is interesting to note that a professional conference on "Three-Dimensional Display Techniques" was offered in early November at Andover, Massachusetts. Full price for the 3-day conference was \$725. Listed among the many conference leaders was NEWS subscriber and occasional slide exhibitor Steve Aubrey, representing Aubrey Productions, Ltd., New York. Other conference leaders included professors and doctors from various universities and research laboratories. The purpose of the conference, as quoted from the brochure: "While the promise of depth as an important enhancement of graphical communication has been recognized for more than one hundred and fifty years, recent advances in data gathering, digital processing, and display technology have brought a new emphasis on the practical development of three-dimensional imaging methods....A cross-section of currently developing photo-optical and electro-optical technologies will be presented, and applications of spatial imaging methods in a variety of disciplines will be described....."





## Join Us...

### ...On November 17

The Second Club Competition for the year will get underway as soon after 7:30 as possible, so bring your slides in EARLY. It's not too late to get involved for the entire year, because this is a "No-Questions-Asked Makeup" evening. If you couldn't enter the first competition in September, feel free to bring a double entry. Remember.....EARLY!

--Oliver Dean, Competition Director

### ...On December 11



The Annual Christmas Banquet will be held on Sunday evening, December 11, at Sorrentino's, 4100 Riverside Drive in Burbank. A cocktail hour will begin at 5 PM, and dinner will be served at 6 PM. Three entree choices are available: one-half roasted chicken, Pacific red snapper, or vegetarian plate. The cost is \$13.00 per person.

Keeping with tradition, the program for the evening will be the PSA Stereo Sequence Exhibition. This Sequence Exhibition is always an exceptional program, and this year will also be true to form. The show contains contributions from stereographers all over the country, and, of course, several sequences from our own members. This might be a good time to introduce friends to stereo photography, since this show represents a wide range of photographers, subjects and styles, and is always very entertaining.

RESERVATIONS ARE NECESSARY, AND MAY BE MADE BY CALLING HOLLY OR STU WEISBUCH AT (213)466-0268 BETWEEN 6 AND 10 PM. RESERVATION DEADLINE IS DECEMBER 1.

When you make your reservation, be ready to indicate your entree choice. Payment may be made at the door on December 11, but all reservations must be honored.

Don't miss out on this terrific evening of stereo photography, fun, and friendship.

--Holly Weisbuch, Banquet Director  
--David Kuntz, Program Director

## New Membership Directory

With this issue you have your new membership directory listing your fellow 166 Club members. Use it! Call. Write. Find the folks living in your area. We all too frequently hear the comments "How can I get to know the older members" or "I don't know anyone anymore" (all depending on which side of the longevity coin you are on!). As with any dynamic club such as SCSC, getting to know one another takes a little initiative and self-starting. But it is worth it. For out there amongst your fellow members you will certainly find a

stereographer with similar interests -- pictorialism, travel, collecting, movies, equipment, nostalgia -- you name it!

Clubs are made of regular people. SCSC is no different. There is no magical hand to guide you. No benevolent guru to point out the true stereo way. Perhaps regrettable, you are left to your own devices as to finding the 3-D wisdom bound up in this fine organization. As Club members, we are all and each the alpha and omega.

All the Club leaders, and all those who know, or seem to know each other, photographically and/or socially, were once strangers to one another. And more often than not, they were strangers not too many months or years ago. Just ask them!

Let's make the November meeting a get-acquainted session (between all the busy slide business). Introduce yourself to a stranger. That's how we got our start; that's the secret to our spirit; that's why we're 167 strong in our 29th year.



## President's Essay Contest

"The things I find really interesting about 3-D"

(One of the entries in the 1983 contest.)

The things I find really interesting about 3-D are endless! I have been shooting stereo since 1952, and my experiences are innumerable. Innocently beginning as a hobby, I sold slides from my first roll of film, and continued professionally ad infinitum. To this day, I am extremely excited when I view my slides, or those of my peers, even when repeated again and again. I somehow see something different each time. When I have a new roll of film developed, I cannot wait to view the results. I'll go without food, delay duties and business, and ignore family and friends, until I see my 3-Ds! (When my 35mm slides are ready, I may wait 3 days before I pick them up, if I remember!)

For me, stereo has much more than 3 dimensions:

1. I pay more attention to details and lighting, striving for perfection and the unusual.
2. My 2-eyed Kodak has allowed me to take pictures where "Absolutely No Cameras" are permitted.
3. I have met interesting celebrities and dignitaries all over the world through my stereo travels.
4. I have incredible adventures that I never experience with other "ordinary" cameras.
5. I have the thrill of sharing my 3-D slides with those who never have seen stereo before.
6. I have the pleasure of using my slides for classes and lectures in educational fields. Also, as entertainment in my home and elsewhere.

Most of all, I feel privileged to be one of a very small percentage of photographers who are lucky to be living in the exclusive world of third dimension.

I really find 3-D far more than just interesting -- I find it extremely stimulating, profitable, challenging, and rewarding!

--Marjorie Webster



Q: Assuming that it will be used for about 10,000 exposures averaging 1/50 second, can you estimate the working life of a typical stereo camera?

A: About three minutes and twenty seconds.

## Looking Backward to...

### ... October 20

The evening's slide program was "NSA and the Holmes Library" by John Waldsmith of Columbus, Ohio. John introduced us to the National Stereoscopic Association by showing us some of its officers and more active members; some of these people were already familiar to us as members of our own Club. We also got a look at some of the activities they engage in, including their own auction; with over 300 items for sale ours seems small by comparison. One of the prime objectives of NSA is the maintenance of the Holmes Library, a repository of over 1500 cardmounted stereograms and 300 stereo slides. To cap the program we were treated to selected views from the collection. One photograph I found particularly interesting was a picture taken at Lindbergh's homecoming tickertape parade. Also included were examples of new work being solicited by the Library. John finished the program by inviting all of us to learn more about NSA and its efforts to preserve and promote stereo photography.

The Fourth Annual Stereo Club Auction at the October meeting was a huge success. So much merchandise was brought that it couldn't possibly all be sold, even by extending the Photo Center closing time by one-half hour. As with all previous auctions, much was learned, but this auction ran smoothest owing to the new money-exchanging procedure. A super-duper thank you to:

TIM CARDINALE, Grand Auctioneer

Tim stood up there for a full 100 minutes straight, rattling off descriptions and coaxing and encouraging higher bids.

Though only two cameras were sold, many more remained unsold because of the too-high minimum sale price stipulated by the sellers. The lack of any top-quality stereo viewers disappointed many prospective buyers. The price paid for the '50s-vintage 3-D comics astounded those not into this avenue of collecting. The sale of three original exhibition-quality stereo slides donated by Susan Pinsky and Jerry Walter proved to be a new and interesting excursion into 3-D collecting.

Many thanks to all who helped.....Tony Alderson, Rick Finney, Ursula Sylvan, Jim Riggs, Bill Daggett, Bob Kneisel, Jim Pettit, Earl Anderson, Bill Shepard, Jeff Sylvan, David Starkman, and all the others who pitched in when they saw the need. And thanks to all the buyers, sellers, donors, and enthusiastic observers who contributed to the memorable and worthwhile evening.

I would appreciate receiving any comments anyone might have on how the next Club auction could be improved even more.

--David Kuntz, Program Director

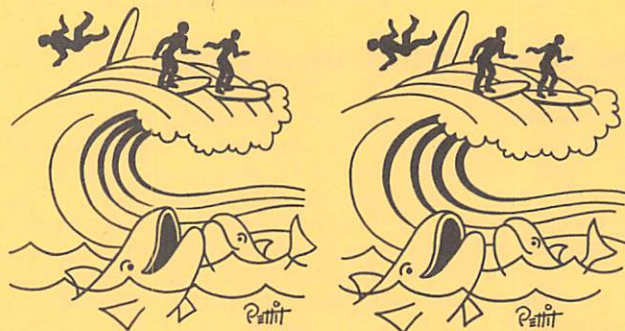
### AUCTION ITEMS

Of the selling price, ten percent went to the Club, except in many instances where the entire proceeds were donated.

Stereo Realist camera/ case	\$ 131
Stereo Realist camera/ case	130
TDC 116 Projector	330
Selectron changer + 7 trays	77
Selectron changer	50
Taylor tabletop viewer	40
40 x 40 Knox screen	19
Realist battery viewer	25
Life Like Viewer	12
Sequential viewer	20
Realist film identifier	6
Realist cutter	37
Modified cutter	6
Mounting jig	8
Sorting box	8
Brumberger slide files (4)	10 ea
Viewer case	12
Flash shield	3
Haneel camera (not working)	5
Slide bar	22
Powers slide bar	17
Rack-over device (3)	9 ea
Tripod	12
Kuban hitch	3
Filters	2
Viewers (2)	9
Austin Photo Interpreters (7)	10 ea
V-M projectors, single (2)	6
V-M viewers (3)	10
Grab bag (goodies & junk)	18
Slide screens (5)	2 ea
Stereo Realist Manual	31
3-D Photography, McKay	26
V-M reels, various subjects	11
Keystone Air Travel Set - views	40
View cards	5
3-D comics (4)	77
3-D Entertainment magazine	18
Rolling Stones poster	10
Tony Tronic 3-D game	17
Misc lenses (8 pair)	80
Revere lens board	5
Original stereo slides (3)	19

Total Sales..... \$ 1504

Total to Club..... \$ 248.50



BET YOU CAN'T EAT JUST ONE!



## Quick & Slow Discharge

In Chapter Five of the "Stereo Realist Manual" (which is now out-of-print, but used copies can be found for \$30 to \$40), contributing author Dick McGraw dwells on the terms "quick discharge" and "slow discharge". Perhaps we all should be more aware of the significance of these terms when viewing and evaluating stereo...

"There are "quick discharge" and "slow discharge" pictures. By the former we refer to those whose main content is grasped almost completely in a single glance and whose importance therefore rests in what is conveyed at this first glance. Although we can continue studying the lesser details of such a picture, they are usually of considerably less importance than the quick impact that the principal objects make on our conscience. In a "slow discharge" picture, on the other hand, there may not be any immediately apparent subject matter; or, if there is, it may be so surrounded or buried in a quantity of subordinate objects, colors or space relationships, all contributing to the total meaning, that it is not discovered at first glance. The viewer must give this picture more prolonged study if he is to get full value from what it has to say. In fact, in many pictures of this type there is frequently no subject matter except by implication -- perhaps only a pleasing arrangement of shapes, lines, colors, volumes, textures, etc., isolated in such a way that the emotion they arouse in the beholder is the one that is called the esthetic emotion. The principle purpose of this kind of picture, whether planar or stereoscopic, is to stimulate visual pleasure -- what I like to call "eye delight" -- by the way in which the eyes can travel around within the enclosed space and visually touch or caress and mentally "arrange" the component parts."

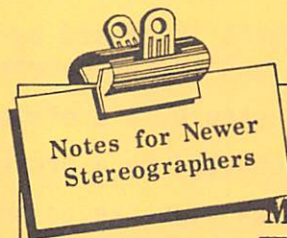
Though printed in 1954 (before a number of active SCSC members were even born!), the Realist Manual is an important guide today for the stereographer. If you don't have one in your photo library, be looking around for a copy.

## A New Direction

Upon completion of the PSA Convention in San Francisco in August, Charles Jones, APSA, penned these words for his home-Club newsletter, the Bulletin of the Sydney, Australia Stereo Camera Club:

"So now with the 50th Anniversary PSA Convention behind us what should be our thoughts as to where we go from here? By comparison with 2-D shows it is evident that we stereo workers are tending, as a group, to become (or remain) complacent, believing that the element of 3-D, when added to any picture, is the recipe for success. Unless checked this attitude will cause us to dip backward as our 2-D colleagues make better and more imaginative use of light and shade, colour and subject selection. The 2-D showings contained a wealth of photographic information, the major part of which could be directly applicable to 3-D work. So that we may have respect for ourselves as photographers and pride in our completed stereo work it is essential to see that we are not just taking the same pictures in the same way as we did last year and

indeed perhaps the year before that!! We must ensure that as each year passes our pictures show evidence of the improved understanding of subject selection, viewpoint, colour arrangement and lighting and using these to tell a story with mood, emotion or impact.....yes, that's where I think we should all go from here!"



## Making Good Pictures...

...is not easy. When you come to Club and see a competition, or see a stereo exhibition, you see a whole raft of fine stereo slides. And you might find yourself saying "Gee, I couldn't do anything like that!" But before you let yourself get a little bit discouraged there are two important thoughts which should offer some consolation:

1. All those good slides weren't made by the same person.
2. Many of the good slides are the result of careful planning.

The first thought should make you feel a little better in the knowledge that no one person has all the good ideas or makes all the perfect executions. There are many photographers represented in a good show, and to be part of that good show you need only one or two good ideas, and execute them well. Think of one or two of your main interests -- backpacking, old cars, merry-go-rounds, the coastline, or apples in a still-life arrangement -- and follow through to produce the best picture possible of that subject or theme. Once you've found yourself and excelled in one or two subject areas, then it's time to branch out into the diversity seen in the competitions.

The second thought should bring some encouragement in that even the best of the photographers do not go out and "snap-snap-snap" away prize-winning stereo slides. Except for under rare circumstances (lucky breaks), those great slides are the result of careful planning, looking, and technical practice, often based on cumulatively many hours of experience on the part of the photographer. By choosing a subject to your liking, you too will probably turn it into a fine stereo slide after careful consideration of its color, texture, shape, and what it means to you and what you would like to have it mean to someone else as seen through your camera lenses. How do other photographers look at their subjects? One of the best modern references to come along is "The Art of Color Photography" by John Hedgecoe (Simon & Shuster, NY, \$14.95, paperback). In a clearly-written style he gives his thoughts on hundreds of his own pictures of every subject imaginable. Quite simply, knowing that others take time for long and detailed thoughts about their subjects should encourage you to linger for a moment or two before releasing the shutter, producing a better slide as a result.

No, making good pictures is not easy, but that applies to the experienced stereographer as well as the novice. Your best aid to good stereography is your own mind and its capacity to think a subject through to a fine, finished stereo slide.



## NINTH QUIZ ON STEREO (and photography in general)

1. 35mm cine film was first used in a still camera by (a) E. Leitz (b) Paul Dietz (c) J. Richard
2. The strobe batteries with the most capacity are (a) "heavy duty" dry cells (b) cadmium rechargeable cells (c) alkaline cells
3. "Redeye" in flash pictures is caused by (a) use of strobe (b) use of flash bulbs (c) mounting the flash gun on the camera
4. Strobe sync must be checked by a professional using electronic equipment (T) (F)
5. Shutter speed must be checked by a professional using electronic eqpt. (T) (F)
6. Most stereo cameras which vignette do so at the (a) largest (b) smallest aperture
7. The NIMSLO principle is (a) a breakthrough in stereo (b) the popularization of an old process
8. Using a baseline of 1/30 of the subject distance makes the subject appear to be at (a) 4 ft (b) 7 ft (c) 10 ft (d) INF
9. A mounting gauge is helpful for standard stereograms but useless for slide bar, hyperstereo, and other non-conventional stereograms (T) (F)
10. To make a subject look twice as big one should use (a) double the focal length (b) half the focal length (c) double the baseline (d) half the baseline
11. Quartz iodine lamps are 3 times brighter than ordinary tungsten (T) (F)
12. If the top and bottom of the screen are not in focus at the same time (a) tilt the screen (b) check the projector slide carrier (c) remount the slide
13. For "party" stereograms you should use (a) small strobe and fast film to avoid blinding your subjects (b) flash bulbs and slow film to get better pictures.
14. The reason to restrict your party picture depth to 7 to 12 feet is (a) strobe light drops off too fast to cover greater depths (b) projectability limits the usable depth in any case (c) to avoid reflections (d) to avoid redeye
15. Any Stereo Realist will accidentally expose and spoil film if cocked improperly (T) (F)
16. On most cameras other than Realist, false shutter opening during cocking is a malfunction which can be corrected by a technician (T) (F)
17. Among all "God's creatures" only Man has binocular vision (T) (F)
18. If your stereo camera produces two chips of different sizes (a) copy your chips one at a time and adjust the sizes (b) throw away the camera (c) have it checked by a stereo camera specialist.
19. Vertical registration error in a stereo camera (a) is cause for discarding the camera (b) can possibly be corrected by a skilled technician (c) can be compensated for in mounting if not too severe.
20. To be sure your stereogram will be projectable you should (a) use the smallest aperture (b) use the highest shutter speed (c) keep the subject matter between the f/5.6 marks of the DOF scale
21. Projectability of a slide bar stereogram depends on (a) focal length of lens used (b) relation of baseline to subject distance (c) amount of lens "extension"
22. For underwater stereograms one need not follow the "rules" of baseline and parallax quoted for ordinary stereograms (T) (F)
23. Baseline and parallax guidelines apply equally to all stereograms (T) (F)





# STEREO CLUB OF SOUTHERN CALIFORNIA

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 REECE, Gail 2/80, 15208 Caravaca Rd., La Mirada CA 90638 R(714)523-4881  
 RHEINGRUBER, Margaret M. 10/77, 1640 Lafayette Rd., Claremont CA 91711 R(714)624-5552  
 RIGGS, James W. Jr. 10/79, 11522 Doverwood Dr., Riverside CA 92505 R(714)687-4750  
 ROBINSON, David 8/82, Lord's Cottage, West Houghton, 380 Hindley Road, Bolton, United Kingdom BL5 2DT  
 ROSS, Ray 3/83, 668 Sebastopol St., Claremont CA 91711 R(714)626-2588 B(714)946-2851  
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 RUPKALVIS, John A. 9/82, 7901 Via Stefano, Burbank CA 91504 R(213)767-6165  
  
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 SEE, Robert H. 9/82, 18535 Bellorita St., Rowland Heights CA 91748 R(213)964-0920 B(213)944-0135  
 SHEPARD, Bill 7/82, 425 N. Morada Ave., W. Covina CA 91790 R(213)962-5581 B(213)331-0011x2216  
 SIKES, Sylvia FPSA 6/60, 2081 Rodeo Court, Thousand Oaks CA 91362 R(805)497-0326  
 SIKLI, Burt Alan 1/83, 12905 South Budlong, Gardena CA 90247 (213)327-7163  
 SIMMS, Melba 7/83  
 SIMMS, Willis E. 10/81, 6251 Jumilla Ave., Woodland Hills CA 91367 R(213)348-3622  
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 STARKMAN, David 9/77, P.O. Box 35, Duarte CA 91010 R(213)357-8345  
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 STERGIS, Stergis M. APSA 3/59, 601 S. Saltair, West Los Angeles CA 90049 R(213)472-5465  
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 STEWART, Marshall 9/75, 261 Via Linda Vista, Redondo Beach CA 90277 R(213)375-1788 B(213)326-1422  
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 STRICKLAND, Charles L. 3/81, 11120-J Roselle St., San Diego CA 92121 B(714)452-8903  
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 SYLVAN, Jeff 7/83, 4329 N. Fireside Lane, Moorpark CA 93021 R(805)529-3277  
  
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 WESTBROOK, Dorothy 6/77  
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 WING, Paul 10/80, 50 Floret Circle, Hingham, Massachusetts 02043 R (617)749-1996  
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 WORSTER, F. F. 4/82, PO Box 21031, Long Beach CA 90801-4031





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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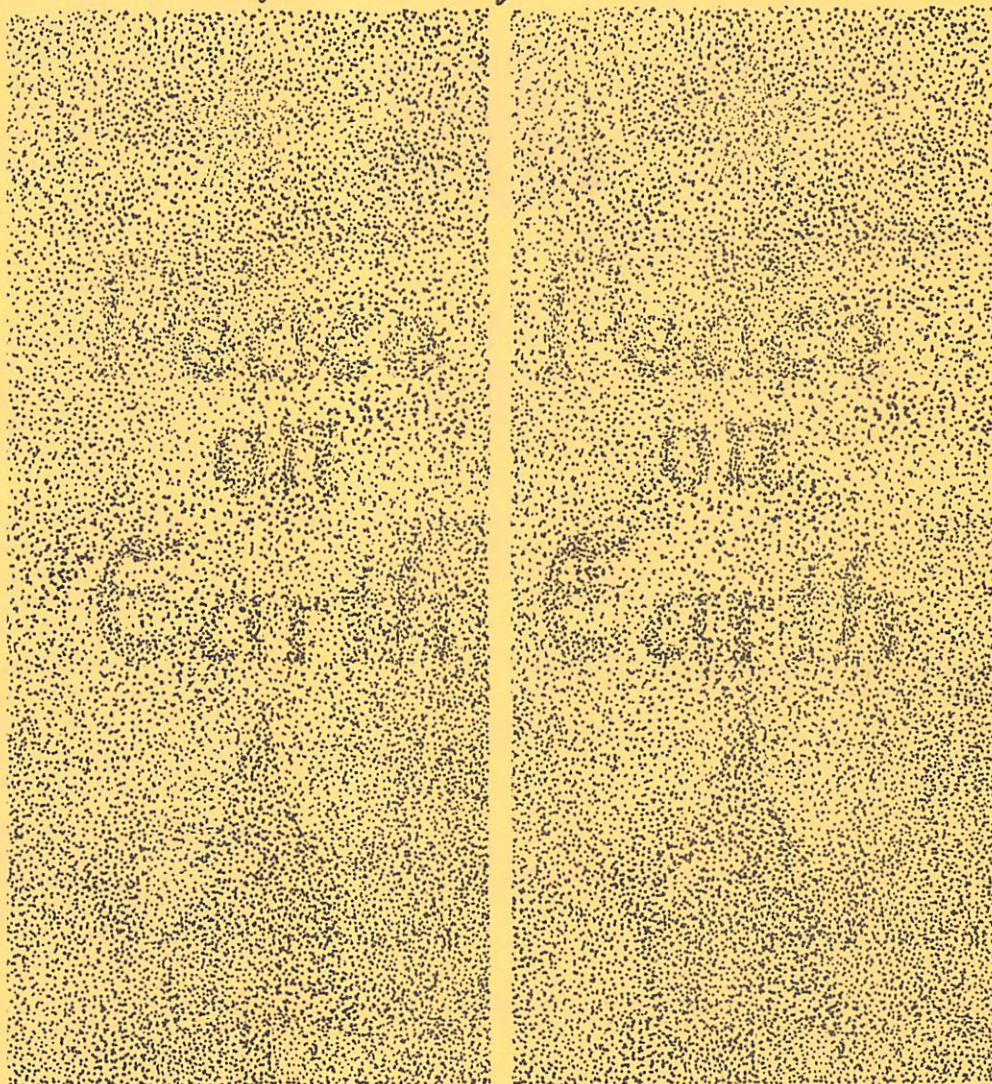
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VOLUME XXVIII

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## Christmas Card



HAPPY HOLIDAYS!

Tony

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



## HENRY H. ERSKINE, FPSA

Hank was a distant member of SCSC who retired to Florida in 1980. For nearly 30 years he had been a "father figure" to the Chicago Stereo Camera Club, and a prolific stereographer. The passing of a stalwart individual such as Hank recalls the close bond between a great body of stereographers ....through their mutual participation in stereo exhibitions, correspondence and conventions, and affiliation with the Photographic Society of America. There was no stereographer attending a PSA convention who did not have a chat with Hank, for he was one of those ever-present and ever-helpful people. The entire Club extends its condolences to his widow, Maxine.

## CAPRICORN

Symbol: ♄ Element: Earth. Planet: Saturn.  
Belongs to those born Dec. 22-Jan. 19.  
Traits: Ambitious, disciplined, persevering,  
pessimistic.  
Compatible with: Taurus, Virgo, Pisces, Scorpio.  
Attracted to Gemini.  
Careers: Architecture, politics, civil service,  
administration.



## Stereo Activity Calendar

December							January						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	1	2	3	4	5	6	7
4	5	6	7	8	9	10	8	9	10	11	12	13	14
11	12	13	14	15	16	17	15	16	17	18	19	20	21
18	19	20	21	22	23	24	22	23	24	25	26	27	28
25	26	27	28	29	30	31	29	30	31				

SUN DEC 11 Club Christmas Banquet - Sorrentino's - 5 PM  
SUN JAN 1 Copy deadline - January NEWS  
THU JAN 19 Monthly Club Meeting - Photo Center - 7:30  
Third Club Competition

## Member &amp; Subscriber Update

A hearty welcome to this new Club member:

MICHAEL JACKSON  
4641 Hayvenhurst Ave.  
Encino CA 91306

"Good reading" is extended to this new subscriber:

CAROL CL. L. LEE  
#1 Dalewood Way  
San Francisco CA 94127

Club membership anniversaries for December:

Norvin Armstrong - 1 year  
Bill Boyd - 1 year  
Dan Doll - 2 years  
Jerry Fielder - 1 year  
Ronald Jones - 1 year  
Richard Lindblom - 4 years  
Daniel McCarthy - 3 years  
Charles Piper - 17 years  
Kay Ratner - 1 year  
Marc Ratner - 1 year  
Toni Rousseau - 1 year  
Charles Smith - 1 year  
Ursula Sylvan - 10 years

## 3-D Slide Shows

TUE DEC 13 S4C Stereo Exhibition, sponsored by the Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd., Alhambra. Dinner (optional) at 7:00 PM; contact Ruby Steins (213)792-8739 for reservations. Show (just walk in, free) at 8:00 PM.

THU JAN 12 "Stereo Spectrum" by Rick Finney and Jerry Walter, sponsored by the Rio Hondo Group/Sierra Club. Whittier Community Center, 7630 S. Washington Ave., Whittier. 7:30 PM, Free.

## Free Viewing...

Based on contributions to the NEWS, it appears that stereo free viewing is becoming more popular. If you are having trouble with free viewing (especially with Tony's challenging Page One message -- see the star? see the tree?) and are a little frustrated and don't want to be left out, consider the first classified ad below which promises assistance...

## Classified

**FOR SALE:** Plastic stereo viewer glasses, hand held. These are of the type included in the Stereo Realist Manual for assistance in viewing side-by-side stereo prints. \$3.00 each + 75¢ postage if mailed. Stu Weisbuch, 420 N. St. Andrews Place, Los Angeles 90004 (213)466-0268

**FOR SALE:** Used Realist masks in good condition. Distant, medium and close-up. A limited supply. \$8.00 per hundred masks plus \$1.00 per hundred if shipped. Jerry Walter, 1098 Montecito Drive., Los Angeles CA 90031 (213)225-8042

**FOR SALE:** Two Kodak Stereo cameras, very good condition with cases. \$99.50 each. Tim Cardinale, 6855 Costello Ave., Van Nuys CA 91405 (213)873-1339.

**WANTED:** Realist film cutter. Jon Turetsky, 2526 Silverlake Blvd., L.A. 90039. (213)664-6943.

**WANTED:** Powers adaptor for trick stereo photography with a Realist camera. Also, Compco Triad stereo masks. These aluminum masks have a small punched upright arrow between the openings, and are stamped "Triad". Roger Vernon, 6555 S. Briar Bayou Dr., Houston, Texas 77072 (713)498-5736.

**FOR SALE:** Stereo Classics repro stereoscope + pedestal base, only \$30 + \$2 UPS. V-M blank reels \$4/6 pack; 10 packs or more only \$3.50 each. Plastic frame Polaroid or anaglyph glasses \$1/pair. Cheapie Realist or 2-35mm viewers \$2.50 ea. Mr. Poster, Box 1883, South Hackensack NJ 07606

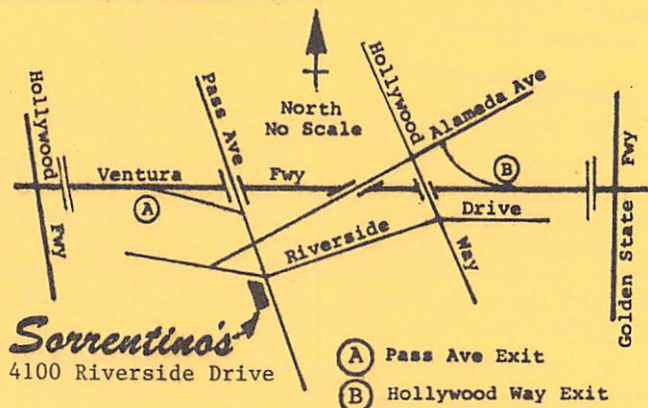
**AVAILABLE:** Stereo processing. 35mm Ektachrome only, mounted 20 exposures \$5.85; 36 exposures \$7.50. Also, black & white stereo print processing from film shot in a Realist, Kodak Stereo, etc. Any B & W film is fine; negs printed on 5x7 paper to be viewed in any old stereo viewers. 20 exposure roll \$6.75; 36 exposure roll \$9.35. Leigh Laboratories, PO Box 632, Pleasant Garden, North Carolina 27313 (919)274-8209.





## Join Us...

### ...On December 11



The big Club Christmas Banquet is nearly here. If you have made reservations, they must be honored, because the Club must pay for each reservation made. Come early to enjoy the social hour starting at 5 PM.

If you have not made reservations by the time you read this there might still be time if you call immediately! So if you had your heart set on attending, call me right away at (213)466-0268 evenings.

--Holly Weisbuch, Banquet Director

### ...On January 19

The third big Club competition of the year is coming up. Start thinking of your entries now. Get that camera humming during this festive season of colored lights, tinsel, happy faces, fat tummies, and puppies.

## Show & Tell

For November this new regular meeting event featured 29 slides from the first round of the 1983-84 International Stereo Club Competition. (Earlier in the week the Club hosted the competition in which 14 stereo clubs submitted 6 slides each for scoring and evaluation. Our Club judges were Susan Pinsky, LeRoy Barco, and Stu Weisbuch, and was conducted at the home of Rich Bruland and Dori Atlantis.) All of the award winning slides were shown at the Club meeting, plus an additional sampling from each participating club. Names of makers, slide titles and Club affiliation were announced. The slides gave us an impression of the work of other stereographers worldwide, and allowed us to compare the efforts of our own members in the competition that followed.

--David Kuntz, Program Director

## Personal Notes

Susan Pinsky and David Starkman recently spent umpteen hours copying about 70 stereo cards from the California Museum of Photography, University of California-Riverside's Keystone-Mast collection. The transparencies were then mounted up in pairs of 2x2 mounts, and were projected with twin 35mm projectors at the Second Western Photohistory Symposium at Riverside on November 11. David reports that mounting these pairs was relatively easy using the overlay technique.

Bert Laursen recently spent some time with local stereo friends recalling scenes from the past, including how he got his start in the lumber mills around home in Washington State. Bert is one of our very few members who holds the distinction of being born in the Nineteenth Century. Bert is in good health and spirits, and continues to live in the house he and Catherine built in the 50's, when that part of Long Beach was nothing but produce fields. In the statistics department, the grand and great grandchildren now number 72, with two more on the way. Bert is able to get to an occasional Club meeting with neighbor Bill Daggett.

Bill Shepard, the Club's Workshop Director, was married on November 2. Congratulations to Bill and wife Daphne.

Tim Cardinale and family have been talking about Orcas Island, Washington, for as long as any fellow member can remember. A recent fortunate turn of events increased property holdings even more. Tim plans his move in March 1984, with the family following when school is out. The first priority is to get the place ready; the second priority is to establish the Orcas Island Stereo Club. The present home at 6855 Costello, Van Nuys, is for sale, with special consideration given to 3-D enthusiasts (213)873-1339.

Member Nathan Wong graduated from Pomona earlier this year and is now at Yale University, where he is enrolled in the M.P.H. program in Epidemiology at the School of Medicine. He writes that the course work is interesting, but is quite a bit less challenging than the days at Pomona. Nathan is anxious to contact any stereographer in the area of New Haven, Connecticut, to share stereo photography and possibly assist in presentation of his 3-D audio-visual program "High Sierra: Range of Light". He's at 367 Cedar St. Box 216, New Haven CT 06510.

Congratulations to Jim Pettit on winning a year's free membership in the Photographic Society of America. Back in June, PSA announced a contest for a design or logo to be used in promotion and identification of the Young Photographers Showcase competition, which is an annual activity of this PSA committee. Jim entered with the logo to the left....

**Give a camera  
to a girl or boy  
it'll be a TOOL  
and not a toy!**



and won! For the information of our newer members, a few years ago Jim designed our own Club logo which is so prominently displayed on the NEWS masthead.

Subscribers Phyllis and Randy Rander from Fair Oaks were in L.A. for a brief stay on family business. They were able to attend the presentation of the San Bernardino Exhibition at the Pasadena Stereo Club on November 9.



## Other Dimensions

● By popular demand we offer another scratch-n-sniff, in an appropriate Holiday theme.

● Speaking of "other dimensions", great visual sensations continue at the Reuben H. Fleet Space Theater in Balboa Park, San Diego. The hemispheric screen and Omnimax projection are quite a thrill to view. Through December 15 they are showing "Flyers" which will leave you gasping, especially during the wingwalk over the Grand Canyon. Always time well spent; give it a try if you're down that way over the Holidays.



## Adventure In Stereo

### 30 YEARS OF ROSE PARADE FLOATS IN STEREO

In 1949, I took my first 35mm slides at the Tournament of Roses Parade. My family and I (four of us) were invited to some friends' house in Arcadia. We had a lovely New Year's Eve party until midnight, then all of us had private bedrooms in which to sleep. We arose at 7:00, had a delicious breakfast, then drove to Colorado Blvd. in Pasadena. My slides are okay for THEN, but I resented the background of Gwinn's Restaurant, Spotless Cleaners and a liquor store, the distracting people and far away view of the floats. After the Parade, we went to the races at Santa Anita. Had chicken at Eaton's Famous Restaurant, then went to a school yard where the floats were displayed with miserable lighting and very crowded circumstances. It was a memorable two "daze"!

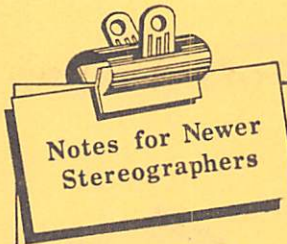
After I acquired my 3-D Kodak, I was possessed! Since 1952, I have gone to Victory Park after the Parade and have taken gorgeous close-ups of dramatic details of most of the floats. Ideal stereo to say the least! But a challenge. People-to-people crowds shoving and pushing and whole families trying to pose illegally beyond the barriers, making photography a crude instantaneous comedy. Dodging people with baby strollers, dogs and bicycles; "foto-fanatics" with tripods, ladders and kitchen stools. My dear Mother, only 5 feet tall, would charge ahead, part the crowds and guard a spot where her 3-D daughter took slides a la stereo. I learned early to shoot above the heads of passerbys, unless they were seven feet tall (and some were!) The usually blue sky was a good background, but some "daze" were smoggy. These slides are still okay because of their subject matter. Sometimes the mountains in the background would be most apropos for certain floats. In 30 years, only one hand shot in front of my camera, but it was pointed to an entire ship made of flowers, giving an added dimension! I seldom took whole floats. Most of my stereos are void of people, power poles and other garbage.

After I began teaching and lecturing in 1965, on my travels throughout the world, I realized I had a most valuable collection of 3-D float slides to use in unique ways. First of all, titles in flowers. Europe, Paris, Scotland, Hawaii, etc. Then as my 3-D float slides increased, I put them into categories: religious, birds, boats, animals, bells, food, globes, etc. I can give mini-series on all the above or incorporate them into their appropriate areas. I don't cross-file, but use certain slides in various ways in many productions. The trick is to remember where they are!

Every year I study the pre-proposed float designs so I

know in advance what I will see and shoot. I watch Channel 4 on TV New Year's morning first, then the re-run on Channel 11. I dash to Victory Park and take both 35mm and 3-D, deciding in a split second which view is best for each camera. After I return home, I see another TV re-run. When I receive my slides, I view and label stereo first!

--Marjorie Webster



## Distractions

Here are the opinions of one man on distractions...

No matter where or what that important center of interest is, remember that the rest of the picture is important too. Don't think that just because you didn't pay any attention to the background that no one else will either. Our vision is an extremely efficient and acute sense. If there is a small piece of trash on the grass way in the background, it will be noticed.

Typical flaws that I have seen in backgrounds are certain parts of things that are not enough into the picture to reinforce the subjects. Such as when I see just an arm of someone and the rest of that person is not in the picture, and his arm wasn't supposed to be either. Even if it's far behind the subject, it is a distraction. Other distractions that I often see are signs with lettering or faces of incidental folks who happen to be where the camera was pointing. The only thing that will grab someone's attention more than a written word is a face. A face has an enormous amount of attention-drawing force. So if it's not part of your subject, it will distract.

Remember the importance of a pleasant background that complements the subject. Make this a conscious effort for every picture. Even if it's a snap shot of your uncle Fred when he comes to visit at New Year's. It only takes a minute to find the most pleasing setting for him. If you want to be candid, just be patient and wait for the right moment, or find the correct angle. So often I'll see Uncle Fred sitting in front of a table with crumpled napkins and dirty dishes. Sometimes I see the opposite problem. The photographer will clean up the background too much and stand him in front of a blank wall. Yuck! My preference in backgrounds might sometimes be described as those that are Neat but Natural. A good background will add interest without distracting from the subject. Those close-up flower or bird shots that are in front of bright colored cardboard are quite neat and clean but there's something phony about it and sometimes it comes across as downright tacky.

I've noticed that it's easier to say what I don't like about certain backgrounds, rather than to tell you what I do like. But maybe that's the only way to guide artistic creativity. In a sculpting class, I had no idea of how to tackle my problem of sculpting a bird out of a cubical block of plaster. The only advice my instructor gave me on my first attempt was: "Tim, just chip away everything that doesn't look like a bird." So just remember to reinforce your center of interest, and "chip away" everything that doesn't.

--Tim Cardinale



# INSIGHTS:

## MEMBERS TALK ABOUT THEIR SLIDES



Special thanks to Susan Pinsky, Robert See, Richard Ogle, and Jerry Walter for responding to the request for a write-up of their winning slides from the November Club competition. Further questions on techniques should be directed to the slide makers.

"DESERTED" by Robert See. This picture was the result of luck, desperation, and some planning. It was taken with a Realist that I had purchased prior to joining the Stereo Club. The picture was taken in South Dakota at Old Town about 40 miles east of Wall Drugs. It had been raining and the sky was still overcast. The sun



gave the eerie appearance and it was threatening to rain again. We had paid to get into the Old Town grounds and I was determined to get some pictures no matter what the conditions were. We were the only people around because of the rain which added to the desertedness of the buildings and railroad station. Since the film only had an ASA of 25, I used a tripod, closed down the

aperture to  $f/11$ , set the shutter speed to one second, and clicked away. Sometime after the picture was taken I found that my camera was not working properly and had it fixed by one of the members; I believe the shutter speed was really closer to five seconds or more. What I liked about the pictures that I took that day is the drabness or starkness which I have not been able to duplicate since.

"THEATER BY THE SEA" by Richard Ogle. This is a hyper stereo shot of Avalon Harbor, taken in the afternoon. Fortunately, the air was clear and the Palos Verdes Peninsula is visible in the background. The Avalon ballroom is in the center of the slide, and the Pleasure Pier in the foreground. The scene is naturally photogenic, as the boats in the harbor are lined up pointing to the ballroom. My wife Nancy and I walked up the road in the hills behind Avalon. There was an empty space between two houses overlooking the harbor, which gave a good vantage point. We used two identical rangefinder cameras. A light meter was used, and each camera manually set. I framed the picture to my liking and pointed out to Nancy a landmark to line up her camera on. We were about 15' - 20' apart, which was necessary since there wasn't much depth in the picture. We tried to get simultaneous exposures by saying "One, two, three...now." Since the cameras were handheld, I used 1/250 second exposure with Kodachrome 64 film. When mounting the chips in a European mask, I had to mask out a small portion at the bottom of the picture, because a bush appeared there in one chip and not the other.



"BUS FULL OF 3-D NUTS" by Susan Pinsky. This slide was the quintessential shot from my recent trip to England to attend the 4th International Stereoscopic Union Congress this past September. During the six days of this convention there were many 3-D cameras in action,



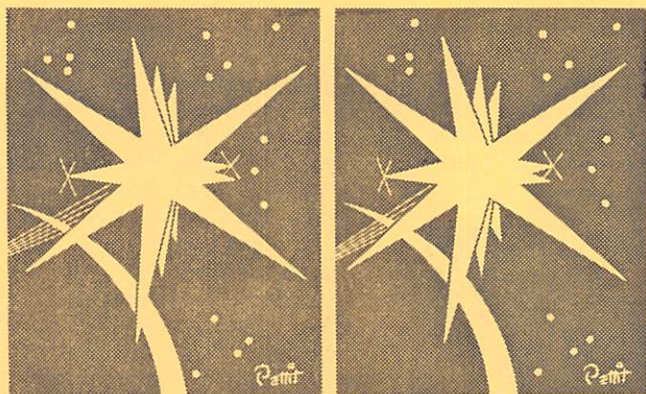
but on this particular day many of us had boarded a bus (or coach, as they say over there) to visit a grand mansion in the area. There were 25 people aboard waiting for the driver to arrive. I looked around and found it was the perfect opportunity to capture what I felt was the essence of this exciting 3-D event. I stood at the

front of the bus, asking everyone to "show me your 3-D camera!" It took six shots and a lot of enthusiastic coaxing to get these 15 cameras up into the air. This was obviously an international event, which is evident in the variety of cameras: two East German Belplascas, one modified French Verascope, a West German Edixa IIIA, six American Stereo Realists, an Italian Super Duplex, a West German Iloca Rapid, a West German Iloca II and an Iloca I, an American View-Master Personal, and one token Nimslo print. To sum it all up, the shot was taken with my trusty American TDC Vivid Camera using Kodachrome 64 and my reliable ol' Focal flash. Settings were 1/80th at  $f/5.6$ . This is my favorite shot of the entire trip, as much for the cameras and the combination of elements, as for the friends I made over there and the memories this recalls.

"GOODIE GUMDROPS" by Jerry Walter. I guess I would chalk this slide up as another example of my color phase in photography. This slide was made as an exercise in capturing color intensity on film. It seems to me that it's possible to achieve greater color saturation when light is flowing through a translucent colored object (rather than the light being reflected from an object) such as through autumn leaves, flower petals, and now, gumdrops. I started with a half pound of gumdrops and lined them up in neat closely-spaced rows in a random color pattern on a piece of clear glass. The glass was supported by two rigid wooden brackets, one at each end, which allowed the primary light to be placed underneath the glass, shining directly upward through the glass and gumdrops. A second light was to the side of the gumdrops at 90 degrees to the lens axis, which brought out the sparkle in the sugar coating. The lights, both below and to the side, were regular blue photofloods in simple reflectors. The camera was a Canon EF with 50mm macro lens, mounted on a slide bar and loaded with Kodachrome 64. Exposure was about two seconds at  $f/22$ . Typically for this type of shot, I bracketed exposures several speeds plus and minus, holding the  $f/22$  aperture constant for maximum depth of field. Surprisingly, by the time I was done with this self assignment, I was down to a quarter pound of gumdrops. Someone once said that your best results are achieved when you photograph subjects you enjoy.







We're to hover over Bethlehem.  
Rick & Jerry are working up  
a Christmas show.

## Tongue-in-cheek Department

### tests

#### THE TOY TIME CAMERA



The following technical analysis is provided for those 3-D NEWS readers who hesitated assembling the Toy Time Camera, as found on Page 1 of the November NEWS, until they were aware of its technical attributes. All data was developed and analyzed by David Kuntz. The analyst and editorial staff of the NEWS assume full responsibility for the data contained herein; opinions constitute neither endorsement nor rejection of the product.

#### Manufacturer's Specifications:

Size: 1 3/8" x 1" x 1". Weight: 0.57 grams. Lenses: matched 1" focal length singlet paper lenses. Shutter: none supplied, can use lens caps. Built in eye-level finder, no rangefinder. Supplied with one film holder, "waterhouse" stops. No built-in exposure meter.

#### Practical Comments:

The second new stereo camera to appear on the market in the last two years, the Toy Time Camera reaches the pinnacle of ultralight, compact cameras. All paper construction keeps weight to a bare minimum in this unit; simple "tab" connectors hold the package together and allow quick breakdown if it is necessary to store this unit in a pocket or suitcase. Supplied in kit form, assembly of the camera is relatively quick and easy, despite very abbreviated "self-evident" instructions from the manufacturer. One suggestion to the manufacturer might be to reduce the number of tabs on the lens and lens caps because there are more than enough of these. One disturbing feature of the Toy Time Camera is that it does not use any presently available film format; the introduction of yet another format into the market can hardly be welcomed. However,

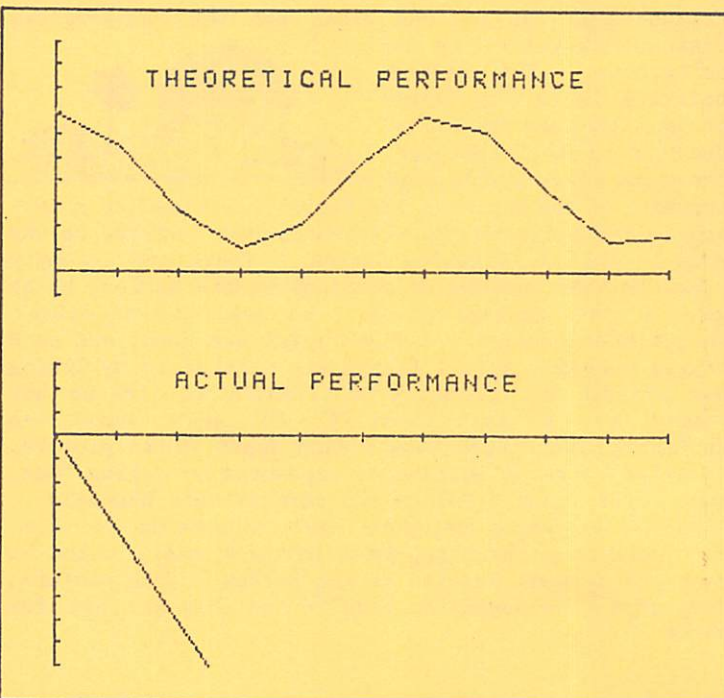
the user can simply cut up film from larger sheets, such as 4" x 5". As far as handling goes, this camera is certainly the lightest, smallest unit we have ever tested; especially for one which uses the stereo format. We have long felt that stereo photography is much more dramatic and exciting than the more popular "flatties", and it is good to see manufacturers bold enough to introduce a new stereo camera onto the market after the limited success of the Nimslo 3D.

#### Field Test:

One immediate problem that presented itself with the camera is that the paper lenses are completely opaque to light. This can be remedied by making small pinholes in the center of each lens; this should have been mentioned in the assembly instructions, but apparently the manufacturer felt this too was self-evident. Because there is no shutter supplied with the unit, exposure time must be regulated by removing and replacing the lens caps. This necessarily dictates the use of a slow film. This effect is somewhat balanced by the high f-number (approximately f/150 depending on the size of your pin), so that reasonable exposure times are achievable. The high f-number of the system also gives extremely good depth-of-field, which is a great help in stereo photography, where it is generally desirable to have all picture elements in focus. Because of the inability of using the entire lens aperture, MTF performance of the camera is considerably below the theoretical limit (see graphs). Probably the biggest problem with the Toy Time Camera is the flimsy paper film holders. We strongly recommend reinforcing this part of the camera with cardboard; we achieved the best results using cardboard from the packages of underwear.

#### Conclusions:

For those desiring to get into stereo photography, the Toy Time Camera is an inexpensive, compact unit that requires careful and imaginative use. Quite fortunately it was a limited edition. We hope that if this unit achieves success, the manufacturer will be prompted to produce other stereocameras that use more conventional materials.





## DISCUSSION OF THE NINTH QUIZ

1. (b) The American, Paul Dietz, produced the Tourist Multiple in 1913. See #82.
2. (c) Regrettably rechargeable cadmiums have less capacity than alkalines.
3. (c) When the light source is at the camera, and the people's irises are wide open, anyone looking straight at the camera will have redeye.
4. (F) Strobe sync is easily tested with no equipment at all. See #84
5. (T) There is no way to accurately assess shutter<sup>speed</sup>/by "listening". Photographing a phonograph record or a falling ball is both elaborate and hard to do properly.
6. (b) "Small aperture" vignetting is caused by improper mechanical design of the optics, usually inadequate diameter of one or more elements.
7. (b) NIMSLO are hoping to popularize what used to be a "custom order" process.
8. (b) The subject will appear to be at 30 times the normal camera baseline, which is 70mm.  $30 \times 70\text{mm} = 2100\text{mm} = 7 \text{ ft}$  approximately.
9. (F) Any stereogram which is to be projectable must be able to pass a mounting gauge test. Ignorance of this principle contributes to the large number of badly projecting non-standard stereograms.
10. (d) Your brain assumes the picture was shot with standard baseline, and it "re-constructs" a 3-dimensional subject which would have generated the images now in the stereogram as viewed.
11. (F) Q.I. lamps last longer because filament evaporation is reduced. When new, tungsten and Q.I. lamps of the same rating have the same brightness.
12. (b) For a full explanation go back and read #23.
13. (a) Flash bulbs are so bright they temporarily blind the subject. Many people (including yours truly) deliberately avoid the flash bulb photographer.
14. (a) There is 3 times as much light at 7 feet as at 12 feet from a strobe. This is about as much as can be handled by the film for good "quality".
15. (T) Regrettably this is true. Always cock your Realist with a single motion.
16. (T) Revere and Wollensak shutters, when worn, will exhibit false opening, which can be corrected by readjustment. Prontor shutters have a spring to hold the blades closed during cocking. If the spring is missing the shutter malfunctions.
17. (F) This is one of the most widespread of "old wives' tales", and is perpetuated by professors who should know better. Of all the animals and birds commonly seen, a majority have binocular vision. Birds whose eyes are on the side of the head have a second macula in each eye, oriented for binocular vision.
18. (c) This is an annoying problem and hard to fix.
19. (b) or (c) Trim all your chips or get your camera fixed.
20. (c) You should have learned this before you shot your first stereogram.
21. (b) The maximum parallax (= projectability) of any stereogram depends only on the ratio of baseline to subject distance
22. (F) Much folklore has been promulgated on when parallax guidelines can be ignored, for example "natural vision focus", or the idea that for stereo movies the rules applicable to slides can be bypassed. A stereogram which has too much parallax will give projection problems.
23. (T) If I am accused of belaboring a point, so be it. WATCH YOUR PARALLAX!



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# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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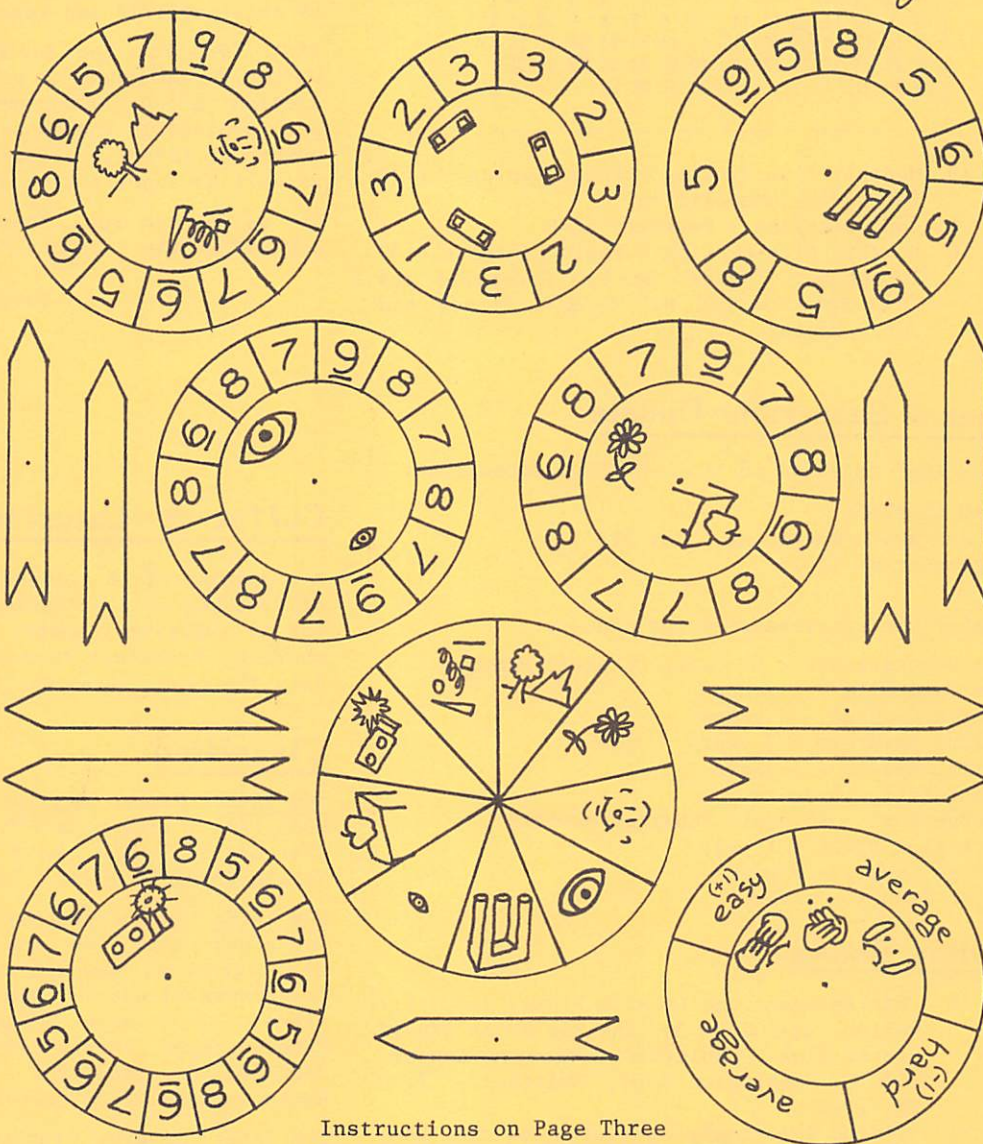
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VOLUME XXVIII

NUMBER SEVEN

JANUARY 1984

## CLUB COMPETITION



Instructions on Page Three

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.





## Stereo Activity Calendar

### 1984

January							February						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7					1	2	3
8	9	10	11	12	13	14	5	6	7	8	9	10	11
15	16	17	18	19	20	21	12	13	14	15	16	17	18
22	23	24	25	26	27	28	19	20	21	22	23	24	25
29	30	31					26	27	28	29			

- THU JAN 19 Monthly Club Meeting - Photo Center - 7:30  
Third Club Competition
- WED FEB 1 Copy deadline - February NEWS
- THU FEB 16 Monthly Club Meeting - Photo Center - 7:30  
Two shows: "Nexus" by Tim Cardinale and  
"3-D For You And Me" by Rick Finney and  
Jerry Walter

## Member & Subscriber Update

"Good reading" extended to this new NEWS subscriber:

BRAD ASHBROOK  
25 Andrews Memorial Dr. Box 525  
Rochester NY 14623

Club membership anniversaries for January:

Max Bruensteiner - 28 years (Charter Member)  
Tim Cardinale - 7 years  
George Cushman - 2 years  
Howard DeVorkin - 2 years  
Darryl Medeen - 2 years  
Jim Pettit - 6 years  
George Pond - 28 years (Charter Member)  
Burt Alan Sikli - 1 year  
George Skelly - 6 years  
Steve Traudt - 1 year

## 3-D Slide Shows

- THU JAN 12 "Stereo Spectrum: by Rick Finney and Jerry  
Walter, sponsored by the Rio Hondo Group/  
Sierra Club. Whittier Community Center,  
7630 S. Washington Ave., Whittier. 7:30  
PM, free.
- WED FEB 1 "Stereo Spectrum", sponsored by the Long  
Beach Sierra Club Group. Minnie Gant Elem  
School, 1854 Britton Dr., Long Beach, 7:30  
PM, free.
- THU FEB 9 "Southern Utah: Island In Time: by Rick  
Finney and Jerry Walter, sponsored by the  
100 Peaks Section/Sierra Club, DWP Audi-  
torium, 111 No. Hope St., Los Angeles.  
7:30 PM, free.

## Join Us...

### ...On January 19

The third slide competition for the Club year.  
(Sorry -- Results for the November competition have not  
been available for publishing -- Ed.)

### ...On February 16

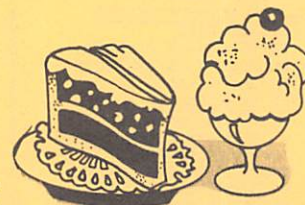
The February meeting will feature shows by three of  
our own Club members...

\*\*\*\* "Nexus: The Stereographic Works Of Timothy J.  
Cardinale" is a retrospective of Tim's slides that he  
has put together as a farewell to the Club. Tim will  
be moving to Washington State soon, although we hope  
he will continue to be a part of the Club. This pre-  
sentation will give us a chance to see the best work  
by this prolific and imaginative stereographer.

\*\*\*\* "3-D For You And Me" by Rick Finney and Jerry  
Walter is designed to give the viewer a basic intro-  
duction to 3-D photography, and answers how one might  
get involved in the hobby today. The show contains a  
number of favorite slides of these two stereographers,  
as well as a collection of "how-to" slides.

So, as you can see, there will be lots of 3-D coming  
our way at the February Meeting.

--David Kuntz, Program Director



## Coffee & Calories

A big group of 18 adjourned to the International House  
of Pancakes at 6th & Vermont after the November meeting  
for an additional nearly two hours of chatting, slide  
sharing, technical discussions and edibles. Why not  
join the group after the January meeting?

## Classified

**FOR SALE:** Stereo Realist camera in like-new case, a  
Kodaslide I viewer, a TDC stereo viewer, and a Realist  
instruction book. Sold as a set only \$195. Naomi  
Yergin (213)271-2525.

**FOR SALE:** Repro stereoscope and pedestal base \$30.  
V-M blank reels \$4/6 pack. Plastic polarized or ana-  
glyph glasses, new \$1/pair. Realist manual plastic  
lorgnettes \$1 each. Gem plastic Realist or twin 35mm  
viewers \$2.50 each. Nesh viewers w/cs \$7. Symons  
"Stereoscopic Cameras" 44pp \$7. Morgan/Symmes "Amazing  
3-D" \$13.50. Add UPS. Mr. Poster, Box 1883, South  
Hackensack NJ 07606 (201)794-9606.

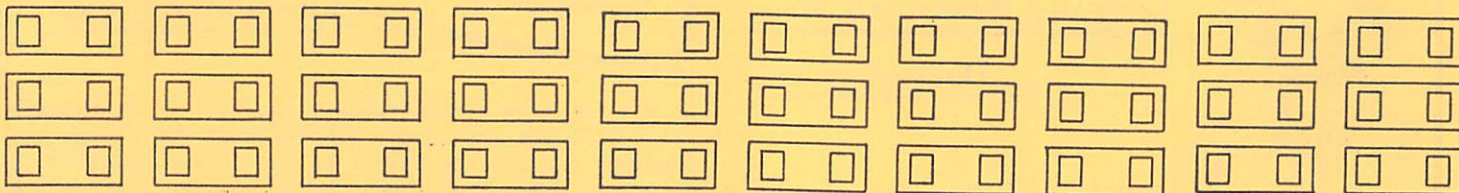
**FOR SALE:** Stereo Graphic camera by Graflex. In A-1  
condition with case and flash, \$100. Philip Smith, 1429  
No. Vista St., Hollywood CA 90046 (213)876-4426.

**FOR SALE:** SVE under/over stereo projector, ex, with  
case \$300 ppd. collector's item. Nimslo 3-D camera,  
new \$100 ppd. Stereoscope reproductions \$32 ppd. Greg  
Taylor, Stereo Photography Unlimited, 8211-27th Avenue  
North, St. Petersburg FL 33710 (813)345-1862.



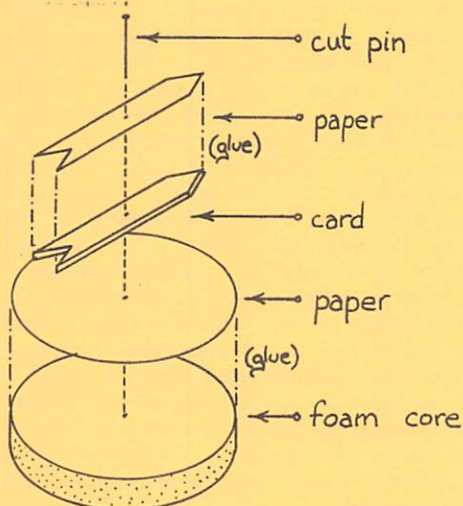
## Instructions For The Game

### CLUB COMPETITION



#### PREPARATION

Assemble the spinners according to the illustration. It would be best to glue the entire sheet to an appropriate piece of foam core before cutting. It may not be necessary to cut out the discs -- consider the convenience of having all the spinners together on one card. Of course, in this case, new pointers must be made. The skillful application of colored pencils or crayons will greatly enhance the aesthetics of the game pieces.



Glue the slide tokens from the top of this sheet to a piece of light card and cut out each individual token.

You will need to devise some sort of tallying device for each player. Possible counters include: a cribbage board, an abacus, beans, or a pocket calculator and pad.

In order to internationalize the game, the following symbols have been used on all game pieces:



#### THE GAME

This is an exciting simulation of an actual competition. The game is for any number of players -- real or imaginary. The play is divided into five monthly competitions. The object is to accumulate the most points over the course of the game.

At the start of the game, a Competition Director (C.D.) should be selected by some means. The purpose of the C.D. is to guide the play. The C.D. selects the judges (see below), calls scores, and arbitrates disputes. The interpretation of the rules by the C.D. is final.

At the start of each monthly competition, the C.D. selects judges by spinning the pointer on the judge disc. This one spin will affect all scores for that one month. For:

- Average Judges -- Score slide as marked on disc
- Hard Judges -- Deduct one point from each slide's score, except for fives
- Easy Judges -- Add one point to each slide's score, except for nines

The highest score for any one slide is nine; the lowest score is five.

Next, each player in clockwise turn must spin for slides. The C.D. must distribute slide tokens to each player according to the number shown by the pointer. The maximum number of slides for any player in a given month is three. All slides must be played in the month they were "taken". Each player taking less than three slides must make up excuses for their shortcoming.

Now the play can begin. In clockwise turn, each player must surrender, or "project", a slide to the C.D. The C.D. then allows the player to spin for category. This spin determines which scoring disc to use for that slide. The person sitting opposite the competitor in play then spins the appropriate disc for score. When a pointer stops on a line, the score is the lower of the two adjacent numbers. Competitors may complain about scores, but they will not be changed. Any amount of motion by the pointer counts as a spin. Remember to adjust the score for the temper of the judges.

When the score has been recorded, the play passes to the next competitor, who "projects" a slide, etc. If a player has no slides to project in his/her turn, he/she must pass to the next player. This continues until all slides for that month are projected. The play then moves to the next month, until five rounds have been played. The highest cumulative score wins.

Happy New Year!

--Tony Alderson, President





## Looking Backward to...

... December 11

The Club's Christmas Banquet took place on the rainy night of December 11. The room at Sorrentino's was brightly decked out in reds, whites, and crystal, which put everyone in a festive mood. There were bounteous quantities of hors d'oeuvres, and the bar was close at hand. Each table was graced with a large poinsettia plant which was later given away to a lucky person at each table. Printed programs recalled the 1983 Club Highlights. Everyone enjoyed the chicken or fish plate and the chocolate sundae dessert. Dinner arrangements were all carefully planned by Banquet Director Holly Weisbuch.

And Santa came....well, actually it was a surprise by George Skelly, who presented everyone attending with a package of 50 new masks (Realist style) now called "Sigma" masks. George has been working for two years getting the old Realist machine, brought from Wisconsin to Southern California, working properly to crank out these masks. Accompanying each package of masks was a personal letter to all:

December 11, 1983

To the members of the Stereo Club of  
Southern California:

I desire in this manner to present a small token as an expression of my gratitude for your support and encouragement during a long hard struggle. I especially wish to thank those, without whose help this little package would not have been possible.

May all your exposures in 1984 be prize winners.

Sincerely,

*George Skelly*

Next it was time for the evening's program, "The 1983 Stereo Sequence Exhibition". Program Director David Kuntz followed the show script and was ably assisted by four past Club Presidents on the projection team: Rick Finney, Tim Cardinale, David Starkman, and Jerry Walter. The attendees enjoyed a whole range of sequences, each distinctly different, with SCSC well represented among the 16 sequences.

Then, all too soon, the evening was gone, and the exchange of "Merry Christmas" and "Happy New Year" greetings caused many to linger for an hour or more in the festive room. But eventually all had to face the wet cold night outside. And so the Club wrapped up 1983...

## Notes for Newer Stereographers

## Equipment Sources

If you're a new stereographer, or still "just thinking about it", you may wonder how the hobby of stereo photography can sustain itself in the rather negative environment created by these facts: 1) There are no new stereo cameras; 2) Many of the leading stereographers who got their start in the '50s stereo heyday have retired from active participation; 3) The '80s 3-D movie boom collapsed; and, to top it off, 4) Distressing twisted half-truths such as the bold caption in the October PSA Journal "The dearth of readily available stereo cameras has given rise to interesting customized designs."

Let's look at stereo hardware availability, for without sources for stereo cameras for newcomers, the hobby would quickly fade. It is true that the average camera store will not have a stereo camera for sale, with Lloyd's Camera at 1612 N. Cahuenga in Hollywood being one of the local exceptions. But the December issue of Shutterbug Ads, a monthly used photo equipment trade paper, has over 50 (!) Realist-format stereo cameras advertised (as well as five projectors). These cameras are as close as a phone call away, offered by sources spread throughout the country. Additionally, folks like Greg Taylor of Stereo Photography Unlimited, St. Petersburg FL and Mr. Poster, South Hackensack NJ, always have a supply of stereo cameras, and George Skelly right here in Southern California often has cameras available. And, additionally, there are four annually scheduled camera/collector trade shows right here in the Los Angeles area, and at least one annually in every major city of the country, where stereo cameras and equipment can be purchased in person. What could be more convenient? And the Club's October Auction offered a good supply of stereo cameras for the successful bidder.

Still another source, and perhaps the most important for us in SCSC, is Reel 3-D Enterprises, operated by our own Susan Pinsky and David Starkman. They have recently converted to a one-stop stereo shopping center, making available from one source all that's needed for the 3-D hobbyist, including cameras, cutters, mounting supplies, and friendly and knowledgeable advice and assistance whenever requested.

No, it is not necessary to invent your own stereo camera. Even though there are other stereo formats, in the opinion of most veteran stereographers the best way for a newcomer to get involved is to purchase a Realist-format stereo camera. They are simple to operate, and good results are quickly achieved and viewable, often from the first roll of film. Kodak will even return the roll mounted up in cardboard stereo masks if you want. And the initial investment does not have to be more than \$200.

We'll talk more of dispelling stereo negativisms in future columns. Meanwhile, don't hesitate to double your pleasure and double your fun with the hobby of 3-D photography.





## Stereo Exhibitions Calendar and News

Starting in January, the whole cycle of 15 to 20 annual stereo exhibitions starts again. Everyone is welcome to enter. You can enter just one, for the fun of it, or, are you willing to accept the challenge and enter every one? You will have to start with Oakland...

- WED JAN 18 Closing - Oakland Stereo Exhibition  
Forms - Dede Niemand, 4263 Wilshire Blvd.,  
Oakland CA 94602
- WED FEB 1 Closing - Hollywood Stereo Exhibition  
Forms - Joe Abramson, 651 S. McCadden Place,  
Los Angeles 90005
- SAT FEB 4 Judging - Hollywood Stereo Exhibition  
1st United Methodist Church, 134 No. Kenwood  
Glendale 9:30 AM. Everyone welcome.
- TUE FEB 21 Closing - Cordova Stereo Exhibition  
Forms - Bill Papke, 5412 Hesper Way,  
Carmichael CA 95608

Our local member Earl Colgan was able to attend the judging of the Genesee Valley Exhibition in mid-October. Earl was on a trip in New England at the time. The judging was conducted during an evening at the home of Al Sieg in Rochester. The catalog for the exhibition was a delightful surprise, and a collector's item, for each cover carried a beautiful original 2x 4½ color print of the Best of Show slide, which was "My Orchid" by Valeria Sardy, Oakland -- just the right size for free viewing.

Exhibition judgments are always good places to renew 3-D acquaintances. On the occasion of the San Bernardino judging on November 5, nine past presidents of SCSC were present: George Pond, Merle Ewell, Russ Terrill, Charles Osborn, Floyd Garton, Bryan Riggs, Jerry Walter, Rick Finney, and Marilyn Felling. This well-attended judging was followed by a gourmet buffet hosted by and at the home of Maude and Charles Osborn.

At the Southern California Council of Camera Clubs Exhibition judging on November 12, the winner of the SCSC-sponsored medal for most innovative slide was Dr. Bernard S. Stell from Sun City, Arizona. The stunning slide depicted a refraction of a woman's portrait in a drop of fluid (glycerin?) clinging to a grapevine tendrill. Also "innovative" for S4C was a mid-day judges' luncheon, with increased attendance, served at the church hall, rather than an evening judges' dinner.

## Books

"FOUNDATIONS OF THE STEREOSCOPIC CINEMA - A STUDY IN DEPTH" by Lenny Lepton, is a monumental and significant contribution to the field of 3-D filmmaking. For the first time a coherent system of stereoscopic cinematography is explored. The history of this medium is presented, physical and psychological considerations are discussed, and classical and modern developments are examined.

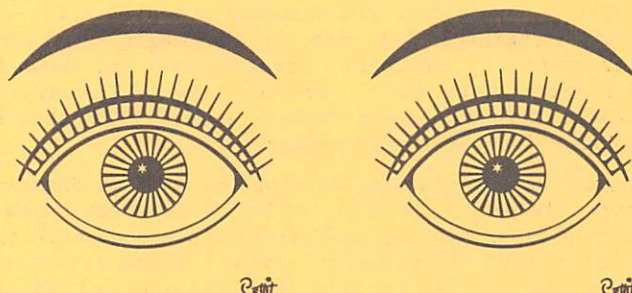
Much detail is given to technical and mathematical considerations along with Lipton's concepts of "symmetries" essential to the final stereoscopically correct and pleasing result.

In the past, each stereo cinematographer had to start nearly from scratch. Now a new starting point has been established which should be the harbinger of a new and improved 3-D cinema for the future. Numerous patent illustrations and a timely section on 3-D television make for interesting reading, even for the less-techni-

cally inclined. An extensive bibliography adds the final touch to a major work.

Although the suggested retail price of the book is \$21.95, it is available by mail for \$19.00 plus 6½% CA sales tax and \$1.00 shipping, from Reel 3-D Enterprises, PO Box 35, Duarte CA 91010.

--David Starkman



Try eyeball-to-eyeball freeviewing  
...but only with very close friends!

## This 3-D Medium

### DECISIONS IN 3-D

Since I have been a stereo slide specialist for over 30 years, I sometimes find myself now asking too many questions before I flick the clicker. I have been my own boss-a-nova, but now that I've joined the Stereo Club, I have aperture apprehensions, scenic syndromes, and f/stop schizophrenia! Will this juxtaposition please the judges? Will this astute appellation acclaim applause? I am afright with alliteration! After all, 3-D stereo is double-trouble unless you know how to unscramble the rabble-dabble of a design. And that is exactly what good composition is all about -- design, balance, color impact, light and shadow, contrast, depth, sharp focus (or intentionally blurred for biz-arre effects), and most of all interest and intrigue. Stereo should be a series of space-relations --- far, medium and close. It is foolish to take distant scenes in 3-D.

Now, for the judge's consideration, use the proper mask where no image touches the frame and nothing comes out into the room unless it is a natural phenomenon. But, quite frankly, my favorites are objects hanging in space, totally detached from the screen. So I shall continue to frustrate the judges and share my shockers which are my specialty in stereo!

--Marjorie Webster

It is as incorrect to say that a "good" camera will always take good pictures as it is to say that a "good" piano will always play good music. Both of them depend on the operators, performers, artists -- call them what you will.

--David Gibbon  
Techniques of Classic  
Color Photography



## Movie Division News

The Club's Movie Division held its quarterly meeting on December 7 at the Longley Way School Youth Center in Arcadia, with eleven members in attendance.

The evening's program included Alan Williams' comedy short "How To Walk", filmed in a "Pete Smith Special" style. John Hart offered a narrated 3-D tour of the L.A. Arboretum, and David Starkman showed an example of the Pan 16/Bolex format, from the estate of the late Don Jeater in England. Stu Weisbuch's contribution was a stomach-churning 3-D ride on the Magic Mountain roller coaster. Another Arboretum view was shown by Bill Shepard, this one in the Elmo format. The program concluded with an Elgeet format "nudie" film shot by an unknown '50s stereo filmmaker.

A special script planning session was held on Saturday evening, January 7, at Stu and Holly Weisbuch's home. Several similar monthly meetings are planned, with the goal of a Club "blockbuster" film. Prospective new members are invited to join the Division and should contact John Hart, R(213)248-1446 or B(213)446-0131x215

--Bil Shepard, Division Secretary

## Commercial 3-D Movies

### 3-D MOVIE BOOM HEADS FOR A BUST

The promise of a 3-D movie revolution in the 1980s which started with Tony Anthony and Gene Quintano's "Comin' At Ya!" seems to have fallen flat. While rumors promised quality productions exceeding the landmark '50s 3-D productions of "Dial M For Murder" and "Kiss Me Kate", 3-D fans could only don their Polaroid greys to view grisly murders in "Friday The 13th, Part III", or to watch Bruce the shark gobble up a new set of victims in "Jaws 3-D", or to travel with the Road-Warrior-in-outerspace courtesy Columbia's "Spacehunter" or even to sit through another Tony Anthony adventure film "The Treasure Of The Four Crowns".

Paramount's last venture into 3-D, "The Man Who Wasn't There", even upset the old saying "3-D films never loose money". The film has made it into the charts as one of the ten worst films ever made.

The only films still awaiting release are Tony Anthony's latest effort "Escape From Beyond", and another in the escaped-killer-on-the-loose genre "Silent Madness". A "compilation" film "The 3-D Film" which features archival clips from 50 years of 3-D film history has yet to find domestic release.

What happened? Audiences are ready, it seems. Didn't literally millions of people line up for red and blue glasses to watch anaglyph TV broadcasts of "Creature From The Black Lagoon", "Gorilla At Large", and even "Robot Monster"? By all counts the audience is there. But where are all the high quality films?

In a recent interview, Douglas Trumbull, Hollywood's master of special effects artistry, director of "Silent Running" and "Brainstorm" and a film process innovator in his own right had this to say about 3-D: "I've seen 3-D under controlled conditions in the very best of circumstances and I just don't think 3-D is the way to go for making films." He goes on to explain that there

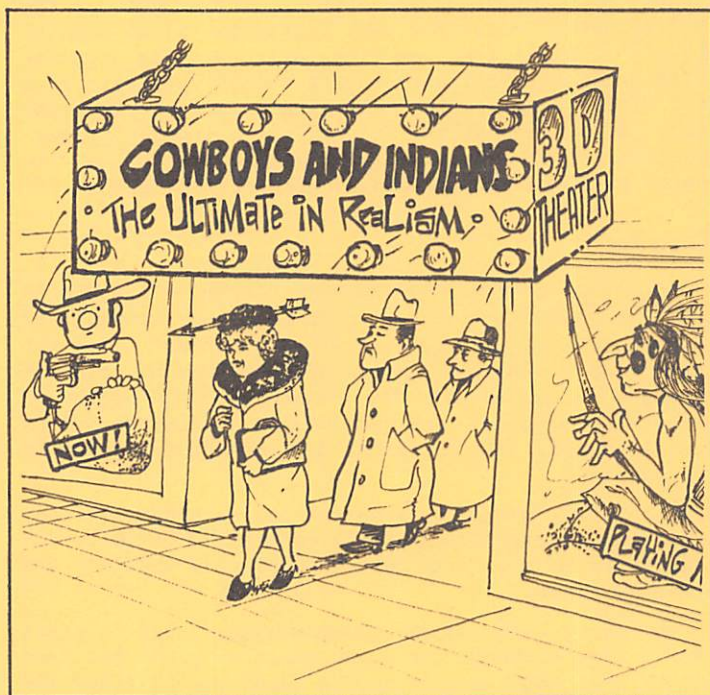
are just too many technical obstacles to produce quality 3-D films economically.

The only current 3-D film that seems to have made any impact is Murray Lerner's special exhibition film, "Magic Journey's" which was produced for the Kodak Pavilion at Walt Disney World's EPCOT. Unfortunately, this effort filmed in dual system 70mm (the Rolls Royce of 3-D film processes, and filled with special effects camera work) was extremely expensive to produce. Some people have called it the most expensive film ever produced in terms of cost per minute. Still, audience reaction to the film has been nothing short of sensational and Disney officials are considering the possibility of installing the popular film somewhere in Anaheim's Disneyland.

Trumbull's opinion reflects the current low regard for 3-D in the industry. Even George ("Night Of The Living Dead") Romero has canceled plans for a \$6 million 3-D thriller. There have been too many horror stories recently of 3-D production difficulties both on location and in exhibition.

Interestingly Trumbull has no such reservation about 3-D still photography. "We did a little promotional thing that we started and really never followed through on using 3-D photographs of camera and production setups for promotional purposes. For awhile we gave away old-timey stereoscopes with a stereo card view. On the back was a movie slate with the title of the production and what the particular shot was. These were full color stereo views of our work-in-progress. It's just something we haven't followed up on since we've been so busy, but it's a neat idea. I love stereo photography in stills, but it just isn't very good for movies."

--David Hutchison





## An Endless 3-D Summer

The Summer of '83 was holiday-time for 3-D -- holiday in the festive sense, for there were four moveable feasts of stereo. I was fortunate to make them all. Each was exciting and rewarding for many common and un-common reasons.

It all began in Amherst MA in early July at the 1983 PhotoConference of the New England Camera Club Council.



This prestigious Eastern show-case of photography was basically a planar event, with only a handful of stereographers among the 1,500-plus attending. But a good share of that total were treated to some of today's best in stereo with three showings each (to near packed houses) of two programs by Jerry Walter

and Rick Finney of the Stereo Club of Southern California: a superb collection of 3-D essays - "Stereo Spectrum" - and an enticing A-B-Cs of stereo - "3-D For You And Me". Of all the summer's events the NECCC Conference was a notably unique happening in which a very large body of accomplished and critical planar photographers was presented with, appreciated, and accepted photography in 3-D as a means of communication and artistic expression in it's own right.

A convention of the National Stereoscopic Association a month later in Arlington VA was an all-stereo event, and my first NSA National. It was a gathering of 3-D enthusiasts whose enthusiasm runs mainly to stereo view collecting, but for many extends to making one's own in cards and slides. The screen programs were, likewise, a mix of old and new -- a look at where we have come from and where we are at. At the close of the Convention I had a far deeper appreciation for the fascination of those antique stereo cards -- time-travel vehicles which can take one back into the life and scenes and events of yester-years in all the you-are-witnessing-it-in-person realism of 3-D. I was, though, most impressed by what was done in one of the program productions - an extended photo-essay - with screened copies of 19th Century views, with an excellent theme, narrative and supporting music. It had just not occurred to me that those antique views by makers long gone could be put together into uniquely creative and exciting equivalents of the modern stereo A-V productions we see at PSA (and NECCC) Conventions and like gatherings.



Next week it was San Francisco for the 3-D and other events at the Photographic Society of America Convention. In common with the NECCC and NSA conventions the best of stereo today was on show, in a grand total of five program hours (including the standing ovation "Terra Australis" from Down Under). In common with the NSA affair there was also a look not-too-far-backward in a Stereo Hall of Fame showing, and there was a unique peek into an optional future in a lecture on computer-generated 3-D images. Unique also was the Stereo Center -- crowded with exhibits, with exhibitors of made-with-my-own-hands equipment, and with informal one-on-one exchanges of knowledge and aid. In retrospect and in comparison with the preceeding events it was the inter-



national character and content of the stereo events, the electric enthusiasm one could feel in that usually-wall-to-wall-with-people Stereo Center, and the abiding fraternity evident in the Center, the Stereo Dinner and elsewhere which - to me - set the PSA Convention apart.

For the last 3-D Event of the Summer the scene shifted to the delightful town of Buxton, England, and a Congress of the International Stereoscopic Union. Except for buy-sell-auction events by those attending (something like the concurrent Trade Show and Image Auction events at the NSA Convention) the menu was basically the same as at the PSA Convention: interesting projected programs, a photo/sight-seeing tour, amazing tools-of-our-trade on show, one-to-one exchanges on how-I-do-its, a Banquet Night, and fraternity which bridged geographic, cultural and language differences among the 3-D enthusiasts from ten countries. But it was the differences which were especially exciting and provocative. The chief of those was the array of different solutions to the taking and showing of views evidenced in display and use of spliced SLR/RFs, table top multiple-slide viewers, a beautifully hand-crafted multi-format projector (used for many of the programs), paired 2½x2½ projectors, and on and on. But most worthy of note in my mind was the quite evident leadership of the Europeans in the field of dual 2x2 stereo and its possibilities for automated projection.



In looking back on that Summer from the now consuming Winter there are three major - and personal - conclusions I've come to, or rather which have been re-affirmed. Stereo photography is no longer mainly a gee-whizz-look-at-that-3-D thing appreciated only by 3-D enthusiasts, but is now also an accepted Fourth Estate of photography -- joining planar slides, prints and cine as an optional medium of communication and artistic expression. There are winds of change in the means for producing and presenting those 3-D images -- in the Nimslo system today and in the proximate future changes from use of our circa '50s cameras and projectors to increasing use of the dual 2x2 stereo medium. There remains always a special enthusiasm for all things 3-D - and a special fraternity - among we practitioners and advocates world-wide -- something which each organization involved (from local to international) bears a responsibility to preserve and enhance.

--Col. Mel Lawson, APSA  
PSA Stereo Division Chairman

"Properly managed, 3-D can be stunningly beautiful, uniquely subtle, ravishingly rich, and transcendental. You can get inside it and walk around. It can take you places you've never been."

--Steve Aubrey  
Starlog's "Fantastic 3-D"



## HOW TO CALCULATE YOUR SUPPLEMENTARY LENSES

All of you who shoot KinDar, or Hyponar, or Realist Macro, or SLR slidebar, have had the problem of selecting a supplementary lens pack for a particular distance. The purpose of this month's column is to address the general problem. The solution is applicable to any supplementary lens problem.

## GAUSS' FORMULA

You will recall from #44 that Gauss' formula as applied to the system of Fig. 1 is:

$$1/D_o + 1/D_i = 1/f \quad (1)$$

Opticians call the quantity  $1/f$  the power of the lens in diopters, when the focal length is in meters. If focal lengths are expressed in mm the power is  $1000/f$ .

From here on we shall write Gauss' formula thus:

$$1000/D_o + 1000/D_i = 1000/f = P_o \quad (2)$$

Now all quantities are in diopters, or 1000 times reciprocal millimeters.

## DIOPTERS ADD

If we stack several lenses together (provided the spacing is small compared to their focal lengths), we can add their dioptric powers arithmetically, as you may have seen your optometrist do when testing you for eyeglasses.

## POWER TO BE ADDED

To operate at some other object distance  $D'_o$  we shall need to add supplementary power  $P_s$  (plus or minus) to the right side of Equation (2) thus:

$$1000/D'_o + 1000/D_i = P_o + P_s \quad (3)$$

To determine the value of  $P_s$  we subtract Equation (2) from Equation (3) thus:

$$1000/D'_o - 1000/D_o = P_s \quad (4)$$

Here then is the fundamental relation! Simple, isn't it? Doesn't depend on what lens you were using, or where it was focused before the addition of supplementaries.

## EXAMPLES

- a) Your basic KinDar focuses at 9", and you wish to shoot at 24". Remember that 1" is 25.4 mm.

$$1000/(24 \times 25.4) - 1000/(9 \times 25.4) = 1.64 - 4.37 = -2.73$$

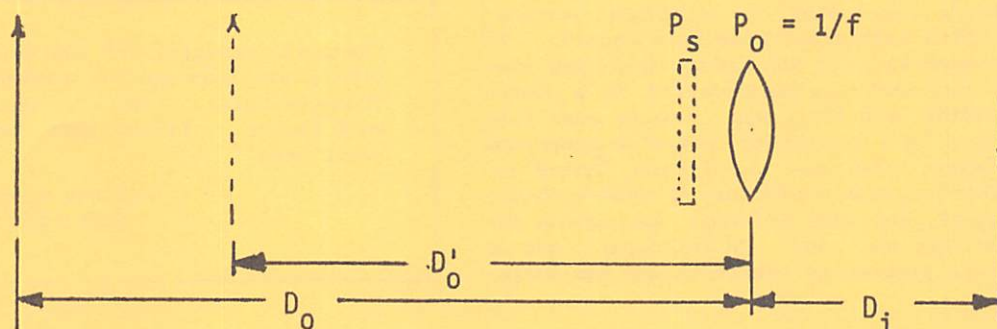
- b) Your SLR with maximum extension focuses to 30" and you wish to shoot at 20".

$$1000/(20 \times 25.4) - 1000/(30 \times 25.4) = 1.97 - 1.31 = .66$$

## HOW ACCURATE MUST YOUR LENS PACK BE?

The allowable error is about plus or minus .25 diopter. This means you should be able to change supplementary lenses by increments of .5 diopter. A negative assortment which will do nicely is -2, -1, -.5. A positive assortment: +2, +1, +.5. I do not recommend using more than 3 diopters total because of objectional keystone distortion. I also do not recommend using plus lenses at all on KinDar or Macro because it results in excessive baseline in relation to distance, and thus excessive parallax.

Fig. 1







# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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## Thinking Twice

You know, the most difficult part of being Club President is coming up with a new cover for the 3-D NEWS every month. I've been racking my brain for hours and I can't come up with any IDEAS. It's driving me nuts! And I've started asking myself: "Why do I put up with this? What's the point? Why do I even belong to this rickety old Club?"

It's got relatively little to do with my fondness for stereo images. I take 3-D photos and make stereo drawings to satisfy some obscure inner psychological urges. I did that before I even suspected the Stereo Club existed, and I would continue even if the Club disappeared.

There are lots of other things I could be doing with this time. For example, I was supposed to go over to Tim Cardinale's tonight and help rehearse his stereo retrospective "NEXUS". For those of you who don't know, Tim is moving to Washington in a few weeks, and "NEXUS" was put together as a farewell to the Stereo Club. Tim, of course, claims regret at leaving Southern California -- but at least he won't have to be President again. The lucky dog.

Still, I think I'm going to miss the son-of-a-gun. Tim is kind of a goofy guy, but we've shared a lot of good times over the last couple years. Like attending the Laurel and Hardy film festival; getting rained on in line at McCabe's (to hear yodeling cowboys, of all things); camping out on the back porch up at Lake Arrowhead (I still have the slide of Tim blowing up his air mattress); and eating peanut butter and banana sandwiches in the Cardinale kitchen. I don't hold it against Tim for moving to Orcas Island (just like I'd kinda like to go back to Arizona, myself), but who's gonna carpool with me to Club meetings? Who's gonna rescue me from the clutches of the Burbank Airport on five minute's notice? Who's gonna crop my slides the hour before a competition? Yeah, I'll miss the old boy.

Come to think of it, I've made several close friends through the Stereo Club. And I guess that's why most of us keep coming to meetings: We seek the companionship more than the competition. Modern urban life can be intolerably atomized and lonely, so we seek out "neighborhoods" of common interest to maintain our humanity.

Still, that doesn't help get this column done. I've blown it for this month, but if anyone has any ideas in time for the March issue, be sure to drop me a postcard.

*Tony*



**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



DOLAR LEVESQUE

Many of us remember Dolar from several years back when he tended the PhotoCenter on third Thursdays. He was that super friendly fellow who continued to plan ahead for great photo adventures, although he was essentially confined to a wheel chair. His passing was on January 28 in Harbor City. He had been a Club member for over eight years.

Stereo Activity Calendar

February							March						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	4				1	2	3
5	6	7	8	9	10	11		4	5	6	7	8	9
12	13	14	15	16	17	18		11	12	13	14	15	16
19	20	21	22	23	24	25		18	19	20	21	22	23
26	27	28	29					25	26	27	28	29	30
								31					

- THU FEB 16 Monthly Club Meeting - Photo Center - 7:30  
Two shows: "Nexus" by Tim Cardinale and  
"3-D For You And Me" by Rick Finney and  
Jerry Walter
- SAT FEB 18 Beginning Mounting Workshop conducted by  
David Starkman (818) 357-8345
- THU MAR 1 Copy Deadline - March 3-D NEWS
- SUN MAR 11 American Society of Camera Collectors Show  
and Sale, Burbank
- THU MAR 15 Monthly Club Meeting - Photo Center - 7:30  
Fourth Competition
- WED MAR 21 Advanced Mounting Workshop conducted by  
Jerry Walter (213) 225-8042

3-D Slide Shows

- WED FEB 8 Hollywood Stereo Exhibition, sponsored by  
the Pasadena Stereo Club, Rickey's Rest-  
aurant, 300 W. Valley Blvd., Alhambra.  
Dinner (Optional) at 7:00 PM; contact Ruby  
Steins (213) 792-8739 for reservations.  
Show (just walk in, free) at 8 PM.
- TUE MAR 6 Hollywood Stereo Exhibition, sponsored by  
the Jewel City Camera Club, First United  
Methodist Church, 134 N. Kenwood, Glendale,  
8:00 PM, free.

Stereo Exhibitions Calendar and News

- TUE FEB 21 Closing - Cordova Stereo Exhibition
- MON MAR 19 Closing - SIEP Sydney Exhib of Photography  
Forms: Wm. Sandel, 10336 Bayside Rd., Sun  
City AZ 85351
- TUE MAR 20 Closing - Wichita Stereo Exhibiton  
Forms: Raymond Engstrand, APSA, 1921 N.  
Edwards, Wichita KS 67203
- SAT MAR 31 Closing - Chicago Lighthouse Exhibiton  
Forms: Carl Koerber, Jr., 3608 S. Wenonah  
Ave., Berwyn IL 60402

Member & Subscriber Update

A hearty welcome to this new Club member:

RUTH MANN  
231 Notteargenta Road  
Pacific Palisades CA 90272  
R (213) 454-2801

"Good reading" extended to these new NEWS Subscribers:

FRED ELSASSER  
11013 Dicky Street  
Whittier CA 90606

TOM EVANS  
210 North Swing Road #111  
Greensboro, North Carolina 27409

CHARLES OSBORN, FPSA  
PO Box 1447  
San Bernardino CA 92402

Club statistics as of February 1, 1984:

Members.....167  
NEWS Subscribers....81

Club Membership anniversaries for February:

Marjorie Adams - 18 years  
Tony Alderson - 3 years  
Bill Daggett - 3 years  
Marilyn Felling - 6 years  
Carl Felling - 6 years  
Richard Karnette - 2 years  
Len May - 2 years  
Jerry Norton - 2 years  
Lee Pratt - 4 years  
John Putnam - 2 years  
Wayne Putnam - 2 years  
Gail Reece - 4 years  
Marjorie Webster - 2 years  
Bruce Wendorff - 1 year

Workshop News

Here's the info on two upcoming workshops for SCSC:

\*\*\*\* Basic Slide Mounting Workshop  
Saturday, February 18 7:30 PM  
Conducted by David Starkman  
Reservations (818) 357-8345

The fundamentals of stereo slide mounting will be explained by David at his home in Duarte. Bring slides to try. Contact David to make the necessary reservation and get directions to the house. Especially designed for Club members who have never used aluminum stereo masks.

\*\*\*\* Advanced Slide Mounting Workshop  
Wednesday March 21 7:30 PM  
Conducted by Jerry Walter  
Reservations (213) 225-8042

This workshop is designed for those who already have some experience in mounting slides in glass. Together we will explore cropping and sandwiching techniques, and other approaches to getting the most out of that pair of chips. Call Jerry to reserve your spot, since attendance must be limited so personal attention can be given to all participants. To be held at 1098 Montecito Drive, Los Angeles.

-- Bill Shepard, Workshop Director



## Field Trip News

A field trip is being planned to Yosemite National Park for the weekend of May 19-20. If you are at all interested, please call me right away for additional information, especially regarding arrangements for lodging and/or camping. This is the weekend before Memorial Day, and the last relatively quiet weekend before the summer rush.

--Rich Evans, Field Trip Director  
(213) 477-7111

## Show & Tell

David Starkman was the presenter of Show and Tell for January. David told us about the Japanese Amateur Stereo Photographer's Association, JASPA. This is a group of stereographers from all over Japan. Because Realist format cameras are not as plentiful in Japan as they are here in the U.S., these photographers predominantly use twin 35mm camera rigs. David showed us a catalog of some of the hardware they have for holding and coupling two 35mm or 2 1/4 cameras. Unfortunately, all the text was in Japanese! We were also told about their newsletter, also printed in Japanese, and given information about joining their Club. In addition, David had two interesting plastic viewers which used special stereo filmstrips. Finally, we saw examples of card mounted stereograms which can be produced from print film shot through a Realist format camera; a similar service is available in the United States.

--David Kuntz, Program Director

## Join Us...

### ...On February 16

At the February meeting we'll be viewing two audio-visual 3-D slide shows:

#### "NEXUS"

##### The Stereographic Works of Timothy J. Cardinale

This is a gallery type of show highlighting Tim's best work. The presentation is in several segments, each devoted to one of Tim's photographic specialties. While all the photography in the show was done by Tim, help in putting the production together was received from Club members Susan Pinsky, Rich Bruland, David Starkman and Jerry Walter. Among the segments to be presented are:

- \* Light Journey
- \* Children's Playtime
- \* Halloween and Hats
- \* Of Houses (Kahlil Gibran)
- \* The City
- \* Manipulation Magic
- \* Four Women
- \* Scenic Concerto
- \* A Place Called Orcas
- \* So Long Frank Lloyd Wright

The other big feature of the evening will be:

#### "3-D FOR YOU AND ME"

by Rick Finney and Jerry Walter

This program is designed to give the viewer a basic introduction to 3-D photography, and how one might get involved in the hobby today. Rick and Jerry use a personal approach to explaining the 3-D process, how one can begin making 3-D slides today for under \$200, and how the standard 35mm camera can easily be used for 3-D. The show is divided into the following segments:

- \* 3-D Or Not 3-D
- \* A Bit of 3-D History
- \* How It Works
- \* The Realist Format
- \* Other Formats
- \* Mounting and Viewing
- \* Techniques
- \* Getting Involved
- \* Kaleidoscopic Recap

So be sure to come by the Photo Center on February 16 to take in all these visual delights, plus partake in a very special social delight being planned.

--David Kuntz, Program Director

## Classified

**WANTED:** I will happily pay the going price for a Kodaslide II viewer. Bill Papke, 5412 Hesper Way, Carmichael CA 95608 (916)961-5578

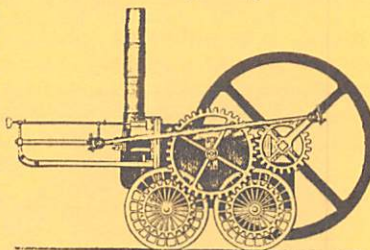
**FOR SALE:** Gem Realist/2-35mm slide viewers \$2.50; new Nesh w/cs \$7; plastic frame polarized or red/blue glasses \$1; V-M blank reels \$4 per 6 pack; Realist lorgnettes \$1. Add UPS. Mr. Poster, Box 1883, South Hackensack NJ 07606 (201)794-9606

**FOR SALE:** A Stan Baird action bar for any twin SLR camera pair. Crossbow arrangement with double cable release with bubble level. Perfect condition. \$150. Rick Finney, 1098 Montecito Dr. LA 90031 (213)225-8042

## Competition Report

### CHAIRMAN'S CHIRPINGS

Godzilla is sitting on my shoulder and yakking exclamation points at me, and for good reason -- we have been up until the wee small hours getting the final bugs out of the Competition Computer Program, "Multiplan" version. The printer is chattering away and the results are printed out in good form. There is only one problem -- the project has become much like the Russian tractor that "does the work of 5 men" and requires 5 men to hold the tractor together while it is running! The idea was to provide a system that would save a little time by automatically printing out the results in tabular form, and "Multiplan", a program for building tables, seemed ideal. But it seems that the process of making changes and carrying over old cumulative totals is too complicated, and the result is that it takes longer to do the job than it probably would if done by hand. The slight gain in accuracy and neatness may still make it worthwhile, but Godzilla and I need to use the finished system for two more competitions before we can be sure. One thing for certain -- a computer is not necessary for being a Competition Director; I undertook the project only on





an experimental basis so as to test the capabilities of Multiplan.

But enough of this high-tech nonsense. Down to serious business! Godzilla just reminded me that we have some excellent judges to thank for our November and January competitions. For November the sterling selectors were: Jim Pettit, George Cushman, and George Walker. For January, we have Rick Finney, Jerry Walter, and Stuart Weisbuch to thank. Outstanding job, everyone!

Competitor Howard De Vorkin reports that a slide was not returned to him after the January competition. It is titled "Almanor Track". Please check your slides to see if you have it by mistake and return it either to Howard or to me.

One hundred seventeen slides were judged for November, but the count was down to 91 for January. In order to encourage a little more participation in March, take note: We are initiating a "Godzilla's Choice" award for the highest-scoring "A" Group and "B" Group slides illustrating the "theme-of-the-month". The theme-of-the-month for the March competition will be "Chubby", and each member may submit one slide in Standard and one slide in nonconventional for consideration as "theme-of-the-month" winner. Important: You must indicate on your entry forms which slide, if any, is to be considered for the "chubby" theme award by writing "chubby" in the upper right corner of the slide's title box, and call it to the attention of the person at the scoring table so that the slide can be properly tagged. So, go forth and chubbyfy, as the saying goes.

If you have makeup slides to submit, they will be accepted for one back month only, along with your March entry. You must write "Makeup" at the top of your card. Makeups are not eligible for monthly awards and honorable mentions and are not eligible for Godzilla's Choice theme award. Makeups are eligible for year-end Slide of the Year awards, however. So blow the dust off your stereo equipment, and get some new slides ready for March! See you then!

--Oliver Dean, Competition Director

## INSIGHTS:

### MEMBERS TALK ABOUT THEIR SLIDES

"BROOKLYN BRIDGE CABLES" by Rich Evans. I have been fascinated with the Brooklyn Bridge since December 1981 when I first photographed it. Last May I decided to go back to New York City to rephotograph the Bridge,



this time in stereo. The four main cables and the smaller diagonal cables originate from the towers at "vanishing points". This arrangement gives

a feeling of perspective to the photograph. The vertical cables help to separate each system of cables to give four distinct planes of cables. The only problem I encountered in making this photograph was from the clouds. I had to wait periodically for the sun to appear between them to get the kind of lighting that I wanted. This photograph is from a series of views of the Bridge that I hope to make into a sequence. The view was made with a Stereo Realist on K64 at 1/125 second at f/11.

"WHITE LINED SPHINX MOTH" by Charles Piper. I don't know whether I am supposed to write about sphinx moths or about photographing them, so I shall try to address both subjects, the nature study here and the photography part in The Technical Page elsewhere in this issue. There are five or six species of sphinx moths, most of which fly only during twilight, probably a survival adaptation. The subject of my January slide is also known as the Striped Morning Sphinx, because it continues to forage after dawn. The larvae of all sphinx moths are indistinguishable from the common tomato hookworm. Sphinx moth adults are very similar in shape and size, but differ in wing markings. I have seen the adult of the tomato worm in Palos Verdes in the middle of winter, but I have no idea what he eats at that time. If one of you is a better lepidopterist than I, perhaps you can tell me. Sphinx moths, because they have large, heavy bodies and rapidly beating wings, and because they forage in twilight, are often mistaken for hummingbirds. You may have noticed at the January meeting that when the slide came on the screen, one judge said under his breath, "a humming bird", and then changed his mind after taking a second look. Part of my motivation for photographing insects is to show how I feel it ought to be done to be true to nature. When I joined SCSC and PSA, most insect pictures were, and all too often still are, a dead moth, wings spread as if flying, sans antennae, sans proboscis, and sans some leg segments, stuck on a nectarless flower the live insect would never have visited. PSA even has a slide sequence on how to put an insect on a flower. Some of you know what happened when I tried to put a stop to that and other teachings I deplored.

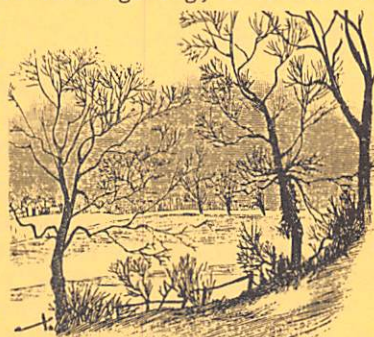


"FARM" by Tim Cardinale. (Sorry about the dumb title. Filling out the competition cards at the last minute sometimes leaves little time for creative thinking.) The Farm is in Crow Valley, San Juan County, Washington. My family and I visit there at least once a year, and next year we'll be living there. For the last three or four years I've tried (unsuccessfully) to get a halfway decent photo of this place. Finally, I took the advice of a friend (whose initials are J.W.). I got up before the chickens, went out there and waited for the sun to come up over the hills. The sky was clear, the morning was crisp, and the lighting was just right. I was facing east so I had to make sure that the camera was in the shadow of a tree limb in order to avoid lens flare. That really limited my choice of view-points. There was still a slight morning mist on the distant hills. The back-lit grass on the pastures was very bright while the Farm fences and buildings were very dark shapes, and because it was on Kodachrome it turned out to be high in contrast and low in color saturation. I used my Realist, made about five or six exposures from different angles; returned to the hotel and went back to bed. A bit of a hassle, but lighting is everything.





"FIRST SNOW" by David Hutchison. It was raining in Manhattan as I boarded the train to spend Thanksgiving Holidays with friends in Western New Jersey near the picturesque Delaware Water Gap. But it was snowing by the time the train had crossed in New Jersey...the first real snow of the season. My host greeted me a couple of hours later at the station with the news that the snow had taken down power lines in the area--there was no electricity and hadn't been since early that morning. No electricity meant no light, no heat, no hot water (no cold water either as the water is electrically pumped) and no cooking. So with the prospect of a cold, wet and thoroughly miserable Thanksgiving, I decided I might as well try to grab a few pictures before the sun set. After loading up my TDC Vivid with Kodachrome 64, I grabbed my tripod and gadget bag, cast one last look at the cold, raw and very naked turkey sitting next to the useless stove, and headed out into the woods behind the house. After setting up the tripod and camera by the stream, I dug out my light meter and was immediately aware that something was wrong. The reading on the meter bore no relation to any sensible value. So, I had to rely on the old Kodak exposure formula: bright sun is f/16 at a shutter speed of 1/the film speed, in this case 64. Then I opened up about 4-stops to allow for the overcast, stopped down a little to allow for the bright snow, and opened up a little again because it was late in the day; then I changed the shutter speed so I could shoot at f/11 (I prefer the comfort of abundant depth of field) and shot a roll of various angles. When the film was processed, I was pleased to see that the exposure was pretty close, though some shots could have used a tad more exposure. I selected one, slightly cropped the bottom by trimming the bottom edge of each chip so it would slide down deeper in the Realist mask groove and cropped the top by using another mount. Properly viewed the stream curves to the left, but I have learned that many people prefer a left-to-right sense of line or composition as opposed to a right-to-left (it makes no difference to my eyes) so I flopped the shot. And that's it. The snow happened to be picturesque and I happened to be there. Oh yes, after I shot the roll, the electricity was restored, the turkey cooked and we had Thanksgiving after all....but not until around midnight.



## Club Competition Standings

### A GROUP NONCONVENTIONAL CATEGORY

NOV	JAN	CUM	
67	63	196	Ward Clark
56	66	189	Susan Pinsky HM: Jack's Kid (Jan) Award: Black Bart (Jan)
62	--	*187.5	Rick Finney HM: Epiphyllum Marvelosa (Nov)
58	62	178	Russ Terrill
55	64	176	Charles Piper HM: White Lined Sphinx Moth (Jan)
59	57	*174	David Starkman HM: Inside the Belly of the Monster (Nov)
64	--	*128	Jerry Walter HM: Goodie Gumdrops (Nov) HM: Daisy Dream (Nov)
--	--	66	Carl Felling
40	--	40	Tony Alderson Award: 3-D Expert (Nov)

### A GROUP STANDARD CATEGORY

NOV	JAN	CUM	
58	65	191	Susan Pinsky HM: Bus Full of 3-D Nuts (Nov)
59	68	*190.5	Tim Cardinale Award: Farm (Jan)
59	61	186	Russ Terrill
63	61	185	Ward Clark HM: Snow Stream (Jan)
58	--	*183	Rick Finney
56	66	*183	David Starkman HM: Fireshower (Nov) Award: Water Blast (Jan)
57	--	*183	Stuart Weisbuch
57	60	178	Earl Colgan HM: Crane (Nov)
60	63	178	Charles Piper HM: Mystic Seaport Training Ship (Jan) HM: Yosemite Mascot (Nov) HM: The Rainbows (Nov)
--	64	130	David Kuntz
--	64	129	Marilyn Felling HM: Bent Bug (Jan)
64	--	*128	Jerry Walter Award: Winter Dreamland (Nov) HM: Eaves and Leaves (Nov)
--	--	60	Carl Felling
56	--	56	Nathan Wong

\*Judge's Scores Averaged

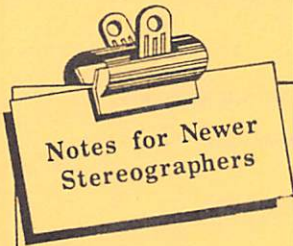
### B GROUP NONCONVENTIONAL CATEGORY

NOV	JAN	CUM	
59	63	182	Earl Colgan HM: Red Lips (Nov) Award: Bee Airborne (Jan) HM: Ants #2 (Jan)
--	63	128	Marilyn Felling HM: Dedicated to AT&T (Jan)
61	--	123	Howard Frazee Award: Edinburgh Hyper (Nov)
--	--	*108	George Cushman
63	--	63	Richard Ogle HM: Theater by the Sea (Nov) HM: A Pond in Iowa (Nov)
55	--	55	Bill Shepard
--	--	39	Bill Daggett
--	19	37	Rich Evans
22	--	22	Leighton Stewart HM: Sea Gull at Sunset (Nov)
--	18	18	George Skelly

### B GROUP STANDARD CATEGORY

NOV	JAN	CUM	
59	64	186	David Hutchison Award: First Snow (Jan) HM: Harvey's Time Machine (Nov)
56	59	176	Tony Alderson HM: Crane & Zero at El Mirage (Nov)
54	60	173	Bill Daggett
55	58	173	Howard De Vorkin
55	57	173	Bob Kneisel
59	55	173	Marjorie Webster Award: Forever Amber (Nov)
56	56	172	Earl Anderson
55	57	170	Bert Sikli
54	55	167	Al Bohl
56	56	166	Ursula Sylvan HM: Among Aspens (Nov)
58	52	162	Bob See HM: Deserted (Nov)
--	68	129	Rich Evans Award: Brooklyn Bridge Cables (Jan) HM: Rookery Stairway (Jan) HM: Sunset Dunes II (Jan)
55	--	119	LeRoy Barco
--	62	118	Marshall Stewart HM: Sunken Dream (Jan)
--	58	*116	John Hart
56	--	116	John Konrad HM: Long Tongue (Nov)
56	--	115	Jeff Sylvan
52	--	110	Leighton Stewart
--	--	59	George Cushman
--	--	59	Hal Stanton
--	--	58	George Skelly
54	--	54	Jim Riggs
--	--	54	Dorothy Westbrook
--	--	52	Dick Howe





## Need a Projector?

Probably not! When these Notes first appeared several months ago we said we'd be candid about the newer stereographer's needs along the lines of equipment and knowledge.

If you're a newer stereographer without a stereo projector, you might feel short changed -- feel you don't have all the tools necessary to really get totally involved in 3-D. Nothing could be further from the truth. Many veteran stereographers have gone for years without a stereo projector of their own -- and some still don't have one and sense no overwhelming loss.

The key components necessary for involvement and nurturing of the 3-D photo hobby are a good camera, a good slide viewer, a good film cutter (preferably an original Realist cutter), and a good light meter. That's it! A projector is often a frivolous investment for a newer stereographer -- an investment that often only collects dust in the closet after the first couple uses of showing self and friends the novelty of "see how they pop off the screen".

Not that you shouldn't snap up that good TDC or Triad projector you see at a garage sale for \$95. Or say "I'll take it!" when your aunt is cleaning out the attic. But that \$300-400 projector investment can be put to much better use by upgrading your stereo camera (or buying a spare), or buying an extra top-quality hand viewer, or buying a top-quality exposure meter.

You might be concerned as to how your slides will look when brought to Club for projection for the first time. You might think it is necessary to project them at home first as a preview. If you buy a projector you may do that once or twice, but then will give up on the hassle of the screen, projector, controls and glasses just to preview a few competition slides. For after bringing slides to Club competition a few times you will quickly learn to relate how a slide looks in your viewer versus how it will look on the Club screen. You'll quickly appreciate, for instance, that even though you can see details in shadows in your viewer, the details are generally lost on projection. Or that slides with excessive stereo depth probably can be converged successfully in the viewer but will drive the audience's eyes wild when projected at Club. Or that the projected image is somewhat forgiving when it comes to detail and sharpness readily apparent in a viewer.

A projector starts gaining some use after a number of years when you have assembled a sizeable collection of slides and you want to produce shows for friends and outside groups. At that time it will become natural to own one, and having one will fit your 3-D hobby like a glove.

So, simply, don't spend your early hobby budget dollars on a projector. There are more worthwhile investments for the earlier years -- cameras, viewers, cutters and meters. Be content for a while with studying your slides in a good hand viewer -- a viewer that can easily be passed around to a small group of friends.

## Several Aspects of 3-D Worldwide

by Allan Griffin, APSA  
Wollstonecraft, Australia

(Allan is the Vice President of the International Stereoscopic Union, a member of SCSC and the Sydney Stereo Camera Club, an Associate in the Photographic Society of America, a 4-star stereo exhibitor, and the Number One stereo exhibitor in PSA's Stereo Who's Who for the year 1982. -- Ed.)

In response to an invitation by our Editor, Jerry, here is an attempt to summarise my impressions of the stereo scene as viewed on a "worldwide" scale. Judy and I love to travel, and the 1983 northern summer presented a unique opportunity to combine a holiday trip with a feast of stereo goodies, not the least of which were the PSA San Francisco Convention and the International Stereoscopic Union Congress in Buxton, England. Unlike San Francisco, the Buxton event was exclusively stereo, and quite "international". Over 200 were in attendance. Some observations, firstly from Buxton, include:

SCREEN AND PROJECTOR. In the technical area, the Dutch team, led by Hugo de Wijs, emerged as world leader in improved projection techniques. At Buxton we saw everyone's slides projected with a dramatic increase in efficiency. The West German people follow a close second with their highly efficient equipment.

(a) Screen Efficiency: This is the item which first becomes apparent. At Buxton virtually no ghosting was evident. This greatly reduced the need for continuous horizontal projector adjustment. On enquiry, it turns out that standard (the usual) stereo screens are only about 85% efficient, leaving about 15% of the reflected light in a depolarised state. This represents the ghosting component. Previously I had assumed that this component was represented by the inefficient factor in the filter/spectacles polarising department! The good news is that the Dutch have developed or selected screen surfaces which prove to be at least 95% efficient (virtually 100%).

These observations have lead me to experiments on my own, with the latest materials and screen coatings, and it's been revealed that it is not quite as simple as outlined above. I have found that, even with the best and latest screens, a slightly denser projection filter is required. Any loss of light on the screen appears to be more than offset by more projector efficiency and/or however coupled with more efficient fan and cooling. Write if you are interested in more details.

(b) Projector Efficiency: Rather than modify 30-year old "antique" projectors or even poorly designed modern ones, especially for public showings, the Dutch and Germans have built modern 24volt highly efficient units. Though not cheap, small and slow production runs are underway and orders may be placed. I have ordered one off for Australia and would like to see one or preferably two units ordered by Americans so that we can attempt to bring our shows into line with the European counterpart. I can supply details.

### THE COMPETITIVE EXHIBITION

Up to the present, I have been primarily influenced



by the American attitude to "competition" (internationals in particular) and have preached a gospel extolling its virtues. However, more recently, and in parallel with some success I have had, I feel the need to mention that I have become very aware that there are negative aspects to this phase of stereo activity. Following recent complaints of "inbreeding" and other shortcomings with reference to judging methods and the selection of panels of judges, I now wish to go on record with the observation that not everyone can cope with open competition. Human nature is such that jealousies and ill feelings can creep in. After observing

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**"Stereo Club Presidents worldwide are guilty of not insisting on acceptable mounting..."**

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that few stereo workers in the European arena enter PSA style internationals, I was told that it was this negative aspect (mentioned above) which holds them back. Upon reflection, I am not quite convinced. I presently calculate that the positive aspects of competition still far outweighs the negative.

Additionally, it was pointed out to me in England: "How can we compete using twin Konica FS-1 action rigs? With Kodachrome 64 and the small amount of sunshine we get, what chance is there to be competitive? Even with faster colorfilm and muddy light we are still not competitive." I had to agree. The average European worker has to be stronger in other modes of lighting than "bright sun", and in many cases this produces stronger "mood" stereos, but the handicap is still there.

#### WAR OF THE FORMATS

Following the Buxton ISU event, I believe I have mellowed and am more tolerant of the other guy's preference for some minor special format and/or mounting or presentation technique. It should be noted that users of the 2/2 x 2, or 2/50 x 50 in metric, are not in the minority in Europe. In fact, this format appears to be the one favored by the majority where they combine the use of twin SLRs and Carousel-type projectors.

An international event like Buxton emerges as a forum where we each can see the other guy's work and listen to his ideas and preferences, at the same time presenting our own on an equal platform. In the final wash-up, it's not what is the "best" approach, but what a worker prefers and what suits his purposes most. However, as for myself, I feel I am on safe ground for the time being. Both the Dutch and German custom limited production projectors are designed around the 4 x 1 5/8 "standard" mount size accommodating both 5 & 7 sprocket formats. That is good news for most of our readers, too! Oh, and it is quite refreshing to me to see such a "crop" of Belplascas and Verascopes in the hands of visitors from the Continent at Buxton. In the same tradition as PSA, Buxton used a 10' x 10' screen. All formats could then be accommodated within its borders.

#### MOUNTING

Looking at the nearly complete world scene this trip, mounting for good stereo window still appears to emerge as the #1 "bogey man". All geographical areas still produce a goodly crop of workers who appear to believe that "window" is a dirty word, and that perhaps if they ignore it, it might go away. On the recent trip we saw one group who simply project so that the edges of all slides fall off the sides of the screen, effectively

disposing of the "window" problem. I am not quite sure whether mounting is such an irksome and impossible thing for so many to grasp, or whether some form of laziness is exhibited. While it is admitted that spatial relationship of components in a stereo picture to each other and to the mount itself (window) is difficult for some to learn, so is learning to ride a bicycle anything but easy. Just the same, with a little personal effort and practice we all master the bicycle. Mounting stereo for good and accurate window is just the same. Once learned, it's as easy as riding a bicycle....and it's impossible to forget! Stereo Club Presidents worldwide are guilty of not insisting on acceptable mounting (if they can recognise it!). They should insist on weak members undergoing suitable tuition and repeat checking until the problem has been mastered. Remember, no stereo slide is so bad as to deserve being screened without first checking that the window is within acceptable limits.

#### GENERALLY

Space will not permit further detailed observation. To generalise, the stereo fraternity worldwide is a very social group. To meet with and enjoy the company of members along the way has indeed been a delight. To be in Los Angeles on July 24 for the Club's Awards Banquet was a special treat. Too bad time did not permit more socialising.

Further, to the ISU event in England, we have received invitations to visit with clubs and members in the Netherlands, West Germany, France, Sweden, and Switzerland as well as England, so on our next o/seas trip a fine time is in store in Europe. Naturally, it will not be possible to respond to every invitation any more than it is possible for many to come visit with us here in Sydney, Australia.

That great Ambassador of Australian/USA stereo relations, Joe Fallon of San Francisco, is no longer with us. Joe's passing creates a great sense of personal and collective loss. It is only by pressing together in the common cause that we can attempt to close the gap in the ranks. It is my wish that we achieve this end.

Readers who are not yet individual members of the ISU should seriously consider joining and receiving the

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**"The stereo fraternity worldwide is a very social group."**

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journal Stereoscopy. The fee for 1984 is \$6.50 or \$9.00 incl. the Technical Supplement. Contact your local rep., David Starkman, or ISU President/USA Representative: Paul Wing, 50 Floret Circle, Hingham MA 02043. While the Journal and T.S. are more than worth the price, your support is needed. While SCSC is our strongest member Club, individual support is needed in order to ensure strength and survival of this fine world stereo organisation. It might be interesting to note that the United States is a strong contender to stage the next ISU Congress, possibly in the New England area in 1985.

In conclusion, it is interesting to note that, after travelling in Europe (England is part of Europe..... excluding England we use the term "The Continent") we Australians feel even more in common with the Americans. I guess it's the open spaces, and, above all, the sunshine!



## ONE WAY TO PHOTOGRAPH INSECTS

This month's title reflects my observation that there are nearly as many ways to photograph an insect as there are insect photographers.

The basic requirements are to get close to the insect, typically a foot or closer, and to be able to make very short exposures. Insects are almost never motionless except for the few minutes their wings are drying after they emerge from the pupa. Three ways to get close to an insect are to crawl on the ground, to work on a steep hill where you can scan the ground above you while still standing on your feet, or to shoot insects visiting a tree or tall bush. This month's slide used the third method. The insect was dining from a hollyhock four or five feet from the ground. If you are fussy about composition, you will also wish to use equipment which gives you tight control of exactly what is in your picture frame. That is, reflex cameras are preferred.

Three things which make an insect picture exciting and give it authenticity are: that the insect is airborne, that you can see the antennae, and, if it is a moth or butterfly, that you can see its proboscis or tongue. The tongue will either be extended, as much as an inch or more, into the heart of a flower, or rolled up like a clock spring close to the insect's head. When an insect is "collected", a euphemism meaning killed by a PhD lepidopterist, the first structure which disappears is the tongue, next the antennae, and then the terminal leg segments. I myself do not collect insects.

I shoot live insects only, using a Hyponar attachment on an Exakta VX body, and two small (700BCPS) strobes. The strobes are at either end of a foot long bar which is fastened to the tripod socket, and angled toward the subject area. One strobe is positioned low, below the level of the lens, and the other above, so as to avoid strong shadows. Stereo doesn't really need shadows. For insects I usually use K25 film, both because I need slow speed film to handle the strobe light, and because K25 reproduces flowers and other high key subjects much better than Ektachrome. (Ektachrome is my choice for other "non-people" shots because its color rendition and latitude are so much better than Kodachrome). If you insist on using high speed film, you may need a neutral density filter. The thing which stops the insects' wings is of course the strobe at 1/1000 sec. The shutter speed on the Exakta must be 1/25 sec so the focal plane shutter will be fully open when the strobe fires. If you are shooting against the blue sky using f/22 for correct exposure of the insect, the sky will be underexposed enough to be a good background. The January sphinx moth slide was shot after dark so the sky is black. It was shot in the garden area between buildings at Justin's Thunderbird Lodge, Canyon de Chelly. I positioned myself at what I knew was the correct distance from the hollyhock and could see by scattered light from the motel rooms when the moth was approaching. Sphinx moths evidently navigate mainly by odor, since I don't believe they have any sonar like bats.

To do what I do with Hyponar could certainly be done with Realist Macro equipped with appropriate negative supplementary lenses, and everything else I have said would apply. The Macro has a fixed stop of about f/22, and the further advantage of full Realist format. You wouldn't need to restrict yourself to speeds as slow as 1/25 sec, in case you wanted to shoot against some fairly bright background and wanted to black it out completely by overriding it with the strobe. You could use the top speed of the Macro and still be sync'ed for strobe, and you would make skies totally black. If you haven't tried shooting insects the way they really are, you owe it to yourself to try my method. Let's have an end to the "DEAD BUG SYNDROME". I think you will be as excited as I was when I saw things on my slide I could never have seen with the naked eye. The magic of stereo again.





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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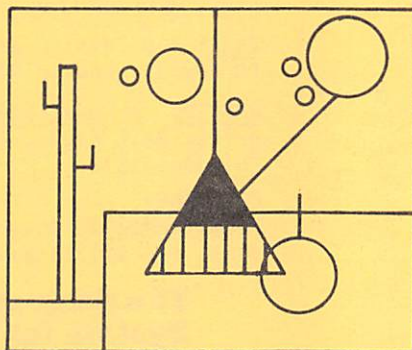
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2386 Harbor Blvd. #108  
Costa Mesa 92626  
R(714)966-8350  
B(714)556-8200

**WORKSHOP DIRECTOR**

Bill Shepard  
425 N. Morada Ave.  
W. Covina 91790  
R(818)962-5581  
B(818)331-0011x2216



*Contest of  
the Month:*



Stereo drawing is easy and fun! Complete the above stereo pair and mail to yours truly by 3/28/84. Best entry will win some nifty & rare anaglyphica.

*Tony*



*Contest of  
the Month:*

Stereo drawing is easy and fun! Complete the above stereo pair and mail to yours truly by 3/28/84. Best entry will win some nifty & rare anaglyphica.

*Tony*

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.





## Stereo Activity Calendar

March							April						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	1	2	3	4	5	6	7
4	5	6	7	8	9	10	8	9	10	11	12	13	14
11	12	13	14	15	16	17	15	16	17	18	19	20	21
18	19	20	21	22	23	24	22	23	24	25	26	27	28
25	26	27	28	29	30	31	29	30					

- SAT MAR 10 Movie Division Meeting - Arcadia  
 SUN MAR 11 American Society of Camera Collectors Show and Sale, Burbank  
 THU MAR 15 Monthly Club Meeting - Photo Center - 7:30 Fourth Competition  
 WED MAR 21 Advanced Mounting Workshop conducted by Jerry Walter (213)225-8042  
 SUN APR 1 Copy Deadline - April NEWS  
 THU APR 12 Judging & Comment Workshop/PSA Traveling Exhibition coordinated by Bill Shepard (818) 962-5581  
 THU APR 19 Monthly Club Meeting - Photo Center - 7:30 Club Sequence Evening  
 SUN JUL 15 Club Awards Banquet - Pikes Verdugo Oaks Glendale

## Member & Subscriber Update

A hearty welcome to this new member:

RICHARD T. BROWN  
 South 1311 Bernard St.  
 Spokane, Washington 99204

"Good reading" extended to this new subscriber:

DAN SCHWARTZ  
 1345 S. Moline St.  
 Aurora, Colorado 80012

Club membership anniversaries for March:

LeRoy Barco - 1 year  
 Anthony Bell - 2 years  
 Jim Boren - 2 years  
 Earl Colgan - 6 years  
 Lori Ervin-Berlowe - 1 year  
 Howard Frazee - 3 years  
 Tim Hay - 1 year  
 Steve Hines - 1 year  
 Bob Hyskell - 1 year  
 George Kirkman - 9 years  
 Bob Kneisel - 3 years  
 David Kuntz - 4 years  
 Bert Laursen - 19 years  
 Richard Pitman - 1 year  
 Ray Ross - 1 year  
 Ruby Steins - 6 years  
 Leighton Stewart - 5 years  
 Charles Strickland - 3 years  
 Joe Vidervol - 3 years  
 George Walker - 6 years

## 3-D Slide Shows

MON MAR 12 "High Sierra Symphony" by Rick Finney and Jerry Walter, sponsored by the Airport-Marina Group/Sierra Club. Community Bldg, Chace Park at end of Mindanao Way, Marina Del Rey, 7:45 PM, free.

## Trade Shows

The American Society of Camera Collectors will put on their spring show at Machinists Hall, 2600 West Victory Blvd., Burbank on Sunday, March 11, 10:30 AM to 5 PM. All equipment on display and for sale is used, and it can be expected that some stereo equipment will be available. And you may discover other goodies you can't live without. There will be door prizes and a special photo shoot in an adjacent room. Admission \$3.

## Business Card Issue

Do you have a product, profession, business or service that you'd like to let all 3-D NEWS readers know about? (300 copies of the NEWS are printed.) For one month only, the month of June, 1984, space will be available for the printing of your personal business card, or equivalent. The fee for this one-time slot will be a \$5 donation to the Club. Any endeavor may be advertised, whether it relates to photography or not. Send your check and business card, or equivalent business card copy, to the Editor. Stereographers are nice people with whom to do business!

## Classified

**FOR SALE:** Realist 3-D projector Model 81, 500 watt, like new condition. Best offer over \$600. Richard Howe, 1900 Chilton Dr., Glendale CA 91201 (818)845-3828

**FREE:** 3-D catalog available from Reel 3-D Enterprises, PO Box 35, Duarte CA 91010

**WANTED:** A Kodaslide II stereo viewer. Will pay going price. Bill Papke, 5412 Hesper Way, Carmichael CA 95608 (916)961-5578

**FOR SALE:** The following book is available directly from George P. Hypes, 3011 West Fifth St., Greeley CO 80631 for \$40.50 postpaid:

## The Stair-step Exposure System for Color Slide Photography

A Practical Approach to Accurate Color Slide Exposure

George P. Hypes and Carol Hypes

Van Nostrand Reinhold  
 135 West 50th Street,  
 New York, New York 10020

Despite the popularity of color photography, no practical counterpart of the zone system for black-and-white precision exposure has ever been developed for color slides—until now.

Based on the principles of the zone system and Munsell color classification theory, the stair-step exposure system enables color slide photographers to achieve precise exposure for any picture they can envision. Using a one-degree spot meter, photographers determine where the primary colors in a particular scene fit into the stair-step system of color values and then calculate the aperture and shutter settings accordingly. Numerous examples of every color, including skin tones, are provided.

This ground-breaking volume also demonstrates how the system can be used in montages, multiple exposures, slide graphics, time exposures, high-contrast scenes, slide duplication, and color correction.

George P. Hypes, A.P.S.A., and Carol L. Hypes of Greeley, Colorado, have won many awards for their work in color slide photography. 160 pages, 6 1/4 x 10, 47 color photographs, 26 black-and-white photographs, 73 line drawings. \$40.50



## Stereo Exhibitions Calendar and News

- MON MAR 12 Closing - Cornhusker Stereo Exhibition  
It's too late to write for an entry form, but you can still rush your four slides to Dr. Richard Hay, 2825 Kucera Dr., Lincoln, Nebraska 68502. The entry fee is \$3.25 payable to "Cornhusker Exhibition".
- MON MAR 19 Closing - SIEP Sydney Australia Exhibition
- TUE MAR 20 Closing - Wichita Stereo Exhibition
- SAT MAR 31 Closing - Chicago Lighthouse Exhibition

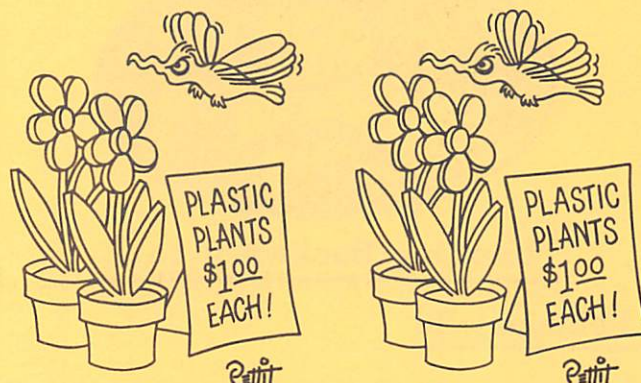
The Exhibition year started out with the Oakland Stereo Exhibition in which there were 124 entrants, with four slides each. Fifty entrants were from California, 11 from Illinois, and 38 from 17 other states. There were 16 entrants from Australia, two each from Canada and England, and five from West Germany, making the Exhibition truly International in character. A special Joseph P. Fallon memorial award went to a slightly hyperstereo view of the much photographed Jenny Farm, Vermont, with a solitary figure along the lead-in road.

If you missed seeing the Hollywood Exhibition in one of its two showings, you missed something very very good. Slide after slide was of extra top quality (with the only seemingly inconsistent result being the contemporary medal which went to a flat, though visually interesting, slide). Some striking new work was displayed for the first time, and the quality of the work was evidenced by the very high scores given, with many 24's and above.

All exhibitors are cautioned to mail their entries early. Five entries were received for the Hollywood Exhibition after the judging. The U.S. Postal Service has increased their efficiency in handling standard sized letters through modern computerized sorting techniques, but this is apparently at the cost of a slow down in irregular packages, such as our exhibition slides. Mail early!

The Cordova Stereo Exhibition saw large groups of slides entered of the same subjects, notably glassware, lichen and Sedona's Red Rock Crossing; the judges quickly eliminated the less-worthy of these for the exhibition. Best of Show went to a bright, colorful, sparkling and fully dimensional medium to close-up view of a fountain, with an apparent fill flash giving added glitter to the water courses. The judging was attended by a large contingent of Cordova Camera Club members, stereo and non-stereo workers alike, plus at least a dozen from the Oakland Camera Club and five from the Stereo Club of Southern California. The day concluded with a party for all hosted by Pauline and Howard Swezey. Libations, hors d'oeuvres, and buffet dinner kept the crowd circulating and conversing for several hours, putting a perfect cap on this busiest of days for the Cordova Camera Club.

And this news just received from Bob Kneisel, our 1984 L.A. County Fair stereo chairman: "It's not too late for the Fair! Get your International-class slides together by August 8 for the August 11 judging for the September 13-30 Fair. The judges will be Oliver Dean, John Hart and Stuart Weisbuch, with Ward Clark as alternate. If you don't get your entry form in the mail within the next two months, I will have lots of them to distribute to get us all involved. If you're new and curious about this whole thing, contact me for more information."



## Movie Division News

The Movie Division has been meeting monthly in order to accelerate progress on planning and shooting its first project, a 3-D 16mm short subject. John Hart hosted a January 29 meeting/steak fry at his home. The next meeting will be on Saturday, March 10 at the Longley Way School Youth Center, Arcadia at 7:30 PM. Anyone wishing to participate in three dimensional movie making activities should contact John Hart R (818) 248-1446 or B (818) 446-0131x215.

--Bill Shepard, Division Reporter

## Workshop News

Five members attended the Basic Slide Mounting Workshop conducted by David Starkman on February 18; Charlie Kamerman, Ray Ross, Ralph Eck, Bill Shepard and Worth Booth. It takes quite some time to layout these basics, and the Saturday evening session didn't break up until 1 AM on Sunday.

Coming up next:

\*\*\*\* Advanced Slide Mounting Workshop  
Wednesday, March 21 7:30 PM  
Conducted by Jerry Walter  
Reservations (213) 225-8042

This workshop is designed for those who already have some experience in mounting slides in glass. Together we'll explore cropping, sandwiching, and mounting regular 35mm slide pairs in the Realist-format masks. The workshop will be held at 1098 Montecito Dr, Los Angeles.

\*\*\*\* Judging & Comment Workshop/PSA Traveling Exhibition  
Thursday, April 12 7:30 PM  
To be held at 425 No. Morada Ave., W. Covina  
Coordinated by Bill Shepard  
Call (818) 962-5581 if you plan to attend

The workshop will begin with the actual judging of the 100 slides of the Traveling Exhibition by three SCSC members. This will provide the basis for a general discussion on judging principles, gathering ideas from all present, with several experienced judges from SCSC competitions participating. Be sure to attend if you've ever had questions about why a slide scores high, or low; undoubtedly some explanations will be given.

--Bill Shepard, Workshop Director





## Looking Backward to...

### ... February 16

The two shows at the February Club meeting, "Nexus" by Tim Cardinale, and "3-D For You And Me" by Rick Finney and Jerry Walter, both highlighted the fantastic range of capabilities of their makers, and showed the potential of the stereophotographic medium. Both programs explored the full range of photographic sophistication, from simple record shots to enhanced, processed and manipulated images. In "Nexus" we were treated to a travelogue of Orcas Island; here we saw pastoral scenes rendered with just the use of a Realist-format stereo camera. In the same vein, "3-D For You And Me" devoted one segment to the capabilities of the Realist, and showed some stunning examples of these "simple" pictures. More complicated slide manipulation was described in "3-D For You And Me", which showed examples of slide sandwiching, hyperstereo, Kodalith and Diachrome processes. "Nexus" also contained examples of slide retouching, high contrast black and white images and hypostereo. Both presentations took ample advantage of the dual fade projection systems used; most notable were the "3-D Or Not 3-D" sequence in "3-D For You And Me", and the haunting "So Long Frank Lloyd Wright" sequence in "Nexus".

While "3-D For You And Me" took the guise of an introduction to 3-D photography, both shows were really an intimate look at the perceptions and feelings of the makers. "3-D For You And Me" seeks to encourage others to try stereo photography by showing the enthusiasm of its makers, and along the way exposes us to the views of the photographers on nature, friendship, urban society and of course, photography itself. "Nexus" also presents a very intimate, personal view of the maker; especially revealing were sequences dealing with children, Orcas Island, women, and the concept of "home".

As Program Director, I would like to say that the synergy created in showing these two programs together was carefully planned, but in reality, it was not. Those present at the February meeting were treated to a bit of serendipity as these two beautiful and complementary programs came together.

--David Kuntz, Program Director

Cake and coffee were served during intermission at the February meeting in honor of energetic Earl Colgan, who was in the week-long process of celebrating his 80th Birthday. The cake was most unique, for it contained a detailing of the Club's logo in chocolate frosting. Thanks to Marshall, Susan, David and Jerry for coordinating this event. Says Earl: "When I was in my 20's, I thought that 40 was 'over the hill'; I think quite a bit differently now that I'm headed up the hill for the third time!" More happy climbing, Earl.

--Ursula Sylvan, Hospitality Director

## Quotes

From the November/December 1983 issue of "3-D Bulletin" which is the publication of the Netherlands Stereo Club called "Nederlandse Vereniging Voor Stereofotografie" under the heading "Stereo-nieuws...ISU-Congres groot succes": "Er waren bijvoorbeeld Susan Pinsky en David Starkman, een jong paar dat méér dan full-time aan stereo doet, waarbij Susan alle gebeurtenissen van het Congres in stereo vastlegde."

## Join Us...

### ...On March 15

#### MISSING SLIDE

As you are reading this, please take two minutes to get out the slides you got back from the January competition and see if we gave you Howard De Vorkin's slide, labelled "Almanor Track", by mistake. If so, we apologize for the inconvenience, but would you please call me (Oliver Dean) at (213)537-8037 (24-hour answering) or Howard at (213)828-7760 to let us know you found it, and either bring it with you to the March meeting or make some arrangement with me or Howard to mail the slide back to him. Thank you for helping us correct our mistake -- we try to be careful about returning slides, but it has to be done so quickly after competition is over that once in a great while an error is made.

#### CHAIRMAN'S CHIRPINGS

I always know when my grey-cheeked parakeet, Godzilla, gets inspired to tell me something from her cage -- she paces rapidly back and forth on the floor of her cage while eagerly chirping, stopping occasionally only to pluck on one of the cage bars with her beak, which makes an arresting "thunk, thunk!" noise to accent her chirps. This is a lot easier on me than her screeching into my ear from my shoulder, but it can get tough on cage bars. Usually, when she goes into her pacing and thunking act, I just take her out of the cage to hear what she is saying. Today was no different; she chirped, paced, and thumped, and I took her out to let her bend my ear.

Once perched securely on my shoulder, she started in yakking her little brains out to inform me of all the people who are only one month's set of competition slides short of being 100% participants in all 1983-84 competitions to date. These people have a chance to make up that missing month's set of slides at the March competition, at which time one month's makeup slides can be submitted in either or both standard and non-conventional categories along with the March entries. If your name is on the list below, remember that this will be your last chance to get 100% participation awards, and probably your last chance to have a crack at the top three standings awards in each category at year end. Accordingly, Godzilla and I are hoping to see makeups and March entries from the following SCSC stereographers:

LeRoy Barco, George Cushman, Richard Evans, Marilyn Felling, Howard Frazee, John Konrad, David Kuntz, Leighton Stewart, Jeff Sylvan, and Jerry Walter.

If you are not on the above list because you are behind more than one month or because you haven't entered at



all, bring in one month's makeup along with your March slides anyway. Why? See the article entitled "Let's Reach For 200!" following. Folks well qualified to get back into the swing of things (competition) by bringing slides in March are:

Don Cast, Harold Cosel, Oliver Dean, John Hart, Dick Howe, Charlie Kamerman, Darryl Medeen, Richard Ogle, Thom Pentecost, Jim Pettit, Gail Reece, Jim Riggs, Bill Shepard, Sylvia Sikes, George Skelly, Hal Stanton, George Walker, Holly Weisbuch, and Dorothy Westbrook.

And everyone, don't forget the new "Godzilla's Choice" award for the highest-scoring "A" Group and "B" Group slides illustrating the "theme of the month". The theme of the month for the March competition will be "chubby", and each member may submit one slide in standard and one slide in nonconventional for consideration as "theme of the month" winner. Remember: You must indicate on your entry forms which slide, if any, is to be considered for the "chubby" theme award by writing "chubby" in the upper right corner of the slide's title box, and call it to the attention of the person at the scoring table so that the slide can be properly tagged. (If "chubby" doesn't inspire you for March, Godzilla says that you can look forward to the May theme of the month which will be "intricate".)

#### LET'S REACH FOR 200!

Grey-cheeked parakeets like Godzilla aren't known for being coy. When you hear the phrase, "A little bird told me," it conjures up the image of a cute little feathered thing fluttering up to your shoulder and twittering sweetly into your ear about some tidbit of gossip. Not so with Godzilla. When she has something to say to me, she digs firmly into my shoulder with both feet and puts her beak as far into my ear as she can; she then takes a deep breath, and lets loose something akin to "Shreech!" with all her strength. Aside from the resulting brain damage, chipped teeth, and shell shock, the experience is not unlike having your head inside the Liberty Bell during the ring that cracked it. Needless to say, she gets my undivided attention.

Recently, after Godzilla had gotten my attention in this manner, I peeled myself off the ceiling and listened to her chirp at me about those of you who haven't entered our competitions yet. This is a good time to enter, because we are striving for a competition in which we judge at least 200 slides during that month's session.

"But," I hear you saying, "Why enter now when I have no chance to place high in the year end standings?"

Godzilla's answer goes right to the heart of why we have competitions in the first place: aside from the monthly and year end slide awards, for which you would

have a chance, it is the decision to let your slides be seen and scored that counts. You can't improve your stereo photography until you are willing to exhibit your slides for the enjoyment of others, whether you get good scores or not. We have several entries every month which were obviously submitted for audience enjoyment or enlightenment, not for high scores. These exhibitors have learned that low scores are a learning tool, not the end of the world; also, they become inspired to do better work upon actually participating as a member of the competition community.

Furthermore, when you do advance to the point where your photography is noteworthy, you get the immediate reward of a high score or even an honorable mention or award ribbon for that month's competition. If you don't get a high score, there are dozens of experienced stereographers who will have seen your slides and, when asked, will be more than pleased to comment constructively and help you to think competitively. Whenever possible, we also try to have the competition judges comment on randomly chosen slides to help you get an idea of what some judges look for and see.

There are other good reasons to enter slides. Some people just want to see how their slides look when projected. The difference from the appearance in a viewer can be striking. Others want a preview of how their slides might fare in International Competitions. Still others want to see how the judges will react to innovative or experimental ideas and techniques. You may have a reason not mentioned here -- but whatever your reason, be sure to come early and bring slides to the March competition. Call Godzilla or me at (213)537-8037 if you have any questions.

--Oliver Dean, Competition Director

#### ...On April 19

April has become the month where we traditionally present member's sequences. Sequences offer the chance for tremendous creativity and personal expression; freed from the restriction of showing one isolated slide at a time, such as in competition, you are able to explore themes and ideas that are unattainable in any other format. While sophisticated sequences with taped soundtrack and narration are very entertaining, all levels of skill and sophistication are heartily welcomed at the Club sequence evening. Guidelines for sequences are listed below. If there are any questions on these, or on the logistics of sequence presentation, please contact the Program Director, David Kuntz.

A sequence is loosely defined as a succession of slides which perform some sort of story-telling function, or go together such as in a photo-essay, song, poem, or travelogue, etc. There are really no restrictions on the nature or content of sequences, just the limits of your own imagination. Some guidelines for April:

- 2 to 18 slides per sequence
- Preferably less than 30 words per slide
- Maker will cue projectionist for slide changes using a signal light
- Members may submit as many sequences as desired
- Sequences may be a collaboration between 2 people
- Script may be read by maker or anyone else at maker's request
- A cassette tape player will be available for those with taped soundtracks





## ...On June 21

The return of the "One Roll Assignment". Last year this project generated some creative and innovative photographs, and was enjoyed by both participants and viewers alike. This year the rules will be somewhat different, by which we hope to see an even greater level of enthusiasm and participation than last year. Club members from outside of Southern California are especially invited to enter so we can see a sampling of slides made from other areas -- accept the challenge! Rules, and subjects, for this "One Roll Assignment" are as follows:

1. Buy yourself a 20-exposure roll of Kodachrome or Ektachrome and load it in your standard Realist-format stereo camera. Also buy a Kodak PK-36 mailer.
2. Make as many exposures on any of the assigned subjects as you like (on the one roll). You may use as many of the assigned subjects as you wish, in any order, and devote as many pictures to each as you want.
3. Prepare the Kodak mailer as follows:
  - a. Specify "stereo mounts" in the special instructions box.
  - b. Write return address like this:
 

David W. Kuntz/your name  
2386 Harbor Blvd. #108  
Costa Mesa CA 92626
4. Specify "stereo mounts" on the exposed film cartridge, and mail to Kodak, Las Palmas, no later than Monday, May 28, 1984.

I will assemble the photographs, which will not have been seen even by the makers, into a program for the June meeting. The results can be surprising, humorous, thought provoking and quite a bit of fun if YOU participate. Subjects for the 1984 One Roll Assignment are:

- \* Black and White
- \* Danger
- \* Fantasy
- \* Home
- \* Puzzle
- \* Shape

## Board Meeting Notes

The Third Quarter Board Meeting was held on February 7 with a whole range of topics discussed. Of special interest: investigations are underway to set up a 3-D gallery show at a local art gallery which would showcase work of Southern California stereographers....the L.A. County Fair judging is Saturday August 11; Fair dates for tending the booth are Sept 13-30, mark your calendar....compilation of results of Club competition has been computerized...Club treasury balance is \$1766 ...should the Club consider moving from the Photo Center?--members are asked for opinions and suggestions ...Movie Division meetings are now monthly and a script is being written....Awards Banquet is set for July 15 at Pikes Verdugo Oaks...need ideas for December Banquet location...more workshops are being planned: mounting, projection, slide critique, how to enter exhibitions ...it's time for a Nominations Committee already. As usual, copious quantities of ice cream and cookies were available, and conversations on all subjects (including who has the cleverest phone answering machine message) ran on till midnight.

## Letters

Dear Editor:

I have made two discoveries that you may want to run in the NEWS:

1. A lens cap for Realist cameras can easily be made from a bottle cap and a piece of discarded 10-speed bicycle innertube from a bike shop. Blacken the inner cap with a marking pen or glue black crepe paper in place. Cut a  $1\frac{1}{2}$ " or so piece of the innertube, reverse it to put the darker portion inside, then slip the tube into the cap. Glue or no glue -- it fits snugly. Fold the extra tubing back over the cap. Presto! --all done. The cap grips well around the lens. Suitable caps can be found from soy sauce or teriyaki sauce bottles, the 5 oz. and 10 oz. sizes being the same and are what I used.
2. Sculpey brand modeling compound, wrapped around a pencil point, is excellent for cleaning slides in which a brush or blower fail. It leaves no residue that I can discern. Play-Doh probably is equally as good. A commercial material for this purpose was mentioned in an early Reel 3-D NEWS issue but it seems impossible to find. The Sculpey is great when combined with a light table and a suitable magnifying glass.

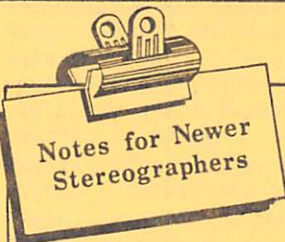
--Warren Callahan  
Puyallup, Washington

It is hard for us today to conceive of the world before photography. Daguerreotype images, first created in 1839, were the first pictures anyone had of their politicians, writers, historians, and scientists. Only drawings "from life" had existed before. Equally important, ancestors were "gained" with the daguerreotype. The humblest family could afford to record its members to pass on to the next generation. Before the daguerreotype, grandparents who had died before their grandchildren knew them were known only through stories and word pictures supplied by other family members. Few Americans after 1850 did not have an actual picture of their grandparents -- by 1860 family albums were traditional, and have remained so for generations up to and including the present.

--American Photographer







## Notes for Newer Stereographers

### Do Not Mount

If I get my stereo slides returned from the processor "unmounted", what options do I have to make the pictures viewable? Here you are to embark on one of the key milestones in this 3-D hobby -- mounting your own 3-D slides. A whole new area of 3-D creativity will open up. Additionally, in the long run it is less expensive to mount your own slides, and far more accurate than cardboard mounting by the commercial processor. But let's answer the question first. There are several options, and all the supplies are currently available new; all the mounts/masks contain two windows and are in the standard 1 5/8" x 4" size.

#### Cardboard Mounts

There are two types of do-it-yourself cardboard mounts. In the Pegco Stereo Easymount the stereo slides (chips) are slipped in from the top in pockets in the double cardboard mount, and presto! instant viewing.

Also available is a heat-seal cardboard mount. Lay the chips on one side, within the die-stamped film placement guides, fold over the top portion and seal with either tape or heat from a warm iron. The cardboard mounts do not offer any choice of window size.

#### Aluminum Masks

There are two types of aluminum masks: Emde and Sigma. The Emde mask is of fold-over construction. Each of the four corners of each chip is inserted under an "ear" just outside the window area on the back face of the mask; then the top face is folded over. Emde masks come in five windows: normal, medium, close-up, ultra close-up (4 sprockets wide), and Busch-European (about 6 sprockets wide).

Sigma (formerly Realist) has two lips, or channels, running the entire length of the mask just outside the tops and bottoms of the windows. The tops and bottoms of the chips are inserted under the lips. The Sigma masks come in three windows: distant, medium, and close-up.

And that's it! Which one to choose? It's purely a matter of likes, dislikes, and requirements. Each mask or mount type has die-hard users who will each justify their preference by describing valid benefits. Entire libraries of personal stereo slides can be created and stored using any of these four types of mounts and they can be readily viewed in any stereo viewer. It is perhaps best to try a few of each to start, just to discover for yourself the relative merits and drawbacks (they all have both).

One important point relating to home stereo mounting is in slide editing. Everyone throws slides away. If your slides are mounted by a commercial processor, you throw the entire mount away, with the chips. In the case of home mounting, all of the masks are reusable (with the exception of the cardboard mount if heat-sealed). Therein comes the economy, and over the thousands of slides you may eventually make, the savings becomes significant. Next month we'll cover accessories, such as glass, etc. Meanwhile, mark those films "Do Not Mount" and turn a milestone in your 3-D hobby.

## Books

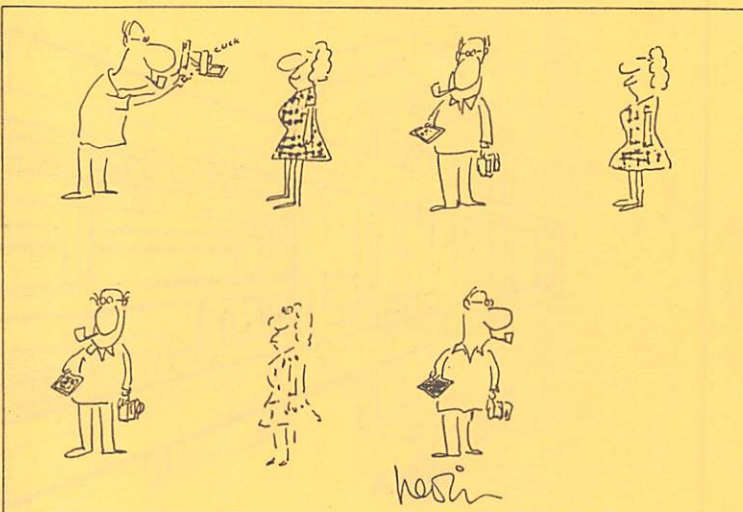
### "BODIES OF LIGHT" BY STEVEN SCHWARTZMAN

Very few books of stereo photography are published these days, but stereographer Schwartzman is single-handedly filling this gap by publishing his third stereo book in a two-year period. In "Bodies of Light: Infrared Stereo Nudes", the subject material is the nude female form. But beyond that simple statement the book is very much more. The pictures are three dimensional, and printed in a side-by-side format which is simple to free-view or to see with the aid of the folding viewer that is included with the work. The pictures are also taken with black and white infrared film. The result is beautiful, and difficult to describe. Human skin takes on a glowing, radiant, luminous quality. Sky and water take on a rich darkness, while green foliage takes on an other-worldly glow.

The nudes themselves are quite striking, interesting, and artistically portrayed. I am not an art reviewer, and am not given to prosaic and "deep" descriptions, but I will say that collectively this is one of the best groups of nude photos that I personally have enjoyed. Perhaps one reason for this is that the twenty-one different women portrayed are not professional models. By using intelligent and creative women from all walks of life, without the selected and artificial beauty of professional modeling styles, Schwartzman creates a stronger sense of reality and intimacy with these "real" subjects.

The backgrounds are interesting and unusual as well, but I will leave those areas for you to discover for yourself. The book was printed by Gardner/Fulmer Lithograph from Buena Park, a company regarded as the best photographic printers in the United States today. They screened the stereo pictures with a laser scanner that produces extremely fine dots, 280 to the inch, thereby preserving all the highlight and shadow details present in the originals, and reproducing their tones with the greatest possible fidelity. The 52-page book contains 44 infrared stereo nudes, plus an introduction and captions that identify the model, place and date. The book is bound with white wire loops so that every page lies completely flat for easy stereo viewing. A folding cardboard stereoscope with glass lenses is included. For more information on price and availability, write to SunShine, Box 4351, Austin TX 78765.

--David Starkman





## SPIE Symposium

Club members figured prominently at a recent symposium on the engineering and technical aspects of 3-D imaging held by the SPIE (Society for Photo-Optical Instrumentation Engineers). This five day conference held in Los Angeles at the end of January covered subjects ranging from laser processing of materials to optical computing (a method of using light and lenses to make superfast computers). Three dimensional imaging, for both industrial and entertainment purposes, was discussed in a session on "Optics in Entertainment" along with state-of-the-art subjects such as holography and computer graphics. Opening the session on 3-D was Chris Condon from StereoVision International with "An overview of three dimensional motion picture camera systems". Mr. Condon reviewed the multiplicity of systems presently in use for producing commercial 3-D films. He pointed out the lack of standardization in past films, making it difficult or impossible to show all of them with any one piece of projection equipment. Mr. Condon suggested standardizing the center-to-center frame separation as a step towards a universal 3-D film format, and presented numbers for a system he felt would be most efficient.

Next, Club member Steve Hines of W.E.D. Enterprises spoke about "Three Dimensional Cinematography". Steve, the designer of the camera system used to make "Magic Journeys", talked in detail about the engineering considerations and trade-offs made in designing a camera system for high quality 3-D moviemaking. Generally considered to be the highest quality 3-D motion picture ever produced, "Magic Journeys" is shown at EPCOT Center at Walt Disney World in Florida.

Describing another system for 3-D moviemaking was Club member John Rupkalvis in his talk on "Stereoscope 3-D special effects, single-camera single-film system". John detailed the system used to make the recent 3-D movie "Metalstorm", and told how he had avoided using many of the components that cause quality and reliability problems in other 3-D movie cameras. John also described how some of the special effects were done in the movie, and told of the care taken to insure that processed images would be stereoscopically correct when viewed on the screen.

John Merritt, of Perceptronics, spoke on "Visual tasks requiring 3-D stereoscopic displays". John revealed that besides being an interesting hobby, 3-D is an absolute necessity in certain industrial tasks where operators must work equipment from a remote location. John enumerated many jobs that can only be accomplished with 3-D. One example was working extensors on underwater vessels; picking up items using these extensors was extremely difficult until the addition of the third dimension for the operator.

"VISIDEP"<sup>TM</sup>: a three dimensional imaging system for the unaided eye" was demonstrated by Prof. McLaurin of the University of South Carolina. This is a 3-D TV system that requires no glasses for viewing, and can be played on any commercial TV system. Basically, the system works by rapidly alternating several views of the subject taken from different viewpoints. This succession of images is integrated in the brain and perceived as depth in the viewed image. It is not necessary to channel some of the images to the right and left eye alternately, nor is it even necessary to have both eyes open to see the effect. The drawbacks of the system, which was demonstrated for the audience on a large video projection system, are that the image jitters constantly; added to this is the fact the perceived stereo effect is nowhere near what one would experience in viewing the actual scene, or for that matter, a stereogram taken using a Realist format 3-D camera.

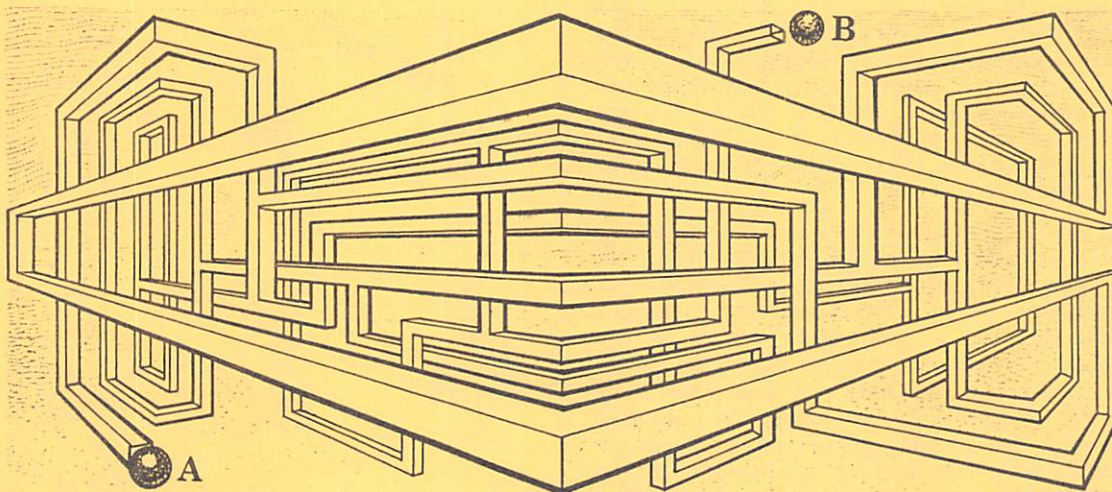
Finishing up the session was Ms. V. Walworth from Polaroid Corp. with "Three dimensional projection with circular polarizers". Ms. Walworth described how using circular polarizers, instead of the linear polarizers we normally use in our stereo projectors and glasses, would give more tolerance for tilting the head when viewing projected stereograms. A demonstration of this system using twin 35mm slides, proved that it is definitely insensitive to the angle of tilt of the viewer's head, even at angles approaching 90 degrees.

The overall impression from the conference is that 3-D continues to be an important part of both the entertainment and industrial world, and that modern technology is improving the quality and flexibility of systems used for both stereo photography and display.

--David Kuntz

## The Maze

Using your keen 3-D visual powers, quickly move the ball through the tubes from A to B!







# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XXVIII

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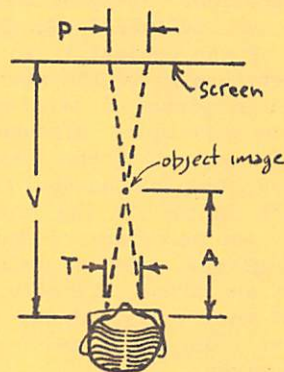
## MATHMANIA

Our brain's interpretation of depth in a stereo pair is conditioned by many factors besides parallax, such as perspective cues and past experience. Because there are so many variables, and many of these are difficult to quantify, it is impractical to devise a rigid formula that will predict the apparent depth of a given stereo image. However, the sense of stereopsis, strictly speaking, is dependent solely on retinal disparities, which arise from parallax in the stereo pair. In order to understand the effects of parallax, a geometrical analysis of stereo viewing will be useful.

Consider the following diagram, where V is the distance from the viewer to the screen (or page), A is the apparent distance from the viewer to the object image, T is the interocular, and P is the parallax on the screen of analogous points of the superimposed pair.

Although the derivation need not concern us here, it can be shown that:

$$A = \frac{VT}{(T-P)}, \text{ and it follows that } P = T(1 - \frac{V}{A})$$



Observe that an object perceived as behind the screen will have positive parallax. An object perceived in front of the screen has negative parallax and an object at the screen plane has zero parallax. Since we can take the average interocular, T, to be 2.5 inches, it becomes readily apparent that an object with parallax of +2.5 inches will appear at infinity, while a parallax of -2.5 inches will place an image halfway between the screen and the viewer. Notice that this is independent of the actual value of V! We can comment in passing that the extreme parallaxes of some of the recent 3-D movies bought very little additional depth at the cost of much eyestrain. You should also observe that as an image advances toward the viewer, greater and greater degrees of parallax are required to achieve the same incremental change in apparent distance.

Imagine a stereo slide projected with both frames superimposed, that is, the stereo window is at the screen plane. Comparing analogous images in the left and right pictures we observe: When the right image is to the right of the analogous left image, the fused stereo image is perceived behind the screen and has positive parallax. When the right image is to the left of the left image, there is negative parallax and we see the fused image floating off the screen. You can see now that the sign (+ or -) of parallax is merely an arithmetical convenience that indicates the direction of image

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



MORE...



shift. You should be aware of the certain assumptions that are implicit in this analysis, namely that infinity is seen with parallel lens axes and that divergent viewing is not allowed. Furthermore, it assumes that we experience stereopsis in a straightforward euclidian geometry which, for reasons already touched upon, is not exactly true. So although the formula is not predictive, it does generally correspond to empirical observations, at least in the scale Club members can expect to work.

Keep in mind that this equation is based on an analysis of superimposed pairs (as in stereo slide projection, anaglyphs and Nimslo prints) and does not directly apply to side-by-side stereo pairs intended for free viewing. Still, we can see that retinal disparities are induced in a similar fashion by the relative parallaxes of the free-viewed pair. Of course, in practice it is rarely necessary to calculate parallaxes for a stereo drawing. Rather, one will usually determine the limits of positive and negative parallax for a given viewing system (a subject beyond the scope of this article) and then work intuitively within these limits.

P.S. Due to the underwhelming response to last month's contest, the deadline for entries has been extended to April 28, 1984. For those of you who were confused by the assignment, let me say that there are no rules other than those stated, and they are open to creative interpretation. Judging will be at the whim of the sponsor and BEGINNERS ARE ENCOURAGED TO ENTER. The purpose of the contest is to inspire personal analysis and understanding of the stereoscopic phenomenon. Anyone with a piece of tracing paper and a pencil can apply the principles discussed above and participate in the contest. As the supplied left image is an abstraction, one can assume that artistic talent is a secondary factor in the assignment. To encourage entries, let me reiterate that the prizes are collectable anaglyphs, some of which are not available anywhere at any price. Finally, as for you lazybones who promised me an entry but did not deliver, be forewarned that I will not hesitate to publicly humiliate you in my May column.

In accordance with the Club's Bylaws, I have appointed a Nomination Committee whose members are Susan Pinsky, Bill Shepard and Russ Terrill. It will be this Committee's responsibility to nominate members for the offices of President, Vice President, Secretary and Treasurer for the 1984-85 Club year. Nominations will be announced in the May NEWS; additional nominations may be made at the May Meeting; elections are held at the June Meeting; installation will be at the July 15 Awards Banquet. Support and serious consideration should be given by all who might be contacted by this Committee.

*Tom*

In anything at all, perfection is finally attained not when there is no longer anything to add, but when there is no longer anything to take away.

--Antoine de Sainte Exupery  
Wind, Sand and Stars

## Stereo Activity Calendar

April							May						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7			1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10	11	12
15	16	17	18	19	20	21	13	14	15	16	17	18	19
22	23	24	25	26	27	28	20	21	22	23	24	25	26
29	30						27	28	29	30	31		

- THU APR 12 Judging & Comment Workshop/PSA Traveling Exhibition coordinated by Bill Shepard (818)962-5581
- THU APR 19 Monthly Club Meeting - Photo Center - 7:30 Club Sequence Evening
- TUE MAY 1 Copy Deadline - May NEWS
- SAT-SUN MAY 12-13 Western Photographic Collectors Association Display and Sale - Pasadena City College
- THU MAY 17 Monthly Club Meeting - Photo Center - 7:30 Fifth and final Club competition for year
- SUN JUL 15 Club Awards Banquet - Pikes Verdugo Oaks Glendale

## Member & Subscriber Update

A hearty welcome to these new members:

STEVEN M. BUCHANAN  
441 South Covered Wagon Drive  
Diamond Bar CA 91765  
R (714)861-4493 B(213)769-7401

PEGGY KNORR  
10238 Regatta Ave  
Whittier CA 90604  
R (213)941-5662

"Good reading" extended to these new subscriber:

EDWARD G. CURRIER  
1301 Hastings Drive  
Fort Collins CO 80526

DENISE PEARL  
407 Wildwood  
Seabrook TX 77586

OSCAR SAHAGUN  
819 South Addison  
Bensonville IL 60106

Membership anniversaries for April:

Lloyd Berman - 3 years  
Barbara Henricks - 4 years  
Duane Kesler - 6 years  
L. Van Vliet - 3 years  
F. F. Woster - 2 years

## 3-D Slide Shows

- WED APR 25 "Southern Utah - Island In Time" by Rick Finney and Jerry Walter, sponsored by the Palos Verdes/South Bay Group/Sierra Club, Malaga Cove School, Paseo del Mar and Via Arroyo, PV Estates. 7:45 PM, free, public invited.





## Join Us...

### ...On April 19

At this April's meeting we will have member's sequences. I am relying on some sincere and honest participation by all those members who have prepared sequences in the past, as well as all those newcomers who have been inspired by the great Club sequences we have seen at the past April meetings, as well as in the PSA Sequence Exhibitions we have shown at our Christmas Banquets. Full details appeared in the March NEWS, but here are the elemental guidelines:

- 2 to 18 slides per sequence
- Preferably less than 30 words per slide
- Maker will cue projectionist for slide changes using a signal light
- Members may submit as many sequences as desired
- Sequences may be a collaboration between 2 people
- Script may be read by maker or anyone else at the maker's request
- A cassette tape player will be available for those with taped soundtracks

If you have any questions at all, please call me at (714)556-8200 days or (714)966-8350 Eves. We're counting on all you capable folks to make this a successful April Club meeting. It's your Club, and your evening!

--David Kuntz  
Program Director

### ...On June 21

Full details were given in the March NEWS concerning this One Roll Assignment evening. The 1984 subjects:

- \* Black and White
- \* Danger
- \* Fantasy
- \* Home
- \* Puzzle
- \* Shape

Remember to mail your film to Kodak Las Palmas no later than Monday, May 28, 1984 so they will be sure to be included in our fascinating June Program! A special invitation is extended to all NEWS Subscribers to participate. We'd really like to see your slides!

--David Kuntz  
Program Director

## Classified

**FOR SALE:** Used Realist masks in good condition. Distant, medium and close-up. A limited supply. \$8.00 per 100 masks, plus \$1.00/100 if shipped. Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031 (213)225-8042

**FOR SALE:** Realist f/3.5 \$110; f/2.8 \$225; Revere \$120. Realist #2063 Viewer \$25; #2061 \$65; #2062 AC/DC \$100. Kodaslide I \$50; Kodaslide II AC/DC \$85. Royal viewer \$100. TCD Proj/View \$175. TDC #716 \$420; Realist #81 \$575. Add UPS. Mr. Poster, Box 1883, South Hackensack NJ 07606 (201)794-9606

**FOR SALE:** Compco Triad projector w/case, screen and a dozen glasses \$500. Beth Boomgaarden, 2175 Klamath Dr., Camarillo CA 93010 (805)484-3533

**FOR SALE:** Stereo equipment belonging to the late Harold Hawkinson: Two Viewmaster Personal cameras, one set 40" lenses, two sets 36" close-up lenses, two sets 24" close-up lenses, flash lamp adapter, flash attachment, tripod ball adapter, set A filters, five sets assorted filters, small tripod, self timer, flash shoe, GE DW68 exposure meter, plus an almost new, leather case for this equipment. John Lofdahl, 22535 Waterbury St., Woodland Hills CA 91364 (818)888-8426

**FOR SALE:** TDC Model 116 Projector w/case, has older-type changer and semi-automatic changer, good condition \$195; "Principles of Stereography" by Herbert C. McKay \$25; Realist mounting jig #2322 in cardboard carton (good) \$12; Realist mounting jig #2322 in cardboard carton less glass tool, back partly off bottom \$5; Pair Tiffin Series V Polaroid filters w/handles \$10; Binocular headband snap-down eye piece 5" focal length \$10; Package silver cardboard masks for eliminating Newton's rings \$5. Russ Terrill, 2121 Hill Dr., Los Angeles CA 90041 (213)257-3836

## Workshop News

Worth Booth and Bill Shepard attended the first session of Jerry Walter's advanced slide mounting workshop on March 21; David Kuntz attended the second session on March 28. Among the subjects discussed were the two basic principles of slide mounting, cropping horizontally and vertically, correcting sloping horizons, sandwiches, titles, making your own specialty masks, the merits of good family slides, picking slides for points vs. picking teasers, plus the metaphysical aspects of stereo photography.

Coming up next:

\*\*\*\* Judging & Comment Workshop/PSA Traveling Exhibition

Thursday, April 12 7:30 PM

To be held at 425 No. Morada Ave., W. Covina

Coordinated by Bill Shepard

Call (818)962-5581 if you plan to attend

The workshop will begin with the actual judging of the 100 slides of the Traveling Exhibition by three SCSC members. This will provide the basis for a general discussion on judging principles, gathering ideas from all present, with several experienced judges from SCSC competitions participating. Be sure to attend if you've ever had questions about why a slide scores high, or low; undoubtedly some explanations will be given.

--Bill Shepard, Workshop Director

## Movie Division News

Nine members attended the March 10 meeting, at which time Alan Williams and Tony Alderson presented their script for our first Division project. Cast and crew assignments were established, and a test shoot was then held on March 24. A meeting was also held on April 7. Anyone desiring to get involved in the shooting of a 3-D motion picture please contact John Hart R (818)248-1446 or B (818)446-0131x215.

--Bill Shepard, Division Reporter



## Personal Notes

Brad Ashbrook, NEWS subscriber and student at Rochester Institute of Technology, plans to do a stereo project for one of his photography classes. He plans to give a short how-to-do-it and a short photo essay. No other details available; school is keeping Brad "busy".

Dick LaForge, NEWS subscriber from Eureka CA, has been doing some 3-D recruiting among fellow speleologists (those who relish cave exploration). He has prepared an Introduction to Stereo Cave Photography which he has distributed to all who have indicated interest. For three years there have been showings of 3-D cave slides at the Annual National Speleological Society Convention; Dick is trying to make this a regular feature. Last year, stereo slides from seven cave stereographers were presented at the Convention. Dick has already put out the call for slides for the summer NSS Convention in Sheridan, Wyoming; he plans to edit and arrange the submitted slides beforehand.

Mel Lawson, PSA Stereo Division Chairman, has just returned to home in Arlington VA after three months of visiting family and friends in Australia. Stereo activities included many Nimslo prints for sending back to those visited, Verascope shots for a "Country Hotels" sequence, and socializing with folks from the Victoria Stereo Club (Melbourne) and the Sydney Stereo Camera Club. Now it's back to catching up on all the Division mail.

Club member Conrad Hodnik, a Fellow in the Photographic Society of America and one of the top stereo pictorialists of all time, has moved because of declining health to the Arcadian Retirement Hotel, 753 West Duarte Road, Arcadia CA 91006. Connie is selling some of his stereo supplies through Russ Terrill.

Keith Hutchings, NEWS subscriber from Melbourne, Australia, writes that he appreciates the hints on slide mounting found recently in "Notes For Newer Stereographers". He has made a copy and circulated it among the members there. "Mounting is a mystery to lots of people, and I am always giving comment at our Club competition, so I thought that if someone else had written what I have been talking about they might take more notice."

The Club Treasury is \$100 fatter due to a donation by Charlie Piper. This money represents excess funds from the recent sale of Technical Page Reprints, of which Charlie is the Editor. Charlie personally handles the reprinting, correspondence, and mailing of the Reprints, which have been requested by stereographers from all over the world, and manages the financing through a special account. Coming up within several months will be Installment #100 of The Technical Pages; suggestions concerning the content of this Milestone Installment should be sent to Charlie.

ON THE ROAD I: Susan Pinsky and David Starkman will be traveling to San Diego on April 23 to present stereo slides to a meeting sponsored by the San Diego Stereo Camera Club. They will present "Selections by Susan+David" and favorite slides from their collection made by other stereographers. The meeting will be at the Photo Arts Building in Balboa Park at 7:30 PM. If you know of anyone in that area who might like to take in this presentation, have them contact Russ Lewis (619) 442-7268 or Owen Western (619) 462-0530.

ON THE ROAD II: Rick Finney and Jerry Walter will be traveling to San Francisco on June 23 to present stereo slides to a meeting sponsored by the Vista Camera Club. They will present "3-D For You And Me" and "Kaleidoscope". Session time(s) have not been established. If you know anyone in that area who might like to attend, have them contact Carol Lee (415) 585-5528 for location and times and further information.

## Tongue-in-cheek Department

STEREOSCOPY  
THE PATH TO WORLD PEACE  
AND CLEAN CELERY

APRIL 1, 1984



It is needless to say that pulverized stereoscopy is the answer to the world's problems; accordingly, I won't say it. Nonetheless, even pulverized stereoscopy is transcended by the elegant concepts of zen stereoscopy, which supplies a profound solution to one of mankind's most deeply felt anxieties, namely, the fear of biting into dirty celery! Many are the hair-raising, gut-wrenching horror tales I have heard in which normal, healthy photographers are turned into shattered, blubbering travesties of what were once proud human beings, only by the simple acts of devouring dirty celery.

If only they could have known.

Yes, my friends, even though these lost souls, forever trapped in the insidious mental bondage of obsession with avoiding dirty celery, could have been saved. They, too, could have enjoyed the redeeming and cleansing experience of zen stereoscopy, the binocular philosophy. Why binocular? The word comes from a combination of the Ubangi word, "nocular" (meaning "nuclear camera", or "Atomic Ant Stereo Camera"), and the Gaelic word, "bi" (meaning "buy" or "shell out for"), which, when put together, means "buy a stereo camera". At the risk of oversimplification, it could be said that zen stereoscopy teaches self-realization through the crassly materialistic act of purchasing a stereo camera.

"But how," I hear you say, "can the purchase of a stereo camera elevate me from the curse of dirty celery?"

Verily, I say unto you, the solution cometh from within thyself. Indeed, the solution begins inside, from between your lips, when you reverently pick up your new stereo camera for the first time and involuntarily drool all over it. The complete solution is made from one part drool to one part vinegar, one part Easy-Off Oven Cleaner, and one part stale goat's milk. Once mixed carefully in these proportions, this solution can be stored in a warm, wet place and can be used in small quantities as a superb celery cleanser whenever the presence of dirty celery is feared. Only in this way, through the drool solution generated by zen stereoscopy can the satanic terrors of dirty celery be at last laid to rest.

--Oliver Dean

National Endowment for Research Into Dirt (NERD)



## Competition Report

### SLIDE OF THE YEAR

Now is the time for all good stereographers to start thinking about "SOTYAs", or Slide of the Year Awards. Any slide you wish to submit must have been entered in one of the Club's competitions this competition year (e.g., September and November of 1983, and January, March, and May of 1984). If you have some good slides that you haven't entered into Club competition yet, be sure to get them entered in the May competition so that they will be eligible for SOTYAs!

The rewards are well worth the effort: besides the top Slide of the Year, there will be ten runner-up awards in the form of HMs. And that's not all! There will be additional awards for Most Promising New Member since January 1, 1982, for Best Animal, Best Flower, Best Landscape or Seascape, and (as yet undecided) either Best People or Best Photojournalism. If there are enough contenders, there will also be a Best "Gross-out" award. There will be no division between Standard and Nonconventional for the SOTYA competition, which means that you can submit whichever eligible slides you prefer, regardless of category.

How many? This year, you may submit up to five. Forms will be available at the April and May meetings or, upon request, by mail. So, at the end of the competition judging in May, be prepared to hand me your five slides for the SOTYA judging. Even if you haven't entered yet this season, you can still enter slides in May and qualify them for SOTYAs.

Let's see some new names at the May competition; if you know of anyone who is "holding out", get on his or her case and help get more members eligible for awards. Note: We had only four slides submitted in "B" Group Nonconventional category, for March. This group and category are in need of much more participation especially since at least two of this year's competitors will be moving up to "A" Group next year! May is an ideal month to "get your feet wet". See you then!

--Oliver Dean  
Competition Director

## Club Competition Standings

Judges for the March competition were:

Marilyn Felling  
Bill Daggett  
David Kuntz

### A GROUP STANDARD CATEGORY

MAR	CUM	
62	*250.7	Jerry Walter Award: Early Day in Port
59	250	Susan Pinsky
63	*246.7	Rick Finney HM: You Can Hear the Earth Breathing Godzilla's Choice: Alone Fishing
60	246	Russ Terrill
58	243	Ward Clark
60	*242.7	David Starkman
57	235	Earl Colgan
--	*195	David Kuntz
--	*193.5	Marilyn Felling
--	*190.5	Tim Cardinale
--	*183	Stuart Weisbuch
--	178	Charles Piper
--	118	Oliver Dean HM: Phantasm of the Sea
--	60	Carl Felling
--	56	Nathan Wong

### B GROUP STANDARD CATEGORY

MAR	CUM	
60	246	David Hutchison
55	242	Richard Evans
61	234	Marjorie Webster Award: Rain and Tower
57	233	Tony Alderson HM: Buddy Baxter Slays 'Em
--	*230.7	Bill Daggett
57	229	Earl Anderson
55	228	Howard De Vorkin
54	227	Bob Kneisel
57	224	Alfred Bohl
57	224	Leighton Stewart HM: Driftwood
56	222	Ursula Sylvan
51	213	Robert See
58	176	Marshall Stewart HM: Asleep in the Deep
61	175	George Skelly Award: Scanning
--	170	Bert Sikli
--	119	LeRoy Barco
--	*118	George Cushman
--	*116	John Hart
--	116	John Konrad
--	115	Jeff Sylvan
--	59	Harold Stanton
--	54	James Riggs
--	54	Dorothy Westbrook
--	52	Richard Howe

### A GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
59	255	Ward Clark HM: Magnolia Landing
63	*253.3	Jerry Walter Award: Lily Sensation Godzilla's Choice: Cherry Delight
56	245	Susan Pinsky
58	*244	Rick Finney HM: Phlox Dance
60	*234.7	David Starkman HM: San Francisco Hill
56	234	Russ Terrill
--	176	Charles Piper
60	119	Oliver Dean HM Earl Colgan Psychoanalyzing a Banana
--	66	Carl Felling
--	40	Tony Alderson

### B GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
57	239	Earl Colgan HM: Kitten
--	*192	Marilyn Felling
--	123	Howard Frazee
--	*108	George Cushman
--	*78	William Daggett
--	63	Richard Ogle
21	58	Richard Evans Award: Zabriskie Point Mud Hills
--	55	Bill Shepard
--	22	Leighton Stewart
--	18	George Skelly

\* Judge's scored averaged



Poor Inchworm's been like that since he heard about the switch to metric.



## INSIGHTS:

### MEMBERS TALK ABOUT THEIR SLIDES

"Phantasm of the Sea" by Oliver Dean. Pescadero Point on the 17-mile drive near Carmel, California is picturesque enough for a number of good scenic compositions, but such views usually need a vivid, contrasting color in the picture to add interest. The usual technique is to add a colorfully clothed person to the foreground or middleground, but I wanted to put vivid colors at the center of attention, which was the sparkling, bright area in the water. To



do this, I used a three-filter technique as follows: First I prepared in advance a set of three gelatin filter pairs, 25 (red), 38A (blue) and 61 (green); each pair was scotch taped to a piece of black construction paper, which was folded to rest on top of my Realist sunshades and which had holes cut in it corresponding to the sunshade openings. The filters were taped in place over the holes.

I kept the arrangement simple so as to permit rapid change of the filters without jarring the tripod-mounted camera. Exposure of the Kodachrome 64 was made simply by disabling the double-exposure prevention on the camera and making three separate exposures, each through a different filter color, without advancing the film. The camera must be on a solid tripod, and for the paper mounted filter arrangement I used there can be no wind. Exposure calculation is a bit more critical than for color negative film, and for Kodachrome 64 I get the best results as follows: Figure your exposure for a normal photograph. Use this exposure through the red filters. Now open up by one-third of an f/stop and use this setting for the exposures through the green filters and the blue filters. Between exposures, any dark and light areas that change shape or position, as in water or clouds, will make unequal exposure on the film through each filter, thereby resulting in the fantastic colors you saw on my slide.

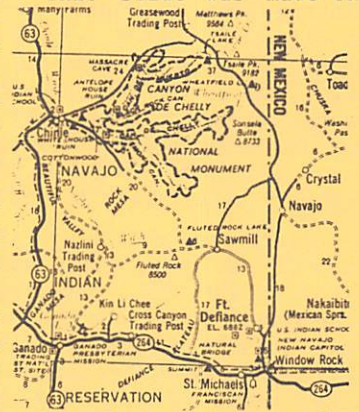
"SAN FRANCISCO HILL" by David Starkman. Contrary to what some members thought at the meeting, this slide was not made with a Verascope. Rather, it was made



with a pair of Konicas with 40mm lenses having a lens separation of 6 1/4". One day at the time of the PSA Convention in San Francisco last August, Susan and I were driving all around the

city looking for good viewpoints. This shot was made from a high intersection looking north to the waterfront area and Alcatraz Island far out in the Bay. The street in the distance is all torn up due to cable car rail construction, and the view provides an unobstructed view of Alcatraz. What gives this slide special interest and drama is the slight hyper stereo effect and the strong perspective lines. The wider format also gives a better framing with the buildings to the side and the sweeping view to the wharves in the background.

"YOU CAN HEAR THE EARTH BREATHING" by Rick Finney. Way up in the extreme northeast corner of Arizona on the Navajo Reservation there is a National Monument called Canyon de Chelly (dē Shā). This slide was made on January 2, 1982, on a side-trip during a Christmas Vacation Week in New Mexico. It was snowing the night before; however, in the morning the storm had passed, and the Canyon was glorious. The air was still and the land quiet; the only sound was that of an occasional movement of a Navajo pony. The slide title reflects the mood I experienced at the time. The slide was made with a 2.8 Realist on K64 at 1/50 at about f/11. I found a place with baby pine trees in the foreground and balancing rocks in the middle ground next to the rim of the Canyon. I framed the picture to include a small ribbon of sky because of the interesting cloud activity at the horizon. I took about three different shots here, varying the exposure. I also liked the cross lighting with long shadows of early morning with the rocks, trees and the Canyon highlighted by the morning sun. I was also attracted to the beautiful contrast of the warm bronze of the Navajo Sandstone and the pure white glistening snow. On this January morning I took several rolls of Canyon de Chelly. Some were hypers of the Canyon and Spider Rock. It was one of those beautiful, soft, wonderful mornings I shall remember the rest of my life. I would heartily recommend visiting the Canyon, all accessible by paved roads, on your next trip to that part of the country, especially with your stereo camera.



"Driftwood" by Leighton Stewart. This slide was made about 16 or 17 years ago. The location was Shoal Bay in Victoria, B.C., Canada. My folks lived about one-half block from this small cove and I've spent some happy times there on vacations. The ocean is usually very calm there, but during the winter months violent storms hurl these huge logs and root clumps far up the beach where I would find different scenes every year when I visited, usually in September. Here, a large upturned root system created a natural window for the beach scene beyond. I used a Wollensak 10 camera on this slide; the exposure data



is long forgotten, but the film I used then was Ansco D-50, a film I liked very much. The wide exposure range in this slide was something that the old D-50 Anscochrome handled very well. The big -- almost white -- root system was in full direct sun, giving a very high reading on the Weston Ranger 9 meter I used then and still use. The sky and other darker areas also recorded well. I use ASA25 Kodachrome now and I think this slide would exceed the abilities of that film.



## Notes for Newer Stereographers

### More On Mounting

Last month we talked about the various kinds of mounts into which you can place your stereo chip pairs when you get your film back from the processor "unmounted". Simply placing the chips in the cardboard mounts or aluminum masks makes the slides viewable in a hand viewer -- no other accessories are needed. Many stereographers keep their slide libraries for personal use and viewing in just such a fashion -- masked only, without careful adjustment of the chips in the mask and without glassed protection.

However, when it comes time to sharing certain slides at Club or in other activities, additional work is often desirable. If you want to project your slides, or have them projected at Club, you have three options:

1. Cardboard mounts (no glass)
2. Aluminum masks in mask frames (no glass)
3. Aluminum masks between glass

From the standpoint of positive protection of the chips from scratches and fingerprints, and for carefree projection, Option 3 is best. But Options 1 and 2 are minimally workable if extra care is taken during projection to assure that the slides do not "ride-up" over one another, because of their thinness, during slide changes (the reason for those double slides that occasionally appear on the screen). Points to note:

- o Projecting aluminum masks only, with nothing to make the masks rigid, cannot be done with any degree of reliability and should not be attempted.
- o Cardboard slides cannot be satisfactorily glassed because the resulting thickness is generally too great for the projector's slide carrier; use aluminum masks for slides you intend to glass.
- o Both Emde and Sigma aluminum masks have identical outside dimensions, so all accessories for glassing and framing can be used with masks from either of these suppliers.

The one-piece aluminum "mask frame" does exactly what the two words imply -- it has windows and slips over and frames an aluminum mask to add rigidity; it is "glassless" and cannot be used with any glass pieces.

Glassing your slides gives them a professional appearance. The aluminum mask is placed between two of these relatively thin and precisely cut pieces of glass. The outside edges can be bound in one of two ways. Available is an aluminum "binder frame" which very efficiently clasps around all four edges of the mask/glass combination. And secondly, tape can be used. Be sure to use only a non-bleeding tape, and one that will endure wear, tear, and the test of time. Scotch 850 tape is highly recommended. Tape entirely around the mask/glass combination. Do not try to "save" tape by sealing only part of the long sides; do not leave the glassed corners exposed. By first applying a single full length of tape to the glass edges, and then folding the tape over onto the adjacent glass faces, a very neat package can be produced.

Questions on this column should be addressed to the Editor. And if the Editor gets so much as one response from any reader of this column this month, next month we'll talk about more basic mounting equipment and hints; otherwise we'll go on to another subject.

### Landscape Composition

There is a considerable difference between the way we see everyday scenes and objects and the way we must learn to see in order to take good photographs. This difference is particularly marked in the field of landscape photography. When we look at something small, a flower, say, our attention is focused totally upon it and extraneous details are masked out. When we look at something vast, a mountain-ringed lake, for example, the opposite happens. Our eye takes in everything in a sweeping, panning manner often not consciously noting individual details but building them into an idealized montage of the whole scene. When we take a photograph of such a scene in the same way, the result is inevitably confusing and disappointing because everything is recorded with equal emphasis. For this reason selectivity is vital when taking a photograph. You must learn to examine the scene in an analytical way, observing everything that you find appealing and interesting and, just as importantly, details that are distracting or unattractive.

In order for the eye to find a picture pleasing and visually satisfying there must be a point to which it is most strongly attracted. This center of interest is something which is usually quite obvious with other subjects, but which may be elusive in a landscape picture. When you analyze a scene, you should decide which of the elements or details within it can be used as a focal point. It may be a simple decision, such as a building in an otherwise empty landscape, or it may be something as subtle as a shape on the horizon or even just a highlight or a shadow.

Once you have established a center of interest it becomes easier to decide how to frame the picture. Firstly, you must determine where within the picture area it will be most effective. The most common mistake of inexperienced photographers is to simply aim the camera so that the most important detail is centered in the viewfinder. This is rarely the most satisfactory position, since apart from tending to create rather static and symmetrical pictures it also makes it more difficult to include other details in a balanced way. It is usually more effective to place the center of interest between the center and one corner of the image.

The position of the horizon line is also of importance in the composition of the picture and it will often also affect the mood. As with the center of interest, it is rarely the best solution to use a centrally placed horizon. As a general rule it is most effective when it divides the picture into a proportion of one to two or one to three. When it is closer to the bottom of the frame, it will tend to create an impression of space and will therefore suit subjects where the sky is particularly interesting or important to the composition. Placing the horizon near the top of the frame will usually produce a more confined mood and at the same time emphasize foreground details and the effect of perspective.

--Michael Busselle  
"The Encyclopedia of Photography - 1983"





## TELEPHOTO AND WIDE ANGLE FOR YOUR 35mm STEREO CAMERA

It has been pointed out a number of times in this column that large changes in focal length of stereo camera lenses usually result in an unacceptable amount of telephoto or wide angle "distortion". However, moderate changes, say from 35mm to 25mm, or 35mm to 50mm, don't produce much distortion, and do give an extra measure of flexibility in framing the subject when you don't have a choice of camera location because of geography or other obstacle.

## STEINHEIL WIDE ANGLE SETS

Wide angle has been used on 35mm stereo cameras for many years. Steinheil made wide angle afocal attachments for Realist, Edixa, Iloca, and some other cameras. If you can find a Steinheil to fit your camera, you are in luck. The Realist Steinheil should preferably be used on the f/2.8 Realist. The f/3.5 Realist vignettes to begin with, and the attachment aggravates the condition.

A Steinheil can also be dismantled and the lenses adapted to other cameras. Have a machinist fit them to your camera. The most important criterion is that the rear element of the Steinheil must be very close (1/16") to the front element of your camera; otherwise you may get vignetting. When you have your adaptation made and the image sizes equalized and vertical registration adjusted, witness mark your attachment lenses, and always install them the same way. Better still, leave them on the camera. Save the Steinheil finder and have it fitted to your shoe.

## OTHER WIDE ANGLE LENSES

Lacking a pair of Steinheils, look for an identical pair of wide angle attachments with rear elements about 15 or 20mm in diameter. Attachments intended for f/2 35mm cameras may be too bulky, and may not have enough power to be of much help. Take the same precautions in fitting to avoid vignetting.

## CUSTOM TELEPHOTO MODIFICATION

To shoot moderate telephoto with your ASA stereo camera, you need to get a pair of small afocal telephoto attachments of rear lens diameter to suit your camera. Such items are sometimes found in Photography magazine ads or in old camera stores. Take the same precautions in mounting as with wide angle.

## FOCAL SCALE ADJUSTMENT

For either of these afocal attachments you will need to adjust your focusing scale by an amount equal to the square of the ratio by which you have changed focal length. This derives from Newton's formula,  $d_1 \times d_2 = f^2$ , which applies when you are measuring distances away from the infinity focus point. Infinity focus will not change, thus the term afocal, but the amount of lens extension away from the infinity point is modified by the square of the focal change. For a wide angle which changes the camera from 35mm to 25mm, a ratio of about .7, the 10 foot point on the focus scale will now produce focus at  $10 \times (.7)^2 = 5\text{ft.}$  For a telephoto which changes the 35mm lens to 50mm, a ratio of about 1.4, the 10 foot point on the scale will now be correct for  $10 \times (1.4)^2 = 20\text{ feet.}$  In other words a wide angle attachment lets you focus closer with the same lens extension, and a telephoto restricts you on close focusing (just as you thought, right?).

## ONE STEREOGRAPHER'S SOLUTION

Your Editor goes on safari with an f/2.8 Realist equipped with a standard Steinheil, and an f/2.7 Wollensak custom fitted with two SAGA telephoto attachments made for the Polaroid Swinger. The Wollensak was chosen as the body for the telephoto conversion because of freedom from vignetting, and the relative ease of the adaptation. A few thousandths off the rear diameter of the SAGA push-on split ring and it was perfect as a push-in for the Wollensak with its retaining ring removed. In such a modification, there probably will be some initial discrepancy in image sizes. This can be corrected by adjusting the space between the front and rear elements of the attachment. If the rear element is not adjustable, you may need to use shims. It is faster to do all this diddling with a ground glass in the focal plane of the camera than by trial and error on film.





# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

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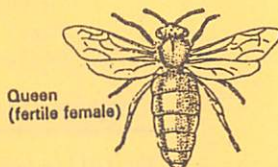
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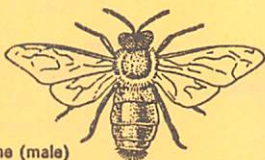
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## 3-D Oddities

No. 3-D; no fun:

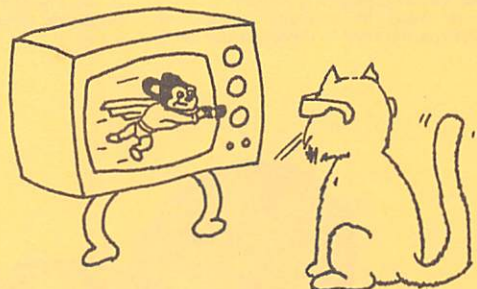


Queen  
(fertile female)



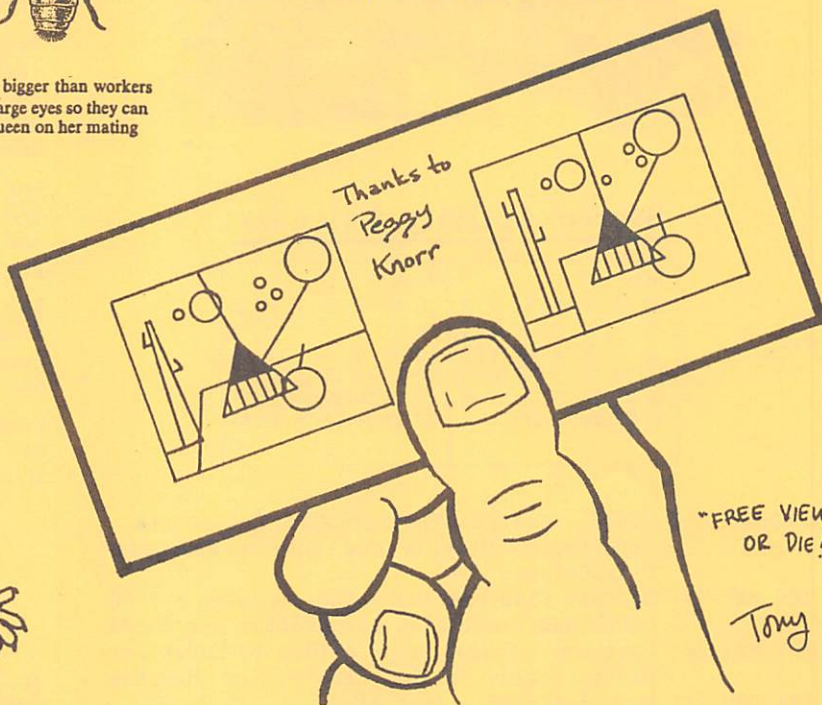
Drone (male)

Drones are bigger than workers  
and have large eyes so they can  
find the queen on her mating  
flight.



A philosophical question:

Would cats relate to 3D TV?



**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



Los Angeles Times Tuesday, April 24, 1984

## Death of an Artist

Ansel Adams, dead at 82, was the self-commissioned portrait photographer for the western wilderness who did far more than help elevate photography from the level of hobby to the level of high art. His portraits of Yosemite National Park and the New Mexico wilderness and the rugged California coast are gifts of beauty second only to the real thing. But in his later years his most important work lay in doing all that one man could to make sure that the real thing was not trampled in the name of progress.

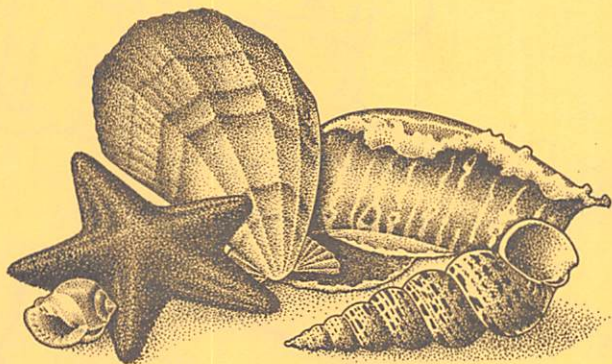
Adams left 50,000 photographs to be cherished, stark and fragile fragments snatched from reality, as disembodied as poetry; he came, in fact, to call himself a "photo-poet." His reputation was that of a patient artist, standing with his tripod for hours or even days waiting for the perfect light, the perfect formation of clouds. Yet one of his most spectacular photographs, which captured the moon rising over Hernandez, N.M., was a chance work of art created by the side of a road in the panic of a missing exposure meter, a balky tripod, a vanishing sun that, in the end, left him 15 seconds to compose.

In recent years he combined politics with photography, a voice not in the wilderness but of

the wilderness, battling not always gently the encroachment of blind development on his favorite parts of the world—Big Sur, endangered stretches of the coastline, Yosemite Valley. One of his last crusades was against a plan to fly sightseers over Yosemite, a plan he feared would shatter what was left of the silence of the High Sierra meadows.

Ansel Adams also leaves thousands of grateful students who flocked to his home in the Carmel Highlands to study in his huge darkroom and to hike with him into the wilderness. Some marveled at what they saw as the willingness of a successful photographer to tell everything he knew, to give away his secrets.

He insisted that he had no secrets. In the most technical and mechanical sense, that may be true, but a colleague who saw him at a reception in his home overlooking the ocean a few weeks before his death says he did. As the sun dipped toward the ocean, Adams scrambled to his huge picture window, urging his guests to join him to watch the setting sun and stood motionless and enthralled by an event he had watched for 82 years without any discernible failure of enthusiasm. That was the secret.



## Stereo Activity Calendar

May							June						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4	5					1	2
6	7	8	9	10	11	12	13	4	5	6	7	8	9
13	14	15	16	17	18	19	20	10	11	12	13	14	15
20	21	22	23	24	25	26	27	17	18	19	20	21	22
27	28	29	30	31				24	25	26	27	28	29
								30					

- SAT-SUN MAY 12-13 Western Photographic Collectors Association Display and Sale - Pasadena City College
- THU MAY 17 Monthly Club Meeting - Photo Center - 7:30 Fifth and final Club competition for 83-84
- MON MAY 28 Last day to send your slides to Kodak for participation in the Club's June Meeting
- FRI JUN 1 Copy deadline - June NEWS
- THU JUN 21 Last day to enter the Club's Slide of the Year Competition
- THU JUN 21 Monthly Club Meeting - Photo Center - 7:30 One Roll Assignment Evening
- SUN JUL 15 Club Awards Banquet - Pikes Verdugo Oaks Glendale - Reserve with Holly Weisbuch

## Member & Subscriber Update

A hearty welcome to these three new Club members:

EDD MCWATTERS  
JOSIE MCWATTERS  
P.O. Box 74, Van Nuys CA 91401  
R (818)785-8371

DAPHNE SHEPARD  
425 N. Morada Avenue, West Covina CA 91790  
R (818)962-5581

Club membership anniversaries for May:

Joy Anderson - 2 years  
Earl Anderson - 2 years  
John Bittel - 1 year  
George Goguen - 3 years  
Bob Greenberg - 2 years  
Herb Guttman - 10 years  
George Hiam - 3 years  
Jonathan Kuntz - 3 years  
Dennis Lockwood - 8 years  
Jim Lott - 3 years  
Craig Mathieson - 1 year  
Thomas McDonough - 3 years  
Kathleen Perkins - 2 years  
Josef Petr - 3 years  
Adolph Sanchez - 3 years

## Nomination Committee Report

The following nominations are hereby made for the four elected Club Officers for the 1984-85 Club year:

**For President:** BOB KNEISEL. Bob has been Vice President for one year and a Club member for three. He has been active with the L.A. County Fair Exhibition and shown enthusiasm and been vocal in all areas of 3-D.

**For Vice President:** DAVID KUNTZ. During David's four-year membership he has explored the outer bounds of 3-D photography with his unusual juxtapositions of shape & color. This fun-loving and generous guy will be an asset to the dynamic Board.

**For Treasurer:** BILL SHEPARD. Bill has been active with the National Stereoscopic Association for many years and is the major world collector of "Jaws 3-D" paraphernalia and has strong interest in all 3-D movies.

**For Secretary:** DAPHNE SHEPARD. This newcomer to the stereo scene recently immigrated from South Africa and quickly found a comparable job in the insurance world. She is Wardrobe Director for the Club's Movie Division.

Further nominations may be made from the floor at the May meeting; elections are held at the June meeting; installation is at the Club's Awards Banquet on July 15.

Respectfully submitted,

Russ Terrill  
Bill Shepard  
Susan Pinsky, Director  
1984 Nomination Committee

## 3-D Slide Shows

WED JUN 6 "Southern Utah: Island In Time", by Rick Finney and Jerry Walter, Sponsored by the Crescenta Valley Group/Sierra Club, Glendale Federal Savings, 2350 Honolulu Avenue, Montrose. Use rear entrance, 7:30 PM, visitors welcome, free.



## Looking Backward to...

### ... April 19

Participation in the Annual Club Sequence Show reached an all-time low with only nine sequences submitted by six different members. With over 170 members in the Club I'm beginning to wonder what everyone else is doing. A very special "thank you for participating" is extended to the producers of these 1984 sequences:

"Memories of the Mother Lode" by Russ Terrill. A colorful history of Sutter's Mill and the Gold Rush days, this sequence featured some excellent pictures of reconstructed boom towns and mining equipment.

"The Eiffel Tower" by Marjorie Webster. A tour of Paris featuring the Eiffel Tower. We were taken all the way to the top of the Tower where we sipped champagne and looked through a telescope at the surrounding city.

"All This And Ginny Tiu" by Marjorie Webster. We were treated to an intimate look at child prodigy pianist Ginny Tiu. This sequence took us backstage and showed Ginny preparing to appear on the Danny Thomas Show. We also saw Ginny with other celebrities such as Harriet (of Ozzie and Harriet), Spring Byington, Maureen O'Hara, and others.

"An Enchanted Goose" by Susan Pinsky and David Starkman. This 3-D gander at the Spruce Goose, Howard Hughes' legendary wooden giant airplane, used multiple exposures and sandwiched slides to really give a feel for the imposing presence of this giant aircraft.

"Horses, Horses, Horses" by Marjorie Webster. This sequence showed us all kinds of horses. A horse at Disneyland, a ranch horse, and even a Hawaiian horse. But Marjorie used her imagination and also included statues of horses, horses in roses, and even seahorses!

"Birds in Flowers" by Marjorie Webster. This was a tour through the bird and flower world simultaneously, for these were not real birds, but a collection of floats depicting birds that have appeared in the Rose Parade over the years. I especially liked the colors in this series of slides.

"Junior Olympics" by Bill Daggett. This heartwarming sequence chronicled the Junior Olympic Games held recently at the elementary school where Bill taught. Bill was the official 3-D photographer for these Olympics. These games included some unusual events, such as the bean bag toss, the 30-yard dash and scrambling through tires for time. Bill made us realize that everyone is a winner when they participate and enjoy themselves.

"Carol Righter's Parties" by Marjorie Webster. This sequence showed many celebrities at lawyer Carol Righter's astrology birthday parties. These parties could be quite unusual: Leo the Lion could show up in the form of an actual lion cub. We saw Bob Cummings, Francis X. Bushman and others in this unusual sequence.

"The Via Dolorosa" by David W. Kuntz. In keeping with the Easter Spirit, we were taken along the Via Dolorosa, the path that Jesus walked with the Cross. This sequence featured slide sandwiches to convey the emotional impact of this holy site in Jerusalem.

I believe we must reappraise the holding of a Club Sequence Evening in future years in view of the low participation. I would be happy to hear any thoughts any member might have on this activity.

--David Kuntz  
Program Director

## Let's Join Together...

### ...On May 17

#### FINAL 1983-84 COMPETITION

This is the big wrap-up competition of the year. The competition records to date (see the April NEWS) indicate some very close standings, so the competitors must certainly be busy selecting their best for this final round. But even if you haven't entered all the rounds this year, it is hoped you will participate just for the fun of it and to see your slides up there on the screen side-by-side with the others. And if you haven't ever entered before, give it a try now so you'll be all warmed up for the new season to start next September. New names are always welcomed!

#### GODZILLA'S CHOICE

Winning an argument with me takes logic, craftiness, and guile (not necessarily in that order), which are talents possessed in abundance by Godzilla, my grey-cheeked parakeet. Having won, she is now smugly perched on my watchband, where she can supervise the word processing activity from close at hand. The argument she won was that she gets to approve my change in the way the "theme of the month" award will be judged. Since the "theme of the month" award is called "Godzilla's Choice", I have to admit that her viewpoint has merit.



The way "Godzilla's Choice" was judged in March was simply to make the award to the highest scoring standard and nonconventional slides designated by their makers for the "Chubby" theme consideration. Although the slides so selected were certainly worthy of recognition, many observers told me that they felt other slides better represented the theme, even though they were not quite so outstanding photographically. Clearly, the flaw in the method of judging we used is that a maker could submit a picture of a beautiful fall color scene and designate it for the monthly theme whether the picture was taken for that theme or not; as a result, we could end up with a scenic fall coloration picture winning the award for a totally unrelated theme, such as "Chubby" or "Mechanical"!

Accordingly, for the May competition (the theme of the month will be "Intricate"), Godzilla and I have agreed that, after the regular Awards and HMs are announced, a few minutes should be taken to separate out the theme slides and to have the judges select for each category, standard and nonconventional, the slide most worthy of the awards. In this way, suitability of the subject matter can be given consideration along with pictorial and technical quality.

Please note that this in no way affects what you, as a contestant, must do to submit an entry; the change affects only the way the theme slides will be judged for the "Godzilla's Choice" award.

Regarding the "Intricate" theme of the month for the May competition, the judges will be instructed to look for stereo intricacy, which means that pictures of complicated wall-paper patterns or distant tree-branches won't make the grade. In fact, the theme should probably be "Stereoscopically Intricate", but we shall refer to it simply as "Intricate" for short. The purpose of the theme is to motivate each maker into producing a slide he or she can use to demonstrate how



stereo can make sense out of complex shapes that seem chaotic when shown in 2-D.

Remember: To enter an "Intricate" slide, simply write "Intricate" in the upper right corner of the title box for the slide you wish to be considered for the theme award, and be sure to tell the person at the scoring table who receives your slides.

#### SLIDE OF THE YEAR

This year you can enter five slides. All of the slides submitted for Club competition this year are eligible -- you select what you think are best, regardless of the score they originally received. They may be any mix of standard and/or nonconventional. Simply enter your name and slide titles, just as you do for monthly competition, on the special Slide of the Year entry form. You may give them to me at the May or June meeting, or mail them to me at 19009 Laurel Park Road, Space 174, Compton CA 90220.

Along with the awards for competition standings and participation, the Slide of the Year awards will be presented at the big Club Awards Banquet on Sunday, July 15. What will the awards be for? The top award will be for the Slide of the Year, of course, but there will be several others. Plan your entries accordingly.

- \* Slide of the Year Honorable Mentions (10)
- \* Most Promising New Member (since 1-1-82)
- \* Best Animal
- \* Best Flower
- \* Best Landscape or Seascape
- \* Best People

In addition, ALL of the slides entered will be part of the 3-D slide presentation for the evening. So I would like to see everyone who has entered competitions this year give me five slides so we can have a fine program.

And another additionally...We have been getting so few entries in the Nonconventional "B" Group lately that you have a good chance to win a ribbon in that Group simply by entering. So cobble together a slide bar, dust off your 35mm SLR, and make some tabletop or close up slides in stereo; or get your twin SLRs out for some hyperstereo shooting; or use your special expertise with microscope stereos or Kindar/Hyponar/Realist Macro stereo; or whatever your imagination devises. If this category is to survive next year, we need more people working in it.

Remember: The fastest way to get useful feedback about your progress in the art and techniques of stereo photography is to enter the monthly competitions. Get the most from your membership and enter your slides this month.

--Oliver Dean, Competition Director  
--Godzilla, Competition Perchbird

#### ...On June 21

Full details were given in the March NEWS concerning this One Roll Assignment evening. Simply buy a roll of 20-exposure Kodachrome, expose it with any mix of the six subjects listed below, and mail it in a PK36 (36 exposure) mailer, requesting "stereo mounting", to Kodak Las Palmas. Have the return address as: David Kuntz, 2386 Harbor Blvd. #108, Costa Mesa CA 92626. Mail to Kodak no later than May 28 to ensure the slides

will be included in the June program. The 1984 subjects are:

- \* Black and White
- \* Danger
- \* Fantasy
- \* Home
- \* Puzzle
- \* Shape

Please feel free and open and courageous with these subjects. ANYTHING GOES! Remember last year some of the wild interpretations we saw. Play around and try some of those crazy ideas you've had. And then be sure to attend the June meeting and join in all the fun. NEWS Subscribers: you are welcome to participate as well -- we'd all like to see your slides. If any of you have any questions about what's going on here, please feel free to call me at (714)966-8350 evenings. Let's all do our part to make this a memorable Club evening at the Photo Center.

--David Kuntz  
Program Director

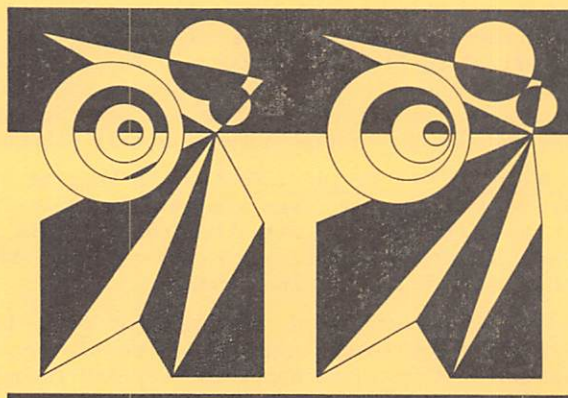
#### ...On July 15

Once again we have the Annual Club Awards Banquet, the big photo bash of the year. A great social event where the sleeves are rolled up and you can talk business (stereo) or pleasure (a recipe for stuffed mushrooms or how to tune a violin) with your Stereo Club friends. All with a glass of wine and a super dinner (all you can eat)...

- \* Sunday July 15
- \* Pikes Verdugo Oaks, Glendale
- \* Cocktails at 6 PM
- \* Buffet Dinner at 7 PM
- \* In the new Florentine Room
- \* \$13.00 per person (eat all you want)
- \* Reservations: Holly Weisbuch (213)466-0268

As a result of the Club Board action on May 1, this will be the only Club banquet this year; there will not be a wine-dine-show Christmas Banquet in December. So use this one nice occasion to introduce your friends to the Club and 3-D photography. The program will be the annual awards plus a showing of all the slides entered in Slide of the Year.

-- Holly Weisbuch  
Banquet Director





## Board Meeting Notes

The Fourth Quarter Board Meeting was the annual Potluck and was held on May 1. Thanks to Marilyn and Carl Felling for hosting the affair at their Topanga Canyon Spread. Lots and lots of food was there for everyone, and Mexican seemed to be the theme. The weather was very agreeable for the outside feast. Following the eating the Board discussed many things at length, including...Most Promising New Member Award will be Club-sponsored and consist of a medal and four rolls of film...the treasury balance is \$1577....there will be no Club Christmas Banquet this year; instead, a party and show will be held at the Photo Center on the regular meeting night...there is need to expand the field trip and workshop program, with consideration to be given to an entire meeting (October?) being devoted to several workshops being conducted simultaneously....the Movie Division has prepared a budget for a 5-minute 3-D movie which could be part of the Club library; alternate financing methods are being discussed...Club dues will remain the same for 84-85...and so completed the formal actions of the Club's Board for 1983-84.

## Books

### "ALIEN WORLDS" COMIC SERIES

A new 3-D comic book has been printed by Pacific Comics and will be distributed this month. The book is the latest issue of the "Alien Worlds" series, and features five stories, all set on faraway planets. All the stories were written by Bruce Jones, and the artists are Jim Sullivan, Dave Stevens, John Bolton, Bill Wray, Arthur Adams and Rand Holmes. 3-D art conversion for four of the stories, and several ads, was done by Club member Ray Zone. Ray initiated the project with Pacific and supervised the preparation of art for printing. A fifth story was converted to 3-D by Club President Tony Alderson. Pacific Comics is so pleased with the result that a follow-up 3-D comic is planned for the near future. Local stores carrying the new 3-D "Alien Worlds" include HiDeHo in Santa Monica, Golden Apple Comics on Melrose in Hollywood, Graphitti in Westwood, and the American Comic Book Company in Studio City. The book will also be available through the mail from Reel 3-D Enterprises, PO Box 35, Duarte CA 91010. The comic includes two pair of anaglyph viewers and will list for \$2.00.

## Stereo Exhibitions Calendar and News

SAT JUN 30 Closing - PSA Chicago International Exhib. Forms - John Madeley, 2642 Jonquil Lane, Woodridge IL 60517

The Club will sponsor the Stereo Division of the Los Angeles County Fair Exhibition. Closing date is August 8, 1984. Judging will be on Saturday August 11. We need volunteers to help with the projection, tallying, etc., at the judging, as well as tending the booth from September 13 - 30. Please call Bob Kneisel at (818) 797-2707 for more information.

Steve Traudt of Lincoln, Nebraska, gives these candid observations about his local Cornhusker Stereo Exhibition, and exhibitions in general.... Our Cornhusker Exhibition went like most; the medal winner's names were the usual ones. That may be partly our own fault as we had two very traditional judges. The other judge was an artist with no stereo background so she tended to partially offset the hard-line PSAers. We have always included one non-stereo, non-camera club person

on the stereo panel. Perhaps we should use two such judges some time. The problem as I see it for newcomers to the stereo exhibitions is that they quickly see that only the tried and true clichés get accepted. It is very difficult for new, creative stereo to be fairly evaluated, at least at the stereo judgments I have seen. Perhaps the West Coast is different. So I suggest a two-fold approach: 1) the exhibition organizers should be extremely careful who they pick for judges; they must find someone who won't automatically hit the top button when certain slides hit the screen; and 2) just as important is that the exhibitors have an obligation to enter new work, not re-worked examples of the old stuff.

The problems are not the province of stereo alone. I see the same things in the other Divisions, though perhaps not quite to the same degree. There is a great deal to be said for the mandatory retirement of a slide after a certain number of acceptances, though of course such a rule could never be adopted. It is all a very complex issue.

Gleanings from the statistics of the recent Chicago Lighthouse Exhibition show that 136 different stereographers participated with four slides each, a very large number indeed. Twenty two states and five foreign countries were represented. Top slide award went to Gene Kirksey, formerly of Los Angeles and now of Ukiah, California, for his spectacular shot of a humming bird feeding on a brilliant gloxinia. This slide was made with a pair of Minoltas and electronic flash.

## Letters

Dear Oliver Dean:

In response to your Tongue-in-Cheek insights printed in the April NEWS, you should know that I inadvertently discovered zen stereoscopy in 1953 when I realized that the pictures in a View-Master were in 3-D! (Would you believe that I had seen 3-D movies before I saw stereo in a View-Master?) Coincidentally, I was eating a piece of -- as fate would have it -- DIRTY celery at the time.

First, let me tell you that I did not go "binocular" myself until 1961 when I bought my first used View-Master Personal. (From the Gaelic: "bi" -- to buy, "bote" -- to have purchased, "bite" -- what the used camera guy puts on you). Since that time, I have found myself going binocular several times. And that brings me to the dirty celery:

Hey, man, both the celery AND the dirt are beautiful. They both utilize their space nicely. Dirt is natural...and not necessarily "dirty".

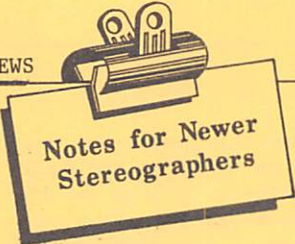
Sure, if there are non-binocs coming to see me, I'll use my own variation of drool solution (Carnation powdered milk -- no goat) and clean up the old stalks. But, for me -- I groove on the dirt, too. I've even attempted the zen-circle stereoperiment. I have TAKEN a three-dimensional picture OF my dirty celery!! Think about it.

I usually "bino" with a Busch Verascope -- nice, wide format so I can create those lazy, laid-back HORIZONTAL strokes. It's great, and I always take along some celery.

Hey, thanks for the insight.

John Doyle  
Atlanta, Georgia





## Notes for Newer Stereographers

## More On Mounting

### Golden Glasses Award

#### BEST/WORST 3-D MOVIES AWARDED "GOLDEN GLASSES"

It's not too surprising that 3-D movies have been consistently ignored in the Academy Awards process. But starting this year, 3-D films will be independently judged on their own merits (or lack thereof) by members of the National Stereoscopic Association. Special "Golden Glasses" awards have been given to the BEST and the WORST examples of 3-D film making by a hardy group of NSA volunteers from across the country who sat through numerous 3-D movies during the past three years. Their choices are announced in the March issue of the Association's magazine, STEREO WORLD.

"Amityville 3-D" won the Golden Glasses for BEST 3-D film of the past three years, and "Parasite" got the Glasses for the WORST 3-D film. Any full-length 3-D film in regular first release from 1981 through 1983 was eligible for consideration.

The awards, to be presented to the films' producers, are giant size replicas to 3-D movie glasses on gold cardboard. The glasses for BEST film have clear plastic lenses, while those going to the WORST film are equipped with dense grey image diffusers.

The personal reactions of 3-D enthusiasts to recent stereoscopic films have ranged from conditional approval to outright disgust and revulsion. For many STEREO WORLD readers, the distinction between the BEST and WORST of these films was as murky as some of the images -- and several films got nearly as many WORST as BEST votes. Complicating the selection process was the abysmal projection quality found in many theaters showing the latest wave of 3-D movies, according to STEREO WORLD Editor John Dennis. "Our members really care about the potential of stereoscopic photography and films, so the sloppy projection of some already questionable movies was even more depressing for them than for most people."

The non-profit National Stereoscopic Association and STEREO WORLD were founded ten years ago this March to serve the needs of collectors, historians, and photographers interested in any form of stereoscopic photography, past or present. Membership is open to anyone interested and information is available from the National Stereoscopic Association, PO Box 14801, Columbus Ohio 43214. A Convention will be held by the Association August 14-16, 1984 in Manchester, New Hampshire.

--News Release from NSA

Hip, hip, hooray! Three readers responded to my inquiry in the last Notes about the suitability of these topics. That represents well over one percent of the readers! So let's talk a bit more about items related to slide mounting.

A good film cutter is indispensable, since you will be getting your film back from Kodak unmounted. Your goal should be to become the proud possessor of a genuine Realist cutter, regardless of what you have to pay for it. You should probably be willing to go as high as \$50. But look at it this way: it is an essential tool that you will use repeatedly throughout your 3-D career. One good place where there is a chance of finding a cutter is the camera collector trade shows (such as the WPCA Show at Pasadena City College May 12-13). You will have to look carefully, and look at every table. But imagine the heart-thumping delight when you spot one! Buy it right away, on the spot; there might be another new SCSC member just behind you!

There was an inquiry regarding glass washing. Most everyone has developed their own technique over the years, and you will develop a special way yourself. Here's the Editor's: Fill a small pan in the sink with the hottest tap water available. Let it run awhile. Add a squirt of liquid dish soap (Ivory or the like) to the water and slip the pieces of glass into this mixture one at a time. Let them all soak a bit, and then take each one out, one at a time (you may have to fish them out with a fork -- the water is HOT), and rub each one all over briskly between the thumb and index finger (careful, the edges are sharp).

After rubbing, slip each one into a second pan of clear HOT water for rinsing. Keep the hot tap running slowly into this pan while you fish each glass out and wipe it dry with a clean lint-free cotton towel (old fashioned flour-sack type). If the glass is really hot, it will wipe dry very quickly. Store in a closed Kodak color slide box until ready to use. (Since only newer stereographers are reading this column, I don't have to mention the technique of washing really old glass that has been recycled after having been bound with the old sticky (circa 1955) tape for 25 years. Soaking for several days in paint thinner usually removes the tape, but then the glass must be put through a rinse of oil-cutting substance, such as Ajax, before the Ivory soap treatment. But at 20¢+ each, every piece of glass is worth recycling!)

While you are glassing your slides, keep a 1" Static-master handy and brush the surfaces of the glass and film chips just before you put them together. Put the glass and mask combination in a viewer before you tape or insert in an Emde binder frame, to check for fuzz, dirt and specks. Funny how those things can still creep in; you are not alone if you spend seemingly forever (probably only three minutes) isolating that one last speck and sweeping it off possibly with something more forceful -- perhaps a Q-tip and film cleaner.

This has turned out to be a rather wordy explanation, but it is intended for newer stereographers who are entitled to a little more detail than "wash the glass". See you next month. And be looking for that treasured Realist cutter.







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 PUTNAM, Wayne 2/82, 2111 Fleur de Lis Court, Arlington TX 76012  
  
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 RIGGS, James W. Jr. 10/79, 11522 Doverwood Dr., Riverside CA 92505 R(714)687-4750  
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 SEE, Robert H. 9/82, 18535 Bellorita St., Rowland Heights CA 91748 R(818)964-0920 B(213)944-0135  
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 SKILLI, Burt Alan 1/83, 12905 South Budlong, Gardena CA 90247 (213)327-7163  
 SIMMS, Melba 7/83  
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# 3-D NEWS

from the **STEREO CLUB** of southern california

AFFILIATED WITH THE PHOTOGRAPHIC SOCIETY OF AMERICA AND THE INTERNATIONAL STEREOSCOPIC UNION

VOLUME XXVIII

NUMBER TWELVE

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## 3-D for the PEOPLE!

A scourge is roaming the land...

A gang of vicious curs, foul barbarians whose King is Greed, ravage the countryside, shamelessly exploiting the inborn stereoscopic yearnings of the innocent, ruthlessly twisting eyeballs out of sockets of the unwary.

In a society rife with cyclopean chauvinism, these sly weasels claim to represent the vanguard of the three-dimensional movement. But they are pretenders. Worse yet, they are traitors, wolves in sheep's clothing, the flip side of the flat coin. In concert with the planophile ruling class, these self-proclaimed "3-D experts" have monopolized stereoscopic presentation in the popular media. With no concern but grabbing a fast buck the exploiters stoop to the lowest levels of human expression, and thus have depressed the noble sense of stereopsis to the depths of the gutter. In countless and repeated exhibitions of malicious misalignment, they have demonstrated their undying contempt for binocular vision.

CITIZENS! Stereopsis is central to our human essence. The evolution of stereo vision was a necessary precursor to our ancestral development of tool manipulation and, inevitably, human intelligence. It continues today to be critical to our interaction with our world.

CITIZENS! Our aesthetic and technical future depends on the broadest possible expansion of binocular imaging. This is too important to leave in the control of a tiny clique of narrow-minded opportunists.

CITIZENS! We are a binocular species. We have an inalienable human right to the pleasures and benefits of stereopsis.

CITIZENS! The time has come for sensory liberation. We must take the means of reproduction into our own hands! Spread the vision! Expropriate the expropriators! Smash the cabal of planophiles! 3-D belongs to the people!

DEMAND YOUR RIGHTS! KEEP BOTH EYES WIDE OPEN!

Chairman, Revolutionary Stereoscopic Committee

**MEETINGS:** Third Thursday of each month (except July & December) at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L.A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues are Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for the first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fees to the Editor.



## Stereo Activity Calendar

June							July						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	①	2	③	4	5	6	7
3	4	5	6	7	8	9	8	9	10	11	12	13	14
10	11	12	13	14	15	16	⑤	16	17	18	19	20	21
17	18	19	20	②	22	23	22	23	24	25	26	27	28
24	25	26	27	28	29	30	29	30	31				

- THU JUN 21 Last day to enter the Club's Slide of the Year Competition. Get your five slides to Oliver Dean.
- THU JUN 21 Monthly Club Meeting - Photo Center - 7:30 One Roll Assignment evening
- SUN JUL 1 Copy deadline - July NEWS
- SUN JUL 15 Club Awards Banquet - Pikes Verdugo Oaks Glendale - Reserve with Holly Weisbuch

## Member & Subscriber Update

A hearty welcome to this new Club member:

EL DON W. ADAMS  
2798 Leigh Avenue  
San Jose CA 95124

Good reading extended to this NEWS Subscriber:

HERSCHEL MOODY  
1093 Tamland #113  
Palo Alto CA 94303

Club membership anniversaries for June:

Gladys Bergman - 3 years  
Theodore Bergman - 3 years  
Alfred Bohl - 3 years  
Oliver Dean - 14 years  
Michael Johnson - 1 year  
John Konrad - 3 years  
Abraham Leibowitz - 10 years  
John Martin - 1 year  
Barry Megdal - 3 years  
Sylvia Sikes - 24 years  
Holly Weisbuch - 3 years  
Stuart Weisbuch - 3 years  
Dorothy Westbrook - 7 years  
Kermit Westbrook - 7 years

## 3-D Slide Shows

- TUE JUL 3 "Gold Rush Story" by Russ Terrill, sponsored by the Jewel City Camera Club, First United Methodist Church, 134 No. Kenwood, Glendale. 8:00 PM, visitors always welcome.

## Classified

**FOR SALE:** 1000s of VM reels, most \$1 each, SASE for list. Mr. Poster, Box 1883, South Hackensack NJ 07606

**FOR SALE:** TDC Colorist and Kodak Stereo Camera, part of an estate. No price given. Contact Ed Lea, 30 El Mirador Court, San Luis Obispo CA 93401

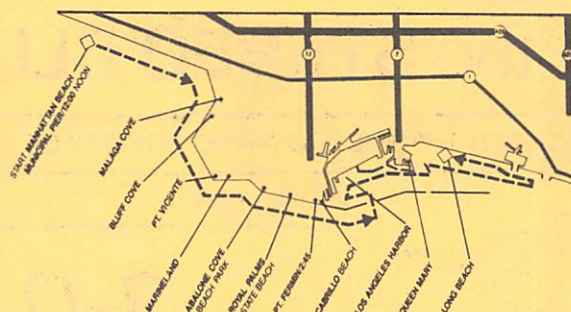
**FOR SALE:** Baja stereo slide storage cases. Two-tray type, 5 available at \$5 each; four-tray type, 2 available at \$10 each. Call for further info: Russ Terrill, (213)257-3836

**FOR SALE:** Bound issues of the twelve issues of the 1983-84 3-D NEWS. \$5.00 at Club; \$6.00 by mail. Only a few available. Contact Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031 (213)225-8042

## Worth a Try ...

# TOPSail

PARADE ROUTE/  
July 4, 1984



On July 4, 1984, the Californian and 30 other tallships will be under sail in Southern Californian waters. The occasion is TOPSail '84, the Tallship Olympic Parade of Sail. The parade will start at noon off Manhattan Beach municipal pier, proceed south along the coast to Seal Beach, then double back to Long Beach, where the ships will anchor about 6 P.M. At 8 P.M., a fireworks display at Long Beach will honor the vessels and their crews.

The parade can be viewed from the following locations:

- The public beaches of Manhattan Beach and Redondo Beach from noon until 1 P.M.
- Malaga Cove, Bluff Cove and Point Vicente on Palos Verdes

from 12:30 until 1:30.

- Marineland, Abalone Cove Beach Park, Royal Palms State Beach, Point Fermin and Cabrillo Beach on Palos Verdes from 1:30 until 3 P.M.

- The Queen Mary and public beaches in Long Beach and Seal Beach from 4 P.M. until 6 P.M.

Some locations (e.g., Marineland, the Queen Mary) will charge viewers admission.

Many of the tallships will be in port at Long Beach for the weeks before or after the parade, and will offer "open houses." For more information about either the parade or the ships' visiting hours, call the Port of Long Beach Public Relations Department at (213) 437-0041, extension 410.

With our 35mm-lensed stereo cameras it is very difficult, if not impossible, to "fill the frame" with the subject at an activity such as this. But not all is lost when you consider that in many fine photographs, the "center of interest" actually occupies a very small part of the overall picture. Such a photograph depends on strong framing and interesting, compatible, but not distracting, foreground material. Look for trees, fences, piers, pathways, and the like, arranged in a fashion so as to lead the eye toward the ships far out in the water. Will we see any nice work of this memorable activity in competition next year? It's up to you...give it a try.

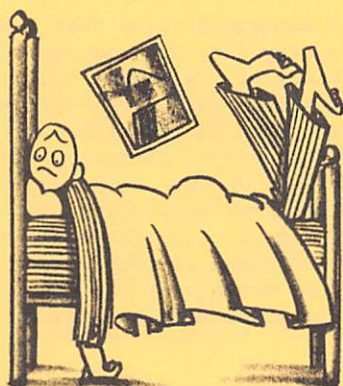
Looking for other pictures that long weekend and you're down San Diego way, try the 4th Annual U. S. Open Sand Castle Competition on Sunday July 8. This is held on a 3-mile stretch of beach at Imperial Beach. Ten-person teams compete in five categories. More info: Sand Castle Committee, 825 Imperial Beach Blvd., Imperial Beach CA 92032 (619)429-4757.





**7:00 a.m. June 22, 1984**

This is exactly how you will feel the morning after the closing date if you have been a Club competitor during this 83-84 year and have not given your five slides to me for the SLIDE OF THE YEAR COMPETITION. The closing date is Thursday, June 21 at the Club meeting that evening.



Please give me five slides that evening, or mail them to me at 19009 Laurel Park Road, Space 174, Compton, CA 90220. Submit any five slides that were in competition this year. Check your competition score cards and pick five with your better scores. They can be any mix of standard and/or non-conventional. If you have slides withheld for the International Stereo Club Competition, Tony Alderson will bring them on the 21st, so you can include them in your Slide of the Year entry.

Remember, all the slides I receive will be a part of the July 15 Awards Banquet Program. Help us provide a really nice show, and take a try at picking up one of the awards.

--Oliver Dean, Competition Director

## Club Competition News

The May Competition finished our successful competition year. Many thanks to the judges who were Bert Laursen, Carl Felling, and Charles Piper. Final results of the May competition are not printed here. All that must wait until after the July 15 Awards Banquet where the winners in each category and group are announced. But here are the Award and Honorable Mention slides:

### MAY COMPETITION AWARDS AND HMs:

#### A Group Standard

Awards: L.A. City Hall - Susan Pinsky  
Navajo Window - Jerry Walter  
Bryce Perfection - Jerry Walter  
HMs: Pesky Peacock - Susan Pinsky  
New Fawn - Ward Clark  
Swan Valley - Russ Terrill  
Pemaquid Lighthouse - Rick Finney  
Lip Stick - Earl Colgan

#### B Group Standard

Awards: Monkey Do! - Edd McWatters  
Navajo Weaver - Marjorie Webster  
Sunrise at the Seashore - L. Steward  
HMs: Max - John Konrad  
Low Tide - John Konrad  
Night Stop - David Hutchison  
Why Not Both? - Bill Daggett  
Tackle Tangle - Marshall Stewart

#### A Group Nonconventional

Awards: Climbing - Ward Clark  
Succulent Red - Rick Finney  
HMs: Leaf Design - Jerry Walter  
Kathy #1 - Russ Terrill  
George/Man Sit Down - Tony Alderson  
Baby Chick - David Starkman

#### B Group Nonconventional

Awards: Crystal Colors - Bill Daggett  
HMs: Pretty Nails - Marilyn Felling  
Take a Bite - Marilyn Felling

## PSA Convention



Each year the Photographic Society of America holds an International Convention in a major city. This year it is in Chicago, August 20-25. You don't have to be a PSA member to attend, and you will find the many programs, in stereo and all other photo mediums, enlightening, stimulating and inspiring. And you will make friendships that will last a lifetime. Stereo programs this year include the PSA International Stereo Exhibition; Recent Advances in Holography (Dr. T. H. Jeong); the Stereoscope in America (Paul Wing); Stereo Slide of the Year Competition; Ends of the Earth (Alfred Sinden); Stereo Division Dinner; Stereo Sequence Exhibition; plus an ever busy Stereo Information Center. Add'l information from Helen Wilgen, APSA, 1130 South Madison Ave., Apt 2210, Chicago IL 60605.

## Let's Join Together...

### ...On June 21

Come see what the participants have contributed for this year's One Roll Assignment evening. Too late now to enter, and even I don't know what to expect. But it is guaranteed to be interesting, so come on by to join the fun at the Photo Center at 7:30.

--David Kuntz, Program Director

### ...On July 15

Once again, the details of the 1984 Club Awards Banquet:

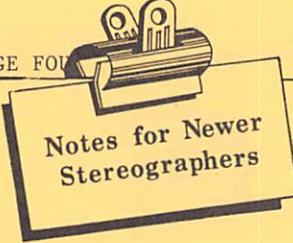
- \* Sunday July 15
- \* Pikes Verdugo Oaks, Glendale
- \* Cocktails at 6 PM
- \* Buffet Dinner at 7 PM
- \* In the New Florentine Room
- \* \$13.00 per person (eat all you want)
- \* Reservations: Holly Weisbuch (213)466-0268

This will be the only Club banquet this year, so use this nice occasion to introduce your friends to the Club and 3-D photography. And come and enjoy a social evening with your fellow Club members.

--Holly Weisbuch, Banquet Director







## Notes for Newer Stereographers

### Fireworks

Thank goodness for you, the newer stereographer, for you are always out there wanting to try something different. One of those new things always attempted early in the hobby is fireworks. With the displays coming up next month, here are a few hints. Those good fireworks slides you see aren't instant exposures. They are the result of leaving the camera shutter open for a length of time and letting the film see an entire burst, or more often, several bursts. It's good to be able to record several bursts of varying color and intensity. And it's good to be able to place these bursts over various parts of the film, so they aren't all lumped in the middle. So to put this all together, you have to pay attention right from the first burst, guessing the most probably location in the sky of each display. The whole operation is rather hit-and-miss, and you will probably be shooting the entire time the program is in the sky. Which means you had better start with a fresh roll of film.



The biggest disappointment in 3-D fireworks shots is the lack of stereo. All the flashes are essentially at infinity, which puts them all on one plane in space. Several things can be done about this, if you have the shooting flexibility. First, vary your distance to the fireworks as much as possible during a single exposure. This is time consuming, but will yield some hint of dimension between the bursts. Second, try for a fireworks reflection in water if you have the opportunity; the reflections will help give an apparent depth. Third, try photographing with a silhouette of a tree or the like in the foreground. Of course, this can be done only on an absolutely still night, or else the branches will ghost with movement during the time exposure. An alternate is to use a single burst of hand-held, hand-triggered flash during the exposure.

Fourth, try overexposing a series of bursts with the intention of sandwiching in a second subject at a later date which will be placed at a closer point in space. This method has been used quite successfully by several Club members. Fifth, explore the do-it-yourself fireworks (where legal) -- sparklers and the like -- and take time exposures of someone moving these about in various patterns.

Successful shots can be made both with and without a tripod. The camera should be held relatively still during each single burst (although jiggling the camera will produce unusual designs as the tails descend in the sky), but you will want the flexibility of moving the camera around quickly to fill the frame with various bursts (except in the silhouette situation) -- a flexibility not available with a cumbersome tripod.

And for the exposure setting? Try f/8 for ASA/ISO 64 film. But vary the f/stop (bracket), closing down for bursts you know will be extra bright, such as the finale. Remember to learn about the "time" and/or "bulb" settings on your camera before the fireworks begins.

Enjoy the summer with your stereo camera and have a safe 4th.

I sometimes think that I make pictures and write poetry for the same sort of reason that a wolf howls at the moon. Those pictures which evoke a silent howl are always more important and valuable to me than those which are just pretty. I like pretty pictures, but to me, appealing as visual beauty is, it seems skin deep. I feel there are deeper and more primitive elements in our psyche, in the human soul, and I try to deal with these as they are the elements that I find most moving. At any rate, my pictures are always conceived more as questions than as answers.

--William Lewis  
Camera Canada 8/82

### Letters

Cornwall College of Higher Education  
Redruth, Cornwall, United Kingdom  
May 15, 1984

To: The Editor, 3-D Society of Southern California

Dear Sir:

In the interest of scholarship I feel compelled to put pen to paper regarding the controversy surrounding the so-called "Fear of Dirty Celery". I fear, Sir, that your readers may be the unwitting victims of ignorance or, worse, a cruel hoax or joke.

The expression in question actually originated in Roman Britain among the Centurions stationed along Hadrian's Wall. As you know, their mission was to keep out the marauding Scots -- particularly the notorious Clan known in Gallic as the "Futebol Hoolikins".

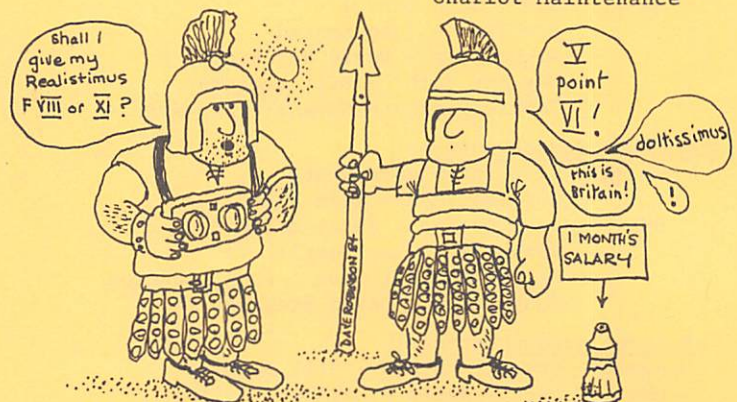
It is well known that the Roman soldier was paid in salt and also that it is extremely muddy round Hadrian's Wall. If, on payday, the paymaster, inadvertently, or in a fit of pique, dropped the salt in the mud, the resulting mess was very hard to spend. The local shops and pubs insisted on clean salt, or nothing. Hence the "Fear Of A Dirty SALARY" became widespread and deeply disturbing to the Roman psyche.

The modern pronunciation is thus simply a vulgar corruption and has little or no real meaning.

Yours faithfully,

*David Robinson*

Author of "Pompeii Now and Zen" &  
"The Tiberian Art of  
Chariot Maintenance"





# INSIGHTS:

## MEMBERS TALK ABOUT THEIR SLIDES

"Max" by John Konrad. An Easter week trip to San Diego's Sea World gave me an opportunity to put a test roll of film through my recently overhauled Stereo Realist. The occasion also offered a chance to use the camera as I do the vast majority of the time, to take record shots of family, friends, and experiences. My three school age children and I were standing on a wooden dock and "Max" was perched on a submerged tree trunk facing away from us. No amount of calling, whistling, hand clapping, or movement could draw the bird's attention for a suitable picture. After about fifteen minutes, the kids became restless and wanted to move on. In a last ditch effort I wrapped my leg around the guard rail and leaned out as far as I could. This invasion of the bird's "space" was all it took for him to turn his head and the lighting and composition fell into place. If there is any lesson or moral to any of this I suppose it could be to not pass up any opportunities to take 3-D photos. Outings where you plan only to record the event sometimes offer material suitable to produce acceptable competition slides.



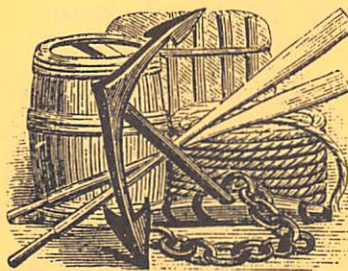
"Kathy #11" by Russ Terrill. This is one of many taken years ago at a Club workshop shooting session. To secure a high score on a stereo portrait requires a series of elements which, when combined, results in a successful portrait. These are:

- \* Attractive model
- \* Specialized equipment
- \* Proper lighting
- \* Knowledge of portrait composition
- \* Knowledgeable judges

An attractive model certainly helps to make a successful portrait. While it is possible by proper lighting to create a mood that might carry a portrait, if she is a "good looker" you are ahead of the game. The equipment used was a Hyponar lens on an Exakta VXIIb body with an auxiliary plus 3 to plus 10 lens in front. I can thus focus from 4 inches to 30. This combination is no longer manufactured, unfortunately. The lighting was a combination of floods: the usual key light, a fill-in, and a background. I prefer floods to strobe for portraits as we can see the results of the lights. A good portrait is one in which the head fills the frame. There should be a minimum distance from the top of the head to the frame line. The subject should have a somewhat wider space in the direction he/she is facing than the distance behind the subject. There should be no wasted space in the frame. When the panel of judges sees such a portrait on the screen they will evaluate all these things and score it accordingly. The chips of the shot were adjusted to have the subject fall slightly behind "the window". These techniques are learned at the mounting workshop.



"Tackle Tangle" by Marshall Stewart. This slide was taken at the Marine museum at San Pedro. The replica of the H.M.S. Bounty was docked there for a week. She was built in New Zealand at a cost of three million dollars for use in the current motion picture. For a



boat and ship lover, such a marvelous opportunity to visit, touch, and take pictures was a unique experience. It was late afternoon with the softer, richer light. Luckily, the ship was positioned with the starboard side to the dock and also sunlit. The complexity of the shrouds, dead eyes, and chains made an ideal composition. Ektachrome 64 was used. I imagine there are others that become used to one speed of film and are reluctant to change. It also saves a lot of adjustment of meter and camera. The new Bounty is supposed to be an exact replica of the original. I was impressed by how small she is and was. I looked through an open porthole into the galley area and noticed a microwave oven -- not on the first Bounty, I presume. The H.M.S. Bounty will be sailed with the other tall ships July 4th from Marina del Rey to San Diego. If there is any way you can get near these magnificent ships with a camera on July 4th, don't pass up such an unusual visual and photographic experience.

"Monkey Do!" by Edd McWatters. In the good ole days, when it didn't cost any money to go to Knotts Berry Farm, they used to have several monkeys on the end of



a rope, holding out a cup for change. While his master played his hurdy-gurdy, the monkey would hold out his cup for silver. But if you put a penny in, he would throw it out. For a nickel or a dime, he shook your hand; but for a quarter he would leap up and kiss you. This picture was a guess and by gosh. I shot several pictures through the legs of the crowd. This one happened to catch everybody in the right place at the right time and balanced out the composition. A few seconds after I took that picture, the monkey came over to me with his cup. I had no money and raised my camera. The monkey stuck his tongue out. I went to fire the camera off and was out of film. So I lost the shot. (I guess that makes me a fisherman...talking about the one that got away!?)

The difficulties which photography presents are the measure of its possibilities. If anyone could succeed there would be no chance for the artist. It is in a realization of the difficulties and in the persistent endeavor to surmount them that photography is being gradually brought to the level of an art.

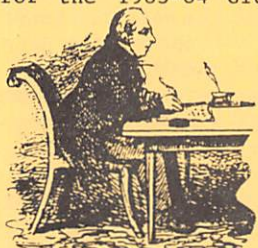
--Charles Caffin, 1901  
Photography As A Fine Art





## Insights -- Behind the NEWS Scenes

This June issue of the NEWS completes another Volume-- for the 1983-84 Club year. And it is time to give heartfelt thanks to all who helped to provide twelve informative, interesting, and sometimes amusing issues.



Who writes the NEWS? Lots of great and caring stereographers -- members, subscribers and friends of the Club. First of all, we have that regular feature in the issue after each Club competition where the Editor requests four competitors to write a few words about one of their high-scoring slides. This year the following 20 competitors shared words of wisdom about their slides; all replied within the narrow limits given by the Editor to meet the next publishing date:

Marilyn Felling	Marjorie Webster
LeRoy Barco	David Kuntz
Robert See	Richard Ogle
Susan Pinsky	Jerry Walter
David Hutchison	Charles Piper
Tim Cardinale	Rich Evans
Oliver Dean	David Starkman
Rick Finney	Leighton Stewart
Russ Terrill	Edd McWatters
John Konrad	Marshall Stewart

In addition, articles are always sought which will be of interest to readers. These may be original writings or clippings from magazines or papers. All the following folks made significant contributions this year:

Tony Alderson	David Hutchison
Bill Shepard	David Starkman
Rich Evans	Allan Griffin
George Skelly	Marjorie Webster
Dick LaForge	David Kuntz
Marilyn Felling	Bob Kneisel
Oliver Dean	Bill Daggett
Steve Traudt	David Robinson
Holly Weisbuch	Worth Booth
Mel Lawson	Nathan Wong
John Doyle	Warren Callahan
Charles Jones	Ursula Sylvan

A special thank you is in order for Charles Piper, Editor of the Technical Page, who supplied eight TPs this year, including Number 95 as Page 8 of this issue. Charlie is always hoping for response and comment on the TPs, and suggestions for future installments. Please let him hear from you.

Who helps get the NEWS to you? Several people, and we're hoping for more. The Editor especially thanks John Konrad for taking over the task of collating, stapling, folding and stuffing, and getting 250+ NEWS to the Post Office each month. John deserves a gold star for this. During the next year we hope to round out the Staff of the NEWS. Here's what the 3-D NEWS Staff looks like right now:

Editor: Jerry Walter  
 Technical Page Editor: Charles Piper  
 Artists: Bob Tiritilli  
 Jim Pettit  
 Tony Alderson  
 Distribution Manager: John Konrad  
 Mailing Labels: Susan and David

We hope to add the following: Assistant Editor, to help find and select articles for publication; and possibly another volunteer to assist in preparing envelopes for mailing. If you are interested, please contact the Editor.

One big change this past year, which went undetected by most readers, was the expansion from a 48 to a 54 space line per column. So, starting in the September issue, a significant amount of additional copy was included in each issue. Consequently, there were no "double" issues (16 pages) this year, which helped reduce the NEWS' overall postage bill.

The Editor sincerely hopes all readers will become active contributors in 84-85. But if you send in articles and you do not see them printed immediately, do not despair. Eventually nearly all contributions get printed. Just rest assured that you are doing your part in keeping the Editor's file of "things to run" brimming, keeping the Editor supplied with "choices", and keeping the Editor from worrying whether he will have to reduce the next issue to 6, 4, or even a "post-card" from want of printable material.

It is the Editor's desire to give all readers a well-rounded view of the 3-D scene over the course of a NEWS year (July-June). But the Editor does not personally have all, or even a good percentage, of the 3-D highlights at his personal disposal. So he must rely on all the NEWS readers. Come join in with your contributions in 1984-85.



--Jerry Walter, Editor



"Last one out's a rotten egg."



## Magic Journeys



### 3-D FILM TO BE PRESENTED AT DISNEYLAND

If audience reaction is an accurate barometer of a film's popularity, then Walt Disney Productions' 70mm, 15-minute 3-D film, "Magic Journeys", is a sure winner. Almost everyone who has seen the film is awestruck by the dynamic presentation.

Developed in cooperation with Kodak research scientists for the Imagination Pavilion at Walt Disney World's Epcot Center, "Magic Journeys" achieves new heights of innovation, elevating 3-D from the realm of gimmickry to a genuine art form.

Having "wowed" visitors to Disney's east coast theme park, "Magic Journeys" travels west to Disneyland to delight thousands of new guests summer-long with nightly presentations of the film on Tomorrowland's Space Stage, June 16 through September 8. Written and directed by Academy Award winner Murray Lerner, "Magic Journeys" was scored by Richard and Robert Sherman, the duo who also created the music for "Mary Poppins" and 26 other Disney movies.

"The key to the success of this 3-D film is audience participation," says Lerner. "In other movies the use of three-dimensional technology is intended to shock and frighten. In this film, we want the audience to get involved, to actually live and experience what they are viewing on the screen. We think we have accomplished that."

The film's participatory emphasis is obvious from its opening scene. A bird's eye view of apple blossoms greets the audience, closely followed by a boy picking a dandelion puff and blowing the spores. This breeds a chain reaction of reaching hands as the viewers attempt to "grab" the particles as they appear to float above them.

"These types of reactions were preconceived as dramatic elements of the movie," Lerner says. "We wanted the audience to feel as if they were actually experiencing what was happening on the screen, not just looking at it. By using the medium of 3-D, we tried to heighten their sensibility and make the audience use their own imaginations."

The film was in production for more than a year before its introduction when Epcot Center opened on October 1, 1982.

"I think the movie is important," Lerner says, "because it represents a new approach to movie-making. While it transcends an effort to interpret, the movie also initiates an audience desire to freely associate with the actions on-screen."

The movie's three-dimensional effect is produced by filming with two cameras whose lenses were optically positioned at different distances ranging from approximately 2½ inches apart (the average space between human eyes) to 100 feet apart. Two projectors are used in the theater and the dual images are projected on top of each other. The neutral polarizing 3-D glasses worn by viewers enable them to see the two images in a single impression with depth and realism.

Besides the creative use of the 3-D medium, "Magic Journeys" also represents several technical "firsts".

It combines computer-generated animation with live action in 3-D; uses matte shots in 3-D; and represents the first use of blue screen in 3-D. For certain scenes an extraordinary amount of lighting was required, in some cases up to 30 times more than the normal photographic requirements.

A new 65mm 3-D camera was developed for this film. It is capable of shooting up to 75 frames per second (most movies are shot at 24 frames per second) to produce the sharpest and largest images ever achieved in 3-D. The prototype camera system consists of two 65mm cameras with a beam-splitter: one camera shoots through a mirror while the other shoots at right angles to the mirror. The system permits flexibility with interocular distance and convergences, which can change to control spatial conditions. With this system, 70mm slow motion and high-speed shots are possible for the first time in the 3-D medium. To achieve perfect registration of the two separate 70mm images during projection, a special set of pin-registered projection movements was designed and built.

The "Magic Journeys" crew traveled from California and Colorado to the Cayman Islands during filming. Throughout the eight months of work, Lerner discovered that some of the shots which appear simple to the average moviegoer, were among the most difficult to achieve.

"The scene where the lead child actor is riding a horse bareback along the oceanfront was probably the hardest to complete," Lerner said. "It might seem effortless to the viewer, but it took two full days of shooting to get the effect we wanted. Even though the actor was a rodeo champion, the scene required a week of training and some adept work by the men operating the cameras on a 13-ton crane, while tracking through the surf."

While "Magic Journeys" will most likely be remembered as an outstanding example of technical achievement, Lerner says the film is more than that. "The physical experience is probably the most important thing anyone can take away after viewing this movie," Lerner says. "After you strip away its technical aspects and the beautiful musical score, you should be left with a feeling of satisfaction, a sense that your imagination has literally taken you on a journey to places you have never been. Anyone who has experienced 'Magic Journeys' should leave with a fresh insight, with a feeling that their own creativity is vibrant and alive."

Lerner has produced many films and television specials and received an Oscar in 1980 for his documentary "From Mao to Mozart: Isaac Stern in China".

--News Release from Disneyland





## HOW DOES AN AFOCAL CONVERTER WORK ?

#94 dealt with the use of afocal converters; this month we address the how and why of such attachments. Some of you may remember that before zoom lenses, 8mm movie cameras had a 3-lens turret marked 6.5mm, 13mm, and 25mm, or the like. For 13mm, or NORMAL, there was no lens in the turret. Built into the body was a 13mm lens, and in the turret, a pair of converters, technically Galileian telescopes. Many such Galileian telescopes are in common use today. An opera glass is a telephoto converter, and a front door peephole lens is a wide angle converter.

## A WORD ABOUT GALILEO

According to Donald H. Jacobs' Fundamentals of Optical Engineering telescopes were invented in Holland around 1600. In 1609 Galileo heard of the invention and immediately applied himself to the task of duplicating it. Although he knew nothing of the details of such an instrument, he constructed one in the space of a day.

## THE GALILEIAN TELESCOPE

Fig. 1, from Jacobs, shows a Galileian telescope. A positive lens and a negative lens are placed with their focal points coinciding. Thus parallel light entering the system exits as parallel light, thus producing the afocal function. To understand this, remember the definition of the focal length of a negative lens: a pencil of rays converging toward the focus of a negative lens will be rendered parallel by the lens. The power of the telescope is the ratio of the focal lengths  $f_1/f_2$ . A telephoto converter is nothing more nor less than a Galileian telescope placed in front of the camera lens.

## THE WIDE ANGLE CONVERTER, A REVERSED GALILEIAN TELESCOPE

How do we use a Galileian telescope to reduce image size, i.e. to increase field angle? Simple, turn it end for end. Remember looking through an opera glass backward? See Fig. 2. An intuitive explanation of how it works is as follows: the negative lens produces a reduced virtual image of the object  $O$  at  $I_1$ . This virtual image is viewed with the positive lens, producing the virtual image  $I_2$  at infinity.

## CONVERTERS FOR CAMERAS

The proportions of Galileian telescopes for use as camera attachments are shown in Fig. 3, taken from Rudolf Kingslake, Lenses in Photography. It was mentioned in #94, but we repeat it here for completeness, to use the focusing scale of a camera with a converter, divide the object distance by the square of the converter power and set the scale to this value.

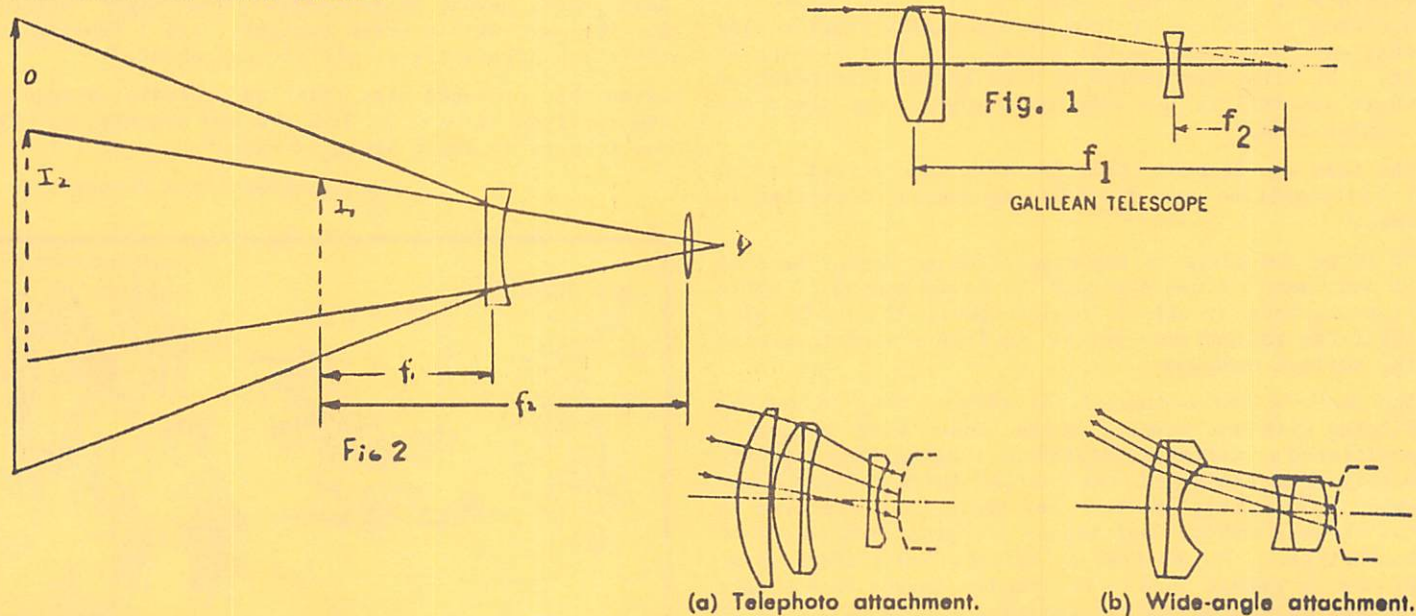


Fig. 3 Typical afocal telescopic attachments.