

3-D News

from the Stereo Club of Southern California

Volume 30

July 1985 - June 1986



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

JULY 1985

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TWITYTW

Yes, that was the year that was. What kind of year was it? A year like any other year, except...well, you know the rest. The Club's Board experimented with some new ideas over the last year, because in a group like ours, it's difficult to know what members really want until we try something new or stop doing something traditional.

We threw a gala Christmas Party in place of our usual banquet and found out that we'd all been waiting for someone to do just that. And we really got into the Christmas spirit by exchanging treasured stereo slides as gifts. The stereo fair was re-instituted, demonstrating before our very eyes the "how-to" of a variety of 3-D photographic techniques. We delayed the usual October auction until February and learned that we need to publicize this event to the general public.

The International Stereo Exhibition at the Los Angeles County Fair was an overwhelming demonstration of Club participation, with over three-fourths of the exhibition time covered by our members. And this year's exhibition is already moving along, thanks to the efforts of our new Club President-Elect. We scheduled outings and found that Disneyland was the most popular place. We also learned that long distance trips require long range planning.

We were treated to an amazing variety and number of workshops to satisfy the constant demand for improving our photographic skills. With these skills we competed for top honors, and showed everyone what we were capable of. Some of us even ventured into 3-D movie making as a group project.

The "do-it-yourself" program in June was a huge and pleasantly surprising success -- showing us that we're a lot better at 3-D photography than we give ourselves credit for. We saw some fascinating examples of avante garde 3-D photography, and learned that we here in the SCSC aren't photographing in a vacuum.

We welcomed new members and we lost some members dear to us, who have helped make our Club the dedicated, spirited group it is. And we read all about everything which happened during the year in our consistently excellent 3-D NEWS.

So we learn from the ideas that didn't work and build on our successes for next year. It's been a good year, a year like and yet unlike any other year, because you were there.

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.

W. RUSSELL TERRILL, APSA

Our beloved Russ passed away on June 6 after a 3-week bout with viral pneumonia. We all miss him deeply, for Russ was special. He was a Charter Member of the Pasadena Stereo Club (1953), a 27-year member of both the Stereo Club of Southern California and the Photographic Society of America, and a longtime Committee Member of the Hollywood Stereo Exhibition. He produced a number of fine 3-D programs and shared these with photo and church groups. He was described as a brother, a father...one you could readily confide in. He was always eager to try new things, and consistently passed this information on to new stereographers through workshops and writing. Russ was a happy entertainer, and rewarded treasured and trusting friends with home-baked cakes and tunes on the banjo during functions at his Hill Drive home. The Club extends its condolences to his widow Freda; and also to his long-time stereo pals and side-kicks Earl Colgan and Ruby Steins, who were so fortunate to share an extra generous portion of wonderful moments with this gentle man of the highest order.



Member & Subscriber Update

A hearty welcome to these five new Club members:

DENNIS COLE
Box 3262
Ontario CA 91761
B (714)988-2188

MARILYN FLYNN
BOB SCHELL
5312 Bellingham
North Hollywood CA 91607
R (818)766-3245

DAN HOLT
122 S. Cedar #12
Glendale CA 91205
R (818)247-6097
B (213)245-0379

MARVIN JOSEPHSON
405 B Alabama
Huntington Beach CA 92648
B (818)300-5441

Club membership anniversaries for July:

- Albert Bender - 1 year
- Ward Clark - 21 years
- John Doyle - 2 years
- Sam Gillad - 5 years
- John Hart - 3 years
- David Hutchison - 3 years
- Dr. Masahiko Kawamura - 4 years
- Ron Labbe - 3 years
- David Metcalf - 3 years
- Bill Minty - 3 years
- Richard Ogle - 9 years
- Paul Peyto - 5 years
- Steve Ruffy - 6 years
- Bill Shepard - 3 years
- Maudie Stergis - 14 years
- Evelyn Stewart - 3 years
- Jeff Sylvan - 2 years
- Jon Turetsky - 6 years
- Alan Williams - 2 years

Stereo Activity Calendar

July							August						
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	31

- SAT JUL 27 Annual Club Banquet - Pike's Verdugo Oaks
Glendale - Cocktails at 6 PM
- TUE-WED JUL 30-31 Outing - Orcas Island, Washington
Details from Tim Cardinale (206)376-4720
- THU AUG 1 Copy deadline - August 3-D NEWS
- SAT AUG 10 Judging - Los Angeles County Fair Exhib.
9 AM at the Fine Arts Bldg, Pomona Grounds
- THU AUG 15 Monthly Club Meeting - Photo Center - 7:30
See the accepted slides from the Fair Exhib

Classified

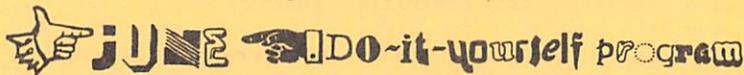
FOR SALE: Exakta camera with Hyponar attachment for close-up 3-D work. \$100. Bill Shilling, 2149 Rosemont, Placentia CA 92670 (714)996-2377

FOR SALE: f/2.8 Stereo Realist Ser. 002070 w/ leather case; Realist Viewer (red button); Realist flash unit; Realist film cutter; Realist Guide by Dr. Tydings, 1951. Make offer for all six items. Also, a Nimslo outfit, with camera, flash, case, processing envelopes, all like new. Make offer. Melvin M. Lester, 2137 No. Murray Street, Banning CA 92220

FOR SALE: 70" x 70" Daylite stereo screen, near new condition \$90. Sam Gillad, 1323 N. Bronson Ave., Los Angeles CA 90028 (213)466-7464

FOR SALE: Bound copies of all 12 issues of Volume 29 (July 1984 through June 1985) of the 3-D NEWS. Advanced orders only, must be received by July 31. \$5.00 with proceeds to the Club. Jerry Walter, Editor, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

Looking Backward to...



We saw a lot of stuff at the last meeting. We had so many slides I lost count (we even went overtime, Dang!) All kinds of subjects too: friends, family, vacation shots, macros, portraits, a little stereo history, a sequence on Chinese silk production, art, telescopes, Europe, Mexico, and on and on. Everybody seemed to have a good time. Don't thank me though; thank these guys and gals:

- | | |
|-----------------|------------------|
| Earl Colgan | Marjorie Webster |
| George Walker | Ruth Mann |
| Al Bohl | Larry Brown |
| Willis Simms | Bill Daggett |
| Jerry Walter | David Kuntz |
| Susan Pinsky | Alan Williams |
| David Hutchison | Don Hyink |
| David Starkman | Rick Finney |
| Stuart Weisbuch | Bruce Nolte |
| Worth Booth | A. Hubbard |
| Bob Kneisel | Burt Sikli |
| John Hart | David Bradshaw |

--Tony Alderson, Program Director

... August 10

You are all welcome to come by the Fine Arts Building at the Pomona Fair Grounds on Saturday, August 10, to view and/or assist the Stereo Exhibition judging starting at 9 AM. 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 great chance to see all of the slides submitted, some 400+, and a fine chance to observe fellow Club members and judges Rick Finney, Jeff Sylvan, and Susan Pinsky render a decision on each slide, and then come to grips with the decision of top awards including Best of Show. Please come by to watch; it will be over by 2 PM.

--David Kuntz, 1985 Stereo Chairman

INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

After every Club competition the Editor asks the makers of four different high-scoring slides to provide some "insights" into how they were made. Here's the last one for 1984-85:

"LOCKHEED TRISTAR COCKPIT" by Al Bohl. This slide was presented in absentia, due to my vacation to Great Britian and Scandinavia for one month was scheduled for this period. I work for T.W.A. which is the largest airline operating the TriStar, a truly superb aircraft. I have taken a number of slides in and around the aircraft and it is a shame that some of them do not lend themselves to projection due to the limited exposure in the hangar. But the cockpit! That seems to be the heart of an airplane. Many times after a flight, the cockpit is open to view to the passengers on their way out. They stare in awe at the maze of lights, switches and levers. All these have brought them through the skies with safety, and they stand there trying to take it all in. The cockpit is like most commercial aircraft cockpits with the pilot's seat on the left and copilot's seat on the right, separated by a communications console. To the rear of the pilot's seat there is an observer's seat, and to the rear of the copilot there is a flight engineer's seat and his control panel. There is so much to see and the problem is to find a spot to shoot from that would give a reasonable presentation. I altered my point of view three times. Of the three views, I chose the one submitted as the one even I would look at in length to pick out all the details in this view. The slide was taken with my TDC Colorist which I've had for 20 years now, and using K64 film with auto flash.

* * *

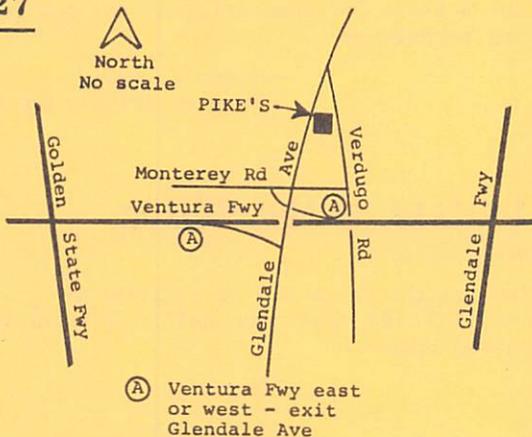
During the past year, 20 members faithfully responded to requests for write-ups of their slides. Thanks to these folks for sharing with fellow stereographers:

- | | |
|------------------|-----------------|
| Worth Booth | Russ Terrill |
| Bill Boyd | Bill Daggett |
| Jerry Walter | Stu Weisbuch |
| Bob Kneisel | Bob Commangere |
| Bruce Wendorff | David Hutchison |
| Herb Fisher | Ed Diliberto |
| Alan Williams | Ray Zone |
| Marjorie Webster | Larry Brown |
| Susan Pinsky | Lee Pratt |
| Al Bohl | Bruce Nolte |

--Jerry Walter, Editor

Let's Join Together...

... July 27



LAST CALL FOR DINNER! The 1985 Club Awards Banquet, that is. It will be at Pike's Verdugo Oaks Restaurant at 1010 North Glendale Avenue, Glendale. Take the Glendale Avenue exit from the Ventura Freeway.

Cocktails at 6 PM: Dinner at 7 PM
 \$15 per person, pay at the door
 Buffet, all you can eat
 Reservations required:
 Daphne Shepard
 Mon - Fri 11:30 - 12:30
 (213)381-7393x217

Let's all join in this special Banquet of the Year. In addition to all the food and fellowship, there will be installation of new officers, awarding of medals for Club competition this year, a showing of all the slides for the Club's Slide of the Year Competition, and an announcement of the results. Other activities too, for a great 3-D evening. Let's all join together! Call me now for your reservation.

--Daphne Shepard, Banquet Director

ISCC Report

The final results are in for the 84-85 International Stereo Club Competition. Our own SCSC placed sixth out of a field of thirteen -- not so hot, but not dishonorable either. We can be proud of one thing, however -- we had far and away more members participating than any other club. Seventeen different SCSC members contributed our eighteen slides to the three competitions. It's true that we have the second largest Club in the group, but most of the clubs have more than eighteen members! (For the record, the Oakland Camera Club won the Competition this year with 151 points. Thirteen out of Oakland's twenty-one stereo members participated. Congratulations on a fine showing!) Many thanks to the members contributing slides to the third and final judging of the year; Susan Pinsky, Larry Brown, Russ Terrill, Alan Williams, Burt Sikli, and Bill Daggett.

--Tony Alderson, ISCC Coordinator

Stereo Exhibitions Calendar and News

WED AUG 7 Closing - Los Angeles County Fair Exhib.
 SAT AUG 10 Judging - Los Angeles County Fair Exhib.
 SAT AUG 10 Closing - Third Dimension Society Exhib.
 TUE SEP 3 Closing - Potomac Stereo Exhibition
 Forms - Mel Lawson, APSA, 1400 S. Joyce St
 (A-513), Arlington VA 22202
 SAT SEP 7 Closing - Detroit Stereo Exhibition
 Forms - Ted Reuther, 4008 Edgeland, Royal
 Oak MI 48073

About the upcoming Potomac Exhibition, Chairman, Mel Lawson writes the following: "As in recent Potomacs, this 4th will also accept all forms and formats of stereo photographic images, with some emphasis on dual 2x2 entries in standard, superslide or masked-down formats. As in recent Potomacs, this 4th will also put emphasis on inviting and selecting what might be termed the "artistic statement" (or photographic "seeing"), evident in the images, more than on any evident technical or technique competence of the makers. We do expect, however, that the Exhibition will include representative images which are in good part displays of new and unusual techniques or which make special technical statements. The main Exhibition will be one of the Feature Events at the 5th Congress of the International Stereoscopic Union to be held in Arlington, Virginia on October 9-14, 1985."

CREATIVE IMAGERY: LOST OR FOUND?

Is there something missing in the world of competitive photography? Is impact of more importance than the meaning, creativity and aesthetics of the images being viewed? How many ethereal, evocative, emotional, communicative subjects are appreciated? How many images are accepted because they are just plain beautiful? Can any of these qualities ever impress the judges in just a few seconds of viewing?

We all take it for granted that only a few seconds are allowed for judging each entry. This has become "traditional", and in my opinion this tradition will always produce collections of traditional cliches that may have high impact -- but little else to recommend them. The judges must never be puzzled, lest they be forced to devote those few seconds to thinking about the message intended by the maker. No, do not puzzle the

pressured judges with new ideas. Just "sock it to 'em".

A suggestion that exhibition judging be carried out over the course of two days -- to allow more time for each entry to be evaluated -- would probably be greeted with Bronx cheers and solemn head shakes accompanied by the words "could not be done". Let us suppose that a few adventurous and progressive exhibitions did take up this practice, specifying a desire for creative entries. One wonders what the results might be. Perhaps a light on the horizon, the dawn of a new day... a show of photographs admired by professionals, artistic photographers -- those outside the exhibition world.

In all the talk about success in competition, in critiques by well-known judges, in various articles about what makes a "successful" picture, there seems to be little mention of originality, creativity or the portrayal of an idea or a message. Special medals are given for best portrait, landscape, child candid. But medals for creativity or originality are somewhat rare. Have you ever seen a medal offered for an image that conveys a message? A message need not be blatant, political, shocking. It can be a message of warmth, friendship or simply beauty in our world, beauty which is beyond the pretty scene or the adorable child. But would the judges "get" the message? Even the most astute judge simply does not have the time.

Could we influence our organization to give more recognition -- at least in terms of the exhibition world -- to creativity, originality, meaning in photography? Or do we go on and on, with the majority of "accepted" slides resting deep in a few well-worn ruts? Is there not a place for some original and new ideas in subject and techniques?

--Irene K. Lewis

From an article in the PSA Journal

Letters to the Editor

Dear Editor:

The article below may be of interest. It is not generally known that the Rollie was an outgrowth of a stereo camera.

Regards,

Ken Farson

Heidoscope Rolleidoscope

In 1921 the following announcement appeared in a photographic journal:--

"We beg to announce that early last year we opened a factory for the manufacture of highly specialised photographic apparatus. After extensive preparations we shall shortly place our speciality, the Stereo Reflex Camera 'Heidoscope' 45/107 on the market. The excellent design of the Heidoscope is the result of expert attention to every detail, combined with long years of experience in the construction of stereo apparatus. Franke & Heidecke."

This was the Heidoscope's arrival first announced. Only a few were aware of the sixteen months of patient and assiduous labour that went to the making of an instrument which within a few years was to achieve world-wide popularity.

Messrs. Paul Franke and Reinhold Heidecke, the founders and owners of the business, were confident of its success. Their enterprise and capacity were responsible for the establishing of the only factory in the world, which specialises in multi-lensed reflex cameras.

The Heidoscope was not the only product. It was soon followed by the Rolleidoscope--the stereo camera for roll film--and finally, surpassing all expectations, came the Rolleiflex and Rolleicord cameras. The Rolleiflex was a Rolleidoscope in half, so to speak. The experience gained in the construction of stereo precision instruments and the distinctive features of these models, such as the brightly illuminated image on the focusing screen, ensuring a quickness and accuracy of action hitherto unknown, were transferred to a roll film camera.

3-D Forum

On Viewing and Aesthetics

...a follow-up

Dick Lindblom's "On Viewing and Aesthetics" in the May 3-DNEWS is a thought-provoking and challenging article. Let me add some observations to the others you may be receiving.

On Going Public.

I agree with Dick that dual 2x2 slide stereo presentation is a Wave of the Future for amateur photographers in the USA. But I don't think many amateurs here realize how much that is a Wave of the Now in commercial audiovisual work around the world and in amateur circles overseas. It's been a quiet evolution in a sense, without the hoopla and fanfare we amateur enthusiasts might think such a Wave deserved. We had an insight into commercial uses of dual 2x2 stereo in Guy Ventouillac's Quad-Ektagraphic presentation at the 1982 PSA Convention in New Orleans. We had insights into business uses in a National Public Radio Convention here in 1983 in which X-Y-Z axis listener statistics were presented via dual 2x2 stereo slides. We had insights into amateur-level uses of dual 2x2 stereo in Europe via Rolf Koch's superb "Romantic Road" super-slide presentation at the 1984 PSA Convention in Chicago. We should have more insights into all that at the ISU Congress here this October. In short, dual 2x2 stereo seems to have "gone public" already -- except for amateurs in the USA in the main.

On Aesthetic Depth.

I certainly agree with Dick's apt observation that much of our amateur stereo photography is approached, talked about and (unfortunately) judged as craft rather than aesthetic endeavors. It is and has been ever thus in all fields of photography. An 1860s article on "Photography in Relation to the Arts" in one of the photo journals of that era is equally apt here in the 1980s:

"In that immense number of photographs showing good manipulation and the work of perfect instruments, what a small number are really to be called artistic pictures."

But that deserves two further observations. Art and aesthetics are in the eyes of the beholder, and a degree (usually high) of craft-mastery is needed if a maker's artistic vision is to be transferred successfully to beholders. And I'd suspect that many of those photographs rejected as craft-works by that 1860s author would be treasured exhibits of the photographic arts in museums and art galleries of today.

On Sales and Permanent Exhibits.

The absence of sales for and permanent exhibits of stereo imagery is, I feel, due mainly to presentation problems and not for any lack of images which are intrinsically sale or exhibit quality products. I know of no permanent exhibits of transparency images -- in planar or stereo -- and sales of planar transparencies are (except for the souvenir stands) chiefly for use in making prints for exhibit or publication.

The problems of "viewability" for stereo prints have yet to be solved in a practical way for the printed page or for walk-by gallery/museum display. The len-

ticular print has been an exhibition (and to lesser extent publication) option for some years now, and there are harbingers of the hologram emerging as a medium-of-choice for permanent exhibit type images which exploit the third dimension to contribute to the aesthetic content or "artist's statement". Unfortunately both of those mediums seem to be beyond the current and future ken of most of we amateur stereo workers -- whether our products are craft or art.

We may have some non-gimmick aesthetic-content holograms on exhibit at the ISU Congress here in October also. Come see.

Yours in depth -- and hope,

Mel Lawson
Chairman, Stereo Division
Photographic Society of America
1400 S. Joyce St. (A-513)
Arlington, Virginia 22202



News Clips

IMAGING TECHNOLOGY

LCD GOES 3D

BEAVERTON, Ore. — Tektronix Inc. has followed up on its development of the Liquid Crystal Shutter (LCS) by expanding the technology to produce three-dimensional images on monochrome or color TVs. Tektronix says the 3D technology works with raster or vector computer graphics, offering better viewability and user convenience than other methods.

The LCS ("News Spectra," March 1985) acts as a very fast light switch in a time-multiplexed 3D system to select one of two slightly different images for each of a viewer's eyes. The two images are displayed in alternating fields on the CRT while the LCS passes each field to one eye only. A single image with depth is perceived from the two rapidly alternating images.

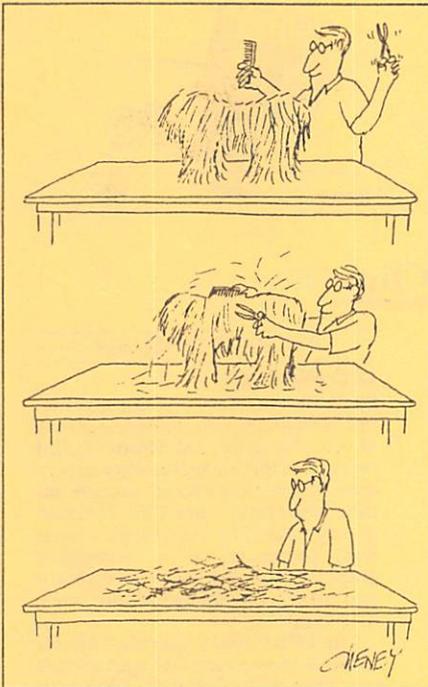
Time-multiplexed stereo generally depends on user-operated switching devices to send the proper field to each eye. These "active" systems, usually in the form of glasses, are electrically connected to the display system by an optical switch.

The LCS system can be either active or passive; in the latter case glasses with polarizing filters are worn and the light switching is done by an LCS panel that fits over the front of the CRT display.

The company says it is currently investigating potential applications for the technology, including molecular modeling, medical imaging, real-time remote control, cartography, electron microscopy, seismic data interpretation, air traffic control and solids modeling. □

Your spare time is costly. Most of us work 30 to 60 hours every week. After sleeping and taking care of family business I doubt if many of us have more than five hours a week to devote to our hobbies. In other words, our limited leisure time is very valuable. Take it seriously. Your personal shooting will benefit if you adopt a professional attitude. Without walking around with a self-conscious "serious" scowl there are things we can do to improve our personal pictures. One way I use to get serious (and fulfilled) is to treat each picture as if it were an assignment for LIFE magazine. Research before you go. Think ahead -- the rewards are many.

--Steve Sint



SCSC -- 30 Years Old

The Stereo Club of Southern California was founded 30 years ago this month. The first meeting was held on July 21, 1955, with the organization being spearheaded by Dr. Harold Lutes. The first Club officers were:

President: Dr. Harold Lutes
 V. Pres: John C. Stick
 Secretary: Ina Lank
 Treasurer: Max Bruensteiner

All of the early meetings were program meetings. The first Club competition wasn't held until March 1957. Slides were evaluated for stereo, technique, composition, and interest. A big concern was the lack of qualified judges. There was a great deal of interchange between other stereo clubs. For example, the April 1957 instructive program on mounting techniques was attended by visitors from the Pasadena, Ventura, and Beverly Hills Stereo Clubs. Here are the names of the 40 Charter Members of the Club:

E. M. Bauer	Robert C. Beck
M. Black	Walter Brouse
Max Bruensteiner	Gladys A Chubbuck
S. E. Chubbuck	Otto Crader
Corydon R. David	James Dinwiddie
Irwin C. Dietze	Dr. B. R. Dysart
Mrs. B. R. Dysart	Victor Gehrig
S. R. Giles	Paul E. Gordan
Robert W. Hartung	J. C. Hendrickson
Bob Keene	Ina Lank
Maury Lank	Harold Lloyd
Dr. Harold Lutes	Harlan A. Messner
D. M. Newbro	Dr. H. R. Newkirk
Kenneth Oppenheimer	George Pond
Hubert A. Reeves	Geo. A. Rudinger
Mrs. Sayde Rudinger	Joseph Schoeppener
Dr. Duane M. Smith	Lee C. Sorensen
John C. Stick	Karl Struss
Fay E. Ward	Mrs. Elyga Wenger
Stuart Wilson	L. E. Zental

Most of these Charter Members are not known to the current Editor, but we do know that Max Bruensteiner and George Pond continue to remain members, Harold Lutes is in Idaho; and Maury Lank and Otto Crader are in the Los Angeles area. Karl Struss passed away two years ago; he was an Academy Award winner in cinematography and a former member of the Photo-Secession (1901-1917).

The original name of the Club was the PSA Stereo Club of Southern California; all members were required to belong to the Photographic Society of America. This requirement was dropped in 1959, and PSA was deleted from the Club's name. Annual dues were \$5.00 (the days of the penny postcard, 3c first class letter, and \$3.75 prime rib banquet dinner). In 1959 the Club purchased the assets of the disbanded Beverly Hills Stereo Club. The Beverly Hills Club had as its members many big Hollywood stars, but the star's interest in stereo quickly waned. Nearly from its founding, and through 1978, the Club was affiliated with the Southern California Council of Camera Clubs.

Here's a list of all the Club Presidents:

- 1 1955-57 Dr. Harold R. Lutes, APSA
- 2 1957-58 Dr. Duane Smith
- 3 1958-59 Elyga Wenger
- 4 1959-60 George Pond
- 5 1960-61 Merle S. Ewell, FPSA
- 6 1961-63 Sylvia Sikes, FPSA
- 7 1963-64 Lew Butterfield
- 8 1964-66 W. Russell Terrill, APSA
- 9 1966-67 Charles R. Osborn, FPSA
- 10 1967-68 Elmer J. Weidknecht, APSA
- 11 1968-69 Stergis M. Stergis, APSA
- 12 1969-70 Dr. W. Arthur Spaulding
- 13 1970-71 Bert L. Laursen, APSA
- 14 1971-72 Lester L. Lauck, APSA
- 15 1972-74 Floyd D. Garton, APSA
- 16 1974-75 Bryan Riggs, FPSA
- 17 1975-77 Charles Piper
- 18 1977-79 Jerry Walter
- 19 1979-80 Tim Cardinale
- 20 1980-81 Rick Finney, APSA
- 21 1981-82 David Starkman
- 22 1982-83 Marilyn Felling
- 23 1983-84 Tony Alderson
- 24 1984-85 Bob Kneisel
- 25 1985- David Kuntz

The Club finished this year with 191 members and another 78 subscribers to the 3-D NEWS. The Club looks to the next year and beyond with great expectations of newer visual treats, and offers its fellowship and 3-D expertise to all who wish to partake.

PHOTOGRAPHING THE MOON IN STEREO: (2) OUTLINE OF A PROCEDURE

What follows in this month's column is intended to give you the reader the benefit of the research I have done over a period of several years in three areas: 1) where to get the astronomical data for predicting a stereo pair, 2) how best to produce a solution to the problem defined at the end of the last installment, and 3) some preliminary comments on equipment.

It is clear that one must seek two moon apparitions in which the terminator is in exactly the same position on the moon's surface, but with libration differences between the two apparitions of a just sufficient amount to provide a projectable pair. It is also clear that the two apparitions must belong to two different lunations.

DATA SOURCES

Two data sources which I have used are the Astronomical Almanac, formerly called the American Ephemeris, and the NASA Ephemeris of the moon. The former tabulates data on 24 hour intervals, and has all the parameters you will need, but accurate interpolation is a little involved. The latter lacks data on some parameters you will need, but tabulates selenographic latitudes and longitudes every four hours, and has graphs of the behavior of these parameters for each month.

WHERE TO LOOK FOR A POSSIBLE STEREO PAIR

A little study of the Astronomical Almanac will quickly convince you that a random search for two times to photograph the moon and get a stereo pair has an essentially zero chance of success. Without going into a lot of detail, I will give you what I have concluded is the only useful solution. One lunar month is about $29\frac{1}{2}$ days, which means that a phase of the moon which occurred at midnight in March, will occur at noon in April, obviously not a solution. However in May the same phase will occur within an hour or two of midnight. Of course in two months most of the other parameters will have changed. Most importantly the sun's selenographic latitude will usually be quite a bit different, i.e. the terminator will have tilted. But we note that this parameter goes through an essentially sinusoidal variation of about 3.2 degrees peak to peak. Therefore if we can find two apparitions a little before and a little after a max or min point we can get a pair within $\frac{1}{4}$ or $\frac{1}{2}$ degree as required for good stereo. In 1985 the good pairs will be in June and August, and again in December and February (1986). These dates change slowly from year to year.

A PROCEDURE

Hence the following procedure:

- 1) Determine from the AA when the next max or min in the sun's selenographic latitude will occur.
- 2) For the three month period centered on this max or min calculate the time of sunrise/sunset/moonrise/moonset for each day
- 3) For each pair of days 59 apart, determine a preliminary window which will be either from moonrise to sunrise, or from sunset to moonset, depending on whether it is before or after full moon of that lunation
- 4) From the AA pages entitled Ephemeris for Physical Observation of the Moon, determine the sun's selenographic longitude for the beginning and end of the preliminary window, for both days of the pair. Since two lunations does not exactly equal 59 days, the two longitudes (terminator positions) at the beginning of the preliminary window will not be the same. The actual window cannot begin until both apparitions have reached the same longitude. Suppose on Mar 14, 1981 the sun's long. at the start of the preliminary window is 70.46 degs, and on May 12 the figure is 70.50 degrees, and the two corresponding times are 1828 hrs and 1915 hrs. The useful window begins at the times when both longitudes are at 70.46 since the longitude always decreases. This starting time on March 14 is the 1828 hrs, and on May 12 it is determined by interpolation to be 1920 hrs

5) Using the values for earth's selenographic latitude (latitude libration), and earth's selenographic longitude (longitude libration), taken from the moon ephemeris, determine the total libration, which is the stereo separation available, and its direction, which is the stereo angle for use in orienting the camera.

6) To determine at what angle to orient the camera on the telescope, take the moon's position angle from the ephemeris and combine it with the above determined stereo angle by addition (or subtraction).

7) Select pairs of evenings with good stereo separation (i.e. neither too small nor too large) and set up for photography.

8) To get final sizes to be exactly the same you will need to copy the originals with some adjustment in magnification to compensate for the fact that the moon was not exactly the same distance away at the time the two shots were made.

EQUIPMENT

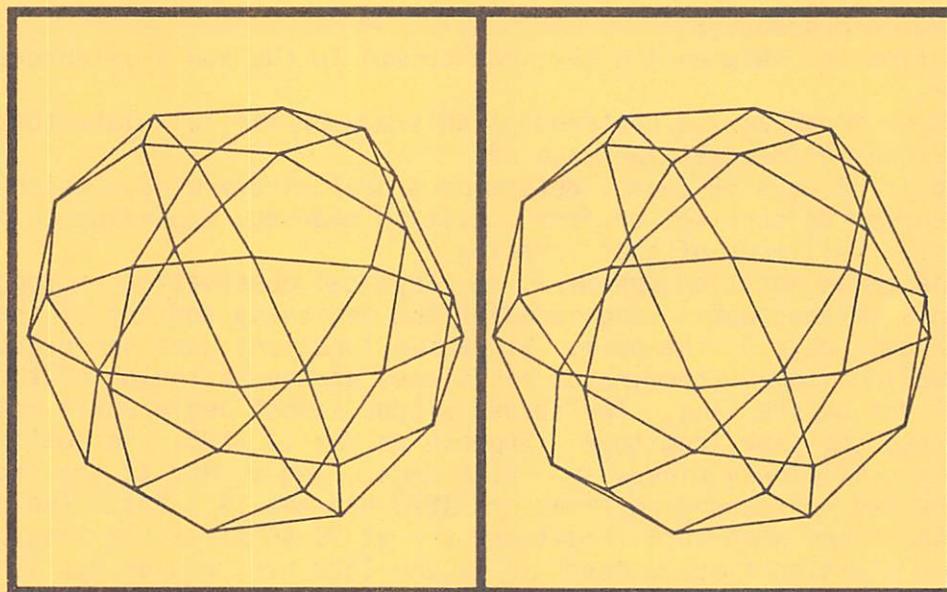
Looking at the most commonly available amateur telescopes, the Celestron series, the image size of the moon at prime focus is about right for 35 mm cameras using the 8 inch Celestron, and for $2\frac{1}{4} \times 2\frac{1}{4}$ cameras is about right using the 14 inch Celestron. All of your editor's work has been done on an 8 inch Celestron using either an Exakta body or an Olympus OM-1 body at prime focus. The Olympus is better, as it causes less vibration.

Some people have done moon work (not in stereo) using a Hasselblad with leaf shutter at the prime focus of a 14 inch Celestron .

The films recommended for this work are Panatomic X and Technical Pan. The latter can be had at a few stores in Hollywood

To orient the camera to get the stereo separation to be horizontal on the film, I designed and had built a special fixture with a protractor, at a cost of about \$100 (1980 costs).

In subsequent installments I will go into all the details needed for this work.



Computer generated
by Richard Ogle



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

NUMBER TWO

AUGUST 1985

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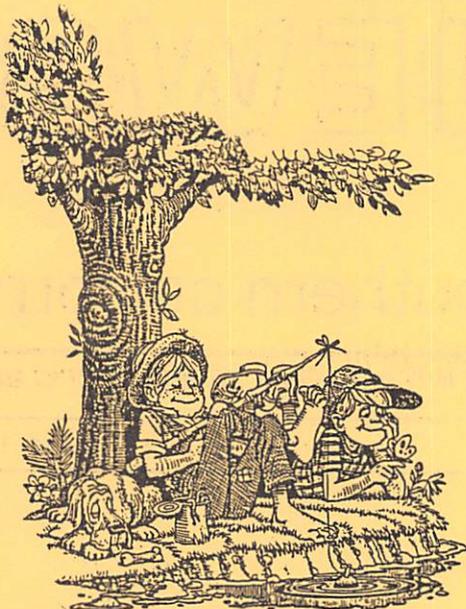
David's Drivelings

ONE FOR THE OLD TIMERS

I'm an old timer in the Stereo Club, having joined way back in the spring of '80. Of course, we did things differently back then in the good old days. Why, back then, a good flower picture was worth an easy 7 points in competition; and if you put that flower in soda water, you just might get an 8. Now it's not so easy to tell what kind of picture will strike the judge's fancy. Some of them still like the classic material, and some of them want to see all sorts of weird stuff -- strange lighting, multiple exposures, lasers -- you name it. Now I'm not saying that I don't like all these newfangled ideas. In fact, I consider myself something of an innovator. But having joined the Club way back when, I guess I can't just cut my ties to the past so easily. And, with so many of the other old timers gone, and so many newer members in the Club, I think someone needs to preserve the old traditions. I guess I feel kind of lucky and privileged to have seen the work of some really great photographers, and to have learned about stereo photography from them. I suppose that's my message as the new President of the Stereo Club: let's keep moving forward and trying new ideas, without forgetting the traditions, and the people, that brought us to where we are.

David

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

August							September						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	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 AUG 10 Judging - Los Angeles County Fair Exhib. 9 AM at the Fine Arts Bldg, Pomona Grounds
- THU Aug 15 Monthly Club Meeting - Photo Center - 7:30 Accepted slides from the Fair Exhibition
- SUN SEP 1 Copy Deadline - September 3-D NEWS
- THU SEP 19 Monthly Club Meeting - Photo Center - 7:30 First Club Competition

Member & Subscriber Update

A hearty welcome to these two new Club members:

HARRY ENMARK
680 Auburn Avenue
Sierra Madre CA 91024
R (818)355-0290
B (818)354-4187

JAMES MURRAY
44628 North Elm
Lancaster CA 93534
R (805)942-7985
B (805)258-3317

Club membership anniversaries for August:

- Paul Artman - 2 years
- Fred Coops - 10 years
- Terry Crosby - 5 years
- Rick Finney - 11 years
- Roy Ireland - 2 years
- Harry Poster - 4 years
- Alan Segal - 1 year
- Hal Stanton - 8 years
- Stergis Stergis - 26 years
- Nathan Wong - 7 years

Stereo Exhibitions Calendar

- SAT AUG 10 Judging - L.A. County Fair Exhibition
 - TUE SEP 3 Closing - Potomac Stereo Exhibition
 - SAT SEP 7 Closing - Detroit Stereo Exhibition
 - THU OCT 3 Closing - San Bernardino Stereo Exhibition
- Forms - Charles Osborn, FPSA, PO Box 1447, San Bernardino CA 92402

Personal Notes

If you've been inside a record store lately, you may have noticed a new album with an anaglyph 3-D cover. The album is "B Movie Matinee" by Nile Rogers. This is the third album by Rogers, who is best known as the producer of the latest records by Mick Jagger and Madonna. The photographs for the album cover were taken by Club member Stuart Weisbuch. The glasses which are included with the album were designed by member Ray Zone. The anaglyph artwork can also be seen on the packaging of the cassette and the compact disc releases. It should be noted that this is the first time that 3-D artwork has appeared on a compact disc. The 3-D cover was conceived by Rogers himself.

*

The little guy you've been seeing at the Club meetings recently is Aaron Weisbuch. Still a little young to don 3-D glasses -- Aaron was born March 29, 1985.

*

Susan Pinsky and David Starkman now have over 5300 (!) names on their mailing list for Reel 3-D Enterprises headquartered in Duarte. Their giant catalog of 3-D items is sent quarterly. They are really doing a great job in letting everyone know 3-D equipment and supplies are readily available, and only a phone call away at (818)357-8345.

*

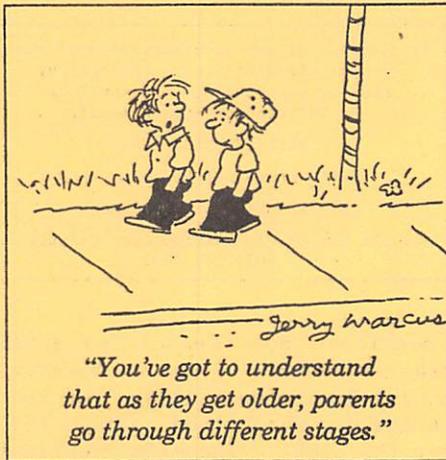
From time to time the NEWS receives written contributions from Cathy Varen and Robert Meretsky at 31-39 83rd St., E. Elmhurst NY 11370. An example was their nostalgic 3-D Comic article in the June issue. They sell a range of older 3-D items and write that they're selling a lot of old View-Master reels and 3-D comics, and specializing in these types of items. They claim the market is off a bit for cameras and viewers these days, but is really up in items that are one-of-a-kind collectibles. They invite folks to write with their specific interest.

*

Still another person selling 3-D items and photographic is H. Lee Pratt, 1017 Bayfield Drive, Huntsville AL 35802. At a recent meeting he distributed copies of his 3-page listing of books and comics, with a whole page giving his inventory of Tru-Vue film strips. A SASE will get you the list. He is looking for all sorts of stereo items for his personal collection.

*





Let's Join Together...

... August 10

LAST CALL...for seeing lots and lots of 3-D slides, some 400+ in all, for free! That's what the L.A. County Fair Stereo Judging is all about. This is the only chance ever to see all the slides entered for consideration for acceptance in this exhibition. Slides come in from all over the world. The place is the L.A. County Fair Grounds in Pomona starting at 9 AM. Come in the Main Gate off McKinley Ave. and go to the Fine Arts Building. It will be over by 2 PM. If you like 3-D, this is the place to see it!

... August 15

Another SCSC year is upon us, and for some reason I've agreed to be Program Director again. You know what they say about those who fail to learn from history...

I haven't given the year's schedule much thought yet, but for August, at least, we'll see the program of accepted slides from the County Fair Exhibition. The caliber of accepted slides is always quite high. This is a good show to introduce your friends to stereo. See you there!

--Tony Alderson, Program Director

... September 12 - 29

The L.A. County Fair runs for the above dates, and as usual the Stereo Club will have 3-D slides on display for all to see. However, we do need people to tend our booth. This is a chance for you to help your Club, help stereo photography, and have some fun, all at the same time. The Fair is a fascinating event, and has something of interest for virtually everyone. Let's show Los Angeles what 3-D is all about. We have the whole calendar divided up into short 4-hour time slots. Come on -- volunteer for one of them. No experience required! Please contact me to sign up.

--David Kuntz, 1985 Stereo Chairman
(714)966-8350

Classified

BIDS SOUGHT: An "Edinburgh Stereoscopic Atlas of Anatomy" has been donated to the Cuesta College. The gift was accepted with the understanding that it would be sold for the best offer and the proceeds used to buy library materials more suitable to the needs of the students. The Stereoscopic is a five-box set, in good condition and is marked the "new edition". There is no date listed. 249 plates are included with one viewer. The set was published by Waterson & Burnet. Please submit bids immediately by letter to: Mary Lou Wilhelm, Director of Library Services, Cuesta College, PO Box 8106, San Luis Obispo CA 93403-8106. The winning bidder will be notified of shipping charges (UPS), and shipment will be made as soon as payment (cashier's check) is received. Further information may be obtained at (805)544-2943x287.

PHOTOGRAPHER WANTED: Someone to take photos of Los Angeles and Orange County areas for me. I will send the film and pay for the processing after you have sent the used roll back. Robert S. Hanrahan, 216 Burlington Avenue, Wilmington Massachusetts 01887.

FOR SALE: TDC Stereo Vivid Camera, case. Perfect shape. \$250. Joseph Gorner, 2308 Selby Ave., Los Angeles CA 90064 (213)475-1997.

News Clips

DAILY **VARIETY** DAILY

Wed., July 24, 1985

JACKSON, COPPOLA INVOLVED IN DISNEY 3-D THEME PARK PROJECT

Walt Disney Prods. last week quietly began shooting a 10-12 minute, three-dimensional musical space fantasy for its theme parks with a talent-laden cast and crew headed by Michael Jackson, Francis Coppola and George Lucas.

Project, said chairman and chief exec officer Michael Eisner, is in second week of production at the Laird Studios in Culver City. The studio released announcement of the project only yesterday.

Titled "Captain Eo" and directed by Coppola with a narrative line, the musical film is scheduled to premiere next Spring at Epcot Center's Kodak Imagination Pavilion at Walt Disney World in Florida and at a theater to be built in the Tomorrowland area at Disneyland in Anaheim.

Distribution Plan

Eisner added that the presentation film, which will have no distribution outside the parks, is also targeted for Tokyo Disneyland, although that deal is not set.

The production, which will feature songs written, produced, and sung by Jackson, will "enhance Disney's role as a technical innovator now and in the future," said Eisner. He noted that Disney was able to land the talent involved because of the project's state-of-the-art technology, which he called "an advance on the existing 3D process" in Disney's "Journey To The Imagination" now screening indoors at Epcot and outdoors at night at Disneyland.

"Without the inducement of the

parks and our position on the cutting edge of technology, we would not have landed the talent for this new film," Eisner remarked.

Others on the "Eo" production team are choreographer Jeffrey Hornaday, theatrical designer John Napier, lighting and photographic consultant Vittorio Storraro, and art director Geoffrey Kirkland. Rusty Lemorande, who coproduced "Yentl," is producing the film.

Shooting on the production should wrap in a matter of days and represents the second collaboration between Lucas, the project's exec producer, and Disney. Lucas contracted with Disney earlier in the year to develop innovative entertainment projects.

(The first collaboration, last February, triggered a theme park attraction utilizing technologies based on Lucas' "Star Wars," which will unveil at Disneyland after "Captain Eo.")

Cost of the film, said Eisner, "is reasonably expensive because the technology is so advanced."

The musical will be screened in Eastman Kodak-sponsored theaters and in a 3D process that was engineered by Disney's WED Enterprises and Kodak researchers. The process is under further enhancement by WED and LucasFilm.

Eisner underscored that the "Captain Eo" venture is company-wide in scope, the result of coordination by both Jeffrey Katzenberg, chairman of the movie and tv division, and Dick Nunis, prez of Disneyland and Walt Disney World.

1984-85 COMPETITION WRAP-UP

MAY COMPETITION RESULTS AND FINAL STANDINGS

A GROUP STANDARD CATEGORY

MAY	CUM	
--	*306.25	Russ Terrill
55	304	Stuart Weisbuch
58	*303.75	David Starkman
55	302	David Hutchison
60	*291.25	Susan Pinsky
56	288	Earl Colgan
--	*250.66	Jerry Walter
--	*245.33	Rick Finney
56	*165	Ward Clark
--	*114	Marilyn Felling
--	19	Tim Cardinale

B GROUP STANDARD CATEGORY

MAY	CUM	
62	297	Marjorie Webster
56	293	Herb Fisher
56	*290	Tony Alderson
56	288	Ursula Sylvan
60	287	Bruce Wendorff
54	285	Bill Daggett
57	284	Al Bohl
58	283	George Cushman
54	*280	Bill Shepard
55	*277.50	John Hart
53	273	Bob Kneisel
55	233	John Konrad
--	226	Worth Booth
--	174	Jeff Sylvan
--	172	Bill Boyd
--	172	Robert Commagere
--	167	Edward Diliberto
55	162	Ray Zone
--	116	Richard Evans
--	112	Bert Sikli
--	108	Marshall Stewart
56	96	Larry Brown
--	96	Alan Williams
64	64	Lee Pratt
--	59	Earl Anderson
--	59	Jonathan Kuntz
57	57	Bruce Nolte
--	56	James Prestridge
--	56	George Skelly
--	54	Steve Buchanan
54	54	Al Sweet
--	53	Max Gould
--	15	James McLoud

A GROUP NONCONVENTIONAL CATEGORY

MAY	CUM	
--	*300	Russ Terrill
60	*298.75	Susan Pinsky
57	*286.25	Tony Alderson
--	*245.33	Jerry Walter
--	*242.66	Rick Finney
59	*232	David Starkman
62	*180	Ward Clark
--	19	Tim Cardinale

B GROUP NONCONVENTIONAL CATEGORY

MAY	CUM	
63	306	Herb Fisher
61	295	Earl Colgan
57	276	George Cushman
38	173	Bill Daggett
--	110	Richard Evans
--	59	Ray Zone
--	56	Bob Kneisel
--	56	George Skelly
--	36	Marjorie Webster
--	21	Alan Williams

* Judge's scores averaged

In recognition of extraordinary accomplishments
In the field of Stereo Photography
And for outstanding contributions
To the stereoscopic community

RUSS TERRILL, APSA

Shall hereafter be known as a
DISTINGUISHED STEREOGRAPHER

Of the Stereo Club of Southern California
July 27, 1985

Outgoing President Bob Kneisel presented each Board Member with...a package of seeds! However, inside were eye-catching 3-Dimensional pins. Bob went on to thank all of the members who helped to make the year so successful for the Club. Incoming President David Kuntz then presented Bob with a framed anaglyph poster in appreciation for his year of dedication to the Club.

Installation Officer Oliver Dean changed tactics this year and demanded firm discipline during the ensuing ceremony. As in prior years, the whole thing fell apart, this time because of an unattended errant electronic cash register on the back bar that sputtered noises at each of Oliver's pauses. Ultimately, the officers and members were sworn (or affirmed) in, and the proceedings continued. David Kuntz pledged his boundless time and talent to the continued development of the Club's mission to promote the enjoyment, art and science of stereo photography.

Competition Director Jeff Sylvan then began the slide award segment of the program. Participation ribbons were given for entering all Club competitions in one category to:

- | | |
|-----------------|------------------|
| John Hart | Bill Shepard |
| Ursula Sylvan | Bruce Wendorff |
| Stuart Weisbuch | Bob Kneisel |
| Al Bohl | David Starkman |
| Bill Daggett | Marjorie Webster |
| David Hutchison | |

Ribbons were then given for entering all competitions in both categories to:

- | | |
|---------------|----------------|
| Tony Alderson | Susan Pinsky |
| Herb Fisher | George Cushman |
| Earl Colgan | Russ Terrill |

Competition medals were then presented:

<u>B Group Standard</u>	<u>A Group Standard</u>
1st Marjorie Webster	1st Russ Terrill
2nd Herb Fisher	2nd Stuart Weisbuch
3rd Tony Alderson	3rd David Starkman
<u>B Group Nonconventional</u>	<u>A Group Nonconventional</u>
1st Herb Fisher	1st Russ Terrill
2nd Earl Colgan	2nd Susan Pinsky
3rd George Cushman	3rd Tony Alderson

Now it was time for the Big Slide Show: "SCSC On Display - 1985". By far this was the most important part of the evening, for it allowed us to relive those great moments during the five competitions when, during those months, we saw great new slides appear on the screen for the first time. Here we saw again those new creations, brought into existence from conception by our own Club members with whom we rub shoulders and communicate at Club meetings and at the Club's learning and social functions. This year 17 members lent slides



Looking Backward to...

... July 27

The 1985 Awards Banquet was held at Pike's Verdugo Oaks Restaurant, on Saturday, July 27, organized by Banquet Director Daphne Shepard. A very social cocktail hour began at 6 PM, and at 7PM on the dot we began the food fest from the elaborate buffet. After any number of helpings it was time for the other activities of the evening. Tables were pushed aside and chairs rearranged theater-style, and the program started.

Two beautiful plaques were displayed with the following inscriptions:

In recognition of extraordinary accomplishments
In the field of Stereo Photography
And for outstanding contributions
To the stereoscopic community

BERT LAURSEN, APSA

Shall hereafter be known as a
DISTINGUISHED STEREOGRAPHER

Of the Stereo Club of Southern California
July 27, 1985

to Jeff Sylvan for inclusion in this summary show:

Tony Alderson	David Starkman
Al Bohl	Jeff Sylvan
Earl Colgan	Ursula Sylvan
Bill Daggett	Jerry Walter
Rick Finney	Marjorie Webster
David Hutchison	Stuart Weisbuch
Bob Kneisel	Bruce Wendorff
John Konrad	Alan Williams
Susan Pinsky	

The slides were presented in groups by maker, and we could compare the style of each as the show unfolded. Wonderful teamwork was exhibited by Jeff and Ursula Sylvan as the slides appeared in sync to the music and narration, right down through reshewing of the HM and Medal slides (they acknowledged that this happened only because of careful practice at home with the slides of this program). The show will also be presented to at least one other group before the slides are returned.

The slides had been judged several weeks earlier by members of the San Diego Stereo Camera Club: Wayne Davis, Rob Morris, and Luther Harris. Trophies were donated by Bert Sikli, Oliver Dean, Stergis Stergis, Jerry Walter, and the Club.

Honor Slides

"Bristlecone Arch".....Ursula Sylvan
 "Pink and White".....Alan Williams
 "Solitude On Arrakis".....Rick Finney
 "Main Street".....Jeff Sylvan
 "Mammoth Waterwheel".....Jeff Sylvan
 "Winter Pool".....David Hutchison
 "Jelly Beans #2".....Earl Colgan
 "S.O.S.".....Earl Colgan

Most Promising New Member.....Jeff Sylvan

Competition Director's Choice

"Country Alley in Autumn"....Rick Finney

Best Animal

"One Angry Chicken".....Susan Pinsky

Best People

"Danny Martinez".....Tony Alderson

Best Flower

"Lively Colors".....Jerry Walter

Best Natural Scenic

"Autumn Stream".....David Hutchison

Slide of the Year

"Crimson Closing".....Jerry Walter

All too soon the evening was over. But small groups lingered to talk for an hour, discussing all sorts of 3-D things, like how-that-slide-was-done, the PSA Convention in Seattle, L.A. County Fair, 3-D filming in progress locally, vacation plans where lots of film was planned to be used, and lots of other things. All exemplifying the closeness of our 3-D family.



3-D Forum

Is Stereo Dead?

...a follow-up

The Editor has the delight, not chore, of reading each issue of the 3-D NEWS several times. First when the article is received (or written, in the case of original material), then when edited, then typed, then at first proof, then paste-up proof, then to-print proof, maybe even once more in between, and then some months later when reflecting on what has been said. So perhaps no one knows better than the Editor as to what readers/writers are saying. And sometimes it is frustrating to type certain contributions. But it is all stimulating, especially to this Editor who's now been quite involved in the 3-D scene for 12 years.

The article "Is Stereo Dead?" of the June NEWS turned out to have an inverted meaning, but 12 years ago it was on the verge of being true in the very real sense. However, since then the indicators are positive: Participation in International Stereo Exhibitions (a quite trusted indicator by many) is up, with a smattering but substantial amount of new work; 3-D is no longer a memory of the '50s, but a talked about experience by younger college and industry folks, thanks in some measure to the computer; two-eyed vision on the recorded and printed page has renewed fascination.

In addition there are many more independents (not associated with 3-D groups, frequently by choice) than previously estimated. So as the Editor reads through it all, there will be a continued group of 3-D enthusiasts to share significant 3-D works. It will change and evolve, as all good things do, and will continue to bring both treats and trials, but 3-D will continue to grow as a vital visual art.

Two pieces of correspondence were received on this article which should be greatly appreciated by the NEWS readers and are reproduced below.

RESPONSE NUMBER ONE

To respond to your June issue Editor's Comment question "Is Stereo Dead?", it's not. It's just that we've fallen into the in-habit of using the word alone rather than as a modifier to the word "photography". The optional term "3-D" is a word exclusively associated with photography (i.e. those "anaglyph comics or whatever") cited in your Comment. But rather than promoting use of the usual long-form "stereo (or 3-D) photography" we could with profit speak of "photography in stereo (or 3-D)". We practitioners are first of all photographers, exploiting those exciting and unique opportunities to record our visions in the unique means of stereo/3-D, vis-a-vis those three other unique means of recording and presenting our visions -- in planar slides, prints and cine.

RESPONSE NUMBER TWO

Your comments regarding the use of the word "stereo" versus "3-D" in relation to photography were well taken (in the June 3-D NEWS). Assuming that the purpose of language is to communicate, it follows that we must all use a commonly understood vocabulary and grammar. I myself generally use the term "3-D" in conversations with cyclopeans and the unenlightened, at least initially.

Unfortunately, this simple term does not really solve the problem of describing stereography. A moment's

reflection will show that the common understanding of "3-D" lies in that it is both broader and less precise than "stereoscopy", or the short form "stereo", which refer to the simulation of real-world binocular perception through the use of two symbolic planar channels. "3-D" is an abbreviation of "three-dimensional", and therefore includes all sorts of solidity displays, including such radically different techniques as anaglyphs and holograms. To further complicate the matter, "3-D" is regularly applied to non-stereoscopic (flat) perspective renditions. For example, in computer jargon, "3-D graphics" generally means FLAT rotatable perspective depictions of solid objects. Binocular computer displays must then be distinguished by the clumsy and ridiculous term "TRUE 3-D" or, heaven forbid, "stereoscopic". So, while useful in everyday speech, the term "3-D" cannot replace the narrower and thus more descriptive terms "stereoscopy", "stereopsis", or, in context, the contraction "stereo". (The distinctions between all these words are not insignificant.)

The sad fact is that as long as stereoscopy remains an obscure and minority endeavor (i.e., for the foreseeable future), no simple word or sentence will adequately describe our odd little cameras. If such a concise description were possible, then no one but little children would need to ask the question (e.g., "Where does milk come from, Daddy?"). Fortunately, anyone curious enough to ask the question will usually sit through a short explanatory lecture.

stereo
 anaglyph
 dimension stereo pair
 stereopsis
 pair
 anaglyph
 stereoscopy
 stereoscopy
 3-D stereopsis
 hologram
 dimension
 3-D
 stereoscopy

Personally, I find it useful to carry a folding cardboard viewer with a sample slide to demonstrate, rather than describe, the miracle of stereography. If a picture is worth a thousand words, what is the value of a stereo pair? (There I go again! Whoops! But in case you missed my point: Just as it's difficult to discuss a

collective economy without using the term "socialism", it's difficult to discuss twin-image photography without using "stereo".)

Much more to the point, we must realize that the lack of mass appreciation for stereography has little to do with any popular confusion between the products of Fred Rued and Seton Rochwite. The issue is not semantics, but the technical difficulty of stereoscopic display. Most people enjoy stereopsis (and depend on it more than they realize), but few people are willing to tolerate the intervention of viewing devices, except for brief periods under very special and limited circumstances. This phenomena, by the way, is not restricted to stereoscopy. We can argue forever about this and that detail, but by golly, an awful lot of people have tried to commercialize stereography over the last hundred-odd years (including myself), and not one has achieved any lasting mass acceptance. (Compare the history of ViewMaster to TV, for example.) In a free-market economy, the consequences of so many consistent and expensive failures are not trivial.

And the problem of stereo viewers is not an easy one to solve. True, we can trade cardboard specs for classy Polaroid glasses, but few exhibitors (and fewer spectators) are willing to bear the cost -- especially considering that the public still resists wearing the things. And all currently existing autostereoscopic displays, including holograms, make such tremendous

trade-offs to eliminate the viewers that the system becomes self-defeating. (Witness the recent Nimslo debacle.) The reason for this public resistance to viewing devices maybe difficult for 3-D nuts to understand, but the fact remains that the overwhelming majority of people do not value stereopsis highly enough to bear the additional marginal cost (and effort) of such devices.

I sure am a wordy son-of-a-gun, aren't I? But a few more, admittedly peripheral, thoughts have occurred to me:

I don't think the transition of the popular meaning of "stereo" from "stereoscopic" to "stereophonic" was any mere accident of history. One might note the rough coincidence of the rise of stereophonics with the collapse of stereoscopies in the '50s. And while stereophonic sound is significantly more difficult to produce than monophonic, from the user's point of view the difference is trivial. The same cannot be said for stereography. Playing a stereophonic record (or radio broadcast) is no more difficult than playing a monophonic one. For the modest investment of an additional speaker (oh, alright, the electronics cost a bit more, too) there is an enormous enhancement in sound quality. And very importantly, stereophonic speakers do not in any way limit the movement or orientation of the listener. I think if stereo sound required the use of headphones, stereophonics would be about as popular as stereoscopy. Personally, I find headphones so uncomfortable that I rarely use them. One might also note the failure of "quadraphonics" and similar multi-speaker systems. The added cost and complexity does not sufficiently enhance the sound experience. Stereographers, especially those with commercial aspirations, are foolish to ignore these lessons.

Until a commercially practical full-color large-audience holographic display system is developed (and the engineering problems are enormous), it seems to me that 3-D of all varieties will be limited primarily to technicians and a hard-core of stereopsis junkies. This is not to deny the market viability of ViewMaster, 3-D comic books, or occasional 3-D movies, but I don't think that contradicts my argument. We see things differently from the rest of the world, and because of that are willing to make the extra effort to record that vision, or at least a reasonable approximation of it. (In fact, many of us are basically nerds, and actually enjoy the technical challenge.)

But in the meantime, no matter how thrilling the depth, no matter how wonderful or artistically meaningful the image, most people will continue to view three-dimensional imaging as an interesting but inconsequential gimmick. And considering that we will be basically talking among ourselves, I figure we can use any terminology we damn well please. And frankly, "stereo" suits me just fine.

Yours, in depth,
 Tony Alderson

It is often ignored, often resisted, often taken for granted, but photography's greatest talent is still its ability to produce a likeness of the world.
 --Walt Odets



POTOMAC SOCIETY FOR STEREO PHOTOGRAPHERS
 HOSTS
 INTERNATIONAL STEREOSCOPIC UNION
 5TH CONGRESS

Thursday Oct. 10 - Monday Oct. 14, 1985



Chairman:

Paul Wing
 50 Floret Circle
 Hingham, MA 02043
 (617)-749-1996

Cochairman:

Melvin M. Lawson
 1400 S. Joyce (A-513)
 Arlington, VA 22202

Stereo enthusiasts from around the world will join their American counterparts at the 5th ISU Congress at the Rosslyn Park Hotel in Arlington, Virginia for five days of 3-D magic.

The focus of the Congress is on the 3-D projection shows by top exhibitors both from the United States and overseas. There will be two show periods (one hour each) in the morning Thursday Oct. 10 through Sat. the 12th; two periods in the afternoon Thursday and Saturday, and special showcase pre-

sentations on Thursday, Friday, and Saturday evenings. Friday and Sunday afternoons are open for local sightseeing. Show length is 45 minutes maximum and may consist of two or more shorter segments. You will see the best there is !

The Potomac Society of Stereo Photographers is providing unusual support for this great occasion. Bill Duggan, Society President, and the Society members are hard at work on the details that insure success. Bill is providing a special 8 by 12 foot screen and four matched Ektagraphic projectors for the full 35mm shows. Mel Lawson, Chairman of the PSA Stereo Division, has the four lense English Hawk projector needed for the famed Pat Whitehouse show - a Congress highlight. Bob Brackett from Boston will have his custom projector, The Brackett Dissolver, on exhibit. Negotiations are under way to have Hugo de Wijs bring his remarkable projector from Holland. Hugo is coming to present a show and he will bring other interesting stereo equipment. High grade (sunglass quality) Polaroid spectacles (to be returned after each session) will be lent to all registrants unless you have a favorite pair of your own.

Everyone (this means you) is urged to bring any special equipment they would like to show in the room that is being reserved for that purpose. Custom cameras, projectors, lenticular prints, viewers, anaglyphs, slide mounting rigs and more! Ample time is allowed for this important activity. Selected dealers will be on hand with a wide choice of modern and used stereo equipment.

Clinics on special subjects for small groups will be available. Slide mounting, closeups with a slide bar, making prints from stereo pairs, are typical subjects.

The formal Congress ends on Sunday evening with a banquet at which one of the remarkable German Zanders 3-D calendars will be a special door prize. On Monday Oct. 14, an optional all day tour through the Maryland and Virginia countryside to historic Harpers Ferry and return will be a pleasant postlude.

Hotel space is limited and early reservations are suggested. The ISU would also appreciate your cooperation in preregistration for the Congress to provide us with much appreciated front money. The registration form is attached or write/call Paul Wing, address above.

POTOMAC SOCIETY FOR STEREO PHOTOGRAPHERS
HOSTS
 INTERNATIONAL STEREOSCOPIC UNION
5TH CONGRESS
 Thursday Oct. 10 – Monday Oct. 14, 1985

PROGRAM NOTES

- England: The Pat Whitehouse Show - An artistic and technical triumph.
Mike Fisher - A blockbuster in dual 35mm.
Pat Milnes/John Taylor - A Third Dimension Society presentation.
- France: Guy Ventouillac - Expect a star performance in 3-D!
Guy Moissan - A feature show (Stereo Club Francaise)
- Holland: Hugo de Wijs - The Dutch master in person!
Harry Kleinsmiede - A European view of the USA.
- Germany: Karl-Heinz Hatle - A special show (German Society for Stereoscropy)
- Switzerland: Thomas Handschin - A short subject (Swiss Society for Stereoscropy)
- Australia: Arthur Ewen - Two unique short subjects.
- Canada: Stan White - Stereo whimsey for your enjoyment.
- U.S.A.: David Starkman - "Stereography - A Fresher Portrayal"
Susan Pinsky (Stereo Club of Southern California)
Oakland Camera Club - A travelogue by the late Arthur Ojeda.
Potomac Society for Stereographers - 4th International Salon.
Photographic Society of America - 1985 Sequence Exhibit.
Dan Gosch/Ron Labbe - Stereo from a modern viewpoint.
Fred Spira/Steve Aubrey - An illustrated stereo history.

With the exception of Ewen from Australia and Handschin from Switzerland, the shows will be done in person. Allan Griffin from Australia will be there. Arthur Girling, for several years editor of Stereoscropy and secretary of the ISU, is coming. Dave Burder, with his Nimslo conversion and other stereo specialities is planning to attend. It's the place to be for fine 3-D!

REGISTRATION INSTRUCTIONS

1. Indicate on registration form your plans for attending banquet and taking the photo tour.
2. Mail completed form with check for the grand total or for the Congress fee only with balance due at registration desk.
3. Overseas registrants may send form only with fees payable at the door. USA registrants fee payable before October 1 to avoid \$5 surcharge.
4. Banquet and tour reservations will be available during the Congress, but advance notice and payment will be greatly appreciated.
5. Be sure to indicate your first name for use on the registration badges.
6. Advance fees refundable if unable to attend.

5th ISU CONGRESS
OCT. 10 - 14 1985
 Rosslyn Westpark Hotel
 ARLINGTON, VIRGINIA

Mail Registration Form and check (if applicable) to
 ISU Congress
 c/o Paul Wing
 50 Floret Circle
 Hingham, MA 02043

Mail Hotel Reservation Form and deposit (if required) to
 Rosslyn Westpark Hotel
 1900 N. Fort Myer Drive
 Arlington, VA. 22209



---Please cut on dotted line---

REGISTRATION FORM - Please print

First name for badge

Mr. _____
 Name(s) Ms _____
 Street Address _____
 City and Country _____

	PER PERSON	TOTAL
Congress Registration	- \$25	\$ _____
Optional Daily Rate	- \$15	\$ _____
Banquet - Sun. Oct. 13	- \$19	\$ _____
Photo Tour Mon. Oct. 14	- \$15	\$ _____
GRAND TOTAL		\$ _____

PAYMENT ENCLOSED \$ _____

BALANCE DUE \$ _____ Checks payable to ISU Congress



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 • WILLIAMSBURG - at the edge of Colonial Williamsburg

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First Name _____ Initial _____ Last Name _____ DEPART DATE _____ CHECK-OUT TIME - 2 PM

Address _____ REMARKS _____

City _____ State _____ Zip _____

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IMPORTANT: To guarantee our holding your reservation beyond 4 PM, please enclose deposit to cover first night's stay OR check the following

_____ Please guarantee with my credit card

Requests for reservations received later than two weeks prior to arrival date cannot be assured accommodations.

Type _____ Number _____ Exp. Date _____



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

NUMBER THREE

SEPTEMBER 1985

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David's Diatribe

Why did you join the Stereo Club? We have over 170 members, yet can hardly fill all the positions on the Board of Directors. When I see what I perceive to be the low level of participation in Club activities, I wonder what it would take to get our members involved. Of course, that assumes they want to be involved.

I'd like to know what you want to get out of your membership in the Stereo Club. If you are interested in developing your photographic skills, we can hold more workshops and field trips; how-



ever, the response to those held in the past doesn't seem to indicate that this is what our members want. If you want to just sit and watch programs we can have more programs and less competitions. If you want to show your own slides in a non-competitive atmosphere, we can tailor programs to this. If you joined the

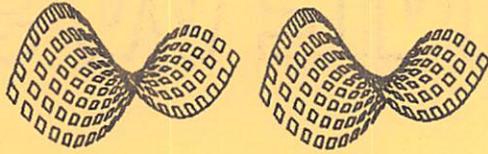
Club just to receive the 3-D NEWS, we can put more of our resources into this (you can save \$4 a year by being a subscriber rather than a member). I feel you must have had some reason for joining, otherwise you wouldn't have contributed \$12.

I joined the Club because I wanted to learn how to take better pictures, and also have the opportunity to enjoy the works of other stereographers. Having been actively involved in the Club for over five years (I was on the Board of Directors within three months of joining) I know that there are many benefits to participating. As in anything, you get out what you put in. Those who are willing to spend the time working at their craft and promoting the art in general will improve their skills, and also be exposed to prime opportunities for gaining knowledge and experience when they occur. I know that I wouldn't have the skills I have now if I hadn't also been active in the leadership of the Club.

What activities would you participate in? What would it take to get you to help out? What types of programs would draw you to a meeting? To set the direction the Club will take, and determine what activities we will hold, I need to hear from YOU.

David

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

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

- THU SEP 19 Monthly Club Meeting - Photo Center - 7:30
First Club Competition
- TUE OCT 1 Copy Deadline - October 3-D NEWS
- THU OCT 17 Monthly Club Meeting - Photo Center - 7:30
Photo equipment auction

Member & Subscriber Update

Good reading is extended to these new subscribers:

ROBERT M. BROWN
1880 Capistrano Way
Los Altos CA 94022

NANCY MUELLER
Townhouse #49
1080 Walden Circle
Mississauga, Ontario L5J 4J9 Canada

HOWARD SWEZEY, FPSA
4594 Las Lindas Road
Carmichael CA 95608

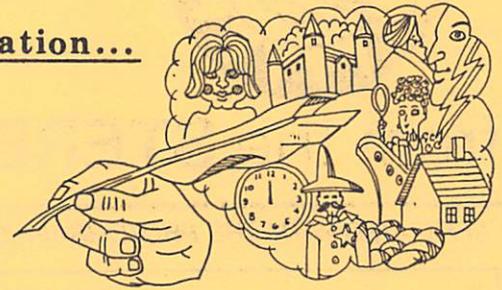
Club membership anniversaries for September:

- Worth Booth - 3 years
- Mary Jane Etcheverry - 10 years
- John P. Etcheverry - 10 years
- Rich Evans - 3 years
- Fred Franck - 12 years
- Rosalyn Freund - 12 years
- Norma Fritsche - 4 years
- Margaret Jashni - 22 years
- Jack Pettit - 4 years
- Susan Pinsky - 8 years
- John Rupkalvis - 3 years
- Robert See - 3 years
- George Sonoda - 1 year
- David Starkman - 8 years
- Marshall Stewart - 10 years
- Harley Tucker - 1 year

Stereo Exhibitions Calendar

- THU OCT 3 Closing - San Bernardino Stereo Exhibition
- MON OCT 21 Closing - S4C Stereo Exhibition
Forms - Rod Anderson, 1811 S. Primrose Ave.
Alhambra CA 91803
- MON OCT 21 Closing - Southern Cross Stereo Exhibition
Forms - Charles Jones, APSA, 18 Amaroo Ave.
Wahroonga NSW 2076 Australia

An Invitation...



...to write an article for the NEWS. Where does the NEWS come from? From the readers. Every single article has its origin with some reader. This is all a "grass roots" enterprise; there is no "3-D news service" from which the Editor can draw an unlimited quantity of articles. So what this means is that YOU ALL have an open invitation to contribute to what others read in the NEWS.

There is a whole variety of ways YOU can help. 3-D photography is a heck of a lot more than a technical application of a unique photo skill. We are a family in every sense of the word. So a variety of subject matter for the articles is in order. Look what YOU might contribute:

- * Technical articles from simple 3-D how-to-do-its and hints, to elaborate applications
- * Travel articles (where those good 3-D slides are really made)
- * Notice of 3-D happenings, local or afar
- * 3-D history -- its equipment and people who got us to where we are today
- * Articles of general photographic interest, with the understanding that we are photographers first, and 3-Ders second
- * Equipment reviews -- new and used
- * Newspaper clippings on every facet of 3-D (the Editor relies on you to send these in)
- * Insights: Members Talk About Their Slides. After each competition the Editor asks four competitors for comments on their slides. But you needn't wait to be asked -- volunteer
- * Comments, criticisms and viewpoints. We should be talking a lot more about the direction 3-D is headed
- * Films, filter, special photo techniques
- * Words about photo content, from the artistic point of view
- * 3-D cartoons are in big demand but short supply
- * Free Views, hand-crafted or computer generated. (It would be great to have one of these in every issue, but none has come this way lately.)
- * And even an unforgettable "competition" recipe

Don't worry about the article's appearance as submitted. It does not have to be typed, and the Editor will try to take care of most spelling and grammar irregularities. The Editor has even been known to create good stuff from info contained on a simple postcard.

So remember this invitation, and sometime, either deliberately or spur-of-the-moment, send something off to the Editor at 1098 Montecito Drive, Los Angeles CA 90031. YOU are the source!

--Jerry Walter

Looking Backward to...

... August 10

A small group of stereographers gathered in Pomona on August 10 to view the Los Angeles County Fair Stereo Slide Exhibition judging. Judges Rick Finney, Susan Pinsky and Jeff Sylvan, selected the winners from over 300 slides. With entries submitted by top stereographers from all over the world, competition was keen; however, our own Club members still managed to garner their share of the awards. Conducting the Fair judging requires the help and cooperation of many people; I would like to especially thank Jerry Walter, Oliver Dean, Ursula Sylvan, Bill Daggett, Bill Shepard, and David Starkman who at times had all three (?) hands busy working all the projector controls simultaneously.

--David Kuntz, 1985 Chairman

Let's Join Together...

...September 19

...for the first of five Club Member's Competitions for 1985-86. All members are invited to submit as many as three (3) slides in either the standard and/or nonconventional categories. For more information see the complete Competition Rules and definitions on Page 5 of this month's 3-D NEWS. If you are not sure which group you are in, or need help in spotting your slides or filling out your entry forms, plan on arriving a few minutes early for help from the people on the scoring table. So, let's all join the fun and kick off the new season with those new and exciting slides. Remember, it takes everyone's participation to make this all happen.

--Jeff Sylvan, Competition Director

...October 17

The annual Stereo Club Equipment Auction will be held during our October meeting on Thursday the 17th. Full details will be printed in next month's 3-D NEWS, but the rules will be the same as last years. We'll try to stir up some additional publicity to bring in newer stereographers and improve the market. Club members working the booth at the L.A. County Fair should be sure to mention the auction to interested Fairgoers. David Starkman has agreed to be auctioneer again.

For members not familiar with the auction, every year the Club asks members to bring in useable stereographic and stereo-related equipment, images and collectables. The items are auctioned at a public meeting. The Club acts as agent in the sale and takes 10% of the proceeds (unless the seller decides to donate a higher percentage). This is an excellent opportunity to acquire 3-D equipment at reasonable prices. Usually several good working cameras and projectors turn up, along with oddball but interesting doo-dads. Whether you're looking to unload that old dust-collector, or acquire a first 3-D camera, the auction is an evening not to be missed.

--Tony Alderson, Program Director

...September 12 - 29

There are still time slots open for those who would like to tend our booth at the L.A. County Fair. This may seem like a burdensome chore to those of you who have never participated; however, I think that if you give it a try you will find that it's really enjoyable. As proof of this, I can cite that nearly everyone who helped last year has signed up again for this year. Give it a try; what have you got to lose? And don't forget your camera!

--David Kuntz

FRANKLIN GOULD SEMINAR GLENDALE, CALIFORNIA 21 SEPTEMBER 1985

The Jewel City Camera Club and the Camera Circle of Glendale will present a one-day teaching seminar on "How-To" in photography. The lecturer will be S. Franklin Gould, FPSA, of Tucson, Arizona (formerly of New York). The site will be the First United Methodist Church, 134 North Kenwood Ave, Glendale, CA (corner of Kenwood and Wilson). The seminar will be held in Carlson Fellowship Hall, with the first program beginning at 9 am.

PROGRAMS

EQUIPMENT DEMONSTRATION

SHORT HOW-TO'S

Zoom lenses, Patterns & Designs, Reflections, and Fast Water.

CLOSE UP PHOTOGRAPHY

(a) Exploring the fascinating area of close-up photos and the different varieties of techniques available to the photographer, with a minimum of fuss.

(b) Perceiving texture. To accomplish this there are three important aspects to consider, lighting, exposure, and focusing. The main points will be dealt with.

THE ART OF JUDGING

(a) A dissertation on the supposed complex art of judging.

(b) An evaluation session of constructive criticism of slides received from the audience.

NATURE'S BEAUTY

(a) Desert Wildflowers

(b) Nature's Handiwork - i.e. Sunrises, clouds, lightning, rainbows, and sunsets. (Dissolve and Music).

"ICE FOLLIES"

Ease of shooting in Gardens, Stadiums, and Arenas with available light.

Audience participation - Title Quiz. A fun and entertaining program. It is also a how-to which the audience can make to entertain anyone.

S FRANKLIN GOULD

One of the top lecturers, judges, and exhibitors in the field of amateur photography, Frank Gould believes that photography is for entertainment, edification, and amusement. He espouses and practices the cause that photography is basically easy and uncomplicated, even in the supposedly difficult areas of available light, night shooting, theater, and candid. Frank stresses the simplicity of exposures for excellent results.

Frank has been a national lecturer for the Photographic Society of America since 1965. In 1969 he received the coveted PSA Service Medal, and in 1979 the prestigious Stuyvesant Peabody Memorial Award presented annually to the person who has contributed most to pictorial photography. He is an honorary member of numerous camera clubs and councils and has presented his seminars to 44 such groups.

REGISTRATION

To register for this seminar, send a check for \$13 to "Gould Seminar", 134 North Kenwood Ave, Glendale, CA 91206. This includes only the lecture. Bring your own brown bag lunch, Beverages will be supplied.

□

3-D Mural

Work on the world's first anaglyph 3-D mural was begun recently in Hollywood on the southeast corner of Wilcox and Hollywood Boulevard. The mural, titled "The Hollywood Story", is ten feet high and thirty-six feet long. The artist on the project is Thomas Suriya who is already known for a large scale mural featuring many Hollywood stars at the same corner. Working in conjunction with Ray Zone, who engineered the 3-D for the mural, Suriya created a design to optimize the color anaglyph process. "The Hollywood Story" depicts a single strip of movie film coming at us from out of deep space. A large central frame depicts an old-time movie crew at work and various Hollywood icons are included in the image from an Oscar and slate to script and stills.

The mural is sponsored by Playmates lingerie store which will provide the anaglyph glasses for viewing the mural. "This mural," states Michael Attie, President of Playmates, "is a tribute to Hollywood iconography." There will be a public unveiling and reception on Tuesday, September 10 from 5 to 8 PM. For further info phone (213)386-9437.

--Ray Zone

Classified

FOR SALE: Nimslo, like new, altered for taking stereo transparencies without waste of film. Includes flash, carrying case, batteries and lens caps. \$75. K. A. Epperson, 9653 Riesel Street, Pico Rivera CA 90660 (213)942-8093

Letters to the Editor

Dear Editor:

That "Notes for Newer Stereographers" in the May 3-D NEWS entitled "Postcarding" might call forth "tripod hole" sneers from some, but it's excellent advice for the "Newer" -- and "Older" -- who are seeking good views for their families and friends -- and themselves -- to enjoy seeing and re-seeing. It's especially good advice for those on guided tours who too frequently are tour pariahs, holding up the bus as they endlessly seek those "just right" locations for their pictures of Notre Dame -- and in the process of that seeking have little time to savor the beauty and feeling of that Cathedral properly until they see it again on screen. There are some lines of "postcards" on the market which are in fact excellent examples of good photography, as are many of the illustrations in tour guides, travel promotion literature and coffee-table books. Many of those views would do well in stereo exhibition competitions.

--Mel Lawson

News Clips

THE HOLLYWOOD REPORTER, THURSDAY, JULY 18, 1985

Digital introducing breakthrough in 3-D

By LOUIS CHUNOVIC

The upcoming U.S. debut of three-dimensional, computer-generated motion-picture footage, originally created by Digital Prods. for the Hitachi Pavilion at the Tsukuba Expo '85 Science Fair in Japan, potentially marks another landmark on the road toward acceptance of the computer as a tool of Hollywood filmmakers.

The 3-D film, including three minutes created with Digital's Academy Award-winning Digital Scene Simulation process that uses a Cray super-computer to simulate objects and events photo-realistically, is a child's fantasy trip to the planets of the solar system. In the film, live-action segments "book-end" the computerized animation. The footage will be shown publicly for the time in the United States at the 12th annual SIGGRAPH conference in San Francisco to be held later this month.

As in past 3-D films, the audience uses 3-D glasses and, again as in past 3-D films, images at the edges of the screen aren't as realistic as those in the center. But the verisimilitude of the footage's spaceships and darting, amoeba-like alien creatures at mid-screen is undeniable, and a number of audience members at a preview earlier this year remarked on the realism as the creatures seemed to move out from the screen and float just over their heads.

The "main difference" between Digital's computer-generated 3-D process and the 3-D of the 1950s is that "there is no depth-of-field in our system because there is no real lens there," explained Brad deGraf, technical director on the 3-D project for Digital.

"Everything we do (in the computer) is three-dimensional, because it's taking place in the (computer's) 3-D environment. All we have to do to make a 3-D movie is just do two different views -- one that simulates the left eye and one that simulates the right eye."

deGraf noted that, in the 1950s, 3-D filmmakers "had to go through a lot more special setups to make (the process) work. For us there is no additional overhead to do 3-D (because) the computer is our virtual camera."

Cost for the computerized 3-D process currently has a "floor" of approximately \$5,000 per second of on-screen footage, a Digital Prods. official said. However, that cost "depends totally on production value," the official emphasized.

The future of the 3-D process lies in its capability to "match live-action camera moves in 3-D," deGraf said. U.S. audiences soon will be able to judge for themselves.



The 3-D Chef

...From Don Ricardo's Kitchen: AUTUMN SOUP!

With September comes Autumn, and, of course, our first Club competition for this new year. In honor of these events I present AUTUMN SOUP. Excellent before or after competition...in fact, anytime!

- I. Saute in $\frac{1}{2}$ stick of butter:
 - 1 cup onion, chopped fine
 - $\frac{1}{2}$ cup celery, chopped fine
 - 2 apples, peeled, cored and chopped
 - 2 minced garlic cloves
- II. Add:
 - 8 cans of chicken stock. Simmer 10 minutes.
- III. Add:
 - 4 cups Butternut Squash, peeled and diced
 - 1 teas. each thyme and salt
 - $\frac{1}{2}$ teas. each sage, tumeric and rosemary
 - Pinch each of nutmeg and white pepper
 - Simmer 15 minutes
- IV. Separately, make a roux of 3 tab. butter and 3 tab. all-purpose flour. Cook 5 minutes, stirring constantly. Blend roux into soup and cook 10 minutes.
- V. Add:
 - 1 cup apple cider
 - 1 cup heavy cream
- VI. Bring back to just simmer. Remove from heat. Stir in 1 cup Swiss cheese, grated.
- VII. Now SERVE, with a crusty French bread and a green salad. Makes a whole meal. ENJOY!



Competition Rules

STEREO CLUB OF SOUTHERN CALIFORNIA COMPETITION RULES FOR 1985-86

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, Nimslo, 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" 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. Members entering both categories 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. Following each competition, the judges will comment on selected slides as time permits.
 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 once 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, whether titled the same or different, may not be entered again.
 11. There shall be three stereo judges for each competition. A member who is judging shall not enter slides in that competition. Judges will receive a prorated score based on their scores for all other competitions entered during 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. Make-up slides for missed competitions will be allowed, only at the discretion of the Competition Director. Make-up slides will not be eligible for Awards or Honorable Mentions.
 14. Members may not submit more than one set of make-up slides per competition.
- Adopted by the Club Board on - August 10, 1985.

Adventure In Stereo

FIFTH DIMENSION IN TIME

...BY Marjorie Webster

The fifth of July was most memorable because I took steps back into film and musical history. In my childhood, I recall a small brown phonograph record played on our Victrola, which had to be hand-cranked. One side was "Stein Song" and the other "Whiffenpoof Song". You guessed it! Songs sung by Rudy Vallée.

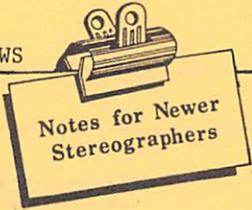
He invited me for the afternoon and I didn't return home until midnight. His estate is high in the Hollywood Hills: a gorgeous view in all four directions, day and night. I was told to drive right between the gates which would be open. (The property originally belonged to Ann Harding, a famous movie star of the 1920s and '30s.) There was a SIGN at the entrance: RUE de VALLÉE. Rudy calls his home "Silvertip: Castle in the Hills". I walked up the wide drive, past various fruit trees. A Chinese maid greeted me at the front door and let me past the swimming pool and tennis court area, to a terrace containing barbeque pit, refrigerators and cabinets.

Rudy stood up and greeted me and introduced me to his wife, Ellie, and two women with whom she was playing cards. Four men were below us on a fenced-in court,

playing tennis doubles. Two were Rudy's bodyguards (Italian husbands of the two women.) Another was Bob, a house guest from Ohio. The fourth, a handsome fellow from Yugoslavia (who looked like Howard Hughes in his prime.)

Rudy and I exchanged memories and mementos. I showed him Stereo Slides (in my favorite \$1.00 Viewer) which I had taken of him some months before. Also 3-D slides of movie stars of the '50s and he claimed every other one as a former girl friend! I also had brought 3 pieces of sheet music, with his photo on them, which he graciously autographed. On each cover he wrote: "My big radio hit in 1931" ("Goodnight Sweetheart"). Front cover of "By the Fireside" said: Rudy Vallée's NEW Theme Song. Rudy wrote: "Marjorie, this was not my theme song!" And on the cover of "Lady of Spain", Rudy wrote: "I never sang this song!"

We all were served drinks of our choice. Rudy drank champagne with ice in it all afternoon...and so did I. There were huge rounds of imported cheeses and chunks of watermelon. I took more pics of Rudy before and after a set of tennis. He was 81 at the time! Before sunset, I was given a tour of the huge Museum of Mem-



Sunny Sixteen

orabilia under the tennis court. (Space does not permit interesting details.) After the tour, I was escorted to the main house, which is many levels of sprawling, emotional Spanish architecture.

I thanked Rudy for a delightful afternoon, but he exclaimed: "You must stay for dinner. You can't leave until I push the button after you put your car on the turntable, which then directs you down the driveway." I was being held captive on a Hollywood hilltop!

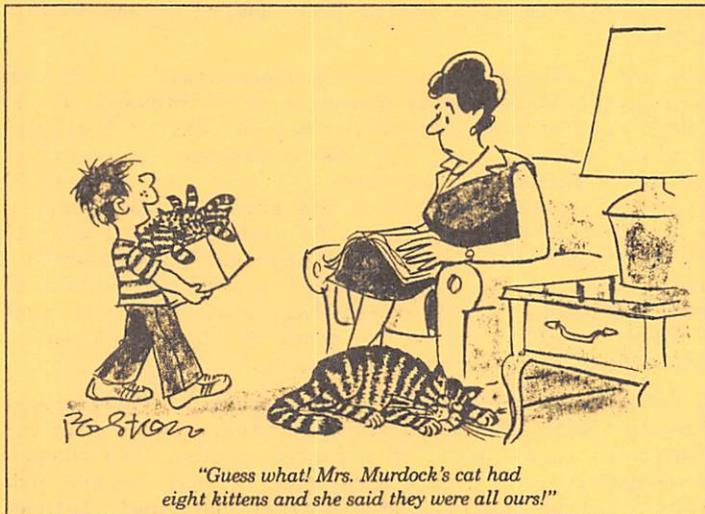
Barbeque chicken was being prepared on one of the house terraces. Rudy changed into velvet evening shorts. His Bolo tie was turquoise inlay of the famous Zúñi Snakedancers.

Rudy gave us a 35mm slide show; music taped and live, complete with his megaphone and saxophone! Dinner began with one of Rudy's favorites: Albondigan Soup (meat balls and vegs.) served by a Mexican Señorita. Besides delicious chicken, barbecued corn, beans and rice dish, mixed salad and some of Rudy's favorite wines from his wine cellar. Dessert was chocolate and vanilla ice cream and coffee. This was the night of the famous full eclipse of the Moon (first since 18--?) Binoculars were furnished for everyone.

After dinner, Rudy put on another one-man show...about the Train-caller in New York City's Grand Central Station, who had never travelled anywhere. Later in the living room, Rudy showed me scrapbooks....one for each of his 5 wives! Before I left, Rudy autographed two 8x10 photos of himself: With over 80 watches hanging behind him, "My Time Is Your Time". Also, holding a saxophone: "Saxatively Yours". He autographed his autobiography: "Rudy Vallée Kisses and Tells", which I've enjoyed immensely.

After being temporarily locked in the guest bathroom, I finally put my car on the turntable. Driving down many curves, in first gear, I passed hundreds of people out on their lawns and terraces, with binoculars, awaiting the full eclipse of the Moon. I arrived home "like-Cinderella" in total darkness. I dashed into the house and got my flashlight and binoculars and joined the neighbors...thanking Stereo Photography and my 3-D Slides I had taken of Rudy Vallée.

P.S. Can you guess what year this 5th Dimension Drama occurred? And what date in the 1800s the full eclipse last occurred?



"Guess what! Mrs. Murdock's cat had eight kittens and she said they were all ours!"

It's an accepted fact in 3-D photography that getting the correct exposure is not an easy task. Over- and under-exposures are common even for the most veteran stereographer. This is all due to the fact that our 1950s vintage stereo cameras have no built-in metering (a far cry from the mid '80s technology with auto- just about everything!) This all leads us to the necessity of using exposure meters to help determine the quantity of light available for our photography. Meters are available in all shapes, sizes and prices, and the manufacturers of each meter swears his is the best and most foolproof. And equally, the owner of each meter will alternately swear by it or at it, depending on the results, which are not always perfect even with the most cautious use. (In passing, the Editor thinks highly of his Sekonic Model L-438, and has sworn at it very little. Also, some stereographers use their "second" camera, a modern '80s 35mm with built-in metering, to determine their 3-D exposures as well.)

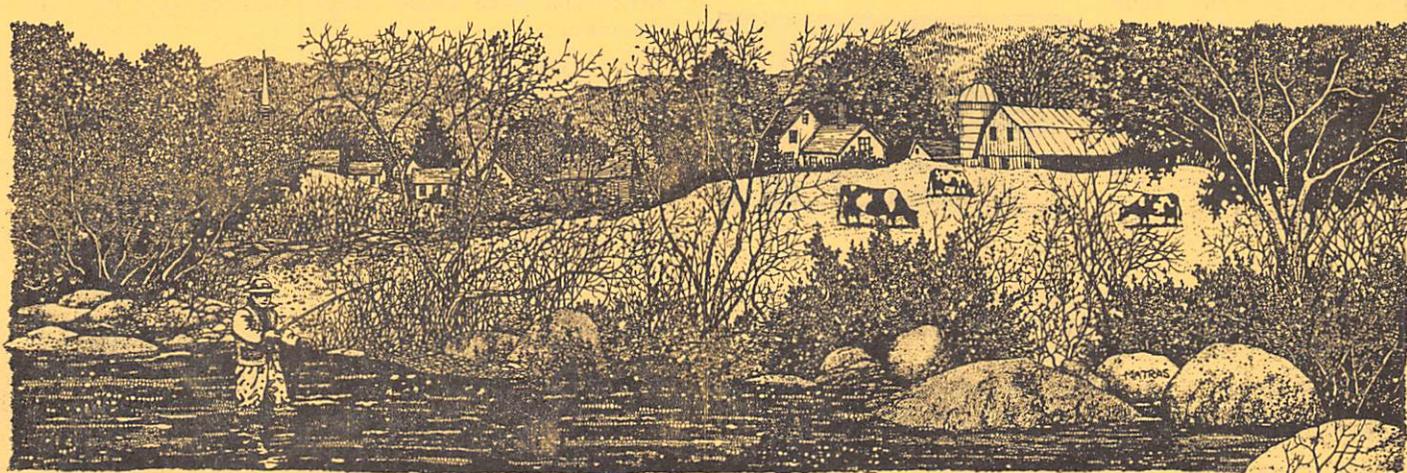
But once in awhile you are going to be caught without a meter. Or the battery will be shot. Or you just simply won't believe it. Now it's time for the "Sunny Sixteen" rule, shown in the table below. You can easily memorize a couple of points on the table, and you might consider taping a copy of this table inside the case of your 3-D camera.

F/16 RULE CHART	
DAYLIGHT CONDITION	REQUIRED F-STOP
Bright or hazy sun on light sand or snow	f/22
Bright or hazy sun (distinct shadows)	f/16
Bright or hazy with backlighted closeups	f/8
Weak hazy sun (soft shadows)	f/11
Cloudy bright (no shadows)	f/8
Open shade or heavy overcast	f/5.6
THE ABOVE F-STOP SETTINGS ASSUME A SHUTTER SPEED OF 1/ASA RATING OF THE FILM	

Quite simply, here's how it works. The lens f/stops for various lighting situations are given in the table. Note that a bright, sunny light calls for f/16; hence, "Sunny Sixteen". The shutter speed is always 1/ASA, with ASA standing for the speed of the film used. Therefore, if you are using Ektachrome 100, the shutter speed is 1/100 second. For Kodachrome 64, the speed would be 1/64 second. Obviously you don't have this odd speed; the closest is probably 1/50. In that case, go to a slightly smaller f/stop than recommended (i.e. halfway between f/8 and f/11 if the recommendation is f/8, such as with "cloudy bright, no shadows". You can easily work to your preferred shutter speed if you remember that there is a whole f/stop difference between 1/25 sec and 1/50 sec, and another f/stop difference between 1/50 sec and 1/100 sec.

But remember, this is only a guide, just like an exposure meter. If you have a scene you really don't want to go home without, bracket. This is shooting a pair of extra pictures $\frac{1}{2}$ f/stop over and under the "best guess", and a second pair 1 f/stop over and under.

Commit a few points on this "Sunny Sixteen" table to memory, and you'll have a good chance at bringing home an acceptable slide, even without a meter.



Do You See What I See?

by Everett S. Wilson, FPSA

Everyone likes a good photograph, and all photographers aspire to making them. In this article Ev Wilson from Meriden, Connecticut, who is a Fellow in the Photographic Society of America, shares some of his thinking along these lines.

The ability to see pictures is inherent in many, and the art of seeing is natural. Others, without that flair, have to "learn to see". Perhaps with the material offered those individuals finding it difficult to "see" will develop a new perspective and their photographs will become more meaningful and artistic.

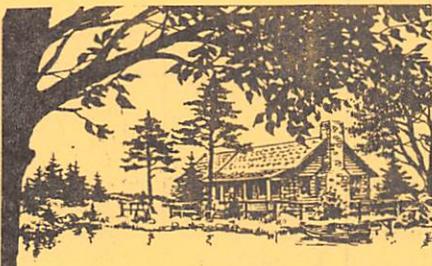
There are pictures almost anywhere you look. The object is to be able to recognize them. All that is required is training yourself to STOP -- LOOK -- and consider one or more of the following ideas and suggestions. While most of these prerequisites are basic, they tie in with one another, and each one will be defined separately for a clearer understanding of what part they play in making a picture.

ANGLES

When you see a picture, take it. Then look for another angle of the same subject, whether it be a building, or a scenic view.

Consider taking buildings so we are aware there are two sides to the structure. This eliminates any possibility of your picture appearing "flat" and provides dimension.

Move left or right with a scenic view



and consider using leading lines to carry your eye to

the vital point of interest. Find something to utilize as a frame, or interpret a scene as you would see it, and not as everyone else may have done it in the past.

Look up, or down, rather than straight ahead, and find a different angle of view.

A scene carrying both a main subject and its complete reflection divides our interest. Raise or lower your camera, giving two different interpretations of the scene, perhaps showing only the entire reflection in one, and then the scene itself with only a partial reflection.

MOVING IN - SIMPLIFY

In learning to see pictures, consider the tenet of moving in and simplifying your subject material so nothing can conflict with, or draw your eye away from, the main subject.

Make sure the main subject dominates the frame, which thereby eliminates blank spaces surrounding it. Move in on subjects on gray overcast days and eliminate blank skies to improve impact. Endeavor to eliminate unrelated objects or other foreign material. Avoid aiming and shooting everything in sight. Learn to move in, simplify, and your picture will gain impact.

MORE THAN ONE PICTURE

Once you have found a picture it is possible there are many more at the same location. STOP -- LOOK -- MOVE AROUND. Shoot your distant scene, and then look up, look down, move around. In so doing you can do "one stop shopping" and photograph several different subjects in the same area.

Example: with a barn, move in on windows, dormers, copulas, animals, plants growing nearby. If something is needed to add a focal point, consider finding a

related object located nearby to add to your picture and improve your composition. Raise or lower your camera to present YOUR angle of view. Turn around and look behind you. With a sunrise perhaps you can find some reflections in a nearby window. Or, with a rural scene, you may find reflections of barns or other objects in a pond.



LIGHTING

Front lighted subjects are easiest to meter. Aim the meter at the brightest area and generally the rest of the material will fall into place.

Back lighting requires either opening up your lens, or closing it down depending upon whether you wish silhouettes (close down), or definition in a back lighted subject (open up).

Side lighting helps to define shadows, or it can provide shadows to serve as either a frame or a leading line into our pictures.

Light can play tricks, so bracket your exposures, taking a picture first as the meter indicates, then one-third, and perhaps two-thirds of a stop less, for deeper, richer color saturation. This recommendation works well on bright days, but is not recommended for overcast gray days.

Try shooting your chosen subject from all lighting angles, front, side, and back lighted, and in this manner you will learn to "see" which lighting will best serve your purpose.

Spot lighting adds excitement and impact to your pictures. On in-and-out days, wait until the sun and clouds cooperate to spotlight your principal subject in the frame. Backlight skydivers to bring out the vivid colors in their parachutes.

FILTERS

Discussion here is limited to the polascreen and the 81A and 81B filters.

The polascreen works best at 90° angle from the sun. At the midhour of a day it can deepen blue skies, but it is not as effective as with morning or afternoon light. Beware, however, of full polarization, which can darken skies more than desired. Partial polarization is sometimes best. The polascreen reduces glare on reflecting surfaces, and eliminates bright areas. Learn to use your polascreen by first taking a picture without it at whatever your meter indicates, and then take it again with the filter at both full and partial polarization, and profit from your experience. A polarizing filter requires a 1½ stop less exposure; with hand-held meters, be sure to compensate by opening your lens 1½ stops.

81A and 81B filters require no compensation. They are straw colored and can enhance early morning or late light photographs or sunrises and sunsets by adding warmth to the scene. Wheat fields gain in impact with one or both filters added to your lens. The 81A can also be utilized with a polarizer to increase the dramatic effect. Even though the polarizer filters out ultraviolet rays, it does work well with a warming filter. 81A and/or 81B can also enhance a winter scene to suggest warm late winter light. However, with normal daylight landscapes or seascapes these warm up filters

can give your blue sky a greenish cast. After all, yellow and blue when mixed do result in green. Experimentation with these three filters will be your best teacher.

PHOTOGRAPHING PEOPLE

People can be utilized in several ways -- they can add human interest to landscapes or seascapes, or they can be pictured at work, play, relaxation, or recreation.

Human interest helps scenery become alive, and increases the story-telling element. It is important to watch the angle at which people are presented. With an individual at work, move in to demonstrate what they are doing. If possible, include nearby related objects to tie the individual in with his labors.

Photographing children -- the best results are obtained when the subject or subjects do not know you are taking a picture. They remain natural, but if they become aware they are being photographed, they can become hams.

Shoot a series of their actions if possible. Sometimes children will be cooperative without becoming posed, and a series story can be obtained. In most instances all you have to do is ask.

The best results are obtained when they are doing something naturally, but then all of a sudden they can let you know they are very aware they have been the subject of your camera.

SUMMATION

Choose your angles -- whether of buildings, or your angle of view.

Take a picture as you first saw it. It may be the best, but consider the possibility of moving in to simplify your subject.

STOP -- LOOK -- and find more than one picture at a location.

Let light be your ally, whether it be front lighting, side lighting, back lighting, or spot lighting.

Master the use of polascreen to dramatize your photographs, and consider use of the 81 series filters to enhance or add color to your scenes.

Utilize people whenever possible to increase the interest value of your photographs.

Consider the use of each of these suggestions and your ability of "see" will improve.



Most of us
spend a lot of time
dreaming of the future;
Never realizing
that a little of it happens
every day.



3-D NEWS

from the **STEREO CLUB** of southern california

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

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David's Dictionary

ho-lo-gram \ 'hō-lə-gram, 'hāl-ə- \ *n* : a three-dimensional picture that is made on a photographic film or plate without the use of a camera, that consists of a pattern of interference produced by a split coherent beam of light, and that for viewing is illuminated with coherent light from behind

ho-lo-graph \ 'hō-lə-graf, 'hāl-ə- \ *n* [LL *holographus*, fr. LGk *holographos*, fr. Gk *hol-* + *graphein* to write — more at **CARVE**] : a document wholly in the handwriting of its author; also : the handwriting itself (a letter in the president's ~) — **holograph** or **ho-lo-graph-ic** \ 'hō-lə-'graf-ik, 'hāl-ə- \ *adj*

ho-log-ra-phy \ 'hō-'lāg-rə-fē \ *n* : the process of making or using a hologram — **ho-lo-graph** \ 'hō-lə-graf, 'hāl-ə- \ *vt* — **ho-lo-graph-ic** \ 'hō-lə-'graf-ik, 'hāl-ə- \ *adj* — **ho-lo-graph-i-cal-ly** \-i-k(ə-)lē \ *adv*

You've probably all heard of holography, and know it's a technique for making three dimensional images. But exactly what is it and how does it work? To explain holography, let's back up a few steps first, and explore some basic ideas about light.

Light is a wave phenomenon (it is waves of electromagnetic radiation), and has properties similar to many other wave phenomena, such as water waves. To carry that analogy further, think of what happens when you drop a stone into a still pond. Circular waves radiate out from the point where the stone entered the water. Imagine now that you drop two stones in the water at different places; each generates a set of waves. Where these two sets of waves meet and overlap there occurs a process known as interference.

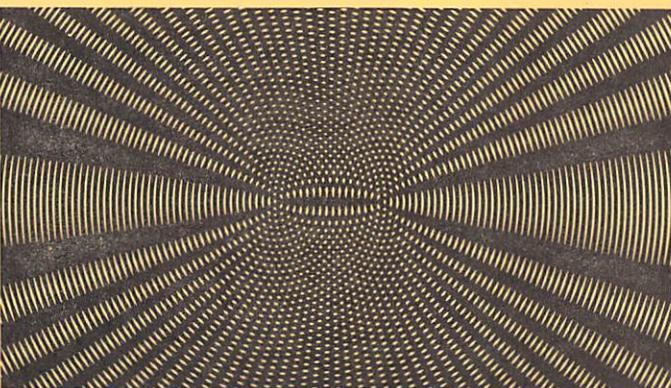


Figure 1

Specifically, where the crest of one wave meets the crest of another wave, a larger crest (the height of the two put together) is formed. Where a trough from one wave meets a crest from another, they cancel out. Figure 1 shows a "snapshot" of two circular waves interfering in this manner; the white areas represent constructive interference (where the waves crests add together) and the dark areas represent destructive interference (where wave crest and trough cancel each other out). If you were to trace along the path where constructive interference occurred (the white areas) you would get a pattern such as is shown

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

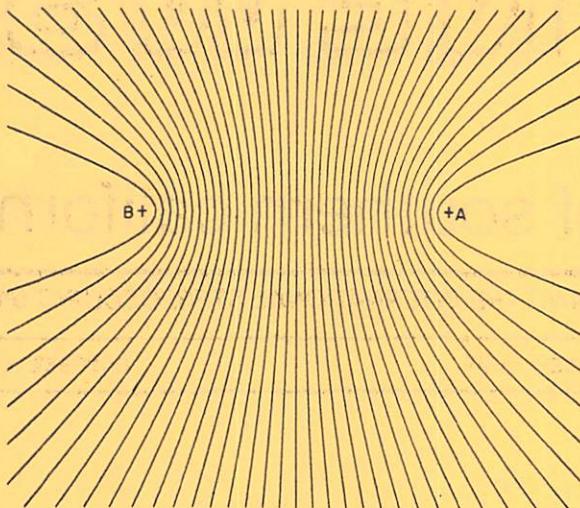


Figure 2

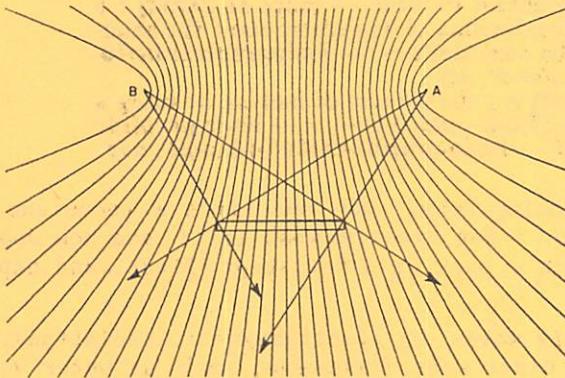


Figure 3

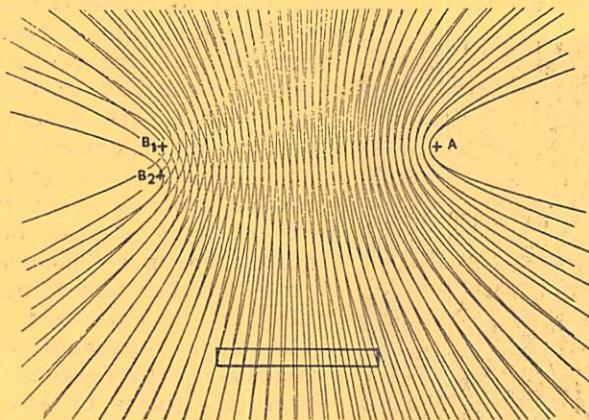


Figure 4

in Figure 2; these curves are called hyperbolas. Now here comes the critical concept; as the wave crests move out from their point of origin, the location of the points of constructive interference (the hyperbolas) remain stationary in space, even though the wave crests themselves are moving. Imagine now that instead of water, we have light waves radiating from two point sources, and interfering in the manner just described. Of course, the light waves are spheres in three dimensions, rather than circles on the two dimensional surface of a pond. If we put a piece of film between the two points, as in Figure 3, it will be exposed at the points where constructive interference occurs. Now, instead of two point sources, suppose we have one point source and an extended object. If we think of the extended object as emitting spherical waves from every point on its surface, we get a series of hyperbolas; Figure 4 shows two points on the object interfering with the source, A. When this is recorded on film and developed, the exposed areas become partially reflective. If we were to take our developed film, place it back where it was originally exposed, and shine a light from point A, we would see an image of the original subject formed by the light reflected off the partially reflecting layers inside the film. Furthermore, this technique would recreate the effect of viewing the original object exactly; it would be just like looking through a window at the original scene. We could move around, side to side, forward and back, and observe all the changes in perspective and parallax we experienced when viewing the actual object. This is a hologram.

How does one make a hologram? We cannot use ordinary sources of light, such as light bulbs and electronic flashes, because they are incoherent (the light is incoherent, not the photographer). Going back to our water analogy, imagine that you drop a series of stones into the water, all entering at the same two points, but at random time intervals. These will not create a continuous wave train; consequently, the points where constructive interference occurs will not remain fixed in space. If we were to drop the stones in so that each created a new wave that was perfectly joined to the one preceding it, we would achieve the desired effect. A light source that generates light in such a manner is called coherent. Lasers have this property.

To make a hologram, one focuses a laser to a point and then passes the light through a partially reflecting mirror. Half the light goes directly to the film, and half the light is bounced off the object. Each point on the object acts like a separate point source and causes interference with the reference beam (the light that went directly to the film); the resultant interference patterns are recorded on the film.

At present, it is necessary to use a laser and other sophisticated hardware to make high quality holograms. The results, while fascinating, hardly rival Kodachrome in terms of image quality. However, holograms can do many things that conventional stereo photographs cannot and they are constantly being improved. Keep your eye on this technology as it developed, but don't give away your Stereo Realist yet.



David



New Membership Directory

A Membership Directory for the Stereo Club was included with the last issue of the 3-D NEWS. I hope that you will use this as a resource to keep in contact with other members of the Club, and that it will serve to bring us all closer together. As with any publication, errors do creep in. Please check your own entry and contact me if there are any corrections.

--David Kuntz

Looking Backward to...

...September 12 - 29

Another successful Los Angeles County Fair Stereo Exhibition is over. Hundreds of people who had never seen stereo photography before have now been exposed to our unique art form. I'm sure that the Club will reap benefits from this event in the long run, and I hope that those who participated found contributing both rewarding and fun. Putting on the Exhibition requires the work of many people; I'd like to thank all those who participated by tending our booth and doing other associated chores. Many of these people went above and beyond the call of duty:

Tony Alderson	Jim Pettit
Norvin Armstrong	Susan Pinsky
Al Bohl	Gail Reece
Worth Booth	Jim Riggs
Bill Boyd	Adolph Sanchez
Bill Daggett	Robert See
Oliver Dean	Bill Shepard
John Hart	Daphne Shepard
Dick Heard	David Starkman
Gloria Heard	George Skelly
Richard Herron	Leighton Stewart
Dick Howe	Al Sweet
David Lynch	John Turetsky
Bob Kneisel	Marjorie Webster
Kathleen Perkins	

The viewers in which we display the slides are an essential part of the Exhibition. These are made available through the generosity of:

Ward Clark
Howard Frazee
Stergis Stergis

Many thanks also to Fair Photography Exhibition Coordinator Aileen Robinson and her Staff, who filled in many hours at our booth when our own members were not available, and without whom the Exhibition would not exist. I'd also like to recognize Vic Flanagan of the San Diego Stereo Camera Club, whose efforts brought the Exhibition to the San Diego area, and whose enthusiasm was a real inspiration.

And lastly, thanks to all the exhibitors who submitted slides for consideration. You gave us wonderful slides to share with thousands upon thousands of fair goers. There should be no question that these slides, through the display viewers, are seen by far more eyes than any other stereo exhibition in the world.

See you all at the Fair in 1986.

--David Kuntz, 1985 Stereo Director

Stereo Activity Calendar

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

- THU OCT 17 Monthly Club Meeting - Photo Center
6th Annual Stereo Club Equipment Auction;
come as early as 6:30 PM to bring or inspect
merchandise; auctioning starts at 7:30
- FRI NOV 1 Copy deadline - November NEWS
- THU NOV 21 Monthly Club Meeting - Photo Center - 7:30
Second Club Competition

Member & Subscriber Update

A hearty welcome to this new Club member:

DAVID R. DICKINSON
41581 Island Drive
Forest Falls CA 92339
H (714)794-6792
W (714)798-7516

Club membership anniversaries for October:

Don Cast - 10 years
Ralph Eck - 2 years
Greg Hooper - 1 year
Richard Howe - 4 years
Dennis Huddleston - 1 year
David Lynch - 7 years
Harry Morgan - 4 years
Margo Rheingruber - 8 years
Jim Riggs - 6 years
Willis Simms - 4 years
Roy Westlund - 1 year
Margaret Westlund - 1 year
Paul Wing - 5 years
Jerry Zucker - 1 year

Let's Join Together...

...October 17

Are you ready for EXCITEMENT? Are you ready for a big ADVENTURE? Are you ready for EDUCATION? Steel your nerves and check your wallet, because it's time for the 6th Annual Stereo Club Equipment Auction. Watch in breathless amazement, participate with surging adrenaline as the "invisible hand" of Adam Smith guides both vendors and consumers through a mutually beneficial socio-economic interaction. It's the American Way in microcosm!

Members with excess equipment cluttering their closets are encouraged to bring items for ready conversion to negotiable currency. Everyone, members or not, is welcome to join in the bidding. Stereo cameras and projectors usually turn up, along with a fascinating array of accessories and 3-D collectables. Be there!

Here are the rules governing the auction:

1. Buying and selling is open to everyone attending the meeting.
2. At least 10% 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 for the item (optional). Forms for this shall be provided.
4. Merchandise will be displayed on tables for inspection prior to the start of bidding. Without exception, all items for sale must be registered by 7:30 PM to be auctioned. Sellers should plan to come early -- at least by 7:00 PM; 6:30 would be better.
5. All sellers must sign in with the Program Director.
6. A starting bid may be specified. Auctioneer will start the bidding at this amount. If there are no bids at this minimum, the item will be retired. If time permits, bidding may be reopened on unsold items.
7. Bid increments must be \$1.00 or more.
8. 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. The Club will try to have a small amount of change on hand to facilitate cash transactions. However, we cannot guarantee we will be able to make change, especially for large ticket items. Sellers may want to bring a little change themselves. Buyers should consider this in bidding.
9. Sellers will receive their money at the conclusion of the auction; they will pay the Club its percentage at that time, preferably by check.
10. Proceeds from the sale of non-stereo items must be donated 100% to the Club. This does not include photographic equipment with a direct application to stereography (e.g., tripods, cable releases, etc.) Non-stereo items will be auctioned last, if time permits.
11. In auctioning multiple lots, the first buyer has the option of buying any number of units at the unit price set by bidding. Any units the first buyer does not want will be offered generally at that same price, without additional bidding.
12. The Club is acting merely as an agent in all sales and CANNOT guarantee the condition or useability

of any items. Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty", all equipment is purchased "as-is". Buyers should plan to arrive early to examine items they may want to purchase.

In order to ensure enough time to complete the auction before the Photo Center closes at 10:00 PM, we have decided not to have a projected program at this meeting. But don't miss the October meeting because of that! Aside from the historical and technical interest of the merchandise, the auction promises to be a show in itself. See you there!

--Tony Alderson, Program Director

...December 19

I looked at the calendar, and what did I see? It is less than 3 months till Christmas! So it is high time we start making plans for our SCSC Christmas Party. This year it will again be held at the Photo Center. The day will be December 19, which is the 3rd Thursday in December. We are going to have a potluck dinner. No assignments, so start thinking about your favorite dish to bring. We will need main dishes, salads and desserts. The Club will be providing the punch, plates and eating utensils.

You are all invited, so mark Thursday, December 19 on your calendar for our Christmas party so that everyone will be able to attend. I would appreciate some RSVPs so that I will know how many to plan for. There's going to be a projected show too -- the 1985 Stereo Sequence Exhibition. Plan for a BIG PARTY!

--Ursula Sylvan, Banquet Director

Stereo Exhibitions Calendar and News

MON OCT 21 Closing - S4C Stereo Exhibition

MON OCT 21 Closing - Southern Cross Stereo Exhibition

And that wraps up the Stereo Exhibitions for 1985. There were 17 of them, some with lots of entrants, like Potomac with 138, and Lighthouse with 120. Others didn't fare so well with number of entries, but are looking for better support next year. We'll start off the year with Oakland, closing on January 11. There is lots of room for new exhibitors. If you are not exhibiting now, plan to get your feet wet in 1986. Any of the present exhibitors would be happy to help you get started. Active local exhibitors from the Club include Susan Pinsky, David Starkman, Jerry Walter, Rick Finney, Sylvia Sikes, Don Cast, Ward Clark, Earl Colgan, and Stergis Stergis and others. Share your work with other stereographers from around the country and the world. Get active in the International Stereo Exhibitions!

Classified

FOR SALE: Stereo Realist camera. Best offer. Dorothy Jacobson (213)552-2066.

FOR SALE: TDC Stereo Vivid camera, case. Perfect condition. \$200. Joseph Gorner, 2308 Selby Ave., Los Angeles 90064 (213)475-1997.

FOR SALE: TDC 116 projector and case. Excellent condition. \$350. David Kuntz, wk(714)261-5600 or hm(714) 966-8350.

Club Competition Standings

A GROUP STANDARD CATEGORY

SEPT	CUM	
65	65	Rick Finney HM: Still Hanging On HM: The Valley After the Storm
63	63	Herb Fisher HM: Kawasaki
63	63	David Starkman Award: Space Shuttle Transfer HM: Water Cross
61	61	David Hutchison HM: Central Park-Fall
61	61	Jerry Walter
60	60	David Kuntz HM: Stone Serpent
58	58	Susan Pinsky HM: Wizard of Change
58	58	Marjorie Webster
56	56	Earl Colgan
55	55	Nathan Wong

A GROUP NONCONVENTIONAL CATEGORY

Sept	CUM	
64	64	Jerry Walter Award: Cheap, but Strong HM: Lillian's Orchid
60	60	Rick Finney HM: Early Morning Ski
60	60	Susan Pinsky
59	59	Herb Fisher

* Judge's Score Averaged

B GROUP STANDARD CATEGORY

SEPT	CUM	
63	63	Larry Brown Award: Parallactic Poney HM: Beached
60	60	Al Bohl HM: Conway Castle Bridge - Wales
60	60	Bob Kneisel HM: Rodia's Web HM: Broken Web
60	60	James Murray Award: Mt. Wilson
59	59	John Konrad HM: Kyzo
59	59	Bert Sikli Award: Toy
58	58	Ray Zone HM: Clark Kent Breaks Out
57	57	Mildred Hamilton
57	57	Marc Ratner Award: Taxi
54	54	Bill Daggett
39	39	Alan Williams
18	18	George Skelly

B GROUP NONCONVENTIONAL CATEGORY

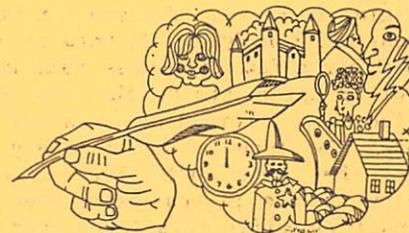
SEPT	CUM	
64	64	Earl Colgan Award: Baby Toad HM: Rush Hour HM: Black Ants
64	64	Ray Zone Award: Celebration
40	40	Larry Brown HM: Slide of the Year

Club Competition News

The September Club competition got off to a fine start with 22 entrants, including three new members Mildred Hamilton, James Murray, and Marc Ratner, submitting a total of 83 slides in both the Standard and Nonconventional categories. During the evening viewers were treated to a colorful panoply of innovative and diverse stereo slides which hopefully portend the beginning of a unique and exciting competition season. It is this kind of inspiration that gives us all that fresh shot in the arm to help rekindle our interest and enthusiasm for stereo photography. A hearty congratulations goes to that experienced team of Club members who conducted the night's judging. They were Tony Alderson, Stuart Weisbuch and Bill Shepard. All in all the judges accorded 8 Awards and 18 Honorable Mention ribbons. Also a special thanks to the many unsung Club members who work so diligently behind the scenes to make these competition nights possible.

If you missed the September competition, don't despair, for you have an opportunity to enter "make-up" slides in November and still be in the running for the year-end 100% participation award. Just a reminder that "make-up" slides will not be eligible for individual awards or HMs, but will be scored along with the regular November entries and added to your cumulative score for the year. So whether you're a seasoned veteran or a novice Club member, let's begin shooting and start thinking about the next competition in November.

--Jeff Sylvan, Competition Director



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

The following members responded to the Editor's request to write a few words about one of their high-scoring slides from the last competition.

"TAXI" by Marc Ratner. This slide was taken in New York City last Christmas (1984). It was about 5 PM, with the last bit of light left in the sky. I was late for a dinner appointment and instead of walking (which I love to do in N.Y.), or subwaying (which I don't), I decided to live it up and catch a cab. As we sat at a stoplight right behind another cab, I thought it was an interesting view with the recently turned on headlights shining on that big yellow body ahead of us, while the interior of the cab I was in was lit only by the driver's license lightbulb and the red neon numbers of the meter (alas, everyone has joined the electronic digital age). Just as it occurred to me that this was a great photo opportunity, of course the light changed and we were off. However, at the next light, an even better opportunity happened: we pulled up behind a "Checker" cab, an increasingly rare breed. I quickly checked my light meter, and took some delight in realizing that this shot was "not possible" under the current lighting with my TDC Vivid and K64 film (I find

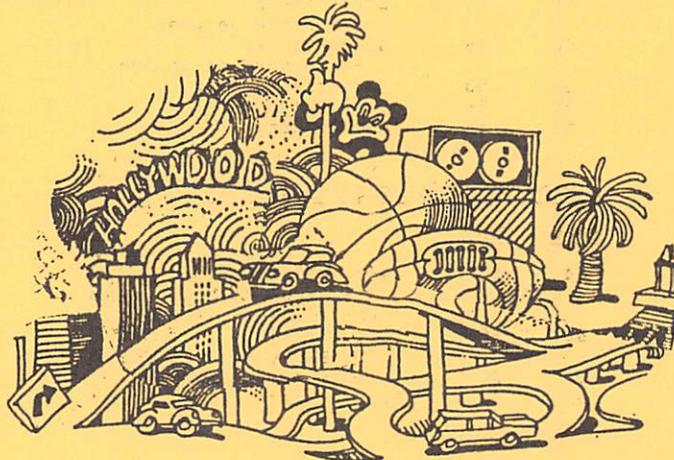
many of my favorite pictures are ones taken under "impossible" situations). I leaned on the open security frame on the back of the front seat and exposed the frame for about a second at f/3.5. The taxi driver, once he figured out what I was doing, was so excited that he offered to stop again and again to allow me to take more pictures in his cab.

"CELEBRATION" by Ray Zone. This was one of a series of slides shot at the request of Danny Elfman, lead singer of the rock group Oingo Boingo. It is a detail of a tabletop miniature depicting a scene from the Mexican "Day of the Dead" and a wedding to boot, which will be seen on the new album cover. I used a slide bar technique with an interaxial of about an inch and a quarter at a distance of 18 inches to 3 feet from the subject. F/22 was the aperture setting to increase depth of field with an exposure of 2 seconds. I threw a red gel over the top light to add a festive/eerie aura. My lens was a wide angle 28mm which at the distance to subject did create some distortion in the foreground which in this case, I think, worked. It made the foremost edge of the table break the window nicely and the immediate foreground seemed to drop away. Also I used a +1 diopter lens for closeup. Tabletop miniatures are ideal for slide bar stereo and this piece was an attempt at maximum 3-D in such a situation using a conventional 35mm camera.

"KYZO" by John Konrad. For the past year or so I have tried to pay particular attention to presented slides where the subject comes through the stereo window. Those that were properly photographed and mounted always seemed to draw favorable responses from audience and judges alike. In fact, at the most recent Club competition I recall no less than four slides that drew high marks from the scorers. To me these works appear to have an extra measure of realism and this prompted me to give it a try. The subject of this slide was my two year old son Kyle. In between pushes on a swing I snapped off a few exposures with my Realist. Being careful to catch him at the top of his swing arc as low light level forced me to shoot at 1/50 second and I wanted the image to be as sharp as possible. In reality the thing that lifts this slide above the ordinary is the piqued expression on his face as I continually stuffed this three-eyed contraption in his face.

"CHEAP, BUT STRONG" by Jerry Walter. A few months ago, FedCo, the local chain of discount department stores, had a just-awful generic-type wine on their shelves, coming in two glorious flavors with catchy labels: "Cheap Red Wine" and "Cheap White Wine". I bought one of each, and after the bottles were dutifully emptied (into something cooking on the stove, as I recall), the thought occurred to me that the bottles could make an interesting 3-D slide, for the labels were identical in every way except for the "red" and the "white" call-outs. Which all led me to my first fling at "retinal rivalry", that 3-D phenomenon where each eye receives a distinctively different image. I set up a simple table top; a wine glass, a bunch of grapes, and one of the wine bottles. There was one floodlight to the side, with particular careful attention to lighting of the bottle label, and with particular attention to placement of the label within the frame of the picture. After taking the right picture of the stereo pair using the bottle with the "Cheap Red Wine" label, I moved my Canon EF, with 50mm lens, to the left on the slidebar the appropriate amount (1/30 the distance from lens to

nearest subject). For the left picture I substituted the bottle with the "Cheap White Wine" label, making sure the bottle was carefully placed and rotated exactly as the first "red wine" bottle. The only discrepancy I noted in the process was that one label was glued slightly higher on one bottle than the other; so in one picture I had to elevate the bottle with a couple thicknesses of cardboard. I made several pairs to assure I had at least one good one. When you see the image on the screen, everything is in perfect 3-D registration, except the "red" and "white" keep flashing to the mind alternately from the right and left eyes. And then you realize that, just as wine affects the mind in a peculiar way, so too does retinal rivalry. The wine, as well as the rivalry phenomenon, may be cheap, but it certainly is strong.



Adventure In Stereo

FROM CAREFREE TO RAY'S "TWILIGHT ZONE"

If you haven't viewed the world's first anaglyph 3-D mural (10' x 36') on east Wilcox, just south of Hollywood Boulevard, go see it! It's a stupendous stereo sensation! Ray Zone, our 3-D Club Publicity Director, engineered it. You pick up the red and blue glasses at "Playmates Lingerie" on Hollywood Blvd. and you may linger too long over the exotic merchandise, as I did.

My mind was still in Carefree, Arizona, where I had spent 10 glorious and adventurous days with fun-in-the-sun, taking over 100 slides. Before the tourist season (October - May) I had every place almost to myself. So the foot and noisy Hollywood auto traffic was horrendous at 5 PM. I took a few shots with my Olympus 35mm, which I use as a light meter, before I took the Kodak Stereo pictures.

All kinds of "characters" walked and drove by. I really couldn't believe how polite they were to pause before going by my cameras. Even a green van started to park below the mural across the street, and when he saw me with camera, he obligingly backed up into a red zone! I frantically indicated he re-park in front of the mural (he did), so I could have more objects, re: 3-D! There are 2 more murals, a la Hollywood History, in the area. Another on Wilcox, and a gigantic one on Hudson, just west of Wilcox, below Hollywood Blvd.

May I propose the Club give a prize to the someone who comes up with the most effective 3-D slide of Ray Zone's mural! He has made Hollywood History in 3-D! Just watch your parking zones and meters.

--3rd Dimensionally Yours,

Marjorie Webster

Primitive Rites

The following article is adapted from Chapter 3 of a new AMPHOTO book by Michael Freeman titled "Achieving Photographic Style". The book provides stimulating reading on the meaning of photography, and includes many fine black and white and color reproductions of intriguing photographs.

Judging by the quantity of film sold, more than 20 billion pictures are taken each year. This represents an impressive visual record of the earth and its inhabitants and is evidence that, for an activity which is hardly fundamental in terms of survival, photography certainly provides strong gratification of some kind. There is, of course, no mystery about the subject of such relentless picture-taking -- self, family, and places visited on holiday account for nearly all of it -- but the reasons why it should happen on such a scale perhaps go deeper than the casualness with which such pictures are snapped. On the grounds of sheer quantity, the motivation for all this personal photography, most of it unpretentious, deserves attention.

Most people never question why they take personal pictures; it is a kind of record keeping -- a visual diary of life, experiences, events. The motives are always taken for granted as is the pleasure of looking over old photographs and reminiscing. It is important here to distinguish between two kinds of amateur photography. One, in the minority, is a technological hobby, advertised heavily and supported by wonderful equipment that performs tricks. The other, very much larger, is concerned with only the images of personal interest; most people who use cameras are not interested in the technology beyond expecting it to perform flawlessly and without attention. Snapshot imagery of this kind may be derided by serious photographers, and there are certainly few hidden treasures tucked away in the world's family albums, but it is of consuming interest to the individual. As such, it is not only an important social phenomenon, but one that has a direct effect on photography of more critical interest, chiefly because the audience is familiar with and participates in the same activity.

Given that photography has been startlingly successful as a popular activity and commodity, the inescapable conclusion is that it fills an older and universal need. When photography was invented, the publishing media may have been rather slow to use it, but the public loved it from the very start. The carte-de-visite, a pictorial calling card introduced in Paris in the 1850s, was economical enough to become widely used. In the United States, the cheap imitation daguerreotype, known as the tintype, was extraordinarily



popular. Much of the demand, naturally enough, was for portraits.

Personal portraits are performed for the sitter's benefit, and, from that point of view, a good portrait is one that catches a reasonable likeness, flatters the physical appearance, and if possible elevates the status of the subject. While the criteria mentioned are universal requirements, different societies naturally have different ideas about what is proper. The idea that a soul can be captured in an image -- whether a mirror or a photograph -- is perhaps an over-quoted piece of anthropological lore, yet certain people actually believe it.

While magazines and books encourage us to view photographs only as images -- pictures to look into, with no physical substance -- personal portraits tend to be treated as more tangible items. Once taken, the image is not simply a representation of a person, but an object in its own right; in fact, a kind of icon.

Locketts and frames are the simplest treatment that portrait pictures receive, but they are a clear indication that their owners regard them as special objects. In some ways, it is a pity that the old non-reproducible processes were quickly superseded by negatives and prints, for the very fact that there could only be one copy of a daguerreotype or tintype suited the personal portrait to perfection; here was a unique, solid object.

From the point of view of these consumers, a photograph was simply a more realistic, speedier and cheaper version of making a likeness, and whatever the creative differences that we can appreciate between photography and other graphic arts, they are largely unimportant in this area -- an uncomfortable conclusion, perhaps, as such photographs are definitely in the majority. Whereas pre-photographic portraits demanded skills learned in a long apprenticeship, were consequently expensive, and so were mainly acquisitions of the rich and socially significant, the camera performs the same function for anyone. It may not do it as well in the hands of amateurs, but for most people's purposes it does not need to. Photography has democratized one of society's perpetual needs.

The ritual of photography goes further than the production of portraits. Cameras are so easy and quick to use that they have opened up a much wider range of possibilities in personal photography. Indeed, just owning a camera creates a kind of compulsion to use it, and the result has been new ritual uses. Weddings and other social ceremonies are occasions for a specialized form of portrait; travel and holiday pictures have a different function again. Postcards capture a place more efficiently than most people can, yet are no substitute for a personal snapshot, however ineptly produced. It is not that the Eiffel Tower, Monument Valley or the Egyptian Pyramids actually need to be photographed any more, but they, and countless lesser sites,

hold particular memories for the people who visit them, and it is this that the camera helps to pin down. A photograph of a place is a proof of visit.

The special quality of a photograph being put to a use here is the realism that it confers. This may often be a spurious selected version of reality, but in personal photography it satisfies the needs of the moment. The psychology of holiday travelling is complicated enough, but there is one universal requirement -- the need to show that the trip was performed and the itinerary completed. Photography is ideally suited to fulfill this need and, if the pictures brought home are often accompanied by excuses for not capturing the true feeling of the journey, they are no less effective.

Although personal travel pictures are usually offered for display to friends, they are not taken primarily for the benefit of an audience. No one, after all, is likely to disbelieve a trip to France or Arizona in the absence of photographic proof, and the pictorial quality of such pictures is not usually compelling (enthusiastic amateurs apart). The only people who really benefit from such travelogues are the picture-takers themselves. As such, they do not need proof of a visit so much as a means of making something more out of the experience, and this is where photography can really become a ritual activity.

In our society, much is made of the individual and the accumulation of personal experience. The camera, which records scenes from the life of its owner with consummate ease, is the perfect instrument for detailing experiences. An album of personal pictures is the visual equivalent of a diary -- easier to amass and better suited to a visual culture. Travel, as a common means of acquiring new experiences, highlights this type of use. For many people, photography is a means of focusing their own attention on an itinerary. Taking pictures is both a constructive activity with a tangible end-result and a system of punctuation for the journey. One of the problems with travel is that it can easily become rather aimless. A camera solves this by giving a kind of purpose.

The excitement of the occasion is linked to the anticipation of taking a new picture. Eventually this becomes second nature, so that all visual experiences are treated as images, with part of the photographer's attention always directed towards picture-making. A practical photographer tends to analyze any situation in terms of its picture possibilities.

Paradoxically, then, while photography increases sensitivity to the visual aspects of life, it can also desensitize the photographer to other feelings. It is not even difficult to reach a stage, with prolific shooting, where the photographer has to wait for the developed film in order to see the events clearly. This is not necessarily because the photographer was guessing at the time of taking the picture, but because attention to the visual aspects of a scene can be quite seriously distracting. In general, this distancing from reality is not something that worries photographers a great deal -- it is simply part of the job -- but in certain situations when the photographer ought to be fully aware of what is going on, it can cause a disturbing dislocation.

If perceptions are altered while people are actually using cameras, the photograph itself may come to have an unusual relationship with the real scene. So as the memory of an event, imperfect to begin with, fades,

the photograph becomes more and more the real version. Just as the pictures in a family album gradually begin to stand in for these fading memories, when a photographer has reached the state of seeing life as a string of pictures, there is no other tangible experience. The more familiar we become with photographs, the easier it is to believe that these permanent images are the true representation of the ephemeral experience that we were trying to capture. Taken to extreme, personal photographs can become a substitute for experience.

Whereas these attitudes arise as by-products of taking pictures regularly, when photographers do begin to look deeply into the way they see the world, the results can be more self-conscious. The extreme case is when photographers treat their cameras as a means of introspection, moving towards symbolic representation.

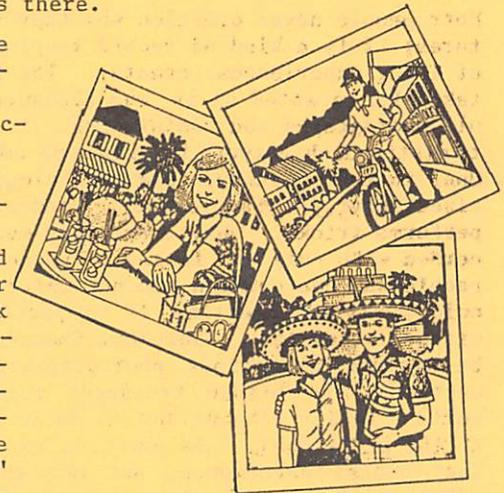
Using the camera for personal exploration is an extremely popular approach, especially for photographers who do not have to meet the demands of clients. But photography has a special difficulty with this type of self-expression, because the means remain so realistic. Certain objects of situations may evoke powerful associations for the photographer, but there is a danger that an observer may either take them at face value or find different meanings there.

A perfect example of this is the notion of "equivalents", first articulated by Alfred Stieglitz towards the end of his photographic career, and later developed fervently by Minor White in his work and teaching. Stieglitz, a major influence on photography for a half-century, coined the term "equivalents" to describe certain

of his own photographs that were essentially analogies for his own feelings. He photographed such common and available subjects as clouds, the sun and trees as a means of conveying more complex human emotions. His cloud pictures were, to him, "revelations of a man's world in the sky, documents of eternal relationship".

While such an approach is as valid a way as any of personal creative development, it runs into difficulties when the photography is put on display. Although this type of presentation alerts the viewer to the photographer's broad intentions, the full meaning of the pictures may depend on a background story to which the observer may be denied any access.

There are, then, two kinds of personal picture, both to do with capturing and enshrining some part of a photographer's life. One is the formal record -- the image that shows what people or places or events look like, and which can come to represent what it shows. The other tries to capture something much more intangible -- the photographer's private feelings -- and does so by means of picture elements that may be too subjective to be appreciated fully by anyone else in the way it was intended.





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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David's Declaration

TEN REASONS NOT TO TAKE 3-D PICTURES

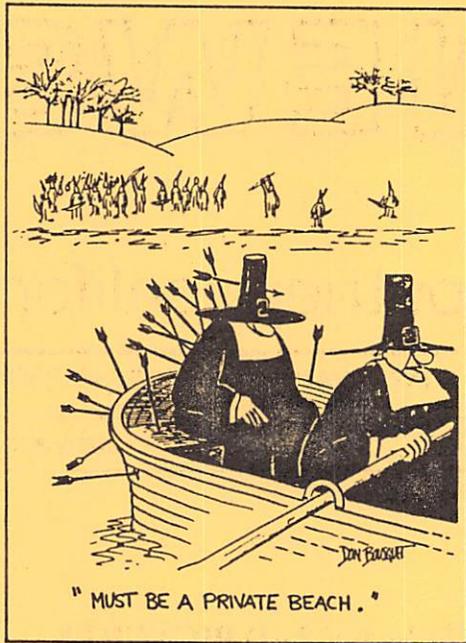
1. I don't have the time.
2. It's too expensive.
3. I don't have any good ideas.
4. I don't know how to mount them.
5. I just enjoy looking at them, not taking them.
6. I just took some last month.
7. I'm mad at my camera.
8. There are no good subjects around here.
9. I never do well in competition.
10. The light isn't right at this time of year.

I could probably think of 100 more reasons not to take 3-D pictures, or not to do anything else for that matter. It's easy to put things off, criticize and avoid responsibilities; unfortunately, to do so is to cease to grow. I'm sure that man's distant arboreal ancestors encountered many arguments when they first proposed coming down from the trees (there are snakes down there, the rocks hurt my feet, I don't have the time, etc.) Needless to say, where would we be today if there hadn't been a few individuals willing to take some risks, and willing to try something new? I'd like to see the Stereo Club have an atmosphere of innovation, activity, positive attitudes, support, friendship and be a place to have some great fun looking at 3-D photography. To accomplish this, we'll all have to come down out of the trees.



David's

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.



Club membership anniversaries for November:

- David Bradshaw 1 year
- Larry Brown 1 year
- Joe Ebin 9 years
- Mildred Hamilton 1 year
- Richard Herron 4 years
- Charlie Kamerman 5 years
- Bill Tom 4 years
- Jerry Walter 13 years



Stereo Activity Calendar

Member & Subscriber Update

A hearty welcome to these five new Club members:

DEREK COWIE
 931 Cornell Drive
 Burbank CA 91504
 H (818) 842-5197
 W (805) 257-0566

ROBERT EVANS
 9322 Laurel Avenue
 Fontana CA 92335
 H (714) 350-3342
 W (714) 884-2111x276

DON LAVALLEE
 Box 2594
 Costa Mesa CA 92628
 H (714) 751-8744

BILL MCKIM
 1921 W 237th Place
 Torrance CA 90501
 H (213) 325-7240
 W (213) 326-4851

GLENN W. WHEELER
 13815 Lexicon Avenue
 Sylvar CA 91342
 H (818) 367-1534
 W (213) 882-9560

November							December						
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	15	16	17	18	19	20	21
17	18	19	20	21	22	23	22	23	24	25	26	27	28
24	25	26	27	28	29	30	29	30	31				

- SAT-SUN NOV 9-10 Western Photographic Collectors Association Display and Sale-Pasadena City College, 1570 Colorado Blvd., Pasadena 10:30-5 on SAT; 10:30-3:30 on SUN; This is a really great place to find 3-D equipment, and to see what you want before you buy. Admission \$3.50
- THU NOV 21 Monthly Club Meeting - 7:30 - Photo Center Second Club Competition for this year. Everyone is invited to bring their best, with 3 slides in standard and 3 slides in nonconventional
- SUN DEC 1 Copy Deadline - November NEWS - the Editor seeks your contributions
- THU DEC 19 Monthly Club Meeting - 7:30 - Photo Center A very special Christmas PARTY - Bring your favorite potluck dish for DINNER. Then stay on for a showing of the 1985 Stereo Sequence Exhibition, always an interesting collection of slide groups from worldwide. Let's plan on a BIG PARTY!

WHAT MAKES A PRIZEWINNING PHOTO?

1. VISUAL SIMPLICITY: eliminating everything that is not needed in the picture.
2. PLACEMENT: placement in the picture area, framing to focus attention, isolation of subject, repetition, pattern.
3. CONTRAST
 - A. Visual: tonal, by use of filters, lighting, texture, viewpoint, cropping, depth of field, extreme close-up and more.
 - B. Opposites: animate vs. inanimate, beauty vs. ugliness, curving vs. straight lines, slow & fast, young & old, etc.
 - C. Uniqueness: originality, stopped action, blurred action, character studies, violation of expectations, etc.
4. EMOTIONAL IMPACT
 - A. Family Ties: family theme, sentiment, love, cute kids, animals, religion, life & death, story telling, mystery, etc.
 - B. Sensual Emotions: taste, touch, smell, hearing, pretty girls, sex.
 - C. General Reactions: sincerity, attention value, unusual subjects, props, just plain beauty, landscapes, etc.
 - D. Basic Strong Emotions: deep emotions, mental or physical pain, stress, tragedy or fear, suspense.

Auction Items

The meeting on October 17 found us with a really big auction, the largest ever in terms of gross sales. It was a buyer's evening, with lots of items going for a lesser sales price than seen in recent years. But everyone went away happy, including Treasurer Bill Shepard, who did a bang-up job of keeping the monetary transactions in order; Auctioneer David Starkman, who relishes in this type of activity; and Program Director Tony Alderson, who guided the entire event with positive control.

Stereo Realist 3.5 camera, case	\$130
Kodak Stereo Camera, KodaSlide Viewer	110
Kodak Stereo Camera, Realist cutter	90
TDC #116 Projector	360
TDC #116 Projector (fire damaged)	20
ViewMaster Stereomatic 500 Projector	115
TDC Project-or-View	100
TDC Project-or-View	75
AireQuipt Stereo Theater	125
Kodak Slide Viewer, Film Identifier	45
KodaSlide Viewer	40
Busch Verascope Viewer	8
Twin Camera Bar	50
Electronic Flash Strobunar 660	22
Realist Flash Gun	1
Super Air Release (2)	9 ea
Stereomaster Beam Splitter System	49
Polaroid Viewing Glasses (50)	50
Anaglyph Viewing Glasses (10)	7.50
Astrocam 110 Aerial Camera	15
Projection lamps, used (4)	11
Wooden Homemade Slide Bar	14
Smaller Homemade Slide Bar	4
Realist Film Cutter in boxed set	18
Realist Film Cutter in boxed set	15
Emde Stereomount kit for 100 slides	40
400 Emde masks	10
1700 Folded Emde Masks	18
1600 Emde Mask Frames	55
Permamounts (collectors only)	1
Miscellaneous mounting stuff	2
2 Boxes heat seal Robot Mounts	20
Emde 2x2 sample mounts	2
Slide glass cleaning kits (7)	2 ea
Slide mounting box	4
Eye loupes (3)	3
Slide magnifier	13
Slide Editor, SV Portable	11
Slide Tray and Film ID	8
Baja 8 drawer slide file (368 slides)	46
Brumberger metal slide file (75)	23
Brumberger metal slide file (75)	15
Miscellaneous photo gear	6
Austin Photointerpreter	11
3-D Screen magazine - 1950s	20
3-D Comic	20
3-D Entertainment World	10
3-D Cosmit Poster, Jack Kirby	.50
Venture Magazine w/ Xograph cover (7)	13
Photo magazines, whole box	6
MegaVision Logo prop for Zomoid comic	16
Elvira Mad Magician Poster	12

Total Sales \$1892

Total to Club \$ 217.30



The 3-D Chef

In honor of the second Club Competition for the year on November 21, Ursula Sylvan gives us:

CHICKEN IN SILVER

- 1 t Kosher salt, or "Margarita drink" salt
- 1/8 t fresh ground pepper
- 4 skinned boned chicken breasts
- 1 med. leek, white part only cut in long julienne strips
- 1 med. carrot, julienned
- 1 med. parsnip julienned
- 1 med. zucchini julienned

Seasoned butter:

- 1/4 c Italian parsley
- 1 clove garlic
- 4 T butter
- 1/4 t Kosher salt
- 1/8 t pepper, freshly ground
- 1 t tarragon fresh, or 1/2 t dried tarragon

Make seasoned butter in food processor mincing the parsley and garlic then adding the other ingredients and process till mixed well.

Cut 4 pieces of aluminum foil approximately 11"x12". Mix salt and pepper and sprinkle 1/4 of this mix over the center of each foil sheet. Place chicken breasts, smooth side up over salt mix. Top with evenly divided vege strips and a fourth of the seasoned butter mix.

Seal packages tightly! Preheat oven to 500° and also preheat a heavy baking sheet till very hot. Arrange chicken packages on hot sheet, seam up. Back at 500° for about 10 minutes. Serve immediately with rice.

If the chicken packages have been made ahead for this competition night and have been refrigerated, the baking time should be about 20 minutes. This 20 minutes is not enough to get all of your slides together for this competition, but it is enough to see the slides are spotted correctly in the lower left hand corner as viewed in a hand viewer. Use a little self-stick label and put a number here corresponding to your entry card. Hope to see lots of slides on November 21.

Movie Division News

The Club's Movie Division is happy to report the completion of their epic comedy short subject titled "The III-D Olympiad". This was the first Division project, and a "sneak preview" was held on October 26 at the Longley Way School in Arcadia. The film is quite simply a masterpiece, with the III-D quality being very high. Alan Williams was the Director, Stu Weisbuch was the Cinematographer; and all of the Club's Movie Division members were Stars, as well as lending technical assistance. This glorious 6-minute feature will be shown at a future Club meeting; watch the calendar closely.

--Bill Shepard, Division Reporter

5th ISU Congress Report

The 5th Congress of the International Stereoscopic Union (ISU) recently took place from October 10-14, 1985, in Washington, D. C. (actually in Arlington, Virginia) at the Rosslyn Westpark Hotel.

This was the first Congress to be held in the United States, and it was truly an international extravaganza of stereo slide programs! Nearly 200 people from such places as England, Australia, Holland, West Germany, Canada, Switzerland, Sweden, and France attended the Convention, and they were treated to a schedule of 17 3-D slide programs from 9 countries in 3 days!

Here's a listing of the programs presented:

- United States - Running the Wild Colorado - Art & Bee Ojeda
- Germany - My Friends/3-D Fans - German Society for Stereoscapy
- United States - Stereography/A Fresher Portrayal - Stereo Club of Southern California
- England - Castles In The Air - Mike Fisher
- Australia - The Third Petal & The Long and Short Of It - Arthur Ewen
- United States - Chicago Is! - Chicago Stereo Camera Club
- United States - 3-D Refugees - Dan Gosch & Ron Labbe
- United States - Stereoscopic Cameras/Some Historical Footnotes - Fred Spira/Steve Aubrey
- United States - 1985 PSA Stereo Division Sequence Exhibition - Norm Henkels, Director
- England - A Stereo Collection/Britain's Heritage - Third Dimension Society
- The Netherlands - Short 3-D Sequences - Harry zur Kleinsmiede
- International - 4th Potomac Exhibition of Stereo Photography - Mel Lawson presiding
- France - The Guy Ventouillac Show
- Switzerland - Oldies in 3-D - Swiss Society for Stereoscapy
- Sweden - High Chaparral - Enar Simonson
- Canada - Creativity and the Stereo Image - Stan White
- England - A 3-Dimensional Experience - Pat Whitehouse
- France - The Condor of Machu Picchu - Guy Moissan

The time between programs was spent in a nearby large room set aside for stereo exhibits and a bit of equipment sales. There was never a shortage of stereo conversation. On display were custom-made 3-D cameras and viewers; an assortment of unconventional methods of viewing 3-D; exquisite examples of anaglyph silk screened artwork (fluorescent green and orange); full color anaglyph photographs from Spain; the infamous "Leap" camera (an actual working model) and viewer, with examples shot by Paul Wing; 3-D slides of the 1983 Buxton, England, ISU Congress; plus an assortment of other interesting 3-D odds and ends.



Between some programs 3-D workshops were given by an assortment of attendees. Workshop subjects ranged from slide mounting to cutting apart and modifying a Nimslo camera into a 2-lensed automatic "Burdlo". Sign-up sheets filled up quickly and the exchange of information overlapped into every activity. The last official event of the Convention was a beautiful banquet. Announcements were made there of the new officers, and 3-D doorprizes were handed out to those with lucky numbers. It was a veritable beehive of 3-D excitement for three solid days.

To complete the Convention, a bus tour was arranged to the picturesque and historical town (founded circa 1747) of Harpers Ferry, West Virginia. Two busloads of stereographers toting one or more two-eyed cameras surely presented one of the most unusual groups to visit this area since the Civil War!

On a more serious note, I (being your official ISU Club Representative) am pleased to report that the ISU is once again alive, well, and in a state of revitalization. After the 4th Congress in 1983 in Buxton, England, it appeared that the ISU had gone into a dormant stage, with uncertain future plans, and the discontinuation of its publication "Stereoscopy".

At the Officers meeting, in Arlington, the ISU not only got a new set of officers, but it made plans to begin publishing "Stereoscopy" again, and the venues were decided for Congresses in 1987 and 1989!

The new President of the ISU is Thomas Handschin, also currently the President of the Swiss Society for Stereoscapy (SGS). Thomas is a logical choice, as the Swiss Club has also volunteered to sponsor the 1987 Congress. Now is the time to plan ahead for a great vacation!

The New Vice President is Karl-Heinz Hatle, also currently President of the German Society for Stereoscapy (DGS). Karl has been quite active in stereo, and even was one of the photographers shooting for View-Master in Europe for many years. He has dreams (getting closer to reality) of starting a Stereo Museum in Germany, and has offered, on behalf of his club, to sponsor the 1989 ISU Congress in Germany.

The German Club has also volunteered to take on the task of publishing "Stereoscopy", utilizing the same talent and resources which currently produce their German Society's "Journal". This is by far one of the most impressive of all of the different stereo club publications, as it is done in the form of a large paperback book, with a full-color cover, glossy paper pages and lots of good illustrations. It is planned that the new ISU publication will be of comparable style and quality.

The new "Managing Editor" for "Stereoscopy" is Abram Klooswijk of the Netherlands. Abram is the Librarian for the Netherlands Society for Stereoscapy (NvvS), and is an active writer and information resource for their club's "Bulletin". He will be looking to all stereo clubs and their members to supply information and articles which may be used in "Stereoscopy".

The official language of the publication will be English with the possibility of synopses in other languages. I will report on the price and subscription information as soon as these details are worked out.

The ISU representative for the U.S. is Paul Wing, SCSC member and past ISU President. Some of the other country representatives are as follows: David Burder - England; Allan Griffin - Australia; Harry zur Kleinsmiede - Holland; Guy Ventouillac - France.

In the end, I can only say that it was a wonderful Convention, and that I am pleased to report the continuing activity of the ISU. I hope many of you will subscribe to "Stereoscopy" when it becomes available, and will consider a trip to Switzerland in 1987.

--David Starkman, SCSC ISU Rep
--Susan Pinsky





Hummingbirds In Stereo

by Gene Kirksey

The following article was written at the request of Walter Heyderhoff, APSA, Tips and Techniques Editor for THE STEREO FLASH which is the monthly bulletin of the Chicago Stereo Camera Club. Because of the broad interest of this article, it is being printed simultaneously in both THE STEREO FLASH and our own 3-D NEWS.

I had the pleasure of meeting Walter Heyderhoff and his charming wife at the PSA Convention in Seattle. Walter asked if I would write an article about my stereo work with my two single lens reflex cameras. So, here goes.

First, I am basically a nature photographer who also enjoys stereo. So, my stereo is often of nature subjects.

Secondly, I try to be diversified to some extent just for the challenge. I have shot some portraits, sports, landscapes, seascapes, table tops, etc. I find landscapes, portraits, and table tops boring to shoot because they just sit there for the most part. Surfers at the beach in Southern California are exciting to photograph and challenging. But I always come back to nature subjects, especially hummingbirds.

It is the hummingbird stereo slides that have given rise to the most positive comments about my work. So I will narrow my comments here to the equipment and methods I use to photograph hummingbirds in flight. Please keep in mind that the equipment and methods are also applicable for other small animals in motion.

I use two Minolta XGMS. I prefer the Minoltas over the popular Konica FS-1 or the newer FT-1 for several reasons:

1. The Minoltas can be taken off the shelf at the camera store and they will fire at the same time even when my strobes fire at 1/6000th of a second. Allan Griffin, of Australia, didn't believe me when I told him about the Minoltas being so closely synchronized. So I lent him my twin electrical cable release and he went to a camera store and tested five of the newer X-700 Minoltas. They all passed his synchronization test. Any one camera was synced with the others. Why should I buy Konicas if I have to build a synchronizer to keep them synchronized for my type of fast action work?

2. The Konica FT-1 (and the FS-1) has built-in motor winds which weigh 4 oz. each. For stereo that means your rig would weigh ½ pound more, plus extra battery drain. I like to compose my pictures so I don't use motor drives in stereo or 2-D; besides, I don't have anyone to pay for my film.

3. Minolta's X-700 will cost about \$150 new. The Konica FT-1 comes in at about \$130. So my Minoltas give me better synchronization and less battery drain for \$20.

4. Consumer Reports, May '85 has test results of "normal" lenses for many 35mm cameras. Minolta and Konica are about the same. Let me warn you that some of Minolta's cheapest lenses are not good enough (dogs). I bought a pair of 200mm lenses which cost about \$89 each. They gave poor results! When I bought their better lenses the results are very good. I have a pair of 300mm f/4.5 lenses which cost about \$240 each. They are excellent. The 85mm lenses are excellent. My 135mm lenses are fair (cheapies). The MD 2X 300-L Tele-Converter at \$149 is a very good product.

I use four Sunpak 611 lights as a light source when shooting hummingbirds. I built a wood bracket which is U-shaped to hold the four lights. The bracket sits on one light stand. Two lights right, one high and one low; two lights left, one high and one low. This arrangement cancels out the bird shadow.

I mount the two cameras on a platform that is made from ½ inch aluminum, 12" long and 6" from back to front. This platform sits on top of the tripod. To the cameras I attach a 36mm extension tube, then the 2X tele-converter, and finally the 300mm lenses. Near the front edge of the platform there is a strip of rubber which the lenses rest on. This takes away the strain of the lenses hanging on the front of the cameras.

I set the cameras about ten feet from the hummingbird feeder and set the light stand between the cameras and feeder. The lights are set about twelve inches from the spot where the bird will be when it is feeding.

Now, stop and think about this. The subject is ten feet away from the cameras so the lenses should be 1/30 of that distance apart. This, 120 inches divided by 30 equals four inches. My lenses are seven inches apart because my cameras are setting side by side, not bottom to bottom. I solve the problem by having no background material in the picture except for a plain sky-blue board. Thus, the subject matter in the picture is only about two inches deep.

The Sunpak 611 lights should be set at 1/16 power which gives a speed of 1/6000th of a second. This will freeze the hummer's wings for the most part. Move the lights closer to the feeder if need be so the flash meter reads f/90 at an ASA of 100. I set the f/stop on the lenses at 16.

Always attach the P.C. cord to the camera labeled with an "R" for right. This right hand camera is the one I use when taking regular 2-D pictures. Its batteries will weaken sooner than the left hand camera, but it's

no problem if it fires the strobes one millisecond late. If you reverse them it's still no real problem, for it will only cut off a millimeter of the right hand edge of one picture which I don't need when mounting with a seven sprocket mount.

I bought a three-foot and a twenty-foot electric cable release and soldered them together so they fire on one button.

I feed the hummingbirds with a bottle that has a glass tube in the rubber plug. The bottle is filled with sugar water and hung on a stand with the tube lower than the bottom. Hummers will quickly learn to drink from this.

I put my lights and feeder close to each other for several days before I shoot so the hummers will become familiar with the lights. Place a background board on a stand and set it about four feet from the feeder. The next day move it about three feet away. On the day I shoot I move it forward until the flashmeter reads two and one-half stops darker than the light on the bird.

Flowers add to the beauty of the picture so pick a flower that hummers will normally eat from. You can place the flowers near the feeder but I prefer to use a tube-shaped flower which can be slipped over the feeding tube. Add a few small leaves to improve the composition.

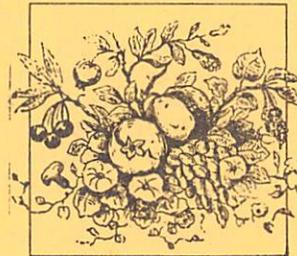
I don't use K64 film now that I have found Agfachrome

100. Agfachrome 100 has excellent color and gives 2/3s of a stop more light. The Agfachrome 200 has very good color but isn't sharp enough for me.

Well, if you think this setup can't work, let me state that I won a dozen or so medals last year and half of them were shot with this setup. Change the lighting system and you can shoot alpine chipmunks, golden mantled ground squirrels, or an owl portrait.

If you want more information about the Konica setup, I refer you to the PSA Journal, August '85. It contains an excellent article by Allan Griffin about his rig, which he uses primarily for sports and landscapes.

If you want more information just drop me a line at 1860 Antler Road, Ukiah CA 95482; or if after Christmas '85 send it to 144 Woodland Drive, Fort Bragg CA 95437.



3-D News Clips

3-D gets a whole new dimension

BY SALEM ALATON

MONTREAL

THE LARGEST indoor screen ever used for 3-D film is now being built in Vancouver on the site of Expo 86. Spilling out onto audiences, which should comprise several million visitors during the world fair, will be giant images from the first 3-D film made in Imax, a unique Canadian system used in museums around the world.

Imax Systems Corp. in Oakville, Ont. is now completing the mammoth twin projectors which will be sent to Vancouver by the end of this month. The Vancouver screen will measure 46 by 70 feet, somewhat less than the first two-dimensional-Imax showcase, the 60-by-80-foot Cinesphere screen at Ontario Place built in 1971. Toronto's largest conventional movie house, the University Theatre, has a 22-by-49-foot screen.

The out-sized Imax double camera will create the 3-D effect with two lenses viewing the same object from slightly different angles, as a pair of eyes do. Because the apparatus is too bulky to provide an eyepiece for the cameraman, he views the scene on a video monitor fed from a TV lens added to the Imax. The audience sees the double-projected images by wearing grey lenses with right and left sides polarizing light from different angles.

At the moment, however, the short film which will be tailored to

the transportation and communications theme of the Vancouver exposition is nothing much more than a series of hand-drawn sketches tacked up on grey billboards around a National Film Board office in Montreal.

Depicting a tour of Canada historically and geographically, the billboard drawings key scenes that begin with the canoe travels of the voyageurs and follow the development of the railroad, and the farming, mining and industrial enterprises in Canada it linked. For apparent reasons, CN is a major sponsor.

The NFB is the natural partner on the job with Imax Systems Corp. The first Imax film, made by longtime NFB filmmaker Donald Brittain, was seen at Expo 70 in Osaka. Former NFB filmmaker Roman Kroitor co-founded Imax Systems Corp. and is now making frequent visits to Tsukuba, Japan, in preparation for Expo 85, which will feature standard Imax and 3-D Omnimax films. (Omnimax, developed by the same company, involves projection onto a dome for planetarium-style viewing, a process which has already been used successfully in 3-D.)

The 3-D Imax movie for Vancouver has a working title, *Carrying Things*, that is rather flatter than the interest the project should generate, not least among film industry visitors making the jog north from California. But a look through a hand-held stereo-

scopic viewer at a pair of sample frames says it all.

"You get an enormous image that is very steady and loaded with detail," says Tony Ianzelo, one of the filmmakers working with producer Colin Low on the task. The steadiness is due to the film's path through the projector on a looping horizontal plane, rather than the usual vertical run with the film jerked upward by its sprockets.

Offering a natural sense of depth, the density of the image is striking in the color sample frames from one of the voyageur sequences shot in northern Ontario. Here, too, the dimensions are worth noting. The standard 35mm film frame universally used at cinemas has an area of 0.5 square inches; the 70mm film frame used for special presentations of major Hollywood films covers 1.66 square inches; and the Imax frame measures in at 5.2 square inches.

"The fully dimensional cinema has always been the dream," explains producer Colin Low, "and every 10 years or so commercial cinema tries it and ruins it."

Low, originally from Alberta, could well achieve it with this dull-sounding effort called *Carrying Things*. A pillar of the NFB documentary tradition, Low was also the co-designer of *Labyrinth*, a multi-screen sensation at Expo 87.

"We think we've solved four

From the Toronto Canada Globe & Mail

major problems," says Low. For 3-D the screen had to be large enough to eliminate the visual constraint of tight borders; the film had to be projected with perfect steadiness; and with perfect registration. "And the amount of information in the image is crucial," says Low. "You can't do stereo sound with two gramophones and you can't do stereo picture with two 35mm projectors."

The big movie at the fair should have Vancouver visitors remembering an adage: television can get as close to cinema as it dares, but cinema always outstrips it in creating a sense of wonder. Some of the Imax theatres — "revenue-producing attractions," as Imax marketing manager Allan Bowen puts it — are at the Smithsonian Institution in Washington, D.C., the Kennedy Space Centre at Cape Canaveral, Fla., and the National Museum of Photography, Film and Television in Bradford, England.

Omnimax theatres, which have the audiences angled forward and looking into a tilted dome filled with sky images, have settled in planetariums in Hong Kong, Paris, The Hague, Yokohama and throughout the United States.

Vancouver's Expo 86 will also have a temporary Omnimax theatre built to screen *The Dream Is Alive*, a space film shot with NASA aid during several recent United States launches.

PHOTOGRAPHING THE MOON IN STEREO (3) Sun/Moon/Rise/Set

A QUICK REVIEW

We now begin executing the procedure outlined in #100 for determining when the next set of favorable Moon apparitions will occur. We wish to make a series of stereograms covering the whole range of Moon phases, from New through Full to New. We shall need the Astronomical Almanac (AA) for both 1985 and 1986, because the two stereo "mates" will be in late 1985 and early 1986. The preliminary window for observation is that period on any day, during which the Sun is sufficiently below the horizon to provide some degree of darkness, and the Moon is sufficiently above the horizon to be out of the ground haze. We have taken a half hour as the necessary margin in both cases. The data which we need for this calculation are found in section A of the AA for 1985 and 1986.

FIND THE TURNING POINT IN SUN'S LATITUDE

To determine which pages of the AA to photocopy and take home from the library if you don't have your own copy of AA, look first at section D, Ephemeris for Physical Observation of the Moon. You see on pD7 of 1986 AA that the Sun's selenographic latitude bottoms out at -1.56° 1986 Jan 23,

DEFINE THE USEFUL INTERVAL

More specifically, if we establish $.5^{\circ}$ as the allowable discrepancy in Sun's selenographic latitude for stereo mates, we seek the interval in which the limit is met. On 1985/12/09 the Sun's latitude is $-.99$, and 59 days later on 1986/02/06 it is -1.49 . These dates are the start of the favorable interval for the two mates. On 1986/01/12 and 1986/03/12 the figures are approximately reversed, namely -1.51 and -1.02 . These are the end dates. So we need data for the first mate from Dec. 9, 1985 to Jan. 12, 1986, and for the second mate, from Feb. 2, 1986 to Mar. 12, 1986

DETERMINE THE PRELIMINARY WINDOW

All the data we need on Sunrise/Sunset are on pages A20 of 1985 AA and A14 of 1986 AA. All the data we need on Moonrise/Moonset are on pages A76 of 1985 AA and pages A46, A48, and A50 of 1986 AA. We are looking at the Moon over 34 days, or slightly more than one complete lunation.

A SAMPLE CALCULATION

As an example we shall calculate a preliminary window for Los Angeles CA. We use as coordinates for Los Angeles the coordinates of Griffith Observatory shown in Section J of the AA, namely longitude $118^{\circ}18.1'$ (118.3°), which is equal to $118.3/15$ hours, or 7h53m from Greenwich; and latitude $34^{\circ}06.8'$ (34.1°). To calculate the preliminary Moon observation window for 1985/12/19-20 we note on p A76 that the Moon rises about noon and sets about midnight. Therefore our window will be from Sunset to Moonset.

INTERPOLATE FOR SUNSET

For Sunset we interpolate the information on p A20 of the AA:

	+30 ^o	+35 ^o	+34.1 ^o	
Dec 16	17:02	16:50	16:52	The interpolation factor for
Dec 20	17:04	16:52	16:54	34.1 ^o is $(34.1 - 30)/5 = .82$.

For Sunset on the 19th the interpolation factor is $(19 - 16)/4$ to correct the date, plus $118.3/1440$ to correct for longitude, there being $360 \times 4 = 1440^{\circ}$ of longitude between Dec 16 and Dec 20. This total interpolation factor is $.83$. So Sunset in Los Angeles on Dec 19 is at 16:54 local mean time. To correct to Greenwich time we add 7h53m corresponding to LA's longitude, and subtract 8 hours because LA clocks are 8 hours behind Greenwich. This amounts to a net correction of $-7m$, which applies to all Los Angeles conversions from local time to clock time. So clock time of Sunset on 1985/12/19 is 16:46 hours or 4:46 PM. The observation window begins a half hour later at 5:16 PM.

INTERPOLATE FOR MOONSET

Let us now determine the time of Moonset on Dec 19/20. On p A76 of AA we estimate Moonset in Greenwich time at 34.1° as follows:

Greenwich Dec 20 00:44 The interpolation factor for LA is 118.3/360,
Greenwich Dec 21 01:40 or .33. (1:40 - :44) x .33 = 18m.
Los Angeles Dec 20 01:02 :44 + :18 = 1:02.

As before the correction to clock time in LA is 7m so the clock time of Moonset is 00:55 = 01:02 - :07. Allowing a half hour before Moonset for ground haze we have as the end of the window 00:25 hours, or 12:25 AM on the 20th.

SUMMARY

To locate all the favorable stereo pairs in the period we have selected, we must determine the preliminary observation window for every pair of dates 59 days apart beginning from December 9, 1985 to January 12, 1986, and ending from February 2, 1986 to March 12, 1986. Thus the above calculation must be done 68 times. A tabular procedure using accounting paper is recommended, or if you are ambitious and want to make a career out of Moon stereo, you might want to program it on your computer. But don't start programming until you have seen the rest of the procedure to be explained in later issues.

SAMPLES OF THE AA PAGES REFERENCED

MOON, 1985

D21

EPIHEMERIS FOR PHYSICAL OBSERVATIONS
FOR 0° DYNAMICAL TIME

Date	Age	The Earth's Selenographic		Physical Libration		The Sun's Selenographic		Position Angle of		Fraction Illuminated
		Longitude	Latitude	Lg. Lt. P.A.	Colong.	Lat.	Axis	Bright Lamb.		
Dec 6	28.4	-6.515	-4.903	-2+12+19	194.29	-0.92	22.289	113.88	0.48	
7	24.4	5.835	3.649	-1 13 19	206.46	0.94	22.033	114.41	0.32	
8	25.4	4.799	2.139	0 14 19	218.63	0.96	20.673	113.26	0.22	
9	26.4	3.424	-0.456	+1 15 20	230.82	0.99	18.154	110.11	0.18	
10	27.4	-1.762	+1.289	2 16 20	243.00	1.01	14.418	104.17	0.06	

MOON, 1986

D9

EPIHEMERIS FOR PHYSICAL OBSERVATIONS
FOR 0° DYNAMICAL TIME

Date	Age	The Earth's Selenographic		Physical Libration		The Sun's Selenographic		Position Angle of		Fraction Illuminated
		Longitude	Latitude	Lg. Lt. P.A.	Colong.	Lat.	Axis	Bright Lamb.		
Map 9	28.0	4.851	5.950	17 11 18	245.47	1.07	340.022	56.80	0.03	
10	29.0	4.920	5.087	18 10 18	257.68	1.05	338.394	40.00	0.01	
11	0.4	4.713	3.975	18 9 18	269.88	1.04	337.819	280.31	0.00	
12	1.4	+4.220	+2.685	-19+ 8 +18	282.09	-1.02	338.176	233.70	0.02	
13	2.4	3.452	+1.290	20 7 18	294.30	1.00	339.374	249.67	0.06	
14	3.4	2.442	-0.141	22 6 18	306.51	0.99	341.355	249.61	0.11	

MOON, 1986

D7

EPIHEMERIS FOR PHYSICAL OBSERVATIONS
FOR 0° DYNAMICAL TIME

Date	Age	The Earth's Selenographic		Physical Libration		The Sun's Selenographic		Position Angle of		Fraction Illuminated
		Longitude	Latitude	Lg. Lt. P.A.	Colong.	Lat.	Axis	Bright Lamb.		
Jan 10	29.0	+2.976	+6.036	-5+16+20	259.95	-1.49	353.878	51.34	0.01	
11	0.5	4.380	6.501	4 16 21	272.14	1.50	348.249	295.54	0.01	
12	1.5	5.495	6.549	4 15 22	284.33	1.51	343.730	267.19	0.03	
13	2.5	6.219	6.206	4 15 22	296.52	1.52	340.530	257.34	0.08	
14	3.5	6.497	5.525	4 14 22	308.70	1.52	338.608	251.94	0.15	
15	4.5	+6.322	+4.575	-5+13+22	320.88	-1.53	337.808	248.94	0.23	
16	5.5	5.730	3.427	6 11 22	333.06	1.54	337.966	247.65	0.32	
17	6.5	4.791	2.148	7 10 21	345.22	1.54	338.959	247.77	0.41	
18	7.5	3.593	+0.798	9 9 21	357.39	1.55	340.714	249.15	0.51	
19	8.5	2.233	-0.568	10 8 21	9.54	1.55	343.205	251.74	0.60	
20	9.5	+0.812	-1.902	-12+ 7+20	21.69	-1.56	346.427	255.53	0.69	
21	10.5	-0.578	3.154	14 6 20	33.84	1.56	350.361	260.57	0.77	
22	11.5	1.854	4.278	15 6 20	45.98	1.56	354.936	266.91	0.85	
23	12.5	2.947	5.224	16 5 20	58.12	1.56	359.978	274.75	0.91	
24	13.5	3.811	5.945	18 4 20	70.25	1.56	365.192	284.83	0.96	
25	14.5	-4.420	-6.394	-19+ 4+20	82.38	-1.56	370.194	301.64	0.99	
26	15.5	4.772	6.532	19 4 19	94.51	1.55	376.600	317.57	1.00	
27	16.5	4.884	6.335	20 4 19	106.64	1.55	381.114	326.38	0.99	
28	17.5	4.789	5.796	20 4 19	118.77	1.54	385.577	335.12	0.96	
29	18.5	4.521	4.930	20 5 18	130.90	1.53	390.944	343.84	0.90	

A20

SUNRISE AND SUNSET, 1985

UNIVERSAL TIME FOR MERIDIAN OF GREENWICH

Lat.	SUNSET													
	-55°	-50°	-45°	-40°	-35°	-30°	-20°	-10°	0°	+10°	+20°	+30°	+35°	+40°
Dec. 4	20 22	19 54	19 33	19 16	19 02	18 49	18 29	18 11	17 54	17 37	17 20	17 00	16 48	16 35
8	20 27	19 59	19 37	19 20	19 05	18 52	18 31	18 13	17 56	17 39	17 21	17 00	16 48	16 35
12	20 32	20 03	19 41	19 23	19 08	18 55	18 34	18 15	17 57	17 40	17 22	17 01	16 49	16 35
16	20 36	20 06	19 44	19 26	19 11	18 58	18 36	18 17	17 59	17 42	17 24	17 02	16 50	16 36
20	20 39	20 09	19 46	19 28	19 13	19 00	18 38	18 19	18 01	17 44	17 25	17 04	16 52	16 37

A76

MOONRISE AND MOONSET, 1985

UNIVERSAL TIME FOR MERIDIAN OF GREENWICH

Lat.	MOONSET													
	-55°	-50°	-45°	-40°	-35°	-30°	-20°	-10°	0°	+10°	+20°	+30°	+35°	+40°
17	0 09	...	...	23 54	23 48	23 43	23 34	23 26	23 18	23 10	23 02	22 52	22 47	22 41
18	0 19	0 09	0 01	...	...	...	...	...	...	23 57	23 53	23 49	23 47	23 44
19	0 27	0 23	0 20	0 17	0 14	0 12	0 08	0 04	0 01	...	...	...	...	...
20	0 35	0 36	0 37	0 37	0 38	0 39	0 40	0 40	0 41	0 42	0 43	0 44	0 44	0 45
21	0 42	0 48	0 53	0 58	1 02	1 05	1 11	1 14	1 21	1 26	1 31	1 37	1 41	1 45
22	0 49	1 01	1 11	1 19	1 26	1 32	1 43	1 53	2 02	2 11	2 20	2 31	2 37	2 45

The symbols (...) indicate that the phenomenon will occur the next day.

Feb 4	24.5	-0.338	+3.778	-15+13+18	203.82	-1.50	7.947	97.93	0.30
5	25.5	+0.749	4.993	15 14 18	216.00	1.49	2.198	90.33	0.20
6	26.5	1.887	5.897	14 14 18	228.18	1.49	356.123	81.41	0.12
7	27.5	3.000	6.433	13 14 19	240.37	1.49	350.348	70.93	0.05
8	28.5	3.996	6.569	13 14 19	252.57	1.49	345.439	55.24	0.02



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

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DECEMBER 1985

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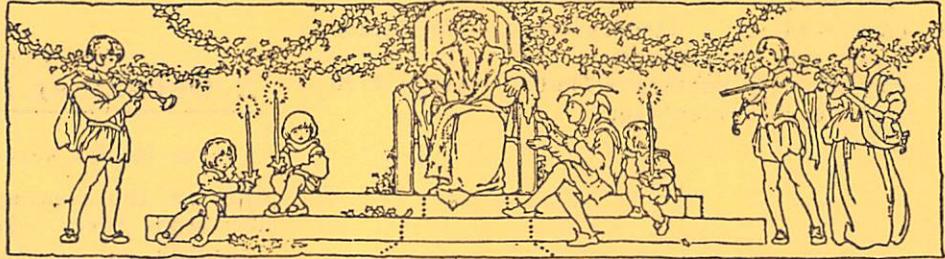
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David's December Decree

December is the month when our thoughts turn to giving. So much advertising attention is given to what presents we can buy, and we live in such a materialistic society that the decision of what to give can become very difficult. But most of us in the Stereo Club already have the ideal gift sitting on the shelf at home. I'm speaking about our photographs.

Through your photography you can take people to places they've never been, transport them to events in the past, reunite them with distant relatives -- all with a startling reality only possible with stereo photography. Certainly this is a substantial gift. By showing others our pictures, we allow them to see the world as we see it. Allowing others this intimate perspective is surely one of the ultimate acts of giving and friendship; it serves to break down the barriers between us, and reassert the brotherhood of all people, the true message of the holiday season. By spending time with others we give them our most precious commodity -- our time. And, as with any act of true giving, the giver is not diminished, since he gains an increased understanding of himself through this interaction.

Better yet, why not think about giving someone the gift of stereo; a few pictures of them and their friends that you took at a party or from that vacation you took together. Inexpensive viewers are available that make a very nice presentation. Or how about going all the way and giving a 3-D camera to that person who expressed so much interest in your photographs. Stereo Realist cameras are available for less than \$100, and would serve as an excellent introduction to 3-D photography. This is the season for you to open your heart, and for you to open someone else's eyes to what we see.

David

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. MEMBERSHIP: Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

Stereo Activity Calendar

December	1985	January	1986										
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	
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	30	31	



Let's Join Together...

- THU DEC 19 Monthly Club Meeting - Photo Center - 7:00
Big Christmas Party with Potluck, Slide Exchange, and "Stereography, A Fresher Portrayal".
- WED JAN 1 Copy deadline - January NEWS - The Editor seeks your contribution
- THU JAN 16 Monthly Club Meeting - Photo Center - 7:30
Third Club Competition

...December 19

...from Ursula Sylvan, Banquet Director

This is the evening reserved for our Big Stereo Club Christmas Party. December 19 is the third Thursday in December and we plan to meet at 7:00 PM at the Photo Center. We are having a potluck dinner and everyone can bring their favorite dish (no assignments). We will need salads, main dishes, vegetables, fruits and desserts. The Club is providing the punch, plates and forks. Please remember to bring a serving spoon for your dish. The Center is going to provide us with extra electrical cords/outlets for your hot plates, crock pots, etc. We are all looking forward to seeing you there.

...and from Tony Alderson, Program Director

Let's make this short and to the point. We have a wonderful program for the December meeting. First of course will be our fabulous potluck, followed by the Holiday Slide Exchange. Everyone should bring a stereo slide to contribute, which will then be redistributed by means of a random drawing. Cardboard mounts are okay -- remember to put your name on the slide. If time permits we'll project the slides before the exchange.

The evening will be capped by a presentation of the slide show "Stereography, A Fresher Portrayal". This is the spectacular SCSC 3-D show featuring slides of many members, and assembled with the guidance of Susan Pinsky, Tim Cardinale, and Jerry Walter. This will be a GREAT program, so don't you dare miss it!

Member & Subscriber Update

A hearty welcome to these two new Club members:

MARK DAVIDOVICH
909 Palm Avenue
Carpinteria CA 93013
H (805)684-4487

BOB PIKE
PO Box A
Maywood CA 90270
H (213)540-6862
W (213)861-0809

Club membership anniversaries for December:

- Norvin Armstong - 3 years
- Bill Boyd - 3 years
- Dan Doll - 4 years
- Richard Lindblom - 6 years
- Daniel McCarthy - 5 years
- Charles Piper - 19 years
- Marc Ratner - 3 years
- Kay Ratner - 3 years
- Toni Rousseau - 3 years
- J. Rodney Shelley - 1 year
- Charles Smith - 3 years



Christmas Wish List



If your friends are looking for something to buy you for Christmas related to your photo hobby, you might want to pass this list along to them.

1. Portable Elevator: This is ideal for obtaining angles which your competitors aren't likely to get, unless they own one too. (Grand for those second story shots, if the shades are up!)
2. Extra-long Lasso for adjusting the sun. Easily coiled, so compact. (Can also be used for escaping large hotel bills.)
3. Magnetic Blotter for distracting those annoying raindrops to another location while you shoot under dry conditions. (This is named Aqua-Blot.)
4. Shock-proof Scissors for snipping unwanted telephone and telegraph wires. This is also accompanied by a splicing kit if you care to repair any dangling conversations.
5. Collapsible Bulldozer for removing those exasperating telephone poles, unwanted vegetation and unsightly billboards, which usually ruin the photographer's composition.
6. Instruction Book on "How To Hypnotize Children and Animals"; also the owners of said subjects (if this is necessary).
7. Cloud Arranger: This explains itself. The possibilities are innumerable. Haven't you often seen a darling wisp of cloud in the southern sky which would look just right over a little old red barn in the north?
8. Wind Stopper which can be carried in your pocket, yet it unfolds to a size larger than a billboard! Put it to the windward side of a tree and your subject is motionless! And think of the varied sizes of backdrops you'd have at all times! This comes in various shades:
 Old-brick-wall Red Photographer's-background Blue
 Newly-mown-grass Green Just-a-little-bit-off White
 Deeper-than-deep Purple Florida-drop-dead Orange
 Hard-boiled-egg Yellow Black-cat-in-a-coal-bin Black
 Well-worn-carpet Brown
9. And the ultimate photographer's gift: A Conveyor Belt which will serve an unlimited supply of film and other needs to all photographers who subscribe to it, wherever they may roam, on land or sea or foam!

Happy Holidays!

--Marjorie Webster

Classified

FOR SALE: TDC 116 Stereo Projector, make offer. Also, a View-Master Model 500, \$255. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732 (213)517-6569

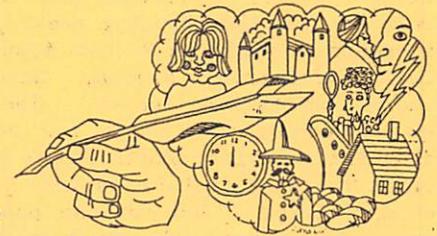
Club Competition News

The November Club competition is now history, but we can still vividly recall that evening and its exciting display of 3-D imagery. I was especially pleased to see so many new and interesting slides from our newer members. Congratulations and keep up the good work, for your contributions are the life-blood of our Club. A special Thank You goes also to our November judges: Earl Colgan, Bert Laursen, and especially Daphne Shepard who, at a moment's notice, volunteered to replace a missing judge. They were an excellent panel and worked especially well together.

Since we have so many new members we will once again confer a "Most Promising New Member" award at the end of the competition year in July 1986. Shortly after the May competition I will be accepting, from all Club competitors, five of your best slides for the annual Slide of the Year Competition. All entries must have been submitted during one of this year's regular Club competitions, i.e. September, November, January, March or May. If you joined the Club in 1984 or later, your slides will also be judged as a group for the special "Most Promising New Member" Award. Now's the time to start planning your entries since the judges will be looking for overall variety as well as individual creativity and technique.

Again, another full round of applause for the Club competition participants. See you at the next competition in January.

--Jeff Sylvan, Competition Director



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

The following members responded to the Editor's request to write a few words about one of their high-scoring slides from the last competition.

"STEREO-TYPICAL" by James Murray. I came across this classic stereo image of the Left Mitten while touring Monument Valley in Northern Arizona in October. The composition of the image -- the strong foreground of a dead snag framing the strong background of a towering monolith -- was such a textbook, stereotypical stereo shot that I had to title the slide accordingly. The weather was wet and windy and the cloud cover made the exposure time fairly long, so I set up on a tripod and waited for a little break in the clouds. Fortunately, all of the foreground was "stiff" desert vegetation, not prone to blow around in the rather brisk wind, so I got away with the long exposure.

"FANTASY OF FRAGMENTS" by Bob Kneisel. Simon Rodia's Watts Towers are one of the great folk art monuments in the world. And they are a natural for 3-D photography. You can see through their lacy structure to row upon row of glass and pottery-encrusted structural members. They are amazing, complex, and beautiful abstract sculptures constructed from scrap steel,

mortar, and thousands of fragments of broken bottles, pottery, mirrors, shells and other discarded objects. To represent the great variety of forms and fragments, I chose a point of view looking along one of the walls, lively decorated with seashells and broken pottery. At the wall's nearest point there is a large flower pot, giving an idea of the surface detail. The sunlight was bouncing off the wall and into my camera, showing up the luster of the fragments along the wall. In mid-ground, "flying buttresses" leap from the wall to a small tower, whose gyroscope-like shapes complement the rounded tops of the walls. In the background are the main towers, whose intricacy lures the eyes into numerous journeys. 3-D photography allows us to decipher the welter of forms and colors that the towers exhibit -- a flat photograph is more likely to give only an unintelligible jumble. I used a hand-held Realist, Ektachrome 100, f/22 and 1/30, as I recall. I compromised on exposure: too much light would reveal what's in the shadows, but would wash out the vibrant colors of the glass and ceramic fragments. Some amount of shadow is inevitable, anyway, with this subject, and even lends some mystery. I mounted the chips so that the nearest portion of the fence, showing the detail I intended, was just barely behind the window. Watts Towers make a fascinating 3-D subject. They're open irregularly, while restoration is completed. (But I took this shot from outside the chain link fence protecting the site.) I might even be persuaded to organize a field trip to the Towers when they are open to the public again.

"AUTUMN ROAD" by Nathan Wong. October each year brings that very special season of autumn to New England. Foliage fanatics often come from as far away as California to view the changing reds, yellows and golds of the season. Although I have found foliage almost as nice in California's Sierra, autumn in the Northeast is more than falling leaves. The small towns always seem so inviting with their tag sales, apple pie contests, art exhibits, and intimate eateries. And then there's the shoe factory outlets jammed with tourists from the cities. But for the photographer and leaf-peeper, the first and second weeks of October bring the peak foliage to Vermont, and best colors can be

found further south a week later. Roadside pumpkin farms (some with scarecrows dressed like farmers on guard), barns and cow pastures, and side roads through colorful forests provide good subject material. My slide "Autumn Road" was taken at a picnic stop I made off a small highway in southern Vermont. The bright sun of the day posed no difficulty in getting the reds and golds out with the first try using ASA 25 at about f/11 and 1/50 second. A row of trees alongside a small road provides material at different depths, and the road placed lower-left to upper-right in the frame makes a natural path for the eye to follow. This slide was supplemented with a few trees of different color on the other side of the road, as well as a woodpile and some ferns for foreground interest. A horse-drawn carriage on the road would have been the icing on the cake, but that's asking too much. Photographing barns, pastures, and churches are often more difficult because of a lack of foreground material that complements the rest of the scene, as well as difficulty in providing a "path" for the eye to follow. Nevertheless, shooting New England gives one ample opportunity to try their luck at just about everything.



A GROUP STANDARD CATEGORY

NOV	CUM	
58	123	Rick Finney HM: A Man and His Best Friend HM: By A Utah Stream In Autumn
57	120	Herb Fisher HM: Sierra Autumn
57	120	David Starkman HM: Canal Barge
59	120	Jerry Walter Award: Danger and Dazzle
58	119	David Hutchison HM: Autumn Pool #2 HM: Sterling Forest Royalty
56	114	Susan Pinsky
56	114	Marjorie Webster HM: Joshua Christmas
--	*112	Earl Colgan
55	*110	Tony Alderson HM: Blacksmith at Harper's Ferry
55	110	Nathan Wong HM: Autumn Road
--	60	David Kuntz
52	52	Don Cast

Club Competition Standings

A GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
58	122	Jerry Walter
61	121	Rick Finney Award: Eastern Sierra Award: A Man/His Dog in Owens Valley
60	120	Susan Pinsky
57	116	Herb Fisher
20	20	Don Cast

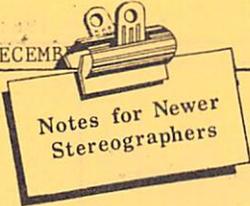
B GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
--	*128	Earl Colgan
57	114	Ray Zone Award: 3-D Castle HM: Sold
36	76	Larry Brown
53	53	Richard Ogle

*Judge's Scores Averaged

B GROUP STANDARD CATEGORY

NOV	CUM	
55	118	Larry Brown HM: Waterworks
55	115	James Murray Award: Stereo-Typical
53	113	Al Bohl
52	112	Bob Kneisel HM: Fantasy of Fragments
53	111	Ray Zone
52	109	Marc Ratner
54	108	Bill Daggett HM: South Fork/Gorgonio Wilderness
--	59	John Konrad
--	59	Bert Sikli
--	57	Mildred Hamilton
55	55	Bill Shepard HM: Horray for Hollywood HM: Red Wagon
55	55	David Dickinson HM: Balloon
--	52	John Hart
--	39	Alan Williams
--	18	George Skelly



Notes for Newer
Stereographers

Stereo Exhibitions

As a Newer Stereographer you should be aware of an ongoing activity in which up to 200 3-D photographers participate on a regular basis. This is the world of International Stereo Exhibitions.

If you feel as though you have made a few respectable stereo slides, and/or have come away from a Club competition with a ribbon or two, you have the material to participate RIGHT NOW! And, speaking for all the other exhibitors, you are heartily invited to participate. There is a real need to see the fresh and vital work of Newer Stereographers.

We never like to think or talk about it but, quite frankly, the 3-D community has lost a number of fine, active stereographers during the past few years and there is a real void that has not yet been backfilled. Here is your chance as a Newer Stereographer to share your slides and contribute to the ongoing tradition of high quality amateur 3-D slide photography.

Enough introduction; let's get to the facts. Each year some 15 to 18 stereo exhibitions are conducted, mostly in the United States. They are sponsored primarily by camera clubs, or may be done jointly such as our own SCSC's support and responsibility to the annual L. A. County Fair photography exhibition. The several foreign exhibitions are held in Australia, England, and every few years, in Germany. Here's a run down of the procedure:

1. Send a postcard requesting an entry form from the exhibition chairman. Every month the 3-D NEWS prints addresses to contact for immediate upcoming exhibitions under the heading "Stereo Exhibitions".
2. Two to three weeks before the "closing" of the exhibition, select your four best available slides and make sure each slide has a title, is identified with your name and address, and is numbered. Mounting in glass is preferred, but not necessary. Clean the slides thoroughly before packaging.
3. Fill out the entry form and return labels. Make out a check for the entry fee (now running \$3-\$4) which includes return postage, and mail the whole works off to the exhibition chairman. Pack snugly in a cut down yellow Kodak box or other firm container, perhaps wrap in foam, and use a jiffy or other small stout mailing envelope. Always send First Class.
4. Keep a record of the slides you send off by title and number.
5. Within a week after the "judging" date you will receive a report card telling you which of your slides were "accepted". From time to time you will have "no acceptances" in which case you will receive all your slides back within two weeks.
6. Your accepted slides are included in an exhibition showing, and several presentations are made in the vicinity of the sponsoring group. Your non-accepted slides are held to the end of the exhibition.
7. It is a requirement that all slides be returned within six weeks after the "closing" of the exhibition, so you can expect all your slides to show up in the mail about two months after you mail them.

8. You will automatically receive a catalog of the exhibition which lists the titles and makers of all the accepted slides, as well as the medal and honor ribbons.
9. One important point to remember is that once one of your slides has been "accepted" by a certain exhibition, that particular slide can not be entered in that particular exhibition again in any subsequent year. However, that particular slide may be entered in any and all of the other exhibitions, to "make the rounds" so to speak. And any slide not accepted by a particular exhibition in one year may be reentered again year after year, if you wish, until it is accepted in that exhibition.
10. Once you enter a particular exhibition you will automatically receive the entry form for next year. But only for that exhibition. You must send postcards the first year for each of the entry forms for each exhibition.

Does it sound like a lot of work and hassle? It isn't really, once you get the swing of it. You will find that the process makes you look at all your stereo slides really hard and with objective eyes. Slowly, in a year or two, your best slides will "bubble to the top". You will become aware of the kind of slide that gains acceptances, and when you go out to shoot more 3-D you will become a better photographer for it. One thing leads to another and eventually you will come away with a ribbon or medal. It is a fine hobby!

At the present time the exhibitions are receiving four slides each from 90 to 130 stereographers (not everyone enters all the exhibitions). The exhibitions are accepting 35 to 55 percent of the slides entered. So you can see how good your chances are.

We are fortunate to have four exhibitions each year right here in Southern California: Hollywood, L. A. County Fair, San Bernardino, and Southern California Council of Camera Clubs (S4C). All of the judgments, conducted on Saturdays, are open to the public and you are invited, whether or not you entered slides. This is the only way to view all of the slides that were entered. Then you are invited to the exhibition showings of the accepted slides.

The next three exhibitions that are coming up are Oakland, Hollywood, and Cordova. Why not send off for the entry forms right now?

Oakland Exhibition, Jim Tozer, 60 Lookout Road,
Hillsborough CA 94010

Hollywood Exhibition, Floyd Garton, 4170 Elm Avenue,
#307, Long Beach CA 90807

Cordova Exhibition, John Funaro, PO Box 160231,
Sacramento CA 95816

Each exhibition has an array of awards. Cordova has an interesting one especially for the Newer Stereographer. It's the Best New Exhibitor award, and goes for the best accepted slide by an entrant who has never before had an acceptance in an exhibition. It has been several years since this award has come home to an SCSC member -- how about giving it a try in 1986?

If you have any questions please contact one of these veteran exhibitors from SCSC: Rick Finney, Susan Pinsky, David Starkman, or Jerry Walter. We would all like to see you get started and will give any assistance that you need. Plan to join in this cause to further 3-D, and reap self-satisfaction from your photography.

MOVIE REVIEW

'STARCHASER' TRACES OLD PATHS IN 3-D

By CHARLES SOLOMON

The first 3-D animated feature, "Starchaser: The Legend of Orin" (Friday citywide), looks like the most lavish Saturday morning television program ever created. It's essentially a drawn, live-action film, but it would be impossible to make a conventional live-action movie with so many special effects for the \$9 million that "Starchaser" cost, let alone one in 3-D.

The characters, setting and story line of Jeffrey Scott's script seem lifted from the blockbuster fantasies of Lucas and Spielberg. Orin, the Luke Skywalker-esque hero, belongs to a race of enslaved humans who toil in the mines of the planet Trinia. Zygon, the master/high priest of these wretched

people, speaks to them from the mouth of a gargantuan idol that arches over a lava-filled chasm like the one in "Indiana Jones and the Temple of Doom." Orin escapes from the mines after finding the hilt of an ancient sword that emits a deadly blade of light when the user fights for Right—not unlike a Jedi light saber.

Freed from slavery, Orin takes up with Dagg, a Han Solo clone/hard-boiled smuggler with a heart of gold; Silicia, a practical, sexy robot, and the Princess Aviana, who naturally falls for him. Using Dagg's disreputable-looking but extremely fast spaceship, the quartet evades Zygon's mechanical minions and breaks into his gigantic fortress. The final confrontation between Orin and Zygon is literally a cliff-hanger (over the lava pit). Happily, Zygon doesn't turn out to be the hero's father. He's just a singularly nasty robot who can be dispatched. The victorious Orin frees his people and goes Luke Skywalker one better by curing a little boy's blindness with a laying-on of hands.

During the 3-D craze of the mid '50s, animation studios tried to



adapt the process for cartoons like Warners' "Lumberjack Rabbit" (1954) and UPA's "The Tell-Tale Heart" (1953). But the drawn characters and backgrounds remained unmistakably two-dimensional, and these films look like a pop-up book or a toy theater: series of flat planes that recede in depth.

By using more levels of artwork to produce a greater illusion of perspective, "Starchaser" avoids this problem much of the time—the scenes set in outer space are strikingly three-dimensional. But the effectiveness of the illusion emphasizes the flaws in the animation itself. The characters lack weight and seem to slide over the backgrounds like ice skaters. The few bits of good animation—a caterpillar-like swamp monster, an unsavory, gesticulating slave trader—stand out amid the less inspired work.

With its shoot-'em-up ray gun battles, fast cutting, evil robots and sniggering sexism (Silicia is converted from a crisp office worker into a mechanical sex kitten by adjusting the circuitry in her derriere), "Starchaser" will undoubtedly appeal to teen-agers who have grown up on Saturday-morning kidvid rather than to adults or animation fans. A final caveat: Viewers with glasses and/or astigmatism may have problems watching 90 minutes of 3-D animation; the film left me with a shattering headache.

HOLOGRAMS ON PAPERBACKS

By JON LAFAYETTE

THE hottest thing in the paperback racks may be the hologram Zebra Books began putting on the covers of its historical romance novels last month.

Zebra, a fast-growing Manhattan-based independent publisher, had one million copies of "Stolen Ecstasy" by Janelle Taylor printed—double that author's usual run—because of the 3D laser image.

All four of Zebra's September romance titles, "Stolen Ecstasy," "Passion's Dawn," "Texas Torment," and "Rapture's Tempest," made various bookstore chain best-seller lists.

Zebra chairman Walter Zacharius expects the hologram to increase a given book's sales by about 50 percent: "They break through the clutter on the racks."

With just six seconds to attract the average book buyer's eye, the shiny holograms are "like little billboards on every cover," added Zacharius' partner, Zebra president Roberta Grossman.

The romance category, with \$583 million in sales, represents 40 percent of a paperback books sold.

"Our competitors are watching us closely," noted Zachari-



us. So are makers of packaged goods, including foods, wines, cosmetics and records—all of

whom are looking for ways make their products stand out on crowded store shelves.

Market research indicated that the hologram increased viewing of the books in a simulated retail setting by 69 percent.

The hologram, created by American Bank Note, costs 16.5 cents a book, but Zebra has left cover prices unchange at \$3.95.

In a flat book market, Zebra chalked up a 40 percent increase in unit sales in the first eight months of this year. Once sales of the hologram books kick in, Zacharius expects growth to jump to 60 percent, putting the firm's sales in the \$25 million range.

Zacharius attributes the growth to the company's ability to react quickly to new ideas and trends.



The Bottom Lines

Hand Him Popcorn and the Funny Glasses and He's at His Happiest

By MARY BARBER, Times Staff Writer

One day in 1947, little John Hart peered into his mother's stereoscope and was overcome with wonder and delight at his first sight of three-dimensional pictures.

That moment was not recorded in 3-D history, but Hart has seen to it that almost everything else has been.

His fascination has never waned, and since age 7 he has collected, recorded, photographed and otherwise perpetuated every aspect of three-dimensional photography and its history.

Now Hart is a grown man in charge of the Longley Elementary School in Arcadia where the walls of his office herald the attractions of "Bwana Devil," "House of Wax" and "Creature From the Black Lagoon."

"This is kind of different for a principal's office, but what the heck. It's me," he said.

And then he pointed out new posters that proclaim the coming of "Jaws III," "Metalstorm" and "Space Hunter" to show that, far from being obsolete old stuff, three-dimensional movies are being produced today.

Hart, 45, appears to have been in the right place and time for his hobby all his life. He grew up in Southern California before movie audiences switched to television. His mother still owned a stereoscope, that remnant of the Victorian age when every well-appointed parlor had a box of two-picture cards and a hand-held viewer that seemed to give a magical depth to each scene.

The two pictures, taken of the same scene by camera lenses spaced about 2½ inches apart, Hart said, form the basic principle of 3-D.

"I never could get enough," he said. "I always wanted to make my own stereo cards, which I still do to some extent."

He was 12 when the first 3-D movie, "Bwana Devil," premiered in October, 1952, and was in his early teens when Hollywood's short-lived profusion of 3-D movies were produced. That era ended in 1954 and the technique is only now seeing a resurgence, Hart said.

During his college years he experimented with his first synchronized twin movie cameras and projectors.

Today Hart owns about 40 theater lobby cards and posters of 3-D films, two antique stereoscopes and a big collection of old cards, numerous Polaroid glasses (made for viewing 3-D movies), and about a dozen still and movie cameras and projectors, including an intricate new camera that he said was built especially for him and is one of only three in existence.

He is a member of the Stereo (short for stereoscopic) Club of Southern California, whose 200 members make it the largest in the country, and said he has always been chairman of its 4-year-old movie division.

Hart volunteers these historical facts:

Efforts to bring depth to two-dimensional images began even before the advent of photography.

Stereoscopic viewing was first recorded

in the 1820s, when Charles Wheatstone rigged an apparatus with mirrors and wrote a treatise for a London society of scientists.

The Keystone-Mast Co., America's largest producer of stereoscopes and pictures, donated its collection to the University of California, Riverside, including some invaluable pictures of Abraham Lincoln.

Hollywood promoted 3-D in an effort to draw audiences away from their first television sets. Moviegoers paid an additional 25 cents for cardboard-rimmed Polaroid glasses, which were necessary to bring the movie films' twin images together.

"It's hard to explain the fascination," Hart said. "We're fanatics. You're either crazy about it or you couldn't care less. There's something very exciting about a picture of Abe Lincoln that's so real you feel like you're a part of it—that

you could walk right into it."

The only reason he didn't make a career of 3-D, he said, was because "there wasn't anything commercial out there."

But he used it as a teaching tool when he traveled extensively and taught foreign languages, and later his special cameras and techniques recorded life with his wife, Pat, and children, Heather, 14, and Chris, 11. They live in La Crescenta.

"My whole family has grown up with 3-D. They just know you put on the glasses. Looking at flat pictures is an anomaly to them. When the neighborhood kids come in, they don't know what's going on," he said.

"There's something so magical about photography. We haven't even started 3-D TV. And then there's computer-generated 3-D. The possibilities just go on and on."



LOU MACK / Los Angeles Times

School Principal John Hart at his desk with 3-D movie memorabilia.

PHOTOGRAPHING THE MOON IN STEREO (4) THE "MISSION WINDOW"

SYNOPSIS

In previous installments we have outlined the requirements for a successful stereo of the Moon and given a procedure for determining the preliminary window for photography. The preliminary window is the period during which the Moon is well above the horizon and darkness prevails. The actual useful window is that part, if any, of two preliminary windows during which identical Moon terminator positions occur. Exactly what this means will become clear as we continue with our example.

SECOND PRELIMINARY WINDOW

In Installment #101 we determined that the first preliminary window on the night of Dec. 19/20 1985 was from 5:17 PM to 12:25 AM. A similar calculation will show that the second preliminary window for the night 59 days later on Feb. 16/17 1986 will be from 6:07 PM to 12:49 AM.

THE OVERLAP OF PRELIMINARY WINDOWS

We must now determine during what part of these intervals, Dec. 20/21 from 5:17 PM to 12:25 AM and Feb. 16/17 from 6:07 PM to 12:49 AM the Moon's terminator is at the same position for a stereo pair.

SUN'S LONGITUDE DETERMINES MATCHING OF CHIPS

The factor which determines where the terminator is located is the Sun's longitude as seen from the Moon, found in the Astronomical Almanac Section D, Ephemeris for Physical Observations of the Moon. The figure which is tabulated in the AA is the complement of the longitude, called colongitude (90° - longitude or 450° - longitude), so we shall use colongitude. Entering the 1985 AA on page D21 we need the Sun's selenographic colongitude at 5:17 PM Los Angeles time Dec 19, which is 8 hours later Greenwich time, or 01:17 AM Dec 20. Linear interpolation gives 5.45° . Similarly the Sun's colongitude at 12:25 AM Los Angeles time on Dec 20 (08:25 Greenwich time) is 9.07° . The Sun's colongitude for the beginning and end of the preliminary window the night of Feb 16/17, Greenwich time 0207 and 0849 are 3.31° and 6.71° .

THE USEFUL OVERLAP

Thus we see that the useful overlap is from colongitude 5.45° to 6.71° . Interpolation establishes that 6.71° colongitude the night of Dec 19 is reached at 8:14 PM. On Feb 16 5.45° colongitude is reached at 10:20 PM.

THE "MISSION WINDOW"

Therefore the mission window for this stereo pair is from 5:45 PM to 8:14 PM on Dec 19 and from 10:20 PM to 12:49 AM on Feb 16/17, a total interval of 2 hr 29 min, and the difference in clock time for the two dates to get an exact match is 4 hr 35 min. Any chip shot on the first night will mate with a chip shot 4 hr 35 min later on the second night. A discrepancy of 30 min will give an acceptable error. We should therefore make a series of shots Dec 19 beginning at 5:45 PM and ending at about 8:45 PM, and a series of shots Feb 16 beginning about 9:50 and ending 12:50 AM. Note that we are taking advantage of the $\frac{1}{2}$ hr allowable error when it would result in better "seeing".

STEREO ORIENTATION

Next time we shall discuss how to determine the libration in direction and magnitude and hence the orientation of the stereo parallax. We wish to have the parallax in the horizontal direction on the final stereo pair. The libration is the Earth's latitude and longitude as seen from the Moon.

A LOOK AT THE MOON EPHEMERIS

Now that the Moon Ephemeris has been introduced it is possible to discuss the rationale for selecting the 2 month interval for a stereo "base". For a matching stereo pair the columns "Sun's selenographic colong. and lat." must agree for the two chips to about $\frac{1}{2}$ degree. The colong. figures repeat about every two months while the lat figures go through an annual cycle, with slow changes near the turning points.



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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David's Decisions

Along with just about everyone else, the Board of Directors of the Stereo Club has made some New Year's resolutions. Our resolutions are to discover and implement new ways to improve the Stereo Club. Specifically, we will strive to make Club meetings more interesting and better run, and to provide more Club activities, such as workshops, tagalongs and outings.

As far as the meetings go, we will increase the number of slides shown; this will include competition evenings, since the number of slides submitted for competition recently has not been enough to fill up the program. For instance, in January both Susan Pinsky and I will each bring an additional 30 slides to supplement those shown for competition. This will give us a full evening of 3-D projection. Of course, we'll have to start the meeting promptly at 7:30 PM in order to accommodate this expanded program. We are also still considering ways for members to show their slides at Club meetings in a noncompetitive atmosphere. We recognize that the constraints of Club competition narrow the spectrum of material we are presented, and that much worthwhile photography is not displayed at the Club because of this.

For activities, several of our Board members will be hosting workshops and other activities over the coming months. This will allow all of us a chance to increase our skills as stereo photographers, and give us an opportunity to meet some of the other members of the Club. I welcome your comments and suggestions as to what subjects we should cover in our workshops; also, we (especially the Editor of the 3-D NEWS) would appreciate knowing about any upcoming special events that might be of general interest to other members of the Club. We will try to list any of these events that we are aware of in the 3-D NEWS.

I think that 1986 will be an exciting year for the Stereo Club; be a part of it!



David

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. MEMBERSHIP: Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.



Stereo Activity Calendar

JANUARY

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

FEBRUARY

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

- THU JAN 16 Monthly Club Meeting - Photo Center - 7:30
Third Club Competition plus a special showing of slides from two members. Meeting will start promptly!
- SAT JAN 25 Workshop - The Technique of Fill Flash - Call David Kuntz at (714)261-5600 or (714)966-8350
- SAT FEB 1 Copy Deadling - FEB 3-D NEWS - The Editor eagerly seeks your contributions
- TUE FEB 11 Workshop - Getting Started Entering Competitions - Call Susan Pinsky at (818)357-8345
- THU FEB 20 Monthly Club Meeting - Photo Center - 7:30
"The 3-D World of John T. Chord, FPSA" and other featurettes

RUTH ALLISON JANE KIELSMEIER

Ruth and Jane both passed away within the last six months of unrelated illnesses -- Ruth of heart failure and Jane while recuperating from a tracheotomy. These sisters made their home in Los Altos after semi-retirement 10 years ago. They both enjoyed 3-D photography, Jane quite casually, and Ruth as a faithful supporter of all the stereo exhibitions. More importantly, however, they enjoyed the stereographers with whom they had become acquainted over the many years. They cherished their friendships, and their stereo friends cherished their own warm kinship with Ruth and Jane. They were happy sisters, always making the most of everything, laughing and joking even through their own illnesses. In fact, who can ever remember them frowning? All of which underscores the fact that stereo photography, like any hobby, gives something else, and can have numerous other rewards and lead to lasting social ties. Ruth and Jane represent that "something else" to many in the stereo community, and those many feel a real loss.

Member & Subscriber Update

Club membership anniversaries for January

- Nancy Bernhard - 1 year
- Max Bruensteiner - 30 years (Charter Member)
- Tim Cardinale - 9 years
- George Cushman - 4 years
- Skip Greenlee - 1 year
- Rhenda Greenlee - 1 year
- Georgia Heard - 1 year
- Dick Heard - 1 year
- Jim Pettit - 8 years
- George Pond - 30 years (Charter Member)
- James Prestridge - 1 year
- Burt Sikle - 3 years
- George Skelly - 8 years
- Steve Traudt - 3 years
- Ray Zone - 1 year

Workshop News

THE TECHNIQUE OF FILL FLASH

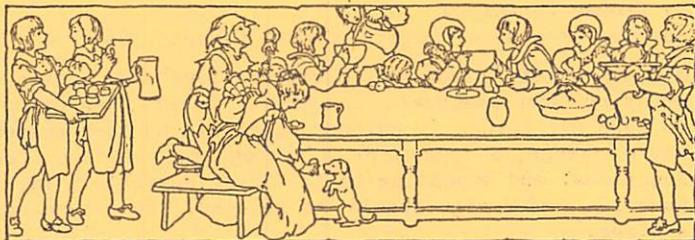
Using flash as a secondary light source can make your outdoor pictures (especially portraits) more interesting and dramatic. You can eliminate dark shadows on peoples faces, balance exposure in foreground and background, and achieve a flexibility not possible by only using available lighting. This workshop will cover the basics of fill flash, and will center around an actual shooting session. To be held January 25 at 1 PM. Please contact me for reservations and further details.

--David Kuntz
(714)261-5600 work
(714)966-8350 home

GETTING STARTED ENTERING COMPETITIONS

This workshop is scheduled for Tuesday, February 11 at 7:30 PM and is designed to assist members in choosing slides to enter at the Club and for international exhibitions. The workshop is limited to 5 people, and each is asked to bring 10-20 of their own slides which they feel are potential competition material. All slides will be projected, discussed and evaluated. Forms for entering Club and international exhibitions will be explained to make entering easy to do. Please call me to sign up.

--Susan Pinsky
(818)357-8345



Looking Backward to...

...December 19

Oh what a great time we had at the Photo Center for our Holiday Party. First we ate lots of delicious food. Club members and friends -- everyone who came, brought a dish to share -- casseroles, hot and cold salads, pizza, snacks and dips, and lots of fantastic desserts -- a true potluck. Ursula and Jeff Sylvan did a great job seeing to the punch, coffee and eating ware, and laid out the tables in white cloths with holiday decorations. What a festive meal for everyone.

Then came the slide exchange. Twenty or so members brought one of their favorite slides to give to another member. After projecting them, the slides were exchanged randomly under the expert guidance of Tony Alderson. Quite to the contrary of what some were thinking beforehand, the slides were of very high quality, and each turned out to be a nice memento of the evening.

Then came time for "Stereography - A Fresher Portrayal". After a momentary pause to get the sound/cue system all hooked up correctly, David Starkman and Susan Pinsky presented this fine audio-visual 3-D show. It is made up of slides from 50 different Club members, some of whom are no longer with us. It is bold, colorful, and fast moving, smoothly assembled (by Susan and David), set to interesting music (selected by Jerry Walter), with a thought-provoking script (written and spoken by Tim Cardinale). All of the slides are duplicates, and frequently the copies are an improvement over the original, in both color and size. The show makes one feel good, and happy to be involved in stereo photography. As Tim Cardinale concludes the show:

"More than just a projection on a screen, stereography is a window to look through, whether you are outside looking in, or inside looking out. A window so convincing that sometimes we forget that it is all a sophisticated illusion -- all simply reproductions.

Why with a stereo camera
Rather than the artist's brush?
What better justification than for
our own eyes.
And in revitalization?
What better homage than to our
predecessors.
And in creativity?
What better allegiances than to
each other."

Let's Join Together...

...January 16

The first meeting of this new calendar year will give us the third competition for this Club year. BRING YOUR SLIDES! We all like to look at them. Newer members can still get in the running for the Most Promising New Member Award (see the December NEWS) to be awarded at the July Banquet. If you need help in filling out the entry cards, please come a little early for special attention.

This meeting will begin promptly at 7:30 PM. Several new features will be added, with extra slide sets by two members, and comments on the competition slides. It will be a full meeting, so don't miss it. If you need to grab a quick bite before the meeting, try this recipe from the kitchen of Ursula Sylvan:

Microwave English Muffin Loaf for the January Competition

2 pkg yeast
5-6 cups flour
1 T sugar
2 t salt
2 cups milk
1/4 t baking soda
1/2 cup water
cornmeal

Combine 3 cups flour, yeast, sugar, salt and soda. Combine liquids and heat to 120° to 130° in microwave with probe, then add liquids to dry mixture and beat well. Stir in 2 cups of flour to make thick batter. Grease 2 loaf pans and sprinkle with cornmeal. Pour in batter. Cover and let rise in warm place 45 minutes (just time enough to double-check your slide entries for this competition). Microwave each loaf separately for 6 minutes 30 seconds. Allow to rest 5 minutes before removing from pans. Slice, and toast or pile high with your favorite sandwich makings, and enjoy. Then hurry off to the meeting.

...February 20

At the February meeting we will feature:

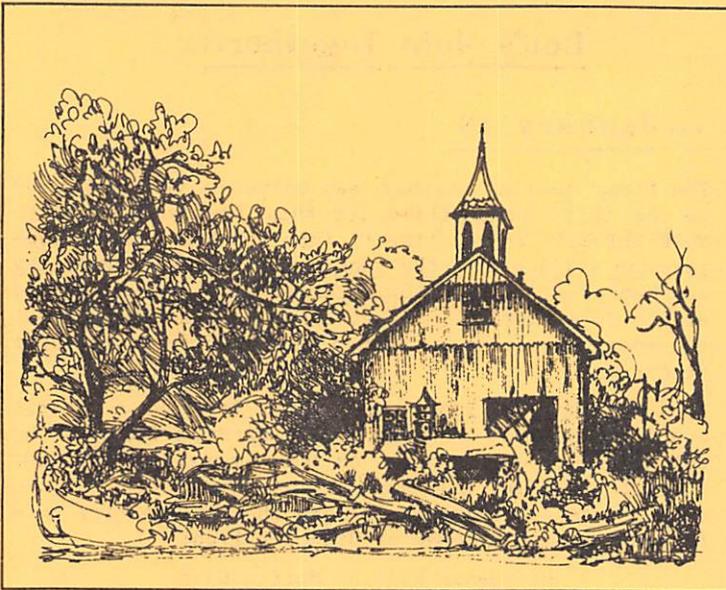
"The 3-D World of John T. Chord, FPSA"

This program was assembled as a memorial to this late stereographer who began his 3-D hobby in the late 1940s. John Chord left a legacy of thousands of stereo slides, and this show features a representative and comprehensive group of 200, in a 40-minute audio-visual 3-D presentation.

In addition there will be other visuals to round out the evening. Plan to attend.

When we are discussing each other's creative vision, there's no rule that says we always have to see eye-to-eye.

--David Swann



Artistic Confidence

by Freman Patterson

adapted from an article in Camera Canada, 1983

All too often "practical considerations" are given priority over aesthetic concerns, rather than trying to keep all things in balance. There is no good reason why a garden, a house, or a photograph can't be both functional and appealing to the human spirit. In fact, function and design should be related like a hand and a glove.

Quite often the greatest obstacle to making fine photographs is not a lack of ability or training, but a lack of confidence in your ability. In my view, lack of artistic confidence is engendered in large part by our society. For a variety of historical reasons, North Americans have long regarded art as non-essential, as a "frill". This attitude has pervaded the educational system to the detriment of creative thought in all areas of our society.

For example, one day not so long ago, I stopped to help a student, a retired woman, with her pictures of wild flowers. Her compositions were adequate, but stiff -- as if she were photographing buildings, not flowers. The design of her pictures was essentially unrelated to their purpose, which was, according to her, "to convey a nice feeling of summer as well as to show the flowers well". When I commented that her compositions needed "loosening up", she immediately replied, "but I have no imagination."

How I wanted to sweep the lady around the meadow in a new waltz of the flowers! Teach her how to dance! Or, tell her to kick off her shoes and run through the field until she was exhausted, and collapsed among the blossoms. Something utterly outrageous for her!

"To claim that you have no imagination", I said, "is to announce that you are dead. So, when did you die?" I was gambling with this question -- betting that the lady would recognize the silliness of her self assessment. After a moment's hesitation she started to chuckle. "Well, I'm not very creative", she commented by way of revision, admitting she was alive, if not exactly kicking. And with that we started on the constructive process of loosening up her compositions and, I hope, the woman herself. When you start to feel free to do something you've secretly yearned to do, you begin to believe you are capable of doing it and much more. You begin to be what you hope for.

To break rigid patterns of thinking and photography, pretend that they don't exist. Resist the urge to put labels on things. Don't ask "What is it?" when confronted with a visual pattern you don't understand. React to the pattern as something that's attractive, compelling, or whatever, in its own right.

Enrich your visual life by studying drawings, batiks, weaving, and theater sets. Watch dancers move. Let your eyes caress the contours of a mound of clay or a bouquet of flowers; then isolate textures, lines and hues. Savor the appearance of visible things with your eyes, as you would savor the taste of a delectable chocolate mousse with your tongue. Set aside 20 minutes every day for a visual meal.

You will begin quite naturally to apply your new visual approaches and attitudes to other aspects of your sensory life, as well as to problem solving of all sorts, and to your general behavior. Thus, your photography will become an integral part of your life, not something tacked on to it, not merely a frill.

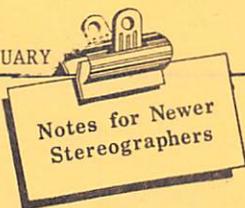
Stereo Exhibitions Calendar and News

- SAT JAN 11 Closing - Oakland Stereo Exhibition
 MON JAN 27 Closing - Cordova Stereo Exhibition. Newer stereographers remember this has a Best New Exhibitor award.
 WED JAN 29 Closing - Hollywood Stereo Exhibition. Be sure to get your entry forms for this local exhibition from Floyd Garton, 4170 Elm Ave #307, Long Beach CA 90807. And then attend the judging and meet the judges which this year includes Max Bruensteiner, Charter Member of SCSC and former owner of the Alhambra Camera Store, once THE place to buy stereo equipment in the Southland.
 SAT FEB 1 Judging - Hollywood Stereo Exhibition at the First Methodist Church, 134 No. Kenwood, Glendale. Starts at 9 AM - Everyone is welcome.
 WED FEB 12 Showing - Hollywood Exhibition - Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd., Alhambra, at 8 PM.
 FRI FEB 14 Closing - Rochester Stereo Exhibition
 Forms: Martha Green, 8 Bittersweet Drive, Rochester NY 14625

All the above Stereo Exhibitions are eagerly seeking the support of the newer stereographer. Toss your slides in the ring for acceptances, ribbons and medals. And also toss your slides in so that others can see them. And attend the judging of the Hollywood Exhibition, now in its 28th year!

Competitions should make your slides better because you will acquire techniques to be able to say things in pictures more penetratingly, more clearly, and more forcefully than is possible without such knowledge.

--R. Smithson



Proper Mounting

This article this month is contributed by WALTER HEYDERHOFF from Evanston, Illinois, who is the Tips and Techniques Editor for The Stereo Flash, the monthly newsletter of the Chicago Stereo Camera Club.

Proper mounting of stereo slides, whether hand viewed or projected, is essential for proper enjoyment of the stereo image. This has been stated and recognized as fact for a long time.

Many articles have been written and probably will be written on ways to do this. Everyone has a different slant that works for them and hopefully for others. I recall my own frustrations when I started in stereo in '58 trying to understand what it was all about. Even with experts at hand to "show and tell" it took a while before I was able to see what was in front of me all of the time.

Perhaps the following will be helpful to others when mounting their slides by seeing simulated scenes as a comparison of at the window, just beyond and way beyond the window and the factors controlling that positioning.

Someone once said that the "stereo window" is that point or place in space where nothing moves. Your subject matter is either at the window, in front of or beyond the window.

Note the illustrations. #1 is intended to show how a scene might be mounted to be at the window, same as the crawling bug. #2 is meant to show how the scene should be mounted just beyond the window. #3 has the scene way beyond the window and is in need of improvement.

I use a hand viewer in mounting. I feel that with its magnification it is easy to see which way to move the film chips, up or down, left or right so they are in the proper relationship with one another.

I use the edges of the mask itself as a gauge. This is your actual window when the slide is viewed or projected.

You can use commercial gauges as a guide for near and far points and leveling. When all is said and done, it is how those film chips appear in the mask that will determine how it will project.

With the Sigma (Realist) mask it is easy to move the film chip inward or outward, slightly up or down. With the Emde, I slit the sides of the formed pockets so the film chip can be moved as needed.

With either mask, the film chip itself can be trimmed on top or bottom slightly so it can be moved up or down if needed to level the slide or cut down on excess sky or foreground.

The illustrations represent in a simplified manner what you should look for in mounting stereo slides. The outside frame represents the window or mask frame, the butterfly is the scene you have photographed.

Note that in all the illustrations the butterfly's wings are the same distance from bottom of frame in both views. This is essential in mounting slides. Sometimes the mask has a little leeway so the film chip can be moved slightly up or down; sometimes the top or

bottom of the film chip should be cut off slightly. After the film chips are where you want them, secure with a narrow sliver of tape.

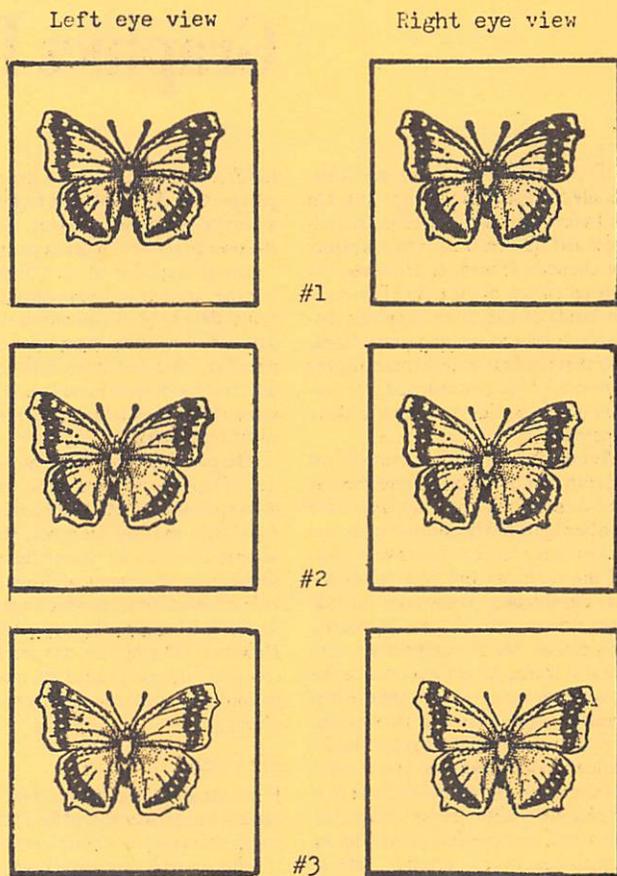


Illustration #1. This represents a slide mounted to be at the window, same as a bug crawling on a real window pane. You have the same amount of space on the left hand edges of the scene in both left and right eye views compared to the frame or window edge. The same is true of the right hand edge of the scene in both left and right eyed views.

Illustration #2. This represents a correctly mounted stereo slide. The scene is just beyond the window. Note that in the right eye view you have just a little more space on the left edge of the scene and the frame than you do in the left eye view. On the right side of the scene you have a little more space in the left eye view than you do in the right eye view. Just the same as looking at the ivy growing just outside your window at home.

Illustration #3. This last illustration represents what often happens in commercially mounted slides, or when we cannot get close enough to our subject. The scene (the butterfly) is a long way back of the window, same as a car in the next block or the mountain way off. You can improve the impact of your slide by simply remounting and pushing the chips closer together so the spacing will be similar to Illustration #2, just beyond the window.

You can sometimes use medium or closeup masks to block out extraneous material. Simply move the film chips in the mask until they have the spacing on each side as shown in Illustration #2.

Proper mounting will show your slides off at their best, and becomes second nature with a little practice.

Stereoscopic and 3D Graphics Display Systems

Electronic Imaging □

In 3D computer graphics an area of historically confused terminology exists. Up until a few years ago, the terms stereoscopic and 3D were used in an essentially interchangeable manner. However, the more recent use of the term 3D for certain kinds of computer graphics displays can lead to misunderstandings. Now that the first stereoscopic display hardware is being introduced for computer graphics, this confusion is likely to increase.

Any display which gives a simulation of depth can be broadly described as three-dimensional. Psychologists have been hard pressed to improve upon the work of renaissance painters who codified the concepts and defined monocular depth cues. These cues include interposition, relative size, geometric perspective, aerial perspective, and light and shade. All of these cues can be perceived by a person with one eye just as readily as by a person with two eyes.

To the monocular depth cues should be added motion parallax. If one eye is closed and an object held in front of it and rotated, additional portions of the object will be revealed providing an appreciation, over a period of time, of the volumetric extent of the object. Stereopsis, by contrast, is the depth perception experienced because the world is seen simultaneously from two slightly different perspective viewpoints. In the usual video display, stereopsis is lacking.

The discovery of stereopsis was announced in 1838 by Sir Charles Wheatstone who invented the stereoscope (1833) and stereoscopic drawing. Accordingly, Wheatstone is the father of 3D graphics.

Wheatstone was the first person to explain the distinct, separable depth sense, stereopsis, that depends upon seeing the world with two eyes. The two slightly different images focused on the left and right retinae are fused by the observer into one single image perceived as depth.

While motion parallax is similar to stereopsis, they are not exactly alike. Stereopsis is the result of simultaneous perspective viewpoints being integrated or fused, whereas motion parallax is perceived over a period of time.

3D computer graphics

In the last few years, the terms 3D graphics and 3D imaging have come into use by people who provide computer graphics hardware or software. These terms generally indicate that the planar or monoscopic display seen on the usual CRT has good shading, probably

hidden-line removal and geometric perspective. An additional factor is the ability to rotate such images, allowing the user to observe motion parallax.

Another quality of such displays is that they are derived from a three-dimensional data base. A three-dimensional data base is required to produce motion parallax, and includes information which allow objects represented on the screen to be shown from different perspective viewpoints.

Despite the fact that the nomenclature 3D graphics is confusing, because of its prior use for stereoscopic displays, especially motion pictures, there is some justification for using it here, since such computer-generated displays provide a view of objects which appear to have depth because of monocular cues. However, 3D graphics, as used by the computer imaging industry, must not be confused with true stereoscopic displays.

3D video

If the same criteria are used for video camera images as are used for computer graphics images, it is consistent to refer to ordinary television displays as 3D. A video camera can provide a 3D data base, and its image surpasses all the other visual qualities provided by a good 3D computer graphics package. Shading, interposition, perspective, and rotation or motion parallax — the exact grounds for calling a computer graphics image 3D — are ordinary components of television images.

However, television images are not normally called 3D. Because of this inconsistency, the current use of the term 3D, and related terms, can easily be quite misleading. An entire generation is accustomed to using the term 3D to describe stereoscopic motion pictures. The term was used specifically to

distinguish such images from conventional motion pictures which did not offer stereopsis. By contrast, the current use of the term 3D for computer graphics does not take this distinction into account.

The term 3D is undoubtedly with us to stay, referring to planar, monocular, non-stereoscopic computer images. To make the distinction clear, it is necessary to use additional terminology when referring to computer graphics

display systems which provide the authentic depth sense possessed only by two-eyed observers.

3D versus Stereoscopic

The use of the term 3D will be reserved exclusively for planar images which include monocular depth cues but lack stereopsis. Displays which incorporate the binocular depth sense, stereopsis, will be called "stereoscopic."

Plano-stereoscopic systems will be described which are defined as those which use a binocular image pair, or images from the left and right perspective viewpoint, to create an image exhibiting binocular stereopsis. If only two images are presented, then a selection device (glasses) for the eyes is necessary.



Selection devices

The simplest example of a stereoscopic display device is the lenticular stereoscope, invented by Sir David Brewster in 1843. The direct modern descendent of Brewster's design is the View-Master stereoscope in which a card holding a stereoscopic pair of transparencies is observed through left and right lenses, all mounted in a plastic housing. The purpose of the lenses is to help the eyes focus in the short distance between them and the stereo pairs. The housing



contains a septum which separates the left and right images. Each eye, because it has its own optical system, sees only the left or only the right image.

For stereoscopic projection systems, or for video systems, the images are most conveniently presented not side-by-side as in a stereoscope but, essentially, superimposed on each other. In such a case, when the observer is looking at the display screen, a selection device for the eyes must be employed.

Selection by polarization

For stereoscopic motion picture projection, the selection technique usually uses linear polarized light which is produced with sheet polarizers covering the projection lenses. Sheet polarizers are also used as analyzers in the selection devices, or spectacles, themselves. In such a case, the projection lenses are covered with sheet polarizers whose left and right axes of polarization are ortho-

gonal with similar orthogonal axes employed in the analyzers at the polarizing spectacles. Thus, assuming good projection, the left eye will see only its left image, and the right eye the right image. That is, the left image will be blocked from the right eye, and the converse.

Selection by shuttering

In a field-sequential video system such as Stereographics' 3Display technology, electronic shutters are employed, most frequently composed of PLZT shuttering material. When the left field is on, the left shutter is transmissive and the right shutter is opaque, and so forth, alternately, so that each eye will see a series of images selected for its perspective viewpoint. The left eye will see only the sequence of left-viewpoint images, and the right eye will see only the sequence of right-viewpoint images.

3Display technology

In 1984 Stereographics began to market the 3Display three-dimensional video technology. This technology is a field-sequential, or time-multiplex system in which alternate fields are presented to

'In field sequential systems, electronic shutters are employed'

the left and right eye. In prior systems, the usual 60-field-per-second rate was employed to send 30 images to the left eye and 30 images to the right eye in the following sequence, left, right, left, right.

Defects in the 60Hz scheme

There are two major defects with the 60Hz scheme. First, if each eye sees only 30 images a second, this is well below critical fusion frequency, which results in disturbing flicker. Next, if all the odd fields or all the even fields are encoded solely with either the left or the right perspective viewpoint, then each eye will see only one-half of the necessary interlace.

Some commercial attempts were made to exploit such systems. Honeywell, Megatek and Matsushita actually offered flickering, non-interlaced systems in the late 1970s and early 1980s, with mixed commercial success. The key ingredient of these systems was the development of electro-optical shutters such as those based on PLZT (lead lanthanum zirconate titanate). When alternately energized and de-energized, this solid-state crystal material will

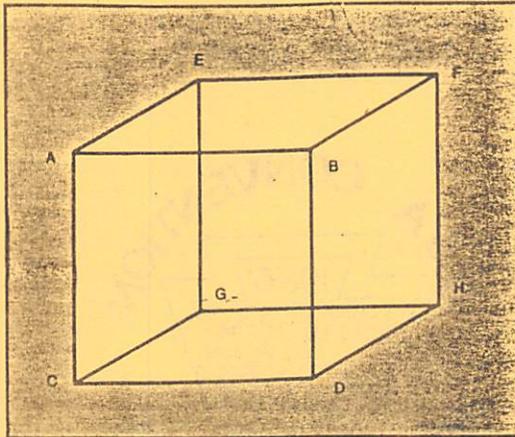


FIGURE 1: Necker cubes illustrating the necessity for and the limitation of hidden-line removal in graphics.

become alternately light-transmissive and opaque. The PLZT shutters transmit and occlude light in synchronization with field-rate for the appropriate eye, alternately eclipsing the inappropriate image and transmitting the appropriate image to each eye.

Defects corrected

Stereographics' 3Display system is a stereoscopic system, just as former field-sequential systems were stereoscopic. The 3Display technology, however, is device-independent: it can take any 60Hz video source and turn it into an effective 120 Hz source, so that each eye will see the necessary 60 fields per second, which is sufficiently above the critical fusion frequency to ensure that there will be no flicker. In addition, if interlaced display systems are used, the 3Display technology will produce the proper 2:1 interlace for each eye.

The 3Display technology and its progenitors are stereoscopic imaging systems. There is a substantial difference between these systems and computer graphics systems which characterize themselves as 3D. The addition of the two-eyed depth sense, stereopsis, to the display makes a noticeable and, for many applications, a significant improvement in the quality and usefulness of the display.

Prior stereoscopic motion picture or video displays have had glaring defects which have led to justifiable complaints, whether the end user is sitting in a motion picture theater or in front of a flickering CRT terminal. In contrast, the new 3Display technology does not suffer from disturbing artifacts.

The great majority of individuals can look at the 3Display stereoscopic image for as long as they can look at a planar video image without experiencing visual discomfort.

Stereoscopic applications

Several important questions arise. What is the increased value of adding stereoscopic capability to a computer graphics or other video display? Why is it worth the extra effort and money, if

present computer graphics hardware and software packages, or present video technology employing cameras, already produce a three-dimensional image?

There are several answers. The needs that motivate designers to incorporate 3D depth cues into monoscopic computer graphics images are the same needs that are met by stereoscopic displays. The 3D depth cues help the user interpret what is seen on the video screen. Without 3D depth cues, it is often difficult to distinguish foreground from background, and to determine which part of an object is closer to or further away from the observer.

Wire-frame confusion

Consider some of the problems inherent in wire-frame images which are very frequently employed by graphics designers. Why has there been such a concerted effort to employ hidden-line removal? The main practical reason for hidden-line removal is that keeping all the lines in the image, as if all objects were transparent, is confusing to the observer. In an object of any complexity, it is often difficult, and sometimes impossible, to determine which lines lie in front of others.

The ambiguous cube

The classic example of the Necker cube (Figure 1) illustrates both the necessity for and the limitation of hidden-line removal in graphics packages. Almost any person looking at the cube for a few moments will see the cube flip inside out, so the surface which was closest to the observer now looks farthest, and vice versa. In other words, either surface ABCD or surface EFGH can appear closer to the observer. Because of this phenomenon, the Necker cube is described as visually ambiguous.

Stereoscopy removes ambiguities

The importance of stereoscopic capability is demonstrated by the fact that the Necker cube illusion is impossible to reproduce stereoscopically. In a stereoscopic display, there is no confusion about which part of an object is

nearer or which is farther, no visual ambiguity about what lines or surface lie in front of or behind others.

In some applications, hidden-line removal will probably prove unnecessary in a graphics package, if the wire-frame objects are observed stereoscopically. A designer looking at an object stereoscopically on a CRT can see its full volumetric extent, and can examine its various parts simultaneously. In some cases, transparency may be an advantage, and shading may obscure parts of objects which should be subject to scrutiny. By eliminating shading and hidden-line removal, the user of a stereoscopic display system can clearly see the spatial relationships of the parts, and can devote the capacity of the computer to other operations.

Our estimates indicate that 3Display technology would be very cost effective in computer graphics applications. For many uses, it is likely to be no more costly to employ a true stereoscopic system than it is to employ a software package for the removal of hidden lines.

Stereoscopy and 3D

The majority of uses would probably be enhanced by adding stereoscopy to the current monoscopic 3D image, rather than replacing one with the other. The 3Display format may be employed with any 3D graphics package. To add the correct stereoscopic capability to an existing 3D data base, a reformatting procedure needs to be performed.

Once this is accomplished, stereoscopic images become a matter of routine and can be produced whenever desired.

With stereoscopic depth perception, the ability to comprehend shaded solid objects is greatly enhanced, regardless of their complexity. The more complicated the object being observed, the greater is the added utility of a stereoscopic display. By eliminating visual ambiguities which are impossible to remove from planar displays, error rates can be reduced and time can be saved, resulting in increased productivity.

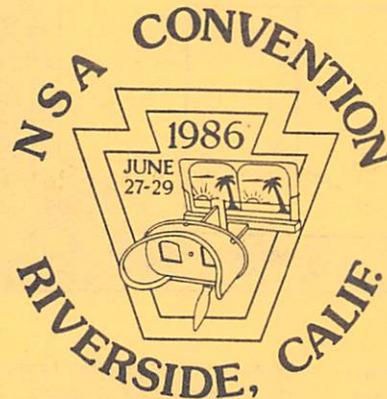
For example, in architectural design, having a sense of space is very important, and can never be fully realized with a planar display. Using a stereoscopic computer display in architecture/engineering/construction (AEC) applications may mean that the step of building an actual physical model can be deferred until much later than usual, with fewer modifications.

Flight simulators using computer-generated images showing low-level, nap-of-the-earth (NOE) flights are greatly aided by stereoscopic views. Operators have complained that the simulated planar images were not sufficient for close-in work. Reaction time is critical and, presented with flat images, the flier cannot form a correct impression of the volume of space without a lot of motion parallax, resulting in poor reaction time and a larger number of operator errors. □



"... the video cassette of our wedding? Oh, they had this Three Stooges film festival on a cable TV station last week and I didn't have any blank cassettes . . ."

The Stereo Club of Southern California has agreed to co-host this NSA Convention. Volunteers are needed to help with a variety of activities; please contact Bill Shepard at the address below to lend your support.



COMING - NSA 1986!

RIVERSIDE, CALIFORNIA

JUNE 27-29, 1986

The 1986 convention of the National Stereoscopic Association will be held on June 27-29 at the University of California at Riverside.

The location is particularly appealing as the University is the home of the California Museum of Photography, official archivist of the Keystone-Mast Collection of over 350,000 original stereoscopic prints and negatives. The collection will be open throughout the convention.

The museum will also open a new display on stereography at the collection room. A special stereo exhibition guest curated by Peter Palmquist will be featured in the museum's gallery. This exhibition will investigate stereography in California from 1850 - 1950 with special emphasis on the great events and personages who contributed to the growth of the state.

Many more exciting convention events and activities will be announced in the coming months. In the meantime, mark your calendar and plan to come to Southern California for NSA 1986.

For more information:

Edward Earle
1986 NSA Convention General Manager
California Museum of Photography
University of California
Riverside, CA 95251
(714) 787-5214

Bill Shepard
NSA Southwest Regional Director
17350 E. Temple Ave., #399
La Puente, CA 91744
(818) 810-1203

Convention Logo and Stereoview by Tony Alderson



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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David's Definitions

Like any other field of endeavor, stereography has its own jargon. At any Club meeting you can frequently hear shouts of "verticals" or "pull the chips apart" rise from the audience. In an attempt to elucidate some of this mystifying terminology, the following definitions are presented for your edification and enjoyment.

CHIPS - Besides being a common party food, chips are also the two pieces of film which make up a stereo slide.

MOUNTING - This refers to the placement of the chips in the frame which holds them. See the January 3-D NEWS for an in-depth discussion of slide mounting.

WINDOW - This is the border around the picture formed by the mount. In stereo, it seems as though you look through this window to the subject matter in the picture beyond. Sometimes objects in the picture project through this window towards the viewer.

VERTICALS and HORIZONTALS - When projecting stereo slides, it is necessary to overlap the images of the two chips on the screen. If one image is higher than the other this is a vertical displacement; hence the projector's vertical control needs to be adjusted. If there is too much or too little spacing between the images, hence error in the horizontal direction, the projector's horizontal control needs adjustment.

SPOTTED - When fumbling around in the dark with your slides during Club competition, it helps to know which way the slide should go into the projector. You don't want your slide showing up backwards or upside down on the screen (though in some cases I've found this improves my pictures). For this reason, we place a small sticker or mark in the lower left hand corner of the slide, on the side of the slide that faces you when you look at it in a hand viewer. This mark is called a spot, and it tells the projectionist exactly how to orient the slide in the projector.

HYPERSTEREO - A stereo pair that was taken with a separation between the lenses that exceeds the normal 65-70mm distance is called hyperstereo. This process produces a miniaturization effect on the subject material when it is viewed.

HYPOSTEREO - The opposite of hyperstereo, this is a stereo pair that was taken with a separation between the lenses that is less than normal. Analogously, this produces a perception that the subject is larger than it really is. It is frequently used in photographing still life and table top setups.

SLIDE BAR - This is a device which allows you to move your camera along a straight line, perpendicular to the direction the lens is pointing at;

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

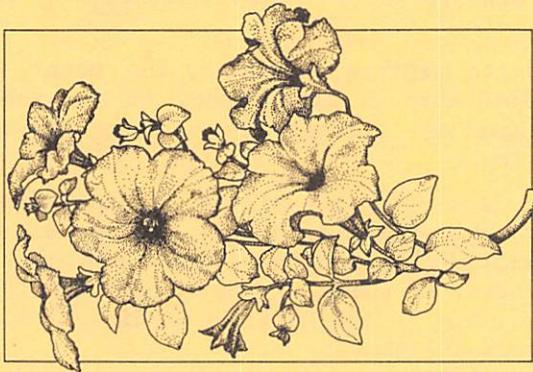
it is used to facilitate making hyper and hypostereos.

REALIST FORMAT - The most common format for stereo slides, it was introduced in the Stereo Realist camera and used in many other popular stereo cameras (Kodak, Revere, Wollensak, TDV Vivid, etc.) Each individual image occupies 5 sprocket holes of length of film, and there is a separation of 10 sprocket holes between each pair of corresponding images making up a stereo pair.

EUROPEAN FORMAT - Another format for stereo slides, used in the Busch Verascope and other European made stereo cameras. Each image occupies 7 sprocket holes of length on the film, and there are 7 sprocket holes between each pair of corresponding images making up a stereo pair.

If you hear any other peculiar words or expressions at Club, please let me know and I'll see that an adequate definition is made available to you.

David



Workshop News

LAST CALL for the Getting Started Entering Competitions Workshop on Tuesday, February 11 at 7:30 PM. Call Susan Pinsky right away at (818)357-8345 to reserve your spot. Plan to bring 10-20 slides that are potential competition material for projection and discussion. And plan to come away knowing a lot more about both Club competitions and International Stereo Exhibitions.

January 25 had a beautiful afternoon on which Larry Brown, Bill Daggett and I gathered to discuss the fill flash technique. We spent some time going over the theory and comparing notes before moving outdoors for an actual shooting session. With Lucy Chapa as our model and the Santa Monica Beach as a background, we each took several pictures using a variety of fill flash techniques. I was using Polaroid's Polachrome instant slide film in my camera. After our shooting session, we went back indoors to process and mount my photographs. Viewing these results gave us some insight into using fill flash, and some good tips on how to figure lighting ratios and exposure. The instant feedback was especially helpful, since we still had everything fresh in our minds.

— David Kuntz

Stereo Activity Calendar

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

- TUE FEB 11 Workshop - Getting Started Entering Competitions - Call Susan Pinsky at (818)357-8345
- SAT FEB 15 Frank Gould Photo Seminar, First United Methodist Church, Glendale 9 AM
- THU FEB 20 Monthly Club Meeting - Photo Center - 7:30 Premier of "3-D Olympics" movie by SCSC and "The 3-D World of John T. Chord, FPSA"
- SAT MAR 1 Copy Deadline - March 3-D NEWS - The Editor relies on your contributions
- SUN MAR 9 American Society of Camera Collectors Camera and Photographica Show - Machinists Hall, Burbank 10:30 AM
- THU MAR 20 Monthly Club Meeting - Photo Center - 7:30 Fourth Club Competition plus a Two Member Show

Member & Subscriber Update

A hearty welcome to these two new Club members:

- LINDA CERVON
443 North Gardner
Los Angeles CA 90036
- STEVE MCGROGAN
19450 Yuma Street
Castro Valley CA 94546
H (415)537-5095

Membership anniversaries for February:

- Marjorie Adams - 20 years
- Tony Alderson - 5 years
- Bill Daggett - 5 years
- Marilyn Felling - 8 years
- Carl Felling - 8 years
- D. E. Hallard - 1 year
- Richard Karnette - 4 years
- Ruth Mann - 2 years
- Len May - 5 years
- Rob Morris - 1 year
- Lee Pratt - 6 years
- Wayne Putnam - 4 years
- John Putnam - 4 years
- Gail Reece - 6 years
- Marjorie Webster - 4 years
- Bruce Wendorff - 3 years

Freebies

Well, more correctly, discount coupons. At the Freebie Table at the Club Meetings you will find a Kodak Flyer having a variety of clip-and-save coupons good for slide processing, processing mailers, and print film and processing. Offers are good through September 30 1986. Help yourself; they will be out on the table for every meeting till they're gone.

Two Member Show Debuts

In addition to the regular Club competition at the January meeting, we featured our first "Two Member Show" to supplement our visual experiences for the evening. David Kuntz and Susan Pinsky each brought 30 slides to discuss and share. Half of David's slides were from his recent trip to Venice; some of the more interesting were the detailed sculpture views, and the misty backlit shots of courtyards and canals. He also showed a group of slides from China, especially featuring modes of transportation; and completed the presentation with several views showing the merits of fill-flash.

Susan, on the other hand, presented an entirely different set. These slides were from their personal collection of significant views made by others: Stan White and Steve Aubrey, new masters of unique 3-D images; John Meredith, 1950s famous fashion photographer; Peter Gowland, famous glamour photographer since the 1950s; Ted Lambert, creator of selective masking and multiple exposures; James and Rose Lee, noted for aerial views of famous places; David Burder, great macro stereo; Tommy Thomas, trick shots, some of which are in the Stereo Realist Manual; and George Kirkman, views of historical Los Angeles.

Stay tuned for another "Two Member Show" by two other volunteers at the March Club meeting.

Let's Join Together...

...February 20

It may be winter, but we've got a double-header lined up for the February program.

Opening the evening will be the gala premier of the new comedy blockbuster "3-D Olympics". Nearly two years in the making, this star-studded, full-color 16mm stereoscopic spectacular promises to be the motion-picture event of 1986. The film will be followed by a short behind-the-scenes glimpse at "The Making of the 3-D Olympics". "3-D Olympics" is the first production of the Movie Division of SCSC.

The second feature will be "The 3-D World of John T. Chord, FPSA". This program was assembled as a tribute to the late stereographer, who began taking 3-D photos in the late 1940s. The show consists of 200 representative slides out of the thousands of stereos left behind by Mr. Chord. This impressive 40-minute program is accompanied by an audio tape created by Rick Finney and Jerry Walter. You may miss Halley's Comet, but don't miss this show!

...April 17

In April, another open-projector, audience participation night. Start thinking now about sharing a small group with the rest of us. Details later...

... June 19

In June, enter the mysterious and wonderful world of caves with stereographer Dick LaForge's 3-D spelunking show...wonderful slides you won't want to miss!

--Tony Alderson, Program Director

Kit 'n' Carlyle

by Larry Wright



3-D Equipment

An abundance of 3-D equipment can be found at the American Society of Camera Collectors Camera and Photographic Show to be held on Sunday, March 9 at Machinists Hall, 2600 Victory Boulevard, Burbank, from 10:30 AM to 5 PM. Bring your cameras and miscellaneous items to swap or sell. There are thousands of bargains in antique and used cameras, lenses, darkroom things, movies, slides, and, of course, 3-D. Come early; these events are usually very crowded.

Classified

WANTED: To know who bought the fire-damaged TDC projector at the October Club Auction. James Murray, 44632 N. Elm, Lancaster CA 93534

FOR SALE: TDC Project-or-View \$150. Eugene Wachowiak, 1922 Silverwood Lane, Los Angeles 90041 (213)254-7858.

Photo Seminar

A Photo Seminar conducted by well-known photographer Frank Gould will be presented on Saturday, February 15 in Carlson Hall of the First United Methodist Church, 130 North Kenwood, Glendale. This Seminar is open to all and runs from 9 AM to 4:30 PM. Registration fee is \$15.00. The Seminar agenda includes equipment demonstration, candid photography, montaging, interesting travel locations, and photo essays. Technical notes are available. Frank Gould is one of the top lecturers, judges and exhibitors in the field of amateur photography. He believes that photography is for entertainment, edification and amusement. He espouses and practices the cause that photography is basically easy and uncomplicated, even in the supposedly difficult areas of available light, night shooting, theater and candid. Frank stresses the simplicity of exposures for excellent results. This seminar is being sponsored by the Southern California Council of Camera Clubs. Many of the techniques presented can be adapted for 3-D use. Bring your own brown bag lunch; beverages will be supplied.

Club Competition News

January 16th saw the successful completion of the Club's third competition of the year, an event which was ably judged by fellow Club members Marilyn Felling, Rick Finney, and Jerry Walter. This also means there are only two more regular Club competitions before the annual Slide of the Year competition in June. And why is this so important to know? Because the rules for entering the Slide of the Year competition state that only those slides which were entered in one of the year's five regular competitions are eligible for acceptance. So...the more competitions you enter the greater number of eligible slides you'll have to select from.

January was also the first Club competition for new members Gregory Hooper and Don Lavallee. Congratulations to both. We're all looking forward to seeing many more of your slides. After all, isn't this what Club competition is all about? And special thanks to Herb Fisher, David Kuntz, Bill Daggett and Larry Brown for sharing thoughts about their slides in "Insights".

In reviewing the overall standings, I noticed that some members have missed one or more competitions this year. If you find yourself in this situation, don't despair. There's still time to submit those "makeup" entries and achieve a 100% participation award for the year. While we're on the subject of "makeup" slides, I'd like to explain why several high scoring slides in the January competition did not receive an Award or HM. This is because these slides were submitted as "makeup" entries. As a reminder, "makeup" entries are not eligible for Awards or HMs during regular competition. They are, however, scored along with your regular entries and added to your cumulative total for the year.

So again, thanks to the judges and congratulations to our new members who jumped right into the competition and all others who faithfully submitted their entries in January. Let's plan on seeing lots more slides including those "makeup" entries at our next competition in March.

--Jeff Sylvan, Competition Director

Stereo Exhibitions Calendar and News

- WED FEB 12 Showing - Hollywood Exhibition - Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd., Alhambra. Dinner (optional) at 7 PM: show at 8 PM.
- FRI FEB 14 Closing - Rochester Stereo Exhibition
- TUE MAR 4 Showing - Hollywood Exhibition - Jewel City Camera Club, First United Methodist Church, 130 North Kenwood, Glendale at 8 PM
- WED MAR 12 Closing - Chicago Lighthouse Exhibition
Forms: Marion L. Smith, FPSA, 145 West Park Avenue, Wheaton IL 60187
- TUE MAR 18 Closing - Wichita Stereo Exhibition
Forms: Jack Covey, PO Box 8021 Munger Sta. Wichita KS 67208

All the regular exhibitors should know that there is a new Director of Star Ratings for the PSA Stereo Division:

Dorothy Harder
11405 Cresta Lane
Dublin CA 94568
(415) 828-4184

For those who are not regular exhibitors you may wonder what "Star Rating" is all about. It is an honor bestowed in recognition of successes in International Stereo Exhibitions. 30 slide acceptances with 6 or more different slides entitles the photographer (once they become a member of the Photographic Society of America) to a One-Star Rating. The count builds up (60 acceptances with 12 slides for 2 Stars; 120 acceptances with 24 slides for 3 Stars; 480 with 96 slides for 5 Stars, etc.) to keep one going for a lifetime.

To see what type of slides are accepted, drop by one of the two showings of the Hollywood Exhibition. This Exhibition was currently judged on February 2 in Glendale. Two Charter Members of SCSC were on the judging panel: George Pond and Max Bruensteiner. An especially large assortment of Monument Valley slides were offered; and Best of Show went to Martin Folb for his sensational kayak slide which features the kayak standing on its nose, tail pointed straight upward, the rider still aboard but hopelessly expecting the worst in the rapids. The slide is appropriately called "This Is Just Not My Day!"

Club Competition Standings

B GROUP STANDARD CATEGORY

JAN	CUM	
58	176	Larry Brown HM: Plaza Fountain HM: Soaring Washingtonia
59	174	James Murray Award: Camel Butte
57	*168	Bill Shepard HM: Bridge at Sun City
58	166	Bill Daggett HM: Autumn Poplar Glory HM: Picking an Oak Leaf Bouquet
54	165	Ray Zone
52	164	Bob Kneisel
52	161	Marc Ratner
63	118	David Dickinson Award: SR-71 Award: Mentone Daisies
--	113	Al Bohl
--	59	John Konrad
--	59	Bert Sikli
--	57	Mildred Hamilton
54	54	James Prestridge
--	52	John Kart
--	39	Alan Williams
36	36	Gregory Hooper
36	36	Don Lavallee
--	18	George Skelly

A GROUP STANDARD CATEGORY

JAN	CUM	
64	190	David Kuntz Award: On Any Canal HM: Grand Canal #1
--	*184.5	Rick Finney
62	182	Herb Fisher
--	*180	Jerry Walter
58	178	David Hutchison
55	169	Marjorie Webster
56	168	Earl Colgan
59	167	Tony Alderson
--	120	David Starkman
59	118	Sylvia Sikes
--	114	Susan Pinsky
--	110	Nathan Wong
--	52	Don Cast

*Judge's Scores Averaged

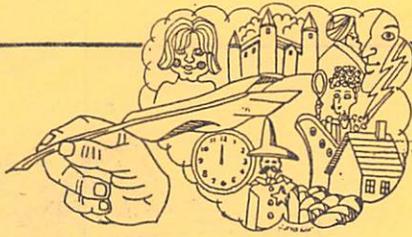
B GROUP NONCONVENTIONAL CATEGORY

JAN	CUM	
61	*181.5	Earl Colgan
65	179	Ray Zone Award: Hell Award: Party Time HM: Shiva
36	112	Larry Brown
--	53	Richard Ogle
19	19	Gregory Hooper
17	17	Don Lavallee

A GROUP NONCONVENTIONAL CATEGORY

JAN	CUM	
--	*183	Jerry Walter
--	*181.5	Rick Finney
64	180	Herb Fisher Award: Poinsettia HM: Steel and Concrete HM: Gladiator
--	120	Susan Pinsky
58	*116	Tony Alderson
--	20	Don Cast





INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

The following members responded to the Editor's request to write a few words about one of their high-scoring slides from the last competition.

"SOARING WASHINGTONIA" by Larry Brown. This slide was the best from two different picture-taking sessions at the same location. I first went to this area off Wilshire Boulevard to check out an interesting old church. The church was much too imposing for conventional stereo, but I did discover a stereo picturesque fountain nearby in a "minipark". Returning to my car, I noticed two tall palms (*Washingtonia filamentosa*) standing next to an old ten-story brick apartment house. Both palms are 50 to 60 feet tall. One is as straight as an arrow; the other curves gracefully over the street. Compositionally, the curved palm is more interesting, as it stands next to the building's fire escape. After taking a few pictures (using K25) at the site and seeing the results a week later, I decided to go back and do better. About a month later I came back, this time using K64 for more depth of field, and electronic flash to brighten up the foreground. I photographed the palms from several angles, all pointing up. At least two of the resulting slides do not project well because of excessive parallax. In striving for the effect I wanted, I placed my camera too close to the trunks. All the slides do look good in a viewer, however. The slide I entered in the competition shows the curved palm's trunk diagonally bisecting the frame from lower right to upper left, with the building and fire escape taking up a third of the frame. Although it looks like I lay on my back to take this picture, I was standing at the time. If I go back to the same place, I will probably get out my old army blanket and lie flat on my back. This will enable me to compose more carefully and to hold my camera as steady as possible.

"POINSETTIA" by Herb Fisher. This slide is a direct result of Santa's generosity. He thoughtfully brought me a brand new 80mm macro lens for Christmas. I wasted no time trying it out. Christmas morning I mounted it on my bellows and proceeded to take slide bar pairs of everything that wasn't moving. Poinsettia was shot on Kodachrome 25 with an Olympus OM2-S camera and T-32 flash. Since the camera automatically reads the flash exposure at the film plane no complicated calculations are necessary. The flash was mounted separate of the camera so that it would remain stationary when the camera moved. I used an f/22 and moved the camera approximately 5mm between exposures. The secret of good color in electronic flash pictures is to use a color corrective filter on the flash head. Since this filter corrects for reciprocity effects not color temperature I can only recommend what I use for Kodachrome, but it seems to work equally well with K25 or K64. I use a Kodak CP20Y (yellow) color printing filter which I cut to the size of the flash head and mounted in the filter holder built into the flash head. Since I use Kodachrome film 99% of the time I leave the filter permanently installed. I encourage anyone who's been disappointed with their flash pictures because of the blue cast to try this technique; it really works for me.

"ON ANY CANAL" by David Kuntz. Venice is an incredibly picturesque city; it presents the photographer with many opportunities, but also with many challenges. Since it is a northern city, the sun does not get high in the sky during the fall and winter months. In addition, most of its canals and walkways are very narrow, and bordered by multistory buildings. Consequently, much interesting subject material is continually in shadow; there may be literally just a few minutes during the day when sunlight comes down a given path and the "right" lighting strikes a particular scene. This slide was taken from a bridge over a typical Venetian canal. I managed to come by this scene while the lighting was favorable. The general scene of the canal and the buildings surrounding it were interesting; I particularly liked the texture in the side of the building on one side of this canal, and also liked the projecting stone balcony. I wanted to include these elements in the picture without having them dominate the scene. To accomplish this, I got very close to the wall, but pointed the camera mostly away from the wall towards the canal. This allowed me to show close detail in the wall without it taking up a large part of the picture area. To complete the composition, I felt there needed to be some interesting subject material in the midground. To provide this, I waited a few minutes for a boat to come along. I snapped the shutter just as it was entering the scene. This results in a better composition that if it had been in the center of the picture, or almost exiting the scene. Luckily, this particular boat was bright red, and lent a highlight of color to an otherwise muted composition.

"PICKING AN OAK LEAF BOUQUET" by Bill Daggett. Knowing that late October is usually the time to find great fall color shots in the Big Bear Lake area mountains, our family started out on Highway 38 that begins in Redlands. We found a side canyon of oak trees in full green, yellow and orange glory. But a cloud bank was covering this canyon blocking out much of the sunlight that I was hoping for to bring out the bright colors and provide shadow contrasts. Even without the sun I thought that I shouldn't leave this beautiful but low lit scene without at least experimenting a little with my flash. The answer came when I noticed that my daughter was standing on a rock reaching for large leaves on a low oak tree branch. She and the low branch, I thought, would make a natural foreground subject and the flash would add the needed light. My light meter recommended f/4 at 1/25 shutter speed for the distant background trees with Kodachrome 64 in my Realist camera. Turning the "infinity" mark on the focus wheel to f/4 indicated that the minimum distance to my subject to be 16 feet. The dial on my Vivitar 283 electronic flash suggested the blue sensor for this distance. I carefully squeezed off this shot and one more at f/5.6. After the film was developed it was a pleasure to see that the flash did add the needed light on the foreground subjects. The solid lavender color jogging suit my daughter happened to be wearing made a striking contrast against the background. This contrast added an impact to this slide that I hadn't thought about at all when taking the picture! Another feature of this slide that I didn't expect was that the sun coming through the clouds diffused the light eliminating most of the shadows so colorful leaves on the ground as well as those on the trees could easily be seen. When veteran Club member Bert Laursen saw this slide he said, "If you want to enter this slide you'll do better if you reverse it". By doing this the composition was greatly improved and that's the way it was shown.

3-D Comic Nostalgia

...by Bob Meretsky and Cathy Varen

It's been 32 years now, and with a sigh I long for those uncomplicated times of streetcars and Hopalong Cassidy, Uncle Miltie and Beanie and Cecil -- Boy! do I miss 'em!

In the fall of 1953, late October to be exact, if you were a kid then you would take a quarter and you would buy a new copy of "3-D Comics #1" featuring Tor. (St. John Publishing produced this comic, and would go on to produce many other fine examples of 3-D Art, such as "House of Terror" and "Whack").

Tor was a sort of prehistoric Indian who carried a stone axe, and who, with his friend Chee-Chee (a strange looking monkey-like creature), explored the great continents of a million years ago.

The comic, a creation of Joe Kubert and Norman Maurer, was produced in the illustereo process, and featured in the middle of the book the real-as-life "Picturama". This was a wide-panelled 2-page 3-D diorama showing Tor and Chee-Chee and a prehistoric tortoise of immense size crashing toward you from out of the past.

In the first story, Tor is introduced to us as one day, while on a walking trip, he discovers an opening in the earth. The opening, which is actually the mouth of an ancient volcano, leads to a land below where live the Crater People and the beast that devours them one by one.

With his axe, which is a stone tied to a wooden stick, Tor slays the creature, and is subsequently told that he must never leave, for he must remain as a protector of the Crater People. Meanwhile, a huge serpent attacks the Tribal Chief. Again, Tor springs into action, slaying the evil serpent and thus gaining his well-earned freedom.

The drawings are very well done, and the depth of each panel is unequalled. You see steam rising and floating from the earth. You see prehistoric animals flinging their defiant heads out at the reader, and a stubborn Triceratops sticking his protruding horn out toward us.

There is also a parody entitled "The Wizard of Ugghh" with a W. C. Fields-like character, and another Tor story begins with the 2-page 3-D diorama.

As the story unfolds, a ravaging fire has stampeded the great beasts in the Land of a Million Years Ago. Tor's path is cut off, and he is driven to the edge of a huge cliff by a giant prehistoric turtle. The ledge on which he stands gives way, and our Hero leaps for the shellback's head in an effort to survive the oncoming mass headed at him.

The turtle demolishes the cliff and plunges into the water below. The angry beast turns on his small human foe, but Tor escapes unharmed.

In the last and final Tor adventure, the Indian meets a Triceratops whose favorite pastime is uprooting trees. There is also a one-page item on the Brontosaurus, and a final prehistoric adventure entitled "Danny Dreams" which is about a boy and a winged reptile-like bird, the Pterodactyl.

All in all, 32 pages of 3-D delight that few comics of this day have equalled.



1986 NSA Convention

At its recent quarterly meeting, the SCSC Board voted to act as a location co-host to the 1986 Convention of the National Stereoscopic Association, to be held in Riverside, June 27-29. Club Treasurer Bill Shepard is the Southwest Region Director for the NSA, and several other SCSC members are on the Convention Planning Committee -- Susan Pinsky, David Starkman, Tony Alderson, Daphne Shepard, George Skelly, and Bob Kneisel.

The National Stereoscopic Association has approximately 2000 members and publishes STEREO WORLD magazine. Membership is divided fairly evenly between modern stereo enthusiasts and vintage view and equipment collectors (and many who love both). Recent national conventions have been in St. Louis, Washington D.C., Manchester, New Hampshire, and San Jose.

The University of California at Riverside was selected as the Convention site as it is the home of the California Museum of Photography, and the Keystone-Mast collection of over 350,000 original stereo prints and negatives. Museum Curator Ed Earle is the Convention General Manager.

The Convention will feature a 2-day trade fair, where many dealers will offer stereo equipment, view cards, and photo accessories for sale. A line-up of exciting programs will showcase the best in modern and antique stereo, including shows by SCSC members Rick Finney and Jerry Walter, Tony Alderson and Ray Zone, and Howard Frazee. The SCSC presentation "Stereography: A Fresher Portrayal" is also on the agenda. The Spotlight Auction will allow enthusiasts and collectors to bid for stereo treasures. Attendees will have the opportunity to visit the Keystone-Mast collection and, if they desire, order view reprints.

A registration and order form, and Convention Agenda, is included with this issue. Also, the Convention Committee needs volunteer help for several light duty assignments at the Convention. Please help out and make the Southern California Convention one of the best yet. For more information contact Bill Shepard, home (818)810-1203; work (818)915-9618.

**1986 NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION
UNIVERSITY OF CALIFORNIA AT RIVERSIDE
FRIDAY, JUNE 27 - SUNDAY, JUNE 29, 1986**

Friday June 27, 1986:

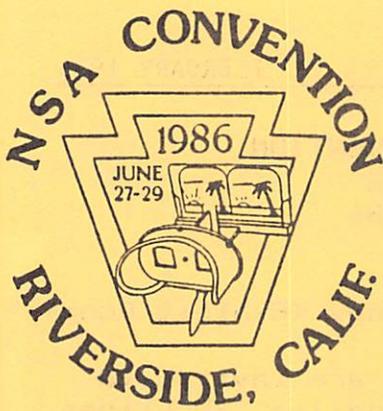
- 8:00 - 5:00 p.m. Registration at International Lounge (Exhibit Room)
 10:30 - 12:00 a.m. Programs
 10:30 "3-D Potpourri" - Attendees are invited to participate by bringing and sharing 1-6 3-D slides on any subject.
 11:30 "The Frazee 3-D Surprise" by Howard Frazee plus "The 3-D Olympics" by the Movie Division of the Stereo Club of So. Calif. - (a 6 min. 3-D movie).
 11:00 - 5:00 p.m. Keystone-Mast collection available for use. Reprints may be ordered.
 12:00 - 2:00 p.m. Lunch break
 2:00 - 5:00 p.m. Programs
 2:00 "Evolution of 3-D Comics" by Tony Alderson and Ray Zone
 3:00 "High Sierra Symphony" by Jerry Walter and Rick Finney
 4:00 "Anatomy of an Exhibition" by Peter Palmquist
 5:00 - 8:00 p.m. Dinner Break
 8:00 - 8:45 p.m. Keynote/Keystone Address at Museum
 8:45 - ?? p.m. Calif. Museum of Photography Reception

Saturday June 28, 1986:

- 8:30 - 5:00 p.m. Registration at Trade Show Entrance
 8:30 - 10:30 a.m. Trade Show Dealer Set-up
 10:30 - 5:00 p.m. Trade Show
 11:00 - 5:00 p.m. Keystone-Mast Collection open for use
 2:00 - 5:00 p.m. Programs
 2:00 "Travels on Next to Nothing" by Doreen Rappaport and Susan Kempler
 3:00 "Stereography: A Fresher Portrayal" by the Stereo Club of So. California
 4:00 "Amateur 3-D Movie Extravaganza" Super 8 and 16mm 3-D movies by assorted filmmakers.
 4:30 - ?? Informal walk through the Museum exhibit with commentary by Peter Palmquist.
 5:00 - 7:00 p.m. Dinner Break
 7:00 - ?? p.m. Spotlight Auction

Sunday June 29, 1986:

- 10:45 - 4:00 p.m. Registration at Trade Show Entrance
 9:00 - 11:00 a.m. California Champagne Brunch
 11:00 - 4:00 p.m. Trade Show
 11:00 - 3:00 p.m. Keystone-Mast Collection open for use
 1:00 - 3:00 p.m. Programs
 1:00 Repeat Program: "Travels on Next to Nothing" by Doreen Rappaport & Susan Kempler
 2:00 Repeat Program: "Stereography: A Fresher Portrayal" by the Stereo Club of So. Calif.
 4:00 p.m. Official End of 1986 NSA Convention



NATIONAL STEREOSCOPIC ASSOCIATION REGISTRATION AND ORDER FORM

Fill in Name & Address
(Please print, type or use label)

Make check payable to:
SCSC

Name _____
 Address _____
 City _____ State _____
 Zip/Postcode _____ Country _____
 Telephone (_____) _____

Mail To
 Bill Shepard
 17350 E. Temple Ave. #399
 La Puente, CA 91744
 (818) 810-1203

CONVENTION & TRADE SHOW REGISTRATION:

	Each	No.	Total
3 Day Registration - includes all Programs & Trade Show.....	\$15.00	_____	_____
1 Day Registration - includes all Programs & Trade Show.....	\$ 6.00	_____	_____
1 Day Trade Show only.....	\$ 4.00	_____	_____

TRADE SHOW TABLES:

	Non members	NSA members		
8' Trade Table Saturday & Sunday.....	\$55.00	\$45.00	_____	_____
All Sellers must sign the following waiver:	2nd Table	\$35.00 \$25.00	_____	_____
	3rd or more	\$25.00 \$15.00	_____	_____

I, the undersigned agree to waive all claims against the National Stereoscopic Association and/or its individual members and/or the Regents of the University of California at Riverside for any losses sustained by himself or his representatives. All items shown or offered for sale are done so at the risk of the exhibitor, and the Association and/or its individual members assume no liability to any person, thing or property. I will do my best to stay through the advertised show hours.

ADDITIONAL ITEMS:

	_____	Signature
1986 NSA Convention Button.....	\$ 2.00	_____
NSA Membership - 3rd Class Domestic "Stereo World" subscription ..	\$20.00	_____
Spotlight Auction Catalog (mailed 4-6 weeks prior to auction)...	\$10.00	_____
California Champagne Brunch Sunday, June 29, 1986	\$10.00	_____

OFFICE USE ONLY:
 Date Received: _____
 Date Acknowledged: _____
 Form of Payment/Check Number: _____



Grand Total Enclosed \$

NATIONAL STEREOSCOPIC ASSOCIATION 1986 CONVENTION UNIVERSITY OF CALIFORNIA AT RIVERSIDE FRIDAY, JUNE 27 - SUNDAY, JUNE 29, 1986

Official NSA 1986 Convention Hotel:
 Holiday Inn, Riverside
 1200 University Ave.
 Riverside, CA 92506
 (800) 465-4329 (714) 682-8000

Suggestions and Recommendations

1. Car rental is strongly urged.
2. Shop for the best air fare, Ontario Airport is closest, but the drive from LAX is only 1 1/2 hrs.
3. Make all reservations early.
4. Plan on warm, no rain, days.

Convention Rates \$47 single, double \$52.
 Specify University of California, Riverside NSA Convention when making reservation.

The University of California, Riverside campus, is located about 50 miles from downtown Los Angeles, 40 miles from Disneyland in Anaheim or 70 miles from Santa Monica. There is an exit for the University off the 60 Freeway from Los Angeles. For those traveling by air, Ontario Airport outside of Los Angeles, is the most convenient arrival point — only 25 minutes from Riverside. Most major airlines serve Ontario with the same discount fares as are offered into Los Angeles International, including: Eastern • TWA • United • Delta • Continental • American and regional airlines.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

NUMBER NINE

MARCH 1986

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La Crescenta 91214
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B(818)446-0131x215

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R(818)357-8345

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Not assigned

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R(818)985-0476

PUBLICITY

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Los Angeles 90004
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David's Dedication

THE STEREO OSCARS

Just as a successful motion picture is the result of the efforts and cooperation of many individuals, the success of the Stereo Club is also due to the contributions of many different people. I'd like to present these Stereo Oscars to those whose work on behalf of the stereographic arts and sciences go above and beyond the normal call of duty.

Best Actress - Marjorie Webster. Marjorie plays many roles: Hospitality Director, accomplished photographer, world traveler, Hula teacher, etc., and does a great job at each one. She continually acts as an ambassador of good will for stereo photography.

Best Supporting Actress - Susan Pinsky. I often turn to Susan for support. Her energy and positive attitude have helped the Club become such a success.

Best Actor - Rick Finney. Rick has displayed his acting capabilities with his dramatic narration of many excellent programs, most recently the John Chord retrospective seen at the February meeting.

Best Supporting Actor - Bill Daggett. Bill has lent tremendous support to the Club, both in the past as a member of the Board of Directors, and in the present by attending workshops, submitting slides for competition and participating in various Club activities.

Best Director - David Starkman. As Equipment Director, David really lives and breathes his job. I don't think there is another director in his class.

Best Producer - Tony Alderson. Tony has produced a string of hits as Program Director over the past 1½ years. I look forward to his continued success.

Best Picture - David Dickinson. I think it's important to recognize our newer members. David's photographs "SR-71" and "Mentone Daisies" are two of the finest pictures I have seen at the Club this year.

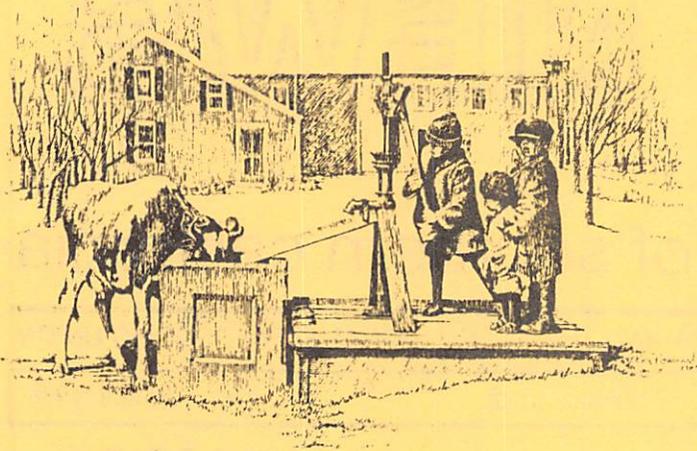
Best Editing - Jerry Walter. I could write pages about Jerry's dedication, talent, enthusiasm, and his ability to motivate others. His skillful editing of the 3-D NEWS is a key ingredient in the Club's success.

Best Cinematography - "The 3-D Olympics". This revolutionary film could change the way Hollywood makes movies. The entire production crew deserves credit. Spielberg, watch out!

Best Special Effects - Ray Zone. Ray's interesting series of table top hypostereos (shown at recent competitions) used unusual lighting, composition and other special effects for maximum impact.

Special Award for Lifetime Achievement - Bert Laursen. After 21 years as an active member of the Stereo Club, Bert is moving to Washington State. The chance to know people like Bert is what the Stereo Club is really all about!

David



Stereo Activity Calendar

MARCH

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

APRIL

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

- THU MAR 20 Monthly Club Meeting - Photo Center - 7:30
Fourth Club competition plus a Two Member Show
- TUE APR 1 Copy Deadline - April 3-D NEWS - The Editor always appreciates your contributions
- THU APR 17 Monthly Club Meeting - Photo Center - 7:30
Audience Participation Night - Plan to bring 6 slides

POINT OF VIEW

An important device in creating an exciting picture concerns the angle of view. The standard, one-level viewpoint is often repetitious and dull. Changing that viewpoint can help to produce interesting pictures of seemingly uninteresting situations because a change in camera angle affects both the composition and the pictorial dynamics of the shot. Furthermore, an unusual viewpoint is, in itself, pictorially exciting. That's why radical camera angles are considered to be effective picture-taking tools.

A photographer who wants to effect major changes in the angle of view must be prepared to climb trees, crawl on the ground, and perform a lot of other physical maneuvers that are ruinous to fine clothing,

How about you? Do you automatically and instinctively change the angle of view to create pictorial excitement? Take a look at your past work. If almost all the shots are taken from an eye-level viewpoint, you're missing out on an important tool.

--Ben Halprin

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

Member & Subscriber Update

A hearty welcome to these three new Club members:

DANIEL V. MARQUEZ
224 23rd Street
Manhattan Beach CA 90266
H (213)545-0346 W (213)647-0198

WALTER P. MENDOZA
6800 Shalimar Way
Citrus Heights CA 95621
H (916)969-2021

RAY WALSTON
423 South Rexford Drive #205
Beverly Hills CA 90212
H (213)552-0754

Club membership anniversaries for March:

- Linda Albertano - 1 year
- LeRoy Barco - 3 years
- Anthony Bell - 4 years
- Jim Boren - 4 years
- Richard Brown - 2 years
- Steve Buchanan - 2 years
- Earl Colgan - 8 years
- Lori Ervin-Berlowe - 3 years
- Howard Frazee - 5 years
- Tim Hay - 3 years
- Steve Hines - 3 years
- Bob Hyskell - 3 years
- George Kirkman - 11 years
- Bob Kneisel - 5 years
- Peggy Knorr - 2 years
- David Kuntz - 6 years
- Bert Laursen - 21 years
- Philip Murray - 1 year
- Richard Pitman - 3 years
- Ray Ross - 3 years
- Robert Simonton - 1 year
- Ruby Steins - 8 years
- Leighton Stewart - 7 years
- Charles Strickland - 5 years
- Albert Sweet - 1 year
- Joe Vidervol - 5 years
- George Walker - 8 years

Classified

FOR SALE: View-Master Projector \$215. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732 (213)517-6569

FOR SALE: TDC 116 Projector with case \$300; Revere stereo camera, case, filters, Revere viewer \$150. All equipment is in excellent condition. Wayne Putnam, 2111 Fleur de Lis Court, Arlington TX 76012 (816)860-2722

WANTED: Verascope 40. Also, Steinheil Redufocus for Realist, Kodak or Revere 33. David Thayer, 633 Post St. #723, San Francisco CA 94109

Looking Backward to...

...February 20

The February meeting turned out to be a powerful triple-header, and lots of folks were at the Photo Center to see the Club in the best of form.

First, we had Ray Zone give us an update on 3-D comics, a subject dear to his heart, for he has played a direct part in many of the comics recently published. This update was a follow-up to the 3-D Comic Nostalgia article in the January 3-D NEWS, and Ray showed us a copy of the "3-D Comics #1" issue featuring Tor. He showed many other comics, from 1953 to the present, and brought perspective to this facet of 3-D.

Secondly was featured the premier of "3-D Olympics", a parody on the 1984 Los Angeles Olympics. This was the first feature created by the Club's 3-D Movie Division. It starred all the members of this group, going through their clever antics. Accompanying this 6-minute feature was a group of 3-D slides showing behind-the-scenes views of the group at work. It faithfully represented all the many, many hours of hard work the group went through to bring us these 6 action-packed minutes of movie creation, complete with exciting narration and background music. The Division should be justly proud of this accomplishment by our own Club members.

The third feature was a memorial slide show titled "The 3-D World of John T. Chord, FPSA". John passed away in 1981, and left a legacy of thousands of 3-D slides. Fortunately, they were willed to the Photographic Society of America, and Rick Finney and Jerry Walter were asked to review the slides and assemble a suitable show. This they did, producing a PSA Stereo Division Club Program for routing among the various 3-D clubs around the country. Bill Daggett gives us the following comments on the show: "I appreciated the gigantic job taken on to select the slides. John's slides as selected are impact after impact, inspiration after inspiration. We viewed his ability to "see" how to best take advantage of the scenic, people's faces, ordinary day-to-day human activity, lighting, and of course his technical perfection. The selections from his ten shows were a great sample of his capabilities. The narration and music chosen were not something just put together on the spot; it was carefully written and the music was fitting for the message the picture portrayed. I hope this show is made available to all serious stereographers for many years." Leighton and Lorraine Stewart add: "We enjoyed this fine show and we think it is a wonderful tribute to the life's work of such a fine photographer."

A big showing, a big turnout, a fine evening at Club!

Stereo Exhibitions Calendar and News

WED MAR 12 Closing - Chicago Lighthouse Exhibition
TUE MAR 18 Closing - Wichita Stereo Exhibition

This already winds up the first half of the season for International Stereo Exhibitions. The second half will start out with the Traveling, closing July 5, the PSA International, closing July 8, and our own County Fair, closing August 6. The Fair is one that all the local stereographers can get involved in. It's not too early to put Saturday, August 9 on your calendar for the judging at the L.A. Fair Grounds, where everyone can give assistance to the process.

Let's Join Together...

...March 20

This will be the fourth competition in a series of five for this Club year. If you're not participating, there's no time like the present. Bring three slides for either or both of the categories -- standard and nonconventional. Bring makeup slides too.

We'll also be seeing two groups of 30 slides from two of our more prolific stereo shooters. This is part of our ongoing Two Member Show series, designed to entertain and inform you, and to provide some good 3-D visual treats. See you at the Photo Center.

...April 17

Audience Participation Night! Everyone will be allowed to present up to six slides, with an open microphone for pertinent comments if you want. Make your plans to attend.

--Tony Alderson, Program Director



The above logo, created by Rex Whibley, Editor of the Sydney Stereo Camera Club's Newsletter, is of special interest in that it brings to our attention two events of much interest occurring in Australia at the same time. A lot of interest has been generated in Halley's Comet returning to our skies this year. We are told by experts that the Southern Hemisphere affords the best viewing of the Comet. The "Comet Watch" office here in Sydney is currently saying that visitors should be here by April 7 and that prime viewing will run until about April 27 -- subject of course to weather considerations. That season here is mid-Autumn, so temperatures will be mild and near perfect. Set "Comet Watch" flights are planned above the weather in case it is uncooperative, for those who don't want to be cheated.

What better suggestion is there than to visit Australia for a "once-in-a-lifetime" viewing (and hopefully photographing) and staying on for Australia's biennial Stereo Convention prior to returning home. American and New Zealand stereo workers have already booked for the Convention, and it is hoped that several more readers of this item would seriously consider coming. U.S. \$1.00 buys \$1.42 Australian, so cash goes a long way here, once you have bought the airplane ticket. Please contact the 3-D NEWS Editor Jerry Walter for a booking slip, or write to me at 13/41 Shirley Road, Wollstonecraft, N.S.W. 2065, Australia.

--Allan Griffin

Workshop News

ENTERING 3-D COMPETITIONS

or "Why it's fun to participate,
and how-to-do-it easily"

My workshop on February 11 was not very well attended, but several of us did have the chance to view and discuss slides, and exchange ideas on the subject of competitions and exhibitions. I would like to share with all of you a portion of the outline I prepared for this workshop.

When you first discovered the excitement of 3-D photography you might have been totally satisfied shooting everything in sight, and seeing how it appeared in a 3-D slide. But the more you shoot, and the more you look at others' work, the more you are able to begin developing a critical and discriminating eye. You can see your own photography begin to improve, especially when you go back to some of your early work.

Competitions, scores, judges and grades are not appealing to all personalities. But, let me assure you, that unlike school grades and scores, 3-D slide competitions are simply for fun, and will help you improve your craft, namely 3-D Photography.

HOW TO START

Getting started entering competitions is easy at the Stereo Club of Southern California. Members are encouraged to participate from the moment you join the Club. There is no additional charge to enter. Competition rules spell out all the specifics, but in essence this is it:

1. There are two competition categories: 1) standard stereo, and 2) non-conventional stereo. Standard stereo is defined as all those slides taken with a standard 35mm stereo camera (Realist, Kodak Stereo, etc.) at normal interocular (2½" lens spacing). Non-conventional stereo is defined as all those slides taken with a regular 35mm camera with the aid of a slide bar, Realist Macro Stereo, etc. or slides with modified interocular (hyper - more than 2½", or hypoles than 2½" lens spacing).
2. Members are allowed to enter up to 3 slides in each of the 2 categories at each competition.
3. There are two competition groups within each category. Everyone starts out in the "B" Group. The "A" Group is for people who are more advanced than the "B" Group.
4. Slides are scored from 5 (lowest) to 9 (highest) points.
5. Slides do not need to be mounted in glass in the "B" Group. Slides should be labeled with your name, a title and a spot in the lower left-hand corner (as viewed in a hand viewer).
6. At the Club you will fill out, in duplicate, a form with your name and the slide titles. After the judging you get one copy of the form back, along with your slides. This allows you to keep track of how you're doing.

In determining what makes a good stereo slide there are a number of factors to consider:

1. Composition. Does your composition utilize the depth of 3-D photography? Does it have "levels" of depth? Is there too much sky, too much "garbage",

too much irrelevant information? Does everything in the image work together?

2. Exposure. This is sometimes the trickiest area of all, because some slides that look perfectly exposed in the slide viewer will look too dark when projected. It is very helpful, if possible, to choose slides after you have seen them projected. Correct exposure is vital.

3. Lighting. Lighting is what sets the mood of an image. Direct noonday sun can illuminate every detail of a picture, but it's not always the most interesting approach. Early morning and late afternoon are often referred to as the hours of "magic light" because of the dramatic results they can add to an image.

4. Originality. Filling a void, creating a niche, starting a trend -- this is an important factor to consider when choosing slides to enter in competition. Many participants have been shooting for 20, 30 or more years, and have gotten very good at what they do. But they don't cover all areas -- you may see flowers, scenics, birds nature, etc., but if you do something a little different you'll have a better chance of doing well. Strive for originality. Be unique whenever you can!

There are many factors which make a good 3-D slide, but the majority are simple basic photographic "common sense". Judges also base their scores on personal preferences -- some won't give a good score to a snail, no matter how well portrayed it is. Others hate cats, etc. So, you just have to do your best with what control you have. Some say that "ugly" subjects, no matter how well done, never get good scores. Again, it's a matter of who the judges are.

So, now that you're past the SCSC competition, you're ready for the big time!!!

ENTERING INTERNATIONAL SALONS

Stereo slide competitions take place all over the United States and in a few foreign countries. They are often referred to as "International Salons". While they are competitions first, the accepted slides are assembled into some kind of program and later shown to various groups.

Keeping track of how you do in various competitions is a matter of personal preference. Right now there are roughly 18 different stereo slide competitions. It is important to keep track of where you send slides off to, which slides you sent (and in which order), how they fared in competition, when they are expected to return, and when you finally receive them.

Getting started is probably the toughest part of entering competitions. They don't pursue you -- you have to remember to obtain forms, and to mail your slides in time. But the benefits are worth it. It's exciting to participate, it's fun to receive your "report card" in the mail, and once in a while you'll meet someone from another part of the country (or world) who will mention that they've seen one of your slides in a competition. You begin to make your mark in the world of 3-D slide competitions, and it's really gratifying.

If you are interested in obtaining forms for future competitions simply contact me, and I will be glad to supply them. If you have any questions regarding entering, feel free to contact me at (818)357-8345.

--Susan Pinsky

Therefore the available stereo separation for this pair of observations is 5.25° , about the upper limit for a good stereo, but still usable, because a Moon image does not have any corners, which is where distortions are most evident.

PARALLAX ANGLE

Next we note the parallax angle, which is calculated from the formula

$$\arctan(\text{LatB} - \text{LatA})/(\text{LongB} - \text{LongA})$$

To be strictly correct we should solve a spherical triangle, but the above approximation is adequate for our purposes. Putting in the numbers we get

$$\arctan(3.407 - 3.164)/(.308 - 5.555) = -2.65^{\circ}$$

Because the stereo separation is almost all in longitude, the parallax direction is nearly parallel to the Moon's equator. The Man in the Moon will be right side up. Finally we note the position angle of the Moon's axis for the 6.08° mid window selenographic colongitude of the Sun. The position angle of the axis as shown in the AA means the orientation of the Moon's north pole with respect to the hour circle at that point of the sky (i.e. the north - south direction), the Moon's center. The same interpolation factors used previously apply here also. We have for the Dec 20 apparition 338.3° , and for the Feb 17 apparition 350.3° .

CAMERA ANGLE

Thus the camera angle for Dec 19/20 is $338.3 - 2.65 = 336^{\circ}$, and for Feb 16/17 it is $350.3 - 2.65 = 348^{\circ}$. Note that 0° means the camera vertical is the hour circle direction, so 336° means turn the camera to the left 24° . We note incidentally that the fraction of the Moon illuminated is about 60%, and the age of the Moon about 8 days. This completes the example for a stereo pair based upon using Moon apparitions two months apart, located near the turning point of the Sun's selenographic latitude.

SIX MONTH STEREO PAIRS

Another possibility, which involves more time overall is to make two observations 6 months apart, at points where the Sun's selenographic latitude is passing through zero, but in opposite directions at the two observations. The latitude is changing at its maximum rate at these points, so the number of successive days on which pairs may be made is limited. In 1986 the period which should yield some good pairs using the 6 month scheme is Apr 14 to Apr 27 and Oct 08 to Oct 21.

UPCOMING TWO MONTH STEREO PAIRS

In the middle of the above interval there is again a chance to look for 2 month pairs in the periods June 06 to June 30 and Aug 04 to Aug 28.

OTHER SCHEMES FOR A STEREO PAIR

If you have a partner located half way around the Earth in longitude, the two of you can prepare a stereogram in one month at about the turning point in Sun's latitude. Of course there may be many stereo pairs the members of which are located years apart but these can only be identified if ephemerides are available far in advance of the first event. The AA is published only a year or so ahead. To work over long periods you would have to get the equations from JPL and make your own ephemeris. This is perhaps what an "expert" at Lick Observatory had in mind some years ago when he told Paul Wing anyone would be "crazy" to want to make a stereo of the Moon. Perhaps the expert was not aware that there are many stereo pairs two months and six months apart, that is if you know how to find them.

If any of you readers intend to try to shoot the Moon in stereo, I'd like to hear from you. My work was interrupted in mid stream when my wife was in her last illness, and I haven't yet got around to completing it.

PHOTOGRAPHING THE MOON IN STEREO - CONCLUSION

SUMMARY

Beginning with #99 we have outlined the problem, and identified the shortest interval over which one can find suitable stereo pairs. (Assuming one must make all the observations from the same point on the Earth) We have also run through a sample calculation for Sunset, Sunrise, Moonrise, and Moonset, and a sample calculation for determining the useful overlap in Moon configurations for two dates. Thus far these calculations have involved nothing more than linear interpolation of tabular data from the Astronomical Almanac. We now address the problem of combining observations on two evenings to create a stereo pair in which the two chips show the Moon the same side up, and exhibit stereo parallax in the horizontal direction on the slide.

CREATING A STEREO PAIR

Clearly one must orient the camera body about the telescope optic axis for each shot, so that when the two shots are combined, a stereogram will result. This will involve some kind of scale on the adapter which attaches the camera to the telescope, and a calculation of how to orient the camera body for each shot of the pair. The first of these problems was solved by having a local machine shop attach a 360° circular drafting protractor to surround the camera adapter. The second problem we address for the rest of this issue.

ORIENT FOR THE MIDDLE OF THE MISSION WINDOW

We shall calculate orientations only for the middle of the mission window, rather than for each instant, because the configurations don't change too rapidly, and minor rotational adjustments can always be made on the final slide, as is usually required on airplane hypers, for example. The middle of the mission window for the first observation (see #102) would be half way between Sun's colongitude 5.45° and colongitude 6.71°, or about 6.08°.

INTERPOLATION

We now refer to page D21 of the AA for 1985 and interpolate for the Earth's Selenographic Longitude and Latitude corresponding to Sun's colongitude 6.08°. These are the principal components of the observed libration. We ignore the observer's location on Earth, and the columns marked physical libration in the AA. Note that the event occurs early on the 20th of December Greenwich time, because Greenwich clocks are 8 hours ahead of Los Angeles clocks. The interpolation is shown below.

	Earth's Long.	Earth's Lat.	Sun's Colong.	
Dec 20	5.682	3.298	4.81	
	5.555	3.164	6.08	Interpolation factor = .104
Dec 21	4.461	2.012	16.96	

Similarly we calculate the Earth's Selenographic latitude and longitude for the Sun's colongitude of 6.08° for Feb 17, 1986 on page D9 of the AA for 1986

	Earth's Long.	Earth's Lat.	Sun's Colong.	
Feb 17	.333	3.045	2.24	
	.308	3.407	6.08	I.F. = .316
Feb 18	1.694	4.190	14.41	

STEREO SEPARATION

We now subtract vectorially the libration data for the two dates

	Long.	Lat.	
Dec 20	5.555	3.164	
Feb 17	.308	3.407	
Diff.	5.247	-.243	$\sqrt{(5.247)^2 + (.243)^2} = 5.253^\circ$

MOON, 1985

D21

EPHEMERIS FOR PHYSICAL OBSERVATIONS

FOR 0^h DYNAMICAL TIME

Date	Age	The Earth's Selenographic		Physical Libration	The Sun's Selenographic		Position Angle of		Fraction Illuminated
		Longitude	Latitude	Lg. Lt. P.A.	Colong.	Lat.	Axis	Bright Limb	
Dec. 1	18.4	-5.320	-6.274	0+11+20	133.52	-0.80	8.103	91.45	0.89
2	19.4	6.064	6.657	-1 10 20	145.66	0.82	12.738	98.16	0.82
3	20.4	6.589	6.725	1 10 20	157.81	0.84	16.627	103.90	0.74
4	21.4	6.862	6.458	2 11 19	169.96	0.87	19.567	108.51	0.65
5	22.4	6.848	5.849	2 11 19	182.12	0.89	21.465	111.87	0.54
6	23.4	-6.515	-4.903	-2+12+19	194.29	-0.92	22.289	113.88	0.43
7	24.4	5.835	3.649	-1 13 19	206.46	0.94	22.033	114.41	0.32
8	25.4	4.799	2.139	0 14 19	218.63	0.96	20.673	113.26	0.22
9	26.4	3.424	-0.456	+1 15 20	230.82	0.99	18.154	110.11	0.13
10	27.4	-1.762	+1.289	2 16 20	243.00	1.01	14.418	104.17	0.06
11	28.4	+0.092	+2.965	+4+17+21	255.19	-1.04	9.485	92.32	0.02
12	29.4	2.006	4.437	5 17 22	267.39	1.06	3.584	13.79	0.00
13	1.0	3.822	5.590	6 18 22	279.58	1.08	357.240	285.38	0.02
14	2.0	5.387	6.350	7 17 23	291.77	1.11	351.174	271.02	0.06
15	3.0	6.572	6.687	8 17 23	303.96	1.13	346.025	262.08	0.12
16	4.0	+7.298	+6.617	+8+16+24	316.14	-1.15	342.135	255.61	0.20
17	5.0	7.536	6.182	8 15 24	328.32	1.17	339.546	251.04	0.30
18	6.0	7.304	5.443	7 14 23	340.49	1.18	338.134	248.10	0.39
19	7.0	6.660	4.461	6 13 23	352.65	1.20	337.731	246.59	0.49
20	8.0	5.682	3.298	4 12 22	4.81	1.22	338.198	246.35	0.59
21	9.0	+4.461	+2.012	+3+11+22	16.96	-1.24	339.445	247.33	0.68
22	10.0	3.089	+0.656	+1 11 21	29.11	1.25	341.432	249.54	0.77
23	11.0	1.653	-0.718	-1 10 21	41.25	1.27	344.151	253.09	0.84
24	12.0	+0.232	2.061	3 9 20	53.39	1.28	347.602	258.23	0.90
25	13.0	-1.107	3.319	4 8 20	65.52	1.30	351.758	265.67	0.95

MOON, 1986

D9

EPHEMERIS FOR PHYSICAL OBSERVATIONS

FOR 0^h DYNAMICAL TIME

Date	Age	The Earth's Selenographic		Physical Libration	The Sun's Selenographic		Position Angle of		Fraction Illuminated
		Longitude	Latitude	Lg. Lt. P.A.	Colong.	Lat.	Axis	Bright Limb	
Feb. 15	6.0	+2.392	-0.413	-18+8+20	337.90	-1.45	342.239	250.55	0.33
16	7.0	+1.060	1.771	19 7 20	350.07	1.44	345.221	253.49	0.42
17	8.0	-0.333	3.045	21 6 20	2.24	1.43	348.919	257.59	0.52
18	9.0	1.694	4.190	22 5 20	14.41	1.42	353.277	262.77	0.61
19	10.0	2.930	5.163	23 4 20	26.57	1.41	358.159	268.89	0.70
20	11.0	-3.961	-5.920	-24+3+20	38.72	-1.39	3.322	275.74	0.78
21	12.0	4.723	6.416	25 3 20	50.87	1.38	8.422	283.10	0.86
22	13.0	5.173	6.612	26 3 20	63.01	1.36	13.077	290.98	0.92
23	14.0	5.297	6.474	26 2 19	75.15	1.34	16.951	300.44	0.97
24	15.0	5.108	5.984	26 2 19	87.29	1.32	19.821	320.41	0.99



**SAN DIEGO
PSA REGIONAL CONVENTION 1986
PROGRAMS!**

WONDERS OF INDIA, Clarita Neher Chapman, Irvine, CA
EL CAMINO REAL INTERNATIONAL EXHIBITION OF COLOR SLIDE PHOTOGRAPHY
AFRICAN PASSAGE, Bill W Field, APSA, San Lorenzo, CA
STEREO SPECTRUM, Jerry Walter & Rick Finney, APSA, Los Angeles, CA
WORDS AND PICTURES, Rosemarie Gerlach, APSA, Portland, OR
SCENIC SOUTHWEST, Franklin S Gould, FPSA, Tucson, AZ
SPECIAL EFFECTS WITH TEXTURES, Carole G Honigsfeld, FPSA, Encino, CA
ANCIENT MAYA, Ray House, Los Angeles, CA
FAR AND NEAR, Fred H Keuhl, FPSA, Rock Island, IL
COLOR WITH CARE, Grace H Lancot, FPSA, Seattle, WA
AMATEUR DOCUMENTARY PRODUCTION, Howard Lindemeyer, APSA, Los Angeles, CA
THE QUALITY OF LIFE IN GLOBAL PERSPECTIVE, President Dr. Paul Luebke, FPSA,
 and Eunice R Leubke, Washington DC
BIRDS THROUGH MY LENS, Dr G Denny Mallory, Walnut Creek, CA
CHIPS ON DEADLINE, Thane McIntosh, San Diego, CA
SECTOR ALPHA DELTA KR62004, Dr Marsh Milton, San Diego, CA
AMERICA, LAND OF MANY DREAMS, Maude & Charles Osborn, FPSA, San Bernardino, CA
AFTER THE HYPO, Tony Patti, FPSA, Boerne, TX
MAKING COLOR PRINTS FROM NEGATIVES AND SLIDES, Horace S Rees, APSA, Whittier, CA
ESCAPE FROM REALITY, Irma Louise Rudd, FPSA, Palos Verdes Estates, CA
THE NEAR-SIGHTED CAMERA, Charlotte B Smith, Seattle, WA
EXPLORATION AND ADVENTURE IN NATURE, Robert V Statts, EFIAP, Corona del Mar, CA
MAMMALS A TO Z, Wardene Welsser, APSA, Bonita, CA
CAPTURING PEOPLE, Gertrude (Dot) Wohltman, FPSA, EFIAP
 and Henry (Dash) Wohltman, APSA, Walnut Creek, CA
DISCOVERING CHINA WITH YOUR CAMERA and EXPLORING LIGHT PHOTOGRAPHY,
 Gary Whepley, Eastman Kodak

CONVENTION TOURS

Thursday, April 10th SAN DIEGO CITY PHOTOGRAPHIC TOUR
 Your bus leaves the Town & Country Hotel 8 am to begin your day of photographic activity. Shoot scenic San Diego. From the Cabrillo Lighthouse to Seaport Village; Balboa Park with photo stops for the Arboretum, El Prado with its buildings and museums. Travel thru downtown San Diego to the Broadway pier (no telling what ships will be in port) the Embarcadero, the Maritime Museums, and then board the three-masted sailing bark "Star of India". Then it's the Gaslamp Quarter and Seaport Village. No host lunch next at Old Town State Historical Park; the beginning of San Diego in 1769. Visit Heritage County Park with many restored Victorian homes and the Tower Gallery will be another photo stop. From Yacht basins to Point Loma for a magnificent view of San Diego from Cabrillo National Monument where sits the Old Point Loma Lighthouse. Then on to Mission San Diego De Alcalá, the first of 21 missions founded in California. This tour will last about 7½ hours.

Thursday, April 10th WILD ANIMAL PARK TOUR
 This tour will leave the Town & Country Hotel at 8:30 am for a full day of picture taking and leisure viewing of animals in most natural settings. The park also contains many floral specimens to shoot including a variety of bormeliads and beautiful portreas. Also included is a ride on the Wild Animal Park's Monorail. The trip takes you completely around the park for a wonderful view of all the animals. The Wild Animal Park is a part of the world famous San Diego Zoo in Escondido. During April the weather is usually delightful and somewhat warmer inland. At times it can go up to the high 80's so dress accordingly. This trip will take about 6 hours.

Sunday, April 13th HOT AIR BALLOON TRIP
 This specially arranged trip leaves the Town & Country Hotel at 4:00 am in the morning so you will arrive at dawn when the air is crisp, the sun is just peeking over the hills, and the hot air balloons will begin to take off for the heavens. You will arrive early enough to get plenty of shots of all the activity of unpacking and filling the balloons, then the takeoffs. Your trip includes continental breakfast on the bus. No host brunch.

**SAN DIEGO CHAPTER
1986**

**PSA SAN DIEGO REGIONAL CONVENTION
APRIL 10, 11, 12 & 13**

TOWN & COUNTRY CONVENTION CENTER

Open to everyone

PSA Membership not required

Where Your Camera Clicks in '86

PSA SAN DIEGO REGIONAL CONVENTION

Please Print _____ Reg # _____
 Mr. _____
 Mrs. _____
 Miss _____ first _____ initial _____ last _____ PSA honors _____
 Mr. _____
 Mrs. _____ Spouse's name if attending _____ PSA honors _____
 Street Address _____
 City _____ State _____ Zip _____

REGISTRATION

	Each.	No.	Total		Each.	No.	Total
Member Family Registration				Wild Animal Park Tour			
Husband & Wife	\$21.00	—	—	(Thursday, April 10th)	\$27.00	—	—
Non PSA Member Family	26.00	—	—	San Diego City Tour			
Individual PSA member	16.00	—	—	(Thursday, April 10th)	21.00	—	—
Non PSA Individual	21.00	—	—	Perris Balloon Trip			
1 Day Registration, anyone	15.00	—	—	(Sunday, April 13th)	24.00	—	—
Subtotal \$				Convention Banquet			
				(Saturday, April 12th)	25.00	—	—
Send completed registration form				ZR/AR/DR lunch			
with check payable to:				(Saturday, April 12th)	15.00	—	—
PSA SAN DIEGO REGIONAL CONVENTION				LA FIESTA			
TO: Irene & Howard Lewis, APSA				\$12.00 at the door			
1661 View Way				(Friday, April 11th)			
El Cajon, CA 92020				7:30 pm till midnight)			
Contact Hotel directly for special San Diego				Subtotal			
PSA Regional Convention Rates							
Town & Country Convention Center				TOTAL AMOUNT ENCLOSED			
500 Hotel Circle No., San Diego, CA 92138							
(619) 291-7131							

LA FIESTA

Register now and save MONEY. A full evening of entertainment is in store for everyone. A Big Band will play the music from the '40s for entertainment and dancing. Ballet Folklorica dancers in full costumes to perform, and then pose on a special stage for your camera, special souvenir for all, and door prizes all evening long from Vivitar, Sunpack, Kodak, and many more are being added. There will be many surprise attractions during the evening.

**AMERICA,
LAND OF MANY DREAMS**

The feature program at our Saturday evening banquet will present the work of Maude Osborn and Charles Osborn, FPSA, of San Bernardino, CA. "America, Land of Many Dreams", a multi projector color slide program is a portrait of our fifty states bound together by a shared dream and common purpose: the beauties of a nation and her people.

Form **SCSC Stereo Taxes 1985**

Your first name and initial	Last name
Present home address	
City, state, ZIP	

Filing Status	1		Single
	2		Stereo
	3		Stereo filing separate return
	4		Judge
	5		FPSA

Exemptions	6a		View Master Personal
	b		Blind
	c		One-eyed
	d		Dependents - number of people who have borrowed your camera

Income	7	Competition Score	7	
	8	Average score for judging	8	
	9	PSA stars	9	
	10	Acceptances in internationals	10	
	11	Participation ribbons	11	
	12	Awards	12	
	13	Honorable mentions	13	
	14	Number of workshops attended	14	
	15	Certificates of appreciation	15	
	16	Free advice from others	16	

	17	Add lines 7 through 16	17	
Adjustments	18	Film costs	18	
	19	Pictures lost in the mail	19	
	20	Accidental double exposures	20	
	21	SCSC dues	21	
	22	Light leaks	22	
	23	Equipment costs	23	
	24	Camera repair costs	24	
	25	Batteries	25	
	26	Mounting supplies	26	
	27	Time spent at County Fair	27	
	28	Add lines 18 through 27	28	

Adjusted Stereo Tax				
	29	Subtract line 28 from line 17, multiply by 42.2, divide by today's date, subtract your height in cubits, and send your check to SCSC, BOX 57 BLUE JAY CA 92317	29	



David's Deductions

If you want to improve your photography, you must pay your stereo taxes. Things like participating in competitions, entering international exhibitions, and working on the Board of Directors of the Club are all part of the price you pay to improve your photographic skills. Fill in Form SCSC for your 1985 Stereo Taxes, and see if you come up short, or if you are eligible for a refund this year. Paying your taxes can be painful, but if you invest in the right opportunities, it can be both enjoyable and rewarding.

David



3-D NEWS

from the **STEREO CLUB** of southern california

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

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

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Stereo Activity Calendar

APRIL							MAY							
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	

- THU APR 17 Monthly Club Meeting - Photo Center - 7:30
Everyone bring about 6 slides to show
- THU MAY 1 Copy deadline - May 3-D NEWS - The Editor looks forward to your contributions
- THU MAY 15 Monthly Club Meeting - Photo Center - 7:30
Fifth competition plus Two Member Show

Member & Subscriber Update

A hearty welcome to these 4 new Club members:

THOMAS L. SCOBEY
1534 Walnut Creek Parkway
West Covina CA 91791
R (818)332-8770 & (818)339-9478

DAVID M. RATLIFF
1134 North Ogden #2
West Hollywood CA 90046
R (213) 654-8561 B (213) 663-1131

JOSEPH H. WEISMAN
ETTA WEISMAN
459 South Spalding Drive
Beverly Hills CA 90212
(R) 213) 227-0630

Good reading extended to this new NEWS subscriber:

HAL GUTHU
7428 Santa Monica Boulevard
Los Angeles CA 90046

Club membership anniversaries for April:

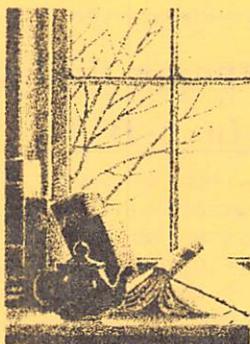
Lloyd Berman - 5 years
Barbard Henricks - 6 years
Duane Kesler - 8 years
Michael Meyers - 1 year
L. Van Vliet - 5 years
F. F. Worster - 4 years

Technical Page Continues

For the past 12 years, Charlie Piper has been editing The Technical Page for the 3-D NEWS. To date, 103 Installments have been printed, some of them multi-paged. The Pages have been on a wide range of topics, from getting started, mounting, and projection, to camera use and care, polarization, and photographing the moon. The Club owes a large amount of gratitude to Charlie for this ongoing endeavor.

This month Charlie offers a reprint of Installment #54 which has been revised to incorporate several recent comments and observations which make it apparent that it is time to re-emphasize the importance of subject depth and baseline.

Newer members are especially urged to study this Installment. Additionally, back issues of The Technical Page are available directly from Charlie. Contact him for prices if you are interested.



L'envoi and a Parody

...by Rudyard Kipling

When earth's last picture is painted,
 And the tubes are twisted and dried,
 When the oldest colors have faded,
 And the youngest critic has died,
 We shall rest, and faith, we shall need it --
 Lie down for an aeon or two,
 Till the Master of All Good Workmen
 Shall set us to work anew!

And those that were good will be happy:
 They shall sit in a golden chair;
 They shall splash at a ten-league canvas
 With brushes of comets' hair;
 They shall find real saints to draw from --
 Magdalene, Peter and Paul;
 They shall work for an age at a sitting
 And never be tired at all!

And only the Master shall praise us,
 And only the Master shall blame;
 And no one shall work for money,
 And no one shall work for fame;
 But each for the joy of the working,
 And each, in his separate star,
 Shall draw the Thing as he sees It
 For the God of Things as They Are!

And the Parody, by Marjorie Webster

When Earth's last photo is taken,
 And the films have been put aside,
 When the newest colors are faded,
 And the oldest critic has died,
 We shall rest, and, sure we shall need it --
 Lie down for an age or two,
 Till the Master of 3-D pictures
 Shall set us to work anew!

And those who were good shall be joyous:
 They shall shoot without a care;
 They will click their Stereo Cameras
 With debonair savior-faire;
 They will find the models to aim at --
 Madonna, Charro and Eve;
 They will shoot for an age at a session
 And take slides you'd never believe!

And only the Judges will praise us,
 And only the losers will blame;
 And no one will shoot for money,
 And no one will acquire real fame;
 But each for the joy of Stereo,
 And each, in his separate way,
 Shall shoot the thing as he sees it,
 On a perfect 3-D day!

Looking Backward to...

... March 20

With only 56 slides entered, the March competition was one of the smallest in recent Club history. Yet, rather than being disappointed, I'm highly encouraged by the trend I see in our competitions. This trend is the emergence of several new contributors, all with excellent photographic skills and a fresh approach. James Murray, David Dickinson, Glenn Wheeler and Linda Cervon have all joined the Club within the last year, but they have not hesitated about diving right into competition. And their efforts have not gone unrewarded. Both David and James are already "regulars" on the Club awards circuit; Linda garnered two Honorable Mentions in her first competition outing. For the Stereo Club to grow and thrive, we need a constant infusion of new ideas, new vision and new energy. Seeing the work of these and other new members, I am confident that we have these qualities in abundance.

--David Kuntz

TWO MEMBER SHOW REVIEW

First up for this competition evening supplement was Marjorie Webster who presented a very significant group of 50 slides. She titled it "Wax Figures in History -- 3-D", but it was much more than that. We saw not only the wax figures from various wax museums, but frequently the real statue or artwork after which the figure was created. We also saw a variety of exposures both ambient and flash. Marjorie also gave detailed information on many of the personalities... King Louis XIV, Venus, Quasimodo, Queen Victoria, Blue Boy, Van Gogh, David, and many more. It was a delightful trip through history and art from many countries.

Our second presenter was Rick Finney who spoke not a word during his display of top-quality slides made over the past 10 years. We started with a series of table tops and glassware, including strong color and selective focus. In macro we saw a bee on a daisy, and backlit orchids. We slipped away to the seashore, both west and east coast, with details of foggy days, textured boats and stormy skies. Next we found ourselves cross country skiing with long shadowed tracks and snow-laden trees. We hiked quickly through the Sierra, and then explored the red sandstone country of Utah. We concluded the visual journey with a glowing autumn treescape.

ISCC Report

The Kodak Camera Club in Rochester, New York, judged the most recent International Stereo Club Competition in February. Our Club did very well, with four places. James Murray earned his first ribbon in this international competition with his 5th place slide "Camel Butte". Honorable Mentions went to David Dickinson for "Mentone Daisies", David Kuntz for "On Any Canal", and Sylvia Sikes for "Lichen Cliffs". Thanks also to Ray Zone and Tony Alderson for noble, if unappreciated efforts. SCSC is in fourth place overall. The final competition of the year will be in May, hosted by the Rocky Mountain Stereo Club.

Tony Alderson, ISCC Coordinator

Let's Join Together...

...April 17

Our April meeting will feature another open projector night. Everyone attending, members or not, will have the opportunity to project and comment on a few slides of their choosing. Here's how it works: Bring about six slides in the combined format (i.e., 1 5/8" x 4", in either 4, 5 or 7 perf). Cardboard mounts are acceptable. Aluminum masks should be reinforced with a cardboard foldover, aluminum mask frame, or glass. Please thumb spot all slides and label them with your name. Submit your slides to me that night before the meeting gets started; slides will be projected in the order received. Any subject matter within the bounds of legality and common sense is acceptable, as long as it's stereoscopic. If you have any special requirements, please call me and make arrangements well before the meeting.

This is a wonderful opportunity to share your slides without fear of criticism or failure. This event has always been a lot of fun, but it depends entirely on YOU! So dig up a few unusual or interesting slides of your dogs and kids and Aunt Tillie, or maybe from your job or your vacation to Monrovia in 1957. See you on April 17 at the Photo Center.

--Tony Alderson, Program Director

3-D Easy Reader

The Easy Reader weekly in Hermosa Beach is printing an anaglyph issue for April Fools. Be on the lookout for it, or contact Easy Reader, 1233 Hermosa Ave., PO Box 726, Hermosa Beach CA 90254 (213)372-4611. This is a free weekly.

--Tony Alderson

Classified

FOR SALE: TDC Stereo Projector, Model 716, with 750w lamps, two sets of projection lenses with 4-inch and 5-inch focal lengths, carrying case, excellent condition. Also about 130 pairs of used stereo glasses, excellent condition. Contact H. Marshall Pitney, 1525 Canyonwood Court #4, Walnut Creek CA 94595 (415)934-2148

FOR SALE: Lots of interesting items, such as "Jaws" 3-D Bubble Gum Cards, original 44 card set mint \$12; "House of Wax" original 1953 10" ad \$5; "Captain 3-D #1" 1953 3-D Comic, mint \$22; "Batman in 3-D" View-Master Packet Sealed \$6; "Meteor" View-Master sealed packet with Natalie Wood \$8. Lots more. Send large SASE for list. Robert Meretsky, J.A.F. P.O. Box 8007, New York NY 10116.

FOR SALE: This makes a really good slide bar....



THERE IS NO FINER, NO MORE PRECISE MACRO POSITIONING SYSTEM THAN THE ULTRA-PRECISE, DUO-DIRECTIONAL Quadrail™

Whether you choose the Basic single direction rail "A" or the complete Duo-Directional Rail System, you will be investing in quality instruments essential for accurate camera position control in ultra close-up, macro, copying or duplicating set-ups. Made to high precision standards the Spiratone Duo-Directional Quadrail system makes possible the shifting of your camera position by fractions of a millimeter, with a positive lock at any point within its range. Attached to a tripod or copystand, for horizontal or vertical use, both rails provide calibrated camera travel of 90mm. The Basic Rail "A" can be used by itself for back and forth camera movement; and, in conjunction with the optional Rail "B" (which you wish you can control separate movements (at right angles to each other) for the ultimate precision in positioning your camera in relation to a small subject. Made of aluminum with a diecast platform, the geared rails are suited for 35mm and 120 cameras and mount between the camera and tripod or copy stand.

The complete Spiratone Duo-Directional Quadrail System incl. Basic Rail "A" and optional Rail "B" **\$69.95** Basic Rail "A" with camera platform **\$43.95** Optional Rail "B" (no camera platform) **\$37.95**

Shipp Wts., each rail, 1 1/2 lbs., complete Quadrail System 2 lbs.

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Photographing Halley's Comet In 3-D!

As 3-D photographers, we have a chance to participate in the appearance of this rare celestial visitor. Taking stereo photographs of the Comet is difficult, and requires extreme patience, but the results can be both enjoyable as well as scientifically valuable.

Determining When To Take The Picture.

To take a 3-D of the Comet, it will be necessary to take two separate pictures of the Comet when it is in slightly different positions in the sky. The first step in doing this is to get a good ephemeris for the position of Comet Halley. This can be obtained from a variety of sources; one is the International Halley Watch. Best results will be obtained when the Comet is closest to Earth. This will provide the maximum amount of detail in the Comet itself, and will yield the greatest apparent depth. Find the date and time of Halley's closest approach in your ephemeris, and make your first exposure. Unfortunately, it will be necessary to wait until a subsequent apparition of the Comet to take the next exposure. The following equation allows you to calculate the year and time in which Comet Halley will next occupy the same position in the sky, but at a slightly different angle. This angle is what will provide the parallax necessary to produce a stereo picture.

$$E|g(\xi, \eta)|^{2(3)} = 2 \operatorname{Re} \left\{ \frac{f_0^2 D^4}{(2\pi)^2} \iint_{(\alpha, \beta) \in R_I} d\alpha d\beta F(\alpha, \beta) A(\omega_\xi, \omega_\eta, \xi', \eta') \right. \\ \left. \otimes \operatorname{sinc} \left(\frac{D\omega_\xi}{2} \right) \operatorname{sinc} \left[\left(\frac{D}{2} \right) \left(\omega_\xi + \frac{\alpha k}{z_f} \right) \right] \right. \\ \left. \times \operatorname{sinc} \left(\frac{D\omega_\eta}{2} \right) \operatorname{sinc} \left[\left(\frac{D}{2} \right) \left(\omega_\eta + \frac{\beta k}{z_f} \right) \right] \right\}$$

I calculate that the next useable apparition will be in 3126 A.D. To ensure correct alignment between the pair of images, it would be best to leave your camera set up in the interim period.

Corrections For Continental Drift.

There are some sources of error that can creep in over the intervening years to spoil your picture. Continental drift will cause a slight error in the positioning of the camera. Because of the erratic nature of earthquakes and crustal movement in general, we advise you to contact the U.S. Geologic Survey just prior to taking the second exposure to determine the exact latitude and longitude of your position. In addition, the precession of the direction of the Earth's axis causes the equinoxes to slowly drift in space; this effect is exacerbated by the effects of general relativity. It would be advisable to measure the sun's gravitational pull regularly between apparitions so that the exact magnitude of this effect can be determined and corrected for. When the time comes for this second exposure and you are having trouble, feel free to give me a call.

Good luck and good shooting!

--David Kuntz

Club Competition Standings

B GROUP STANDARD CATEGORY

MAR	CUM	
61	237	Larry Brown HM: Globulous
61	235	James Murray Award: Dawn at Eureka Dune
55	221	Bill Daggett
59	177	David Dickinson Award: Ballon Colors - People Shadows HM: Quimet Canyon
--	165	Ray Zone
--	164	Bob Kneisel
--	161	Marc Ratner
--	149.3*	Bill Shepard
62	121	John Konrad Award: Blue on Blue HM: Rainbow Fall
--	113	Al Bohl
61	61	Linda Cervon HM: Next Stop, New Orleans Square HM: Enchanted Christmas
--	57	Mildred Hamilton
55	55	Glenn Wheeler
--	55	Bert Sikli
--	54	James Prestridge
--	52	John Hart
--	39	Alan Williams
--	36	Gregory Hooper
--	36	Don Lavallee
--	18	George Skelly

*Judges scores averaged

March Judges: Susan Pinsky
David Starkman
David Kuntz

B GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
54	238.7*	Earl Colgan
37	216	Ray Zone
42	154	Larry Brown Award: Copper Dome HM: Old Timer
--	53	Richard Ogle
22	22	Alan Williams Award: Daffodil
--	19	Gregory Hooper
--	17	Don Lavallee

A GROUP STANDARD CATEGORY

MAR	CUM	
--	253.3*	David Kuntz
67	249.3*	Jerry Walter HM: Red Rock Cascade HM: Death at San Xavier
63	248*	Rick Finney HM: Seagulls at Rock Point
65	242	David Hutchison Award: Sunfish Pond Winter #1 HM: Westpoint Winter #1
60	229	Marjorie Webster
59	228*	Earl Colgan
58	227	Nathan Wong
--	182	Herb Fisher
--	167	Tony Alderson
--	160*	David Starkman
--	152*	Susan Pinsky
--	118	Sylvia Sikes
--	52	Don Cast

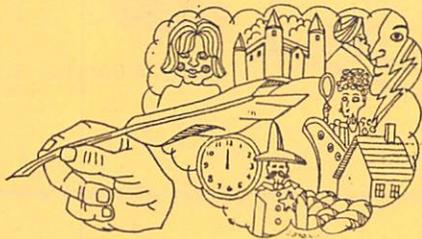
A GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
63	245.3*	Rick Finney HM: Three of a Kind
60	242.7*	Jerry Walter HM: Toward the Sierra
--	180	Herb Fisher
--	160*	Susan Pinsky
--	77.3*	Tony Alderson
--	20	Don Cast



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES



"DEATH AT SAN XAVIER" by Jerry Walter. This slide was made near the famous Mission just south of Tucson, Arizona. It was made while visiting the city to attend the Photographic Society of America Regional Convention just a year ago (a similar Regional will be held this year April 11-13 in San Diego; see the March 3-D NEWS.) San Xavier Del Bac Mission is highly photographed (and highly photogenic) with its pure white flowing lines, ornate gates and railing, isolated setting and distinctive bell towers, only one of which is complete. This cemetery one half mile to the west has a great amount of character featured in the old gravestones and wooden crosses. It was very near sunset, and the thin hazy light was no longer attractive on the Mission. But this warm low-contrast light was just right for the cemetery. Tremendous planes of 3-D are possible here, receding all the way to the Mission far in the distance. And the many hues of pastel colors in the flowers which decorate the graves add a touch of melancholy. The Realist was loaded with K64, and hand held very carefully at 1/25 sec in this low light. If you have no uneasiness about lingering in these settings, cemeteries often lend themselves to exceptional 3-D photography.

"ENCHANTED CHRISTMAS" by Linda Cervon. This is one of a series of more than 2000 stereo photos of Disneyland. I collect Disneyland souvenirs, postcards and paper items and have the distinction of being the most comprehensive collector of Disneyland-related memorabilia. So a 3-D tour of this world famous Park seems like a natural progression. Disneyland is a wonderful place for photography -- everywhere one looks there are colors, textures and "layers" for 3-D. I never tire of trying to discover a new shot or angle. We visit the Park approximately two times a month and I always take my camera. Invariably someone will come up to me and ask about 3-D. I almost feel I should carry slides and a viewer with me just so I can share the magic and get them "hooked" too! However, the majority of my photos are on the View-Master format as I have only recently acquired a Revere camera. Now think of all the fun I'll have shooting another 2000 on this larger format!

"DAFFODIL" by Alan D. Williams. I have long admired pictures of flowers which seem to glow with a light of their own. I believe this slide shows that I am on the trail of this effect in my own photography. The flower was backlit with two electronic flash units, one on either side. Camera was an Asahi Pentax Spotmatic with a Vivitar 85 to 205mm zoom lens set at 85mm and a close-up lens. Subject was about 25 inches from the camera and the interaxial was about 27/32 inches on the slide bar. Film was Kodachrome 25. The two 8-perf images were cropped to 7 perfs and mounted in an Emde "Lunar" mask and subsequently in glass. One thing which could be improved is the center of the flower: since it was not lit, it is a bit dark. Next time I'll add a small flash from the front to punch it up.

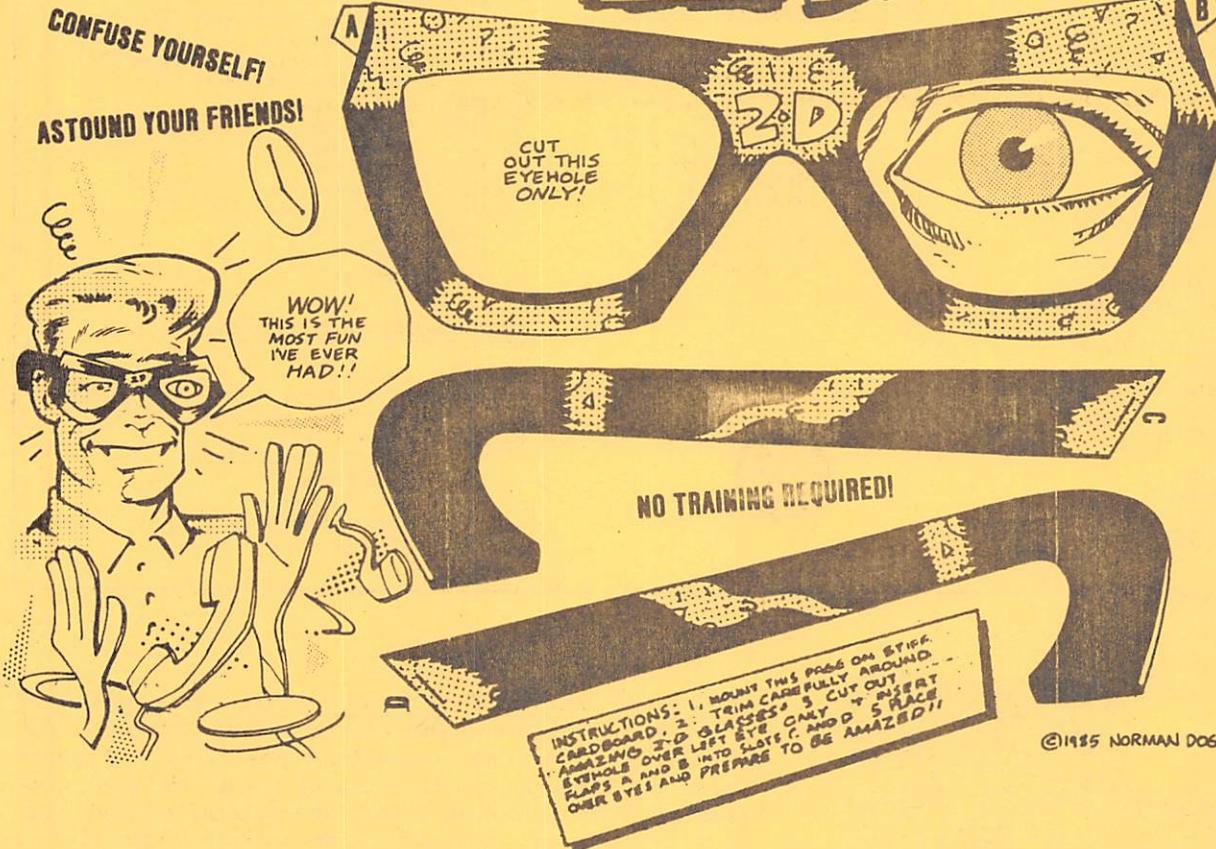
BAD HABITS

by Norman Dog

AMAZING 2-D GLASSES!

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Debut of 3-D IMAX

A whole new IMAX format will premiere at the Canada Pavilion at Vancouver's Expo '86 on May 2, 1986 -- IMAX 3-D. A uniquely Canadian consortium made this happen; the technology to marry 3-D images with the IMAX format was developed jointly by the National Film Board of Canada and IMAX System Corporation.

"Transitions", the first IMAX 3-D film, is directed by Colin Low and produced by the National Film Board for the Canadian National Railways. 3-D images are achieved by filming the same image with two separate cameras, to approximate the way our two eyes see the image. The resulting two films are then projected simultaneously onto the screen with lenses that are polarized at right angles to each other. The viewer wears glasses with polarized lenses to reintegrate the two images into one three-dimensional image.

In 3-D filming, the cameras have to be positioned so as to approximate the distance between a person's eyes. This is quite difficult with the large IMAX cameras, so the cameras were positioned at right angles to each other with a mirror between them. One camera filmed the subject directly; the other filmed through the mirror.

The "double camera" was supported by a hydraulic boom and kept absolutely stable by a computer-controlled

gyroscope. Instead of a viewfinder, the cameraman used closed circuit television to monitor scenes, and had remote control over camera movements.

Two features in particular make 3-D IMAX so exciting. In the past, one of the biggest problems with two-projector 3-D was unsteadiness caused by conventional Geneva film movement. The IMAX System has the only projector in the world using a pin-register; the resulting steadiness works much better for 3-D. Also, the huge projection surface of the IMAX screen eliminates the "window" effect of conventional screens, where cut-off images reduce the 3-D illusion. Important in regular IMAX and OMNIMAX projection, this becomes essential to give 3-D a realistic effect.

Filming for "Transitions" was done from coast-to-coast in Canada. The 20-minute film sketches the history and future of how goods and messages are moved about, with scenes ranging from voyageurs in birchbark canoes to the high technology of satellite communication. Special effects include an assembly line in a teddy bear factory, with one teddy bear that seems to float all around the theatre, a multi-image sequence, and a computer graphics sequence.

The 500-seat CN 3-D Theatre at Canada Palace is marvellously decorated, and finished with rows of Tivoli lights along the walls that can perform in sequence. The CN 3-D IMAX Theatre -- and "Transitions" -- promise to be one of the hits of Expo '86.

Stereo In The Current Journals

The following excerpts of 3-D related articles were prepared by avid reader/member Larry Brown. Larry has also offered to provide anyone with a xerox copy of any article by sending a large SASE to him at 3250 Heatherfield Drive, Hacienda Heights CA 91745. Please specify which article is requested.

DARWIN IN 3-D, Scientific American, August, 1985.

"In 1864, five years after the publication of The Origin of the Species, Charles Darwin posed in the studios of the London Stereoscope Company while three stereoscopic photographs of him were made....The three 1864 Darwin stereoscope images were exhibited by the British Museum on the 100th anniversary of Darwin's birth in 1909; then, unfortunately, they seem to have been lost from view. Detective work by Gene Kritsky, in Cincinnati has now brought one of the pairs together again for the first time since the exhibition, and they are published (in this issue) for the first time. According to Kritsky, the right half of the stereo pair came to light in 1977, when (a collector) bought a copy of Darwin's Descent of Man at a secondhand bookstall in Shropshire. Inside the front cover of the book (the collector) discovered a postcard bearing Darwin's likeness. No one appreciated (the collector's) good fortune, however until last year. Earlier in 1984 Kritsky had identified another image as the left half of a stereo pair. (The collector) sent his photograph to Kritsky, and Kritsky mounted it next to his own copy. 'Darwin's image just jumped out of the page,' Kritsky said."

DEPTHS OF SPACE, by William H. Bonney, Sky & Telescope, November, 1985.

"Several years ago I realized that it might be possible for me to photograph a meteor in true stereo. The idea had a beguiling simplicity. Two cameras, separated by a certain distance, need only make simultaneous exposures of the same patch of sky. Any meteor crossing the field should stand out from the background stars when their resulting photographs are viewed in stereo -- one picture for each eye....A good baseline for cameras taking stereo photographs is about a fortieth the distance to the subject. In the case of meteors, this works out to be about two miles. Anything much greater would produce so much parallax between the two photographs that they would be difficult for the brain to fuse into a single three-dimensional image." (Note: the author goes on to describe in detail how he and a friend made stereo pairs of a meteor shower, using CB radios to coordinate the exposures. A sample stereo pair is reproduced in the magazine.)



3D Redux

OSAKA, JAPAN—Those old red-and-green cellophane glasses used to watch original three-dimensional movies like *Bwana Devil*, *Fort Ticonderoga*, and *House of Wax* may soon be replaced with polarized electric glasses. JVC recently introduced an interface to turn its VHD videodisc players into 3-D machines.

Dubbed 3-D VHD, the system uses binocular parallax to get boulders and cars to crash into your living room. The subject is shot through two slightly offset cameras, which makes looking at the images without glasses seem like the results of a bad hangover.

The battery-powered glasses, both wired and wireless, have crystal lenses which alternately darken and lighten in sequence to the image onscreen. The pace is so

fast, I found it difficult to focus on the demos JVC showed, though the computer-generated JVC logo at the end of the program was sharp and realistic.

The signals representing the different images are stored on VHD discs as extra tracking information for left and right channels. However, using this space on the disc limits playing time to 60 minutes compared with two hours for conventional VHD play.

With 10 Japanese companies now producing VHD players (the mammoth Matsushita among them), it seems likely that the memory of RCA's lamented CED disc has faded. JVC's grooveless electrostatic capacitance disc format, including the 3-D interface, may soon find its way across the Pacific.

—Ichiro Kakehashi

March 1986 Video



sell your stereopticon slides,
The New York Times

TOWARD UNDERSTANDING PICTORIALISM

From the purely pictorial point of view, it matters little what the actual subject of a picture may be, for its artistic interest depends more on how the subject is treated than what the subject actually may be, and the would-be pictorialist is urged to follow his own preferences in the matter of subject selection rather than copying someone else. Pictorial photography is primarily an opportunity for self expression, and an artist can express himself only when he is dealing with a type of subject in which he is interested. Make your pictures in your own way -- to please yourself, not in a way that you think someone else will like, and when you do this, you will select the kinds of subjects that you like and will treat them in the way you think is right and proper. There are ample opportunities for self-expression in pictorial photography, for almost any subject or type of subject may have pictorial interest, which depends more on suggestion than on literal representation.

—Arthur Hammond, F.R.P.S., 1920
Pictorial Composition in Photography

ALLOWABLE SUBJECT DEPTH AND BASELINE FOR SUCCESSFUL STEREOGRAMS

Most stereographers appreciate that a stereogram with either too much subject depth or too much baseline will not project satisfactorily, and in extreme cases cannot even be hand viewed comfortably. For a few simple cases it is easy to determine when taking the picture that it will project. For example, with a standard 35mm stereo camera, keeping the subject matter between the f/5.6 marks will ensure projectability. Also for any subject extending to infinity, and shot with lens-to-film distance of 35mm, paying strict attention to keeping the nearest foreground object at least 50 baselines away from the camera, will ensure projectability. But it is not so obvious whether a particular KinDar setup will "work", or if it is too "deep". Similarly it is not obvious how much baseline one may use to photograph a particular setup with slide bar. (It is of course safest to stay with the 1/50th ratio where possible.) The purpose of this installment is to clarify both of these situations.

ALLOWABLE PARALLAX ON THE STEREOGRAM

A projectable 35mm stereogram should not exhibit more than 1.2mm parallax; that is, the two images of the nearest object should not be more than 1.2mm closer together than the two images of a background object. A mounting gauge will tell you if your stereogram is projectable, but only after the picture is made. We would like to know before the picture is made.

THE UNIVERSAL DEPTH AND PARALLAX TABLE FOR 35MM LENSES

In general the allowable depth in a stereogram depends on the baseline. Thus for the same parallax limits as measured on the stereogram, the depth limits for Hyponar, slide bar, and standard stereo camera are quite different. Happily it turns out that if one expresses the picture depth in units of the baseline, the depth limits become "universal". Accordingly we have prepared a table of picture depths in baselines. Each line in the table represents a change in parallax of .6mm, as measured on the stereogram. A subject whose foreground and background are two lines apart will show 1.2mm of parallax, the maximum for good projection, and one covering three steps will show 1.8mm parallax, the limit for comfortable hand viewing.

11.1 GIVEN THE BASELINE, DETERMINE ALLOWABLE DEPTH

10.0
9.1 When operating with a fixed baseline, how can we tell if a particular setup
8.3 and camera position will "work"? The answer is to be found in the universal
7.7 depth table. Perhaps the simplest way to use the table is to prepare a scale
7.1 marked in units equal to your particular baseline. For KinDar or Realist
6.7 Macro the unit would be 5/8 inch or 16mm. Measure the near and far subject
6.3 points in baselines and look in the table. A setup will "work" if its near
5.9 and far points are 20 and 33 baselines, or 6.7 and 7.7 etc. If you hand view
5.6 only, you can go from 20 to 50 baselines, or from 12.5 to 20 etc.

GIVEN THE SETUP, DETERMINE ALLOWABLE BASELINE

This is the typical problem in using a slide bar. One should assume a baseline, and determine the near and far points of the subject in terms of that baseline. For example, the near point is 10 inches, and the far point is 15 inches. We try a baseline of 1 inch. This gives foreground and background distances of 10 baselines and 15 baselines. Clearly this won't "work", as the two values are nearly four lines apart in the table. This says our first guess was nearly double the value we can tolerate. We should use 1/2 inch. The subject now extends from 20 baselines to 30 baselines, and the table shows it is OK. A WORD OF CAUTION: The use of more than 4 or 5 times the normal 1/50th baseline may cause some "visual ambiguity" because each eye will see around the object, material the other eye can't see.

Note for mathematicians: the table consists of the reciprocals of the numbers 0,1,2, 3,....each multiplied by 100.

*Revised March 1986



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

NUMBER ELEVEN

MAY 1986

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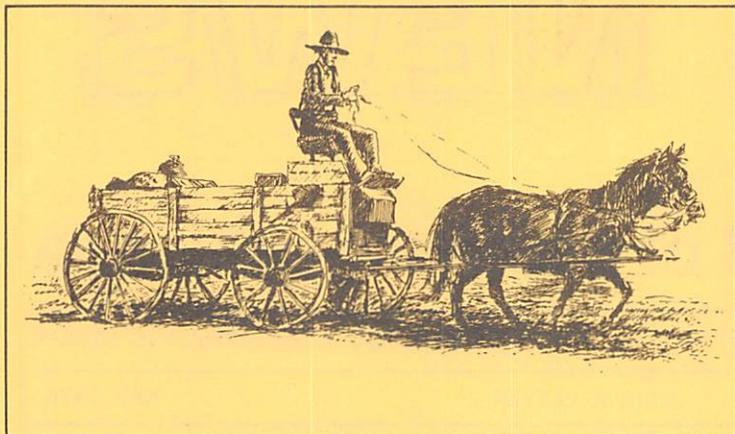
If you're like me, you enjoy taking 3-D pictures, but sometimes you just run out of ideas on what to photograph. It's easy to take pictures when you're traveling away from home; then everything in the landscape is fresh and interesting, but here at home we just don't "see" all the great picture opportunities around us. In reality, there are many excellent locations in Southern California for taking pictures, no matter what your interest. The following calendar gives one photo idea or event for each day for the rest of May, and a little beyond. How about making May a Stereo Month?

David

David's 3-D Calendar

MAY							JUNE							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	
					1	2	3	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	⑱	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 MAY 10 John Robert Powers student models pose for free at the Town and Country Shopping Center in Orange
- SUN MAY 11 Anaheim Camera Expo. Camera swap meet at Brookhurst Center
- MON MAY 12 Model shoot at LA Photography Center
- TUE MAY 13 New perspective: shoot some pictures of your own neighborhood
- WED MAY 14 Salinas Valley Fair starts; plenty of photo opportunities
- THU MAY 15 Monthly Stereo Club Meeting, Photo Center, 7:30 PM. Fifth and final competition plus One Member Show plus Sneak Preview
- FRI MAY 16 Model shoot at Encino Photography Center
- SAT MAY 17 WPCA show. Excellent swap meet for used 3-D camera and gear
- SUN MAY 18 Photograph jungle cats (tigers, leopards, etc) in stereo
- MON MAY 19 Take your camera to work and explain it to a co-worker
- TUE MAY 20 Take a trip to Huntington Gardens; don't forget your 3-D camera
- WED MAY 21 Parade and rodeo at Lake Elsinore
- THU MAY 22 Knights of Columbus Spring Festival; colorful carnival
- FRI MAY 23 Package up a few 3-D slides and simple viewer to send to your friend on the other coast
- SAT MAY 24 Great Monterey Squid (!) Festival, truly a unique opportunity
- SUN MAY 25 "Star of India" will sailfull-rigged from San Diego Harbor
- MON MAY 26 Memorial Day; take family pictures at the picnic
- TUE MAY 27 Photograph recreated Civil War battles at Felton, California
- WED MAY 28 Mount all those old rolls of film that are hanging on your wall
- THU MAY 29 Show your slides to someone who has never seen 3-D before
- FRE MAY 30 Camp Pendleton Rodeo
- SUN MAY 31 "Shooting The City" sponsored by the LA Photography Center
- SUN JUN 1 Copy Deadling, June 3-D NEWS. Keep those cards, letters and contributions coming to a grateful Editor
- THU JUN 19 Monthly Club Meeting, Photo Center, 7:30 PM. See Dick LaForge's great cave pictures, and meet him personally



MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

Member & Subscriber Update

A hearty welcome to this new Club Member:

JOHN LADD
4311 Alcove Ave. #14
Studio City CA 91604

Club membership anniversaries for May:

- Earl Anderson - 4 years
- Joy Anderson - 4 years
- Joe Garza - 1 year
- George Goguen - 5 years
- Herb Guttman - 12 years
- Jonathan Kuntz - 5 years
- Dennis Lockwood - 10 years
- Jim Lott - 5 years
- Craig Mathieson - 3 years
- Thomas McDonough - 5 years
- Bruce Nolte - 1 year
- Kathleen Perkins - 4 years
- Josef Petr - 5 years
- Brick Price - 1 year
- Adolph Sanchez - 5 years

New Address:

Bert Laursen
1718 South 84th Street #38
Tacoma, Washington 98444

New Membership Directory

A new Club Membership Directory is scheduled for update and printing very soon, similar to the one sent with your NEWS last September. If you know of any error in the old Directory, either under your entry or someone else's, please drop me a note or give me a call. We all want the new one to be 100% accurate. Thanks.

--David Kuntz
2386 Harbor Blvd. #108
Costa Meas CA 92626
(714)966-8350 (714)261-5600

Classified

FOR SALE: Two stereo projectors in mint condition \$400 each. Margo Rheingruber, 1640 LaFayette Road Claremont CA 91711 (714)624-5552

FOR SALE: TDC 116 projector, case, screen \$325. View-Master camera & cutter \$150; Project-or-View, case \$150. Gail Reece, 15208 Caravaca Road, La Mirada CA 90638 (714)523-4881

FOR SALE: TDC 116 projector, excellent condition, with 5 pair 3-D glasses, case, and 40 x 40 screen \$400. Glenn Ammer, 6821 Vanport Ave., Whittier CA 90606 (213)692-5560

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Looking Backward to...

...April 17

The dust has finally begun to settle after another night of three-dimensional anarchy at the Photo Center. In what is becoming a springtime ritual for the Stereo Club, a band of some twenty odd rebellious stereographers stormed the projector shortly before 7:30 PM on the usual Thursday and, after securely binding the hapless Program Director, subjected the assembled membership to a rambling presentation of amusing anecdotes and eclectic images. Surging air strikes and, finally, a daring commando raid led by the Stereo Sheriff were required to restore order. After carefully restacking their chairs under the watchful eyes of the recognized authorities, the rioters were permitted to return home around 10 PM.

Although no arrests were made, the following alleged persons may have perpetrated the indicated acts:

Earl Colgan.....macro slides, mostly
 Bert Sikli.....travel slides from Europe
 David Kuntz.....Epcot Center, Orlando, Florida
 John Konrad.....Grand Canyon
 Glen Wheeler.....Arizona Sonora Desert Museum
 Ray Zone.....anaglyph printing
 Larry Brown.....candid shots of Club members
 Tony Alderson.....his nieces; obscure memories
 John Chord.....people pictures
 Rick Finney.....selective focus
 Jerry Walter.....snow scenes
 Don Lavallee.....Winchester Mystery House
 Bill Daggett.....travel, 4th July, slide bar
 John Ladd.....first-time projected slides
 David Starkman.....3-D equipment
 Alan Williams.....3-D comics, Palm Springs
 Marjorie Webster...wax movie stars
 David Ratliff.....Japan (on Pentax attachment)
 Susan Pinsky.....SCSC members in history
 Linda Cervon.....Disneyland; Bob Clampett's office
 Mildred Hamilton...travel shots, nice geese

Further disturbances are not expected, and travellers considering visiting the May competition were reassured by the Stereo Sheriff. "I don't think they'll be back" the Sheriff spat and winked. "We taught the mad dogs a lesson this time." Amen to that!

--Tony Alderson, Program Director



Let's Join Together

...May 15

COMPETITION NEWS,
 SLIDE-OF-THE-YEAR, AND
 "GODZILLA REVISITED!"

(No, this isn't a satire on Evelyn Waugh; I just thought this would be a better title than "Return of Godzilla" or "Godzilla II".) The scenario begins with our intrepid Competition Director Jeff Sylvan, beset by the Forces of Evil, crying out, "OH, WOE!" or "(GASP!)" or "HELP!" or "DRAT!" (or words to that effect). Shelleia, my pet grey-cheeked parakeet, hears his cry and, flapping her wings with a chirped "SHAZAM!", is struck by the magical thunderbolt that changes her into fearless crime fighter, Godzilla! There is only one hitch -- instead of Destroying the Forces of Evil besetting Jeff Sylvan, she flies to my shoulder and yaks into my ear about helping out with Jeff's competition duties.

So much for fearless crime fighter destroying the Forces of Evil.

In any case we wish Jeff a rapid recovery from his illness, and we dedicate the last competition of the year to him. We hope all of you will join with us in wishing him well by bringing slides.

Godzilla's yakking has become extremely animated as I write this, and she is hanging upside down from my glasses, looking at me squarely in the left eyeball. (She knows this gets in the way of my seeing in stereo, so I have to listen in order to get my 3-D vision back.) The gist of her commentary is, "Hey, all you stereographers out there, the GOODIES are coming! To compete for these beautiful Slide-of-the-Year award goodies, you have to have eligible slides! And "eligible slides" means any 5 slides from any categories you have entered in competition during this year, starting with last September's competition. If you have a slide you want considered for a Slide-of-the-Year award, and you haven't yet entered it in a competition, this month's (May) competition is your last chance.

"Even if you haven't entered any slides for any previous competition, making your slides eligible for the Slide-of-the-Year judging is worth the effort of entering slides in the regular May competition!"

I agree with Godzilla. Having slides entered in the Slide-of-the-Year judging makes them eligible for at least the following awards:

- * Best Flower
- * Best Natural Scenic
- * Best Animal
- * Slide-of-the-Year
- * Runner-up Medals and Honorable Mentions

As previous winners will tell you, the first 4 awards above are not the usual boring trophies, but are decorative items, suitably engraved, that make unusual and striking displays.

And that's not all. Win, lose, or draw, all the slides entered in the Slide-of-the-Year judging are displayed in an entertaining program shown during the July Awards Meeting after the year-end and Slide-of-the-Year awards are made.

While I'm wrapping this up, Godzilla is hopping up and down excitedly on my glasses, reminding me to tell you how to enter your slides for the Slide-of-the-Year judging:

Simply fill out both copies of an entry form enclosed with next month's 3-D NEWS and bring it, with your 5 eligible slides, to the June 19th meeting. IMPORTANT: If you cannot be at the June 19th meeting, you must get the slides to me by mail, messenger, Pony Express, camel corps freight, or whatever, before midnight, Friday June 20th.

For now, we'll see all of you on May 15th. Bring those slides, so that we can demonstrate our good wishes for Jeff Sylvan by having the best competition turnout of the year! In addition, we'll be viewing a One Member Show and a special "Sneak Preview".

--Oliver Dean

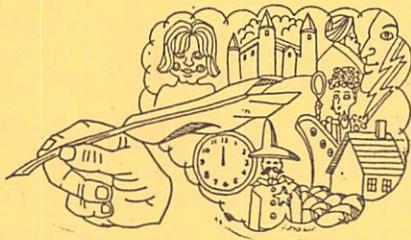
... June 19

Spelunking in stereo! Tie on a rope and grab your canary for an evening of geologic exploration with Dick LaForge (in person!) An engaging speaker and fine photographer, Dick will lead you through narrow passages and subterranean cathedrals on this guided tour of the magnificent and mysterious world of caves. Join us for thrills, chills and adventure where you won't even have to get your feet wet. Same bat time, same bat channel!

BY THE WAY...

Does anyone have some floor space they can spare? Dick LaForge will be stopping in L.A. for a couple of days, to share his program with us, then continue on to New Mexico. He and his two "well-behaved" sons (ages 6 and 11) will need a moderate amount of floor space to unroll their sleeping bags for a couple of days. Anyone willing to play host should contact me at (818)985-0476. Won't you please help out?

--Tony Alderson, Program Director



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

(This slide received an Award in the March competition.)

"SUNFISH POND, WINTER #1" by David Hutchison. In mid-January, I talked a friend of mine into driving the treacherously iced country roads into the Delaware Water Gap area of Western New Jersey. There is a very scenic pond and stream in that area, which I had explored during the lush green of summer and now I wanted to re-visit in winter when the snow and ice was at its height.

I soon discovered that this was not a very original idea. I had expected the area to be deserted, but perhaps half a dozen photographers were tramping up and down the snowy slopes when I arrived. I don't think I imagined their collective sigh, "Oh, here comes another one," that must have been mumbled as my friend and I climbed the steep trail. My friend carried a tripod and 4x5 field camera, while I carried a smaller tripod and my Stereo Realist Custom loaded with Kodachrome 64.

Wearing my galoshes, I was able to set up shots in the midst of the stream, getting close-up shots of the snow and ice formations for some hours before the weather began to close in. Even with galoshes I was taking quite a risk, since the stream bed was slippery; one careless step and I would have been dunked head over heels into the icy water.

I was not particularly pleased with the results when the film came back from the lab. Last year, because my winter scenes were shot on Kodachrome 64 Professional, I was able to achieve a perfect look of winter silver and white. The only problem was that K64 Pro does not tolerate long exposures--reciprocity failure creeps in with alarming quickness below 1/10 second. My day at the Delaware Water Gap was heavily overcast, necessitating very long exposures. I thought I could get by with K64 regular since it can withstand reciprocity problems very well even with exposures of several seconds. And so it did. But I lost that wonderful silvery whiteness and purity which K64 Pro can produce.

I selected the best of only an okay lot for the March competition and was pleased and surprised that the judges liked it anyway. I knew the location was good and had been popular for many years, but I didn't realize how popular it was until after the meeting that night, when George Skelly commented to me that Sunfish Pond was a favorite camping spot of his when he was a Boy Scout.

3-D Forum

About Stereo

by Paul Wing

No question about it! STEREO IS DEAD! The audiophiles have murdered it. The line of succession is 3-D, and the sooner the better. We need to do everything possible to promote our great hobby, and 3-D is much better understood by the great public we should be wooing.

A second area of concern to me is what I feel is the strong tendency of Stereo Club members and the Photographic Society of America to indulge in wishful thinking rather than face fact in projections for the future. There is too much emphasis on the merits of automated projection, blocking out an assessment of what fundamental progress has or has not been made in the last few decades.

There is compromise in everything we do and 3-D has more than it's share. The unfortunate fact is that not a single real advance has been made since the availability of quality thin-sheet polarizers for use in a variety of projectors. 35mm color cameras, handy as they are, do not represent a fundamental improvement. Anaglyphs, sometimes thought of as a new development, often show up in print of late and are fun to fool with particularly in the large sizes even though they don't work much better than they did in the 19th Century. Besides, as with commercial projection, the art is beyond the reach of the average amateur.

I am amused by the big rush to wide format, either 7 sprocket or full 35mm. Unless one has a hidden bankroll, one has to live with a square screen, usually

50 by 50", in the home. I know the Salons generally accept 7 sprocket in 1 5/8" by 4" mounts, but I can almost guarantee that some of them spill the edges. Even if they don't, they are forced to show all the 5 sprocket material in a smaller size at a considerable disadvantage. Overall size is perhaps more important than the widely touted wide screen. If you don't subscribe to that idea go see the big square pictures in the Space Museum. 35mm flattie people mix horizontal and vertical shots as a matter of course. Is it really shape or size that has everyone excited?

For 3-D to boom, it has to reach the general public. If you haven't done so, check your local photo dealer on the ratio between transparency and print film. Relatively few people ever get out a projector at home. If you want to give a set of stereo pics to a friend, the best way would be to make double 3x3" prints, mount them nicely and send them along with one of the viewers recently advertized by Susan and David (Reel 3-D Enterprises, PO Box 35, Duarte CA 91010).

Don't misunderstand me. I still enthuse mightily over the wonders of 3-D and convert a lot of people but never with the promise of projection. I'll feel much better about 35mm 3-D when a good viewer appears.

--Paul Wing
50 Floret Circle
Hingham, Massachusetts 02043

foldings of buildings. I flew an open cockpit airplane in a bear-lined flying suit and almost lost my camera over the side. I've risked mal-de-mer to get adventurous boating slides. I dived into shark-infested waters off Molokai during an outrigger canoe race. I've backed into a cactus in Arizona to get a stunning shot! I've shielded my camera from rain, fountains and waterfalls to get that 3-D shot. On tours, I'm first off the bus and last to get on -- which nonphotographers hate!

And when I see a sign: "No Cameras Allowed" I usually figure some way to get my pictures, anyway.



"It must be for photographers with three eyes!"

Adventures In 3-D Point-of-View

by Marjorie Webster

(Inspired by Ben Halprin's "Point of View" in the March 3-D NEWS)

When traveling about the world, I've done much extra walking, while other people took the usual planned itinerary and faithfully followed a guide and a limited brochure. I race up and down alleys; always climb extra steps; peek into open doorways; shoot between bars of a gate or fence, and skip lunch! While other tourists are loading their tummies, I am re-loading my camera (with a banana for sustenance!) If there are towers in a building, I am up shooting down. In a canyon, I'm in the depths, shooting up, and vice versa.

I've climbed most of the highest pyramids, especially in Central America. As a guide for a group through Mexico, Guatemala and Honduras, I'll never forget one of my students who struggled to the top of the Adivino at Uxmal, Yucatan and refused to go down! She just froze and was terrified. I could visualize helicopters delivering Care Packages at intervals. Several of us had to place each of her hands and feet, one step at a time, to help her descend. (I have 3-D slides of all this -- want to see them?)

In Venice, I had two people hold my feet while I leaned out of a Doge's Palace arched window, so I could take a 3-D shot without falling into the canal below. In Hawaii, I risked my life to get some violent ocean spray scenes, far out at Hanauma Bay. After Queen Liliuokalani's Birthday Celebration at the Royal Mausoleum, I had to lie on my OPU (stomach) to get a worm's-eye view of a lawn faucet bedecked with a pink plumeria lei.

I've climbed many trees and ladders; hung over ledges and cliffs; even scaled a restaurant outside Merida, Yucatan. I've crawled into risky caves and onto scaf-

News Clips

ALL'S FAIR

The four hundred thousand laid-back colonials of Vancouver, Canada, are threatened with cultural overload this year by a glut of film and stage events built in and around EXPO 86, a world's fair that may attract as many as fourteen million visitors from May to mid-October.

Running concurrently with the fair is the fifth annual Vancouver Film Festival. But the festival is a quaint sideshow compared to the films and visuals provided by the various international pavilions of EXPO 86. Backed by \$150 million worth of corporate sponsorship, the exposition is expected to trumpet big business on screens of all shapes and sizes. Public relations will supersede art in keeping with EXPO's overall themes of transportation and communication.

There are no fewer than three Imax-Omnimax (70mm) installations on site. The Canada pavilion will feature a 3-D Imax film about transportation, sponsored by the owner of the financially beleaguered Canadian National Railway. Corporate installations will also be found at EXPO Centre and the Ontario pavilion.

Technological premieres will include Douglas Trumbull's Showscan theater in the British Columbia pavilion and Synography, a multi-screen, multi-projector process conceived by Czech filmmaker Emil Radok

(who was a hit at Montreal's EXPO 67 with his performance art-cum-movie, *Laterna Magika*). Walt Disney Productions will revive its 360-degree production facility for the Bell Canada pavilion.

The Canada pavilion will also boast North America's largest Vidiwall installation, a 108-monitor installation developed by Phillips, the Dutch electronics firm, and controlled by a hard-disc computer capable of creating a hyperactive flow of images across the wall. It will be programmed with land, sea, and air themes by AV Force of Toronto, an audiovisual company. Says AV Force's Tony Tudhope, "It definitely is propaganda, but not in the didactic sense. The technology will be the story."

Things are very hush-hush within the superpower enclave. The Soviet Union has confirmed that a Soyuz space station will be on view, but has released no details about its 70mm 3-D film. Space will also be the theme of the United States pavilion, but America's world's fair entries have traditionally been more museumlike, showcasing artifacts such as surfboards and Babe Ruth's Yankee Stadium locker rather than space capsules.

Still, for anyone planning to visit Vancouver this summer, this might be a good time to invest in a solid pair of 3-D glasses.

--JONATHAN GROSS

--"American Film"
April 1986

AMERICAN BEAT

BY BOB GREENE

A VIEW FROM THE BRIDGE OF MY NOSE

The best images are still the simple ones

ESQUIRE/SEPTEMBER 1984

MOST PEOPLE, it seems, are entranced by the music video craze. If they're not watching MTV they're watching one of the dozens of spin-offs that have proliferated on networks and local stations; the combination of intricately edited videotape and hot new music is the media phenomenon of the Eighties.

When other men and women mention a specific new video to me, I smile and nod. Undoubtedly I leave them with the impression that I, too, am hooked on videos.

But I have decided to confess. I do not watch music videos, just as I did not play computerized video games when those games were said to be the raging new fad. I get my entertainment elsewhere.

What I do is... oh, I might as well just come out and say it. My chosen medium of entertainment is the View-Master.

I SPEND hours with my View-Master, and I never tell anyone about it. Do you blame me?

You know what View-Masters are; you may have forgotten about them, but you used to use them when you were a kid.

View-Master viewers are those binocular-like devices that you press against your nose and eyes, then turn toward a light source and peer into. Into the View-Masters are inserted little disks (called "reels" in the industry), each approximately the size of a cocktail coaster. Around the circumference of each reel are fourteen tiny color transparencies; when you look into your View-Master the fourteen transparencies become seven 3-D scenes. You advance from scene to scene by depressing a little lever on the right side of the View-Master.

I openly admit that being hooked on View-Masters is not the most sophisticated thing that can happen to a man, especially in this media-wise age. I can't help it, though; somehow, secure in my room, my View-Master smashed up hard against my face until the bridge of my nose hurts, my eyes turned toward a table lamp, I feel contented. Those three-dimensional scenes make me happy; whether I am looking at "The Seven Wonders of the World" or "The Butterflies of North America," there is something peaceful and calm about the View-Master experience—something that shifting, changing images on a television screen can't provide.

Maybe it has something to do with the idea that I can advance the pictures at exactly my own rate; maybe it's simply the fact that I know that twenty million other Americans aren't looking at precisely the same thing at precisely the same moment I am looking at it. Whatever the reason, I spend more time with my View-Master than is probably healthy.

THE FIRST View-Masters went on sale just before Christmas in 1938. They were

manufactured by a company called Sawyer's Inc. in Portland, Oregon. In the

Twenties, Sawyer's was the nation's largest producer of scenic postcards; the introduction of the View-Master was an immediate success, and within a year more than one thousand dealers were selling all of the View-Masters that Sawyer's could produce.

During the Forties and Fifties, View-Masters became an American institution. Virtually every child who grew up during that era can remember using a View-Master. In 1966, at the beginning of the modern media explosion, GAF Corporation of New York City purchased the View-Master business from Sawyer's. With many exotic new forms of entertainment available to the American public, View-Master did not fare well; in the late 1970s, the View-Master division of GAF began posting losses. In 1981 View-Master was purchased by a limited partnership formed by a businessman named Arnold Thaler.

"Some people questioned the wisdom of my buying the company," Thaler, sixty-one, told me. "But I was convinced that not everything revolves around the video tube. When you look at something with your own eyes and you see it in 3-D, that's still special."

Thaler said that he has returned the View-Master business to profitability. "The secret is to make the subject matter of the View-Master reels contemporary," he said. "We have purchased the rights to some of the most popular movies and television series. We have *Close Encounters* on View-Master reels, we have *E.T.*, we have *The A-Team*, we have *Knight Rider*, we have the Smurfs. And now we are getting into rock groups. We have Menu-do on View-Master reels, and we are negotiating with Van Halen and Adam Ant and Culture Club.

"And the View-Master is still one of the world's most economical entertainment buys. The viewer costs four dollars, and a packet of three reels costs three dollars. Where can you beat that?"

THALER DIDN'T need to convince me; I was already one of the converted.

But as we talked I took silent exception to one of his major points. He seemed to truly believe that the TV and movie characters were the key to View-Master's continued popularity.

Speaking for myself, though, I much prefer the old, traditional reels. View-Master has more than six hundred active titles in its "reel library," as it refers to its catalog, and another six hundred in storage. I get much more pleasure out of the vintage reels than out of the new, pop-culture-oriented ones.

For example, I am a big fan of "Coronation of Queen Elizabeth II." The three View-Master reels in the coronation packet were shot in London on June 2, 1953, and I defy any television documentary to tell the story of an event any better.

Another nice one is "Grand Canyon National Park," which, for my money, is just as good as a visit to the canyon. And for bedtime viewing, nothing can beat "Hans Christian Andersen's Fairy Tales." The three reels in that packet (no. B305) are "The Little Mermaid," "The Steadfast Tin Soldier," and "The Emperor's New Clothes." Tune in to the adult movie channel on your cable setup if you will; when midnight rolls around at my house I'll stick with that flaxen-haired View-Master mermaid.

As a writer, I am in awe of the View-Master wordsmiths. Anyone can do a creditable job when they have a couple of pages in a magazine to fill, or a whole book; the View-Master staff writers face the challenge of getting their whole story into the little opening near the top of the View-Master—the hole in the machine that reveals the text printed on each reel. The writers have only seven short sentences—one per 3-D scene—to tell their tales.

The writers are masters of compression. Here, for example, is the entire text of "Little Red Riding Hood" (Packet B310):

"Little Red Riding Hood went to her Grandmother's." "She told a friendly wolf where she was going." "The wolf ran on ahead to Grandmother's house." "'Come in, my dear,' said the wolf in a high voice." "'Grandmother, what large teeth you have!'" "'The better to eat you with,' the wolf shouted." "A woodcutter saved Little Red Riding Hood."

Whoever wrote that could make a fine living as an editor of *Reader's Digest*, or at least on the rewrite bank of *USA Today*.

I WAS skeptical when I heard about a new product called the Talking View-Master. The company announced that each Talking View-Master would contain "a micro-processor-controlled unit with a constant-speed motor, linear tracking tone arm, and self-cleaning sapphire needle." This sounded suspiciously like the media modernism I was trying to get away from. My warning signals grew especially loud when I learned that the premiere title for the Talking View-Master was "Michael Jackson's *Thriller*."

But—although personally I plan to stick with the old silent, four-dollar, hand-operated View-Master—I must admit that the Talking View-Masters have promise, if you like that sort of thing. Watching Mr. Jackson's little drama on my Talking View-Master (it is heavier and larger than the standard model and runs on penlight batteries), I was impressed with the sound

WHERE I WAS WITH PHOTOGRAPHERS FROM UPI AND TIME MAGAZINE," SAID GAYLORD. "AND WHEN THEY ASKED ME WHO I WAS WITH, IT SOUNDED ODD TO SAY, 'VIEW-MASTER.'"

quality and the overall effect of the whole production. I tried another talking reel—"Popeye in 'Paint Ahoy'"—and the spoken dialogue drew me viscerally into the house-painting contest between Popeye and Brutus.

Sometimes it seems as if there's no way to avoid the future.

THE SENIOR photographer for View-Master is Hank Gaylord, sixty-four. He has been shooting pictures for View-Master reels for twenty-one years.

"The business has changed," Gaylord said. "For years we emphasized tabletop models of fairy-tale stories. It was such intricate work—we would make as many as thirteen or fourteen exposures on a single frame of film.

"We had three artists on the staff who

did nothing but create sculptures for those tabletops. They built sets, just like in the movies. Sometimes we would use a dozen mirrors during a shot, to focus the lighting exactly right on each figurine on the table. It was a real team effort.

"Now it's different. We're out in the field much more. We're shooting on location, and that's a different feeling. I just got back from a Van Halen concert, for example. I was shooting the band for their reel. I used twin Nikons mounted on a bar; there was a belt drive between the cameras, so that when I focused one of the cameras I was automatically focusing the other one, too. That's how you get your precise 3-D.

"When I was shooting *Thriller*, Michael Jackson walked up to me and asked if I was the photographer from View-Master. I said that I was. He said, 'You know, this was my idea.' It seems that he started collecting View-Master reels when he was a kid, and for all the fame he has, he really wanted to be photographed in 3-D for View-Master."

Sometimes when he is on assignment, Gaylord said, he feels slightly awkward announcing whom he represents. "We were traveling with the pope in 1979, for example," he said. "We did a set of reels on his tour. There I was with photographers from UPI, and *Time* magazine, and the Associated Press. And when they asked me who I was with, it sounded a little odd to say, 'View-Master.'

"But when people hear it, they usually react positively. They say something like, 'Oh, I had one of those when I was a kid.' And they're genuinely surprised that we're still out there shooting. I just tell them, 'Yep, we're still here.'"

THE VIEW-MASTER people are quick to provide numbers and statistics designed to make us View-Master addicts feel a little less alone. For example, according to the company, View-Master products are currently sold in more than 116 countries, in seventeen languages. Since the development of the device, the company says, more than one billion View-Master reels and more than one million View-Masters have been sold worldwide.

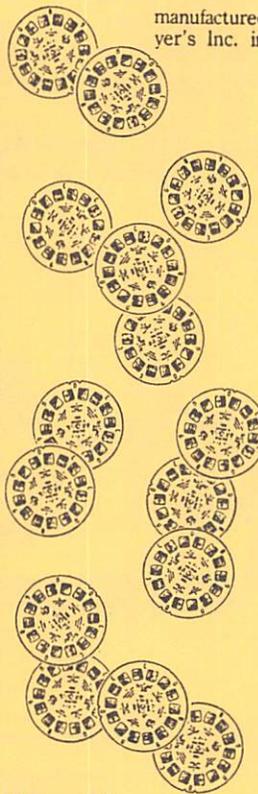
Still, those of us who repair to our rooms to share a few quiet moments with our View-Masters continue to feel slightly out of synch with the rest of the world. Everyone else is lining up at the local theater to see the latest Steven Spielberg or George Lucas film; we're staring at a light source and flipping through "Williamsburg Colonial Restoration" (Packet 181).

I talked about this with Gary Evans, forty-three, one of View-Master's top executives. I thought that Evans might be sympathetic; when your title is Creative Director for View-Master, you're most likely able to justify the way you spend your life.

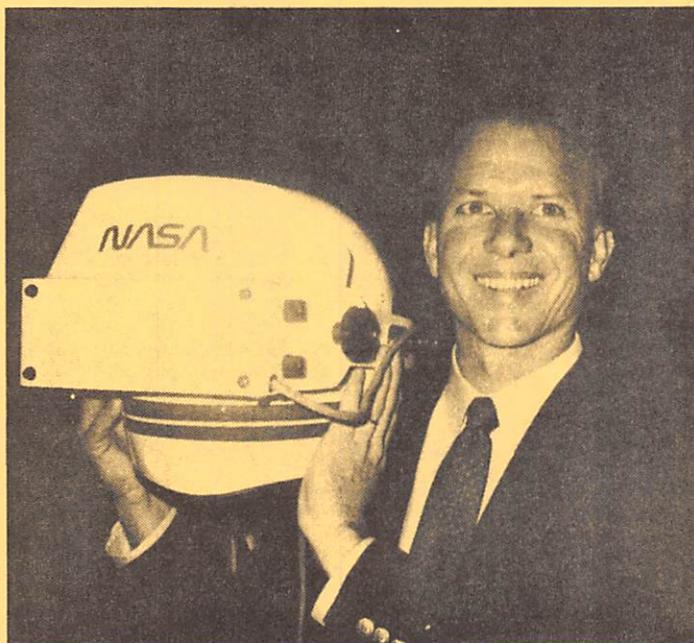
"I don't want to be too poetic about this," Evans said. "But View-Masters provide classic entertainment, in that they leave a lot to the imagination. I don't think it's going too far to compare a good View-Master reel to 'Ode on a Grecian Urn.' We're talking about images that are stopped in time; elements of real timelessness."

Perhaps. Regardless of what it all means, though, I'm glad that I've gotten this off my chest. Next time my colleagues see me in the morning with red indentations around my nose and eyes, they'll know what I was doing the night before. When you're hooked on View-Masters, you can spot a fellow user ten yards away.

BOB GREENE is a contributing editor of *Esquire* magazine.



Monday, January 13, 1986



NASA designer Jim Humphries displays 3-D helmet that can help astronauts or others "teleport"—visit hostile environments from a distance.

NASA Launches 3-D Helmet May Help Engineers Visualize CAE Images

By Richard Doherty

LAS VEGAS, Nev. — Engineers at NASA's Ames Research Center have developed a three-dimensional helmet system that may allow earthbound explorers to enjoy the same vistas as astronauts in space.

People whose full field of vision is controlled by the helmet will be the first pioneers in what NASA Ames researchers refer to as "teleporting": the ability to visit hostile environments from a great distance.

The helmet allows the wearer to tap vast resources of 3-D data shown on the inner visor of the unit. This would allow, for example, an astronaut working on a satellite repair to call up a 3-D view of workings of the satellite's interior.

NASA designer Jim Humphries refers to this version as a "space-suit workstation." But he doesn't limit the applications of the helmet to NASA use. The team is developing a compact version that will assist engineers in visualizing complex CAE images as well.

The helmet is called the Virtual Visual Environment Display System (VIVED). NASA's Aerospace Human Factors Research Division (ASHFRD) built the prototype for under \$2,000, using many of the

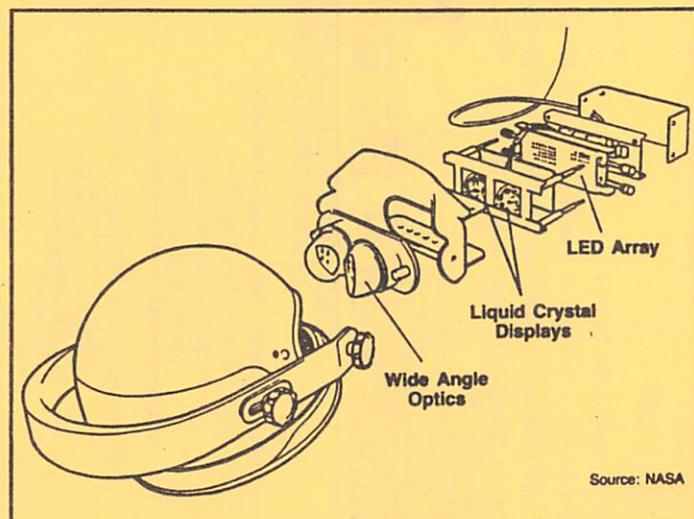


Diagram of LED, LCD and optics subsystems of 3-D stereo binocular helmet display.

Citizen Watch Co. of America Inc.'s off-the-shelf "consumer" products.

"It's sort of the ultimate set of Foster Grants," quipped Humphries. Others call the prototype the "Jedi" helmet. Either way, the unit may revolutionize visual-simulation technology.

Full-Field LCD

The key to the system is a full-field raster-scan display, using separate flat panels for each eye. The technology was described by its developers as "cannibalized" liquid-crystal displays from consumer TVs made by Citizen.

The prototype NASA helmet now uses a pair of 100 × 100-pixel monochrome Citizen LCD screens. These are driven by video-driver electronics that transmit a separate image to each eye.

Special wide-angle binocular optics ensure that the screens completely fill the user's field of vision. Because the optics are somewhat distorted as compared with normal lenses, a host computer pre-distorts the raster images transmitted to the LCD panels.

This binocular arrangement fools the helmet-operator's eyes into perceiving the images as real ones, with depth and true spatial substance.

But the NASA project goes well beyond being just a static 3-D-display system. The helmet is designed to be coupled to additional sensors that allow the user to gaze a full 360 degrees around, and up to 90 degrees up and down. A six-axis coordinate measuring system monitors the operator's head angle and position. When the wearer's head moves, the computer is instructed immediately to change the image to correspond to those that would be seen from that new point of gaze.

Humphries expects that many of these real-world images initially will be stored on a rapid-access videodisk. Alternately, an object database can be used with a fast CPU to process the many positions that a VIVED user might demand.

And demand they will. NASA is experimenting with a sensor glove system that will allow the operator to point to objects he wants a better view of. To move close to a distant object, he need simply reach out and "grasp it" closer to his view.

Televiewing

When perfected—in about two years—the VIVED helmet system would allow an operator to experience the same visual images that he would if he were at the location of the camera system. Jim

Humphries refers to this as "teleporting," or "televiewing."

When cameras cannot be used, as is the case in many computer-simulation exercises, computer imagery must be generated on the fly.

Humphries says that there are no existing "3-D-izers" at present; but the search goes on. Ideally, such a system would be able to automatically calculate the proper coordinates for assigning different z-plane information to each display element. For prototype development, computers create vector images that are immediately converted into separate raster-scan NTSC video images to drive the LCD panels.

During the R&D phase, the designers are speaking with Metheus, Pixar, Raster Technologies, Evans and Sutherland and other computer companies seeking technical assistance with the project.

Benchtop Applications

NASA researchers believe that commercial versions of the viewer will find a market with CAE and CAD/CAM designers as well. In this version, the binocular system would be located adjacent to a conventional CRT terminal on a tilting arm, much like a magnifying lamp. This viewer would allow designers a quick, 3-D "peek" at what the full design would look like, unbounded by the flat nature of the normal CAE CRT display.

Ahead, the team expects that Citizen will soon deliver 512 × 512-pixel displays that will present more visual information to each eye. Yet, even the present 100 × 100-pixel system exceeds the calculated level of performance the team expected. That's because the natural inclination of a human to move his head to see more information, makes up much of the physiological process that we label as "vision." "When you're wearing the thing, apparent resolution is much higher due to motion parallax clues," says Scott Fisher, an ASHFRD research scientist at Ames.

Because the computer driving the VIVED system allows a wearer to "look around" the images, the perceived perception is much higher than the 10,000-pixel area that each eye sees. The LCD screens now fill the 120-degree cone of vision each person is accustomed to. Fortunately, the Citizen non-linear resistance (NLR) technology is the only variety that supplies a greater-than-110-degree viewing cone.

"We are delighted the Citizen Watch Co. is providing us with the LCD technology to make this all happen," says David Nagel, ASHFRD's division chief.



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NATIONAL STEREOSCOPIC ASSOCIATION 1986 CONVENTION UNIVERSITY OF CALIFORNIA AT RIVERSIDE FRIDAY, JUNE 27 - SUNDAY, JUNE 29, 1986

Official NSA 1986 Convention Hotel:

Holiday Inn, Riverside

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Riverside, CA 92506

(800) 465-4329 (714) 682-8000

Convention Rates \$47 single, double \$52.

Specify University of California, Riverside NSA Convention when making reservation.

Suggestions and Recommendations

1. Car rental is strongly urged.
2. Shop for the best air fare, Ontario Airport is closest, but the drive from LAX is only 1½ hrs.
3. Make all reservations early.
4. Plan on warm, no rain, days.

1986 NATIONAL STEREOSCOPIC ASSOCIATION CONVENTION
UNIVERSITY OF CALIFORNIA AT RIVERSIDE
FRIDAY, JUNE 27 - SUNDAY, JUNE 29, 1986

Friday June 27, 1986:
8:00 - 5:00 p.m. Registration at International Lounge (Exhibit Room)
10:30 - 12:00 a.m. Programs
10:30 "3-D Potpourri" - Attendees are invited to participate by bringing and sharing 1-6 3-D slides on any subject.
11:30 "The Frazee 3-D Surprise" by Howard Frazee plus "The 3-D Olympics" by the Movie Division of the Stereo Club of So. Calif. - (a 6 min. 3-D movie).
11:00 - 5:00 p.m. Keystone-Mast collection available for use. Reprints may be ordered.
12:00 - 2:00 p.m. Lunch break
2:00 - 5:00 p.m. Programs
2:00 "Evolution of 3-D Comics" by Tony Alderson and Ray Zone
3:00 "High Sierra Symphony" by Jerry Walter and Rick Finney
4:00 "Anatomy of an Exhibition" by Peter Palmquist
5:00 - 8:00 p.m. Dinner Break
8:00 - 8:45 p.m. Keynote/Keystone Address at Museum
8:45 - ?? p.m. Calif. Museum of Photography Reception

Saturday June 28, 1986:
8:30 - 5:00 p.m. Registration at Trade Show Entrance
8:30 - 10:30 a.m. Trade Show Dealer Set-up
10:30 - 5:00 p.m. Trade Show
11:00 - 5:00 p.m. Keystone-Mast Collection open for use
2:00 - 5:00 p.m. Programs
2:00 "Travels on Next to Nothing" by Doreen Rappaport and Susan Kempler
3:00 "Stereography: A Fresher Portrayal" by the Stereo Club of So. California
4:00 "Amateur 3-D Movie Extravaganza" Super 8 and 16mm 3-D movies by assorted filmmakers. Informal walk through the Museum exhibit with commentary by Peter Palmquist.
4:30 - ??
5:00 - 7:00 p.m. Dinner Break
7:00 - ?? p.m. Spotlight Auction

Sunday June 29, 1986:
10:45 - 4:00 p.m. Registration at Trade Show Entrance
9:00 - 11:00 a.m. California Champagne Brunch
11:00 - 4:00 p.m. Trade Show
11:00 - 3:00 p.m. Keystone-Mast Collection open for use
1:00 - 3:00 p.m. Programs
1:00 Repeat Program: "Travels on Next to Nothing" by Doreen Rappaport & Susan Kempler
2:00 Repeat Program: "Stereography: A Fresher Portrayal" by the Stereo Club of So. Calif.
4:00 p.m. Official End of 1986 NSA Convention

The University of California, Riverside campus, is located about 50 miles from downtown Los Angeles, 40 miles from Disneyland in Anaheim or 70 miles from Santa Monica. There is an exit for the University off the 60 Freeway from Los Angeles. For those traveling by air, Ontario Airport outside of Los Angeles, is the most convenient arrival point - only 25 minutes from Riverside. Most major airlines serve Ontario with the same discount fares as are offered into Los Angeles International, including: Eastern • TWA • United • Delta • Continental • American and regional airlines.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXX

NUMBER 12

JUNE 1986

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David's Diagnosis

My TDC Vivid camera died recently, closing its shutters for the last time. I mourn the loss of this old friend; it had traveled literally all over the world with me. However, this wasn't the first such loss I've suffered; in fact, it was my fifth stereo camera. I've already gone through two Stereo Realists, a Revere and a Wollensack. But the loss of this old friend caused me to reflect on the future of stereo photography itself.

There are a finite number of stereo cameras left in the world, and they're not getting any younger. At this time, it seems unlikely that any new stereo cameras will be produced in the near future. I'd like to think that I will continue with stereo photography for many more years. Somehow, I just can't see myself running around in 2016 clicking away on a Stereo Realist (assuming there are any left by then). What then is the future for stereo photography as we move into the 21st Century?

Personally, I believe that the major changes in photography will occur in the area of the recording media, rather than in cameras. Specifically, I mean the replacement of film with an electronic means of image storage and display. I don't think any present video or electronic display technology can beat Kodachrome, but I am also certain that this technology will be developed to a point surpassing present film capabilities. Anyone who has seen 1000-line high resolution TV knows that this time is not far off. After seeing the degradation in quality suffered by some of our older member's slides that are 15+ years old, I welcome the change.

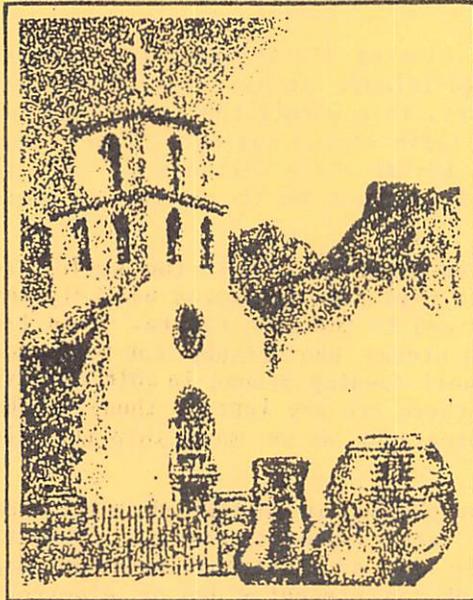
How does 3-D fit into all this? Assuming no new stereo cameras are made, how will we benefit from and utilize these advances in technology? Frankly, I don't know, but I suspect that we will have to provide many of the answers ourselves. This may mean repackaging available hardware, or custom engineering. Tomorrow's stereo photographer may have to be part electronics engineer and computer programmer as well. Perhaps, though, if sufficient interest is shown in existing stereo photographic technologies, the direction of development of new technology can be steered to include 3-D. It's really up to us.

David

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for 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 fee to the 3-D NEWS Editor.

H. MARSHALL PITNEY, FPSA

Word has been received that Marshall passed away on March 26 after having been in failing health for several years. He is survived by his wife Louise who is in poor health at a convalescent hospital. He was very active in 3-D in the San Francisco area for over 20 years. Marshall was a structural engineer for Bethlehem Steel, and many 3-D exhibition goers will remember his breathtaking views made from high overhead on the steel framework of skyscrapers under construction, with those brave steelworkers silhouetted against the cityscape hundreds of feet below.



Member & Subscriber Update

A hearty welcome to this new Club member:

MICHAEL PALM
15851 Pasadena Ave. #A12
Tustin CA 92680
H (714)669-0366

Club membership anniversaries for June:

- Albert Bender - 2 years
- Theodore Bergman - 5 years
- Gladys Bergman - 5 years
- Al Bohl - 5 years
- Dennis Cole - 1 year
- Oliver Dean - 16 years
- Marilyn Flynn - 1 year
- Dan Holt - 1 year
- Marv Josephson - 1 year
- John Konrad - 5 years
- Abe Leibowitz - 12 years
- Bob Schell - 1 year
- Sylvia Sikes - 26 years
- Stuart Weisbuch - 5 years
- Holly Weisbuch - 5 years
- Kermit Westbrook - 9 years
- Dorothy Westbrook - 9 years

Stereo Activity Calendar

JUNE

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

JULY

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

- THU JUN 19 Monthly Club Meeting - Photo Center - 7:30
"Caving in 3-D" by Dick LaForge, not to be missed
- FRI JUN 20 Last day to get your 5 slides to Oliver Dean for Slide-of-the-Year
- FRI-SUN JUN 27-29 National Stereoscopic Association Convention, University of California Riverside; Bill Shepard has all the info
- TUE JUL 1 Copy deadline - July 3-D NEWS - The Editor appreciated all the contributions
- THU JUL 17 Monthly Club Meeting - Photo Center - 7:30
Awards evening, installation of officers, and showing of the big Slide-of-the-Year Review
- SAT AUG 9 Judging of the Los Angeles County Fair Exhibition at Pomona -- A Club affair at 9 AM

Nomination Committee Report

The following nominations have been made for the four elected Club Officers for the 1986-87 Club year. The elections will be at the June meeting; installation will be at the July meeting on the 17th at the Photo Center. If you'd like to get in on the Club Board Action for next year, it's not too early to talk about available positions with Ray Zone.

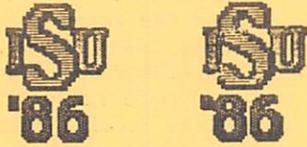
For President: RAY ZONE. Ray is highly respected for his knowledge and promotion of 3-D comics, involvement in 3-D movies, and strikingly colorful and fascinating (sometimes bizarre, too) 3-D slides. He promises a creative approach to Club management.

For Vice President: JASON CARDWELL. Jason is remembered by the "old timers" in the Club for bringing his favorite slides to competition while he was in high school some 10 years ago. Jason has pursued all facets of the arts, including sculpture.

For Secretary: JOHN KONRAD. Over the years we have enjoyed John's family vacation slides in competition which included favorites in the Sierra and at the Zoo. John has been a key member of the 3-D NEWS team in charge of distribution.

For Secretary: BILL SHEPARD. As an incumbent, Bill will again collect and disburse the Club's funds with a deft and assuring hand. Bill has an extensive collection of 3-D books and posters, and worked many hours on the Club's Movie Division feature film "3-D Olympics".





Great News I

STEREOSCOPY is returning in 3-D and full color! Keep in touch with 3-D world wide by joining the INTERNATIONAL STEREOSCOPIC UNION. 1984 members will receive a complimentary copy of the first edition before summer. There are no dues for 1985. Membership resumes in 1986.

STEREOSCOPY will have 3 issues this year. The popular TECHNICAL SUPPLEMENT will also be available at a small extra. The bulletin will come to you via airmail for timely notices on current events.

Thomas B. Handschin, ISU President, advises that the 6th ISU CONGRESS is now official. It will take place Oct 1 through Oct. 5 1987 at INTERLAKEN in the HEART OF THE SWISS ALPS. It will be a BIG event. Mark your calendar and start saving!

Dues are higher but they only reflect the upgrading of STEREOSCOPY and the important use of airmail. Show your support by renewing your membership promptly using the form below.

Paul Wing
ISU Council Member

International Stereoscopic Union

FOR: 1986 Dues ----- \$14
 Technical Supplement ----- \$2
 GRAND TOTAL -----

NAME _____ Mail to
 ADDRESS _____ PAUL WING
 _____ 50 FLORET CIRCLE
 _____ HINGHAM MA, 02043

Two Member Show Review

The extra features at the May meeting made the whole evening worthwhile.

Ray Zone gave a preview of the program he and Tony Alderson will be presenting at the NSA Convention in Riverside on June 27. One may think from the title that "Evolution of 3-D Comics" would be a show of narrow scope, but Ray and Tony take a broad look at 3-D imagery from the geometric stereo drawings of Charles Wheatstone to computer generated views. Along with this was a projected display of the various stereo conversion techniques...a stimulating session.

David Starkman presented a mini-lesson in stereo mounting. He explained the "window" concept, with a real window prop, and the various supplies available to facilitate proper stereo mounting. He also projected several instructional slides showing the effect that various spacings of the stereo pairs within the mask have on the visual scene with respect to the window. These slides were reshown several times to aid in visualizing the effect.

More of these valuable Two Member Shows will be scheduled soon.

Let's Join Together...

... June 19

WELL, the BIG EVENT is almost here! I mean, of course, the stereoscopic subterranean extravaganza of that noted philosopher and explorer, Dick LaForge. Virtually no expense has been spared to bring you the sights and sounds from the mysterious bowels of Mother Earth. Yes folks, we're talking "CAVING IN 3-D". This is a one-time event: be there or be sorry the rest of your life!

--Tony Alderson, Program Director

Club Competition News

The May competition finished our successful 1985-86 Club competition season. Over 90 slides were entered. The final results for the May competition are not printed here -- all that must wait until the July Awards Meeting where the winners in each category and group are announced. But the May Award and Honorable Mention slides are listed below:

MAY COMPETITION AWARDS AND HMs:

A Group Standard

Awards: Let's Shoot Foliage - Nathan Wong
 Chinese Lanterns in Garden - M. Webster
 HMs: Sea of Mystery - David Starkman
 Venetian Evening #2 - David Kuntz

A Group Nonconventional

Awards: Tim Cardinale and Pickles - S. Pinsky
 HMs: Crimson Cap - Rick Finney
 Apple Basket - Rick Finney
 In Flight - Jerry Walter

B Group Standard

Awards: Into the Blue - Larry Brown
 Christmas in New York - Mark Ratner
 HMs: Snag at Yaki Point - John Konrad
 #1 Character - Bert Sikli
 Exfoliation - John Konrad
 Splash - Marc Ratner
 Fry in the Sky - Bob Kneisel
 Evening - Bert Sikli
 Bronze Sky - Larry Brown

B Group Nonconventional

Awards: Unfolding Bud - Alan Williams
 Tulip Tunnel - Alan Williams
 HMs: North Canyon - Marv Josephson
 Sunrise - Colorado River - M. Josephson
 Arcade Perspective - Larry Brown

ISCC Report

The final judging for the 1985-86 season of the PSA International Stereo Club Competition was held at the Rocky Mountain Stereo Club in May. Top slide of the year was won by Joe Maskasky of the Kodak Camera Club for "Man Overboard". The Oakland Camera Club earned the Member's Participation Award, and Top Club was the Deutsche Gesellschaft für Stereoskopie. The Stereo Club of Southern California placed fifth out of the thirteen participating clubs. Thanks this round to Rick Finney, David Kuntz, David Dickinson, David Hutchison, and Alan Williams for entering slides.

--Tony Alderson, ISCC Coordinator

Slide of the Year

THE MERITS OF HANGING UPSIDE DOWN FOR THE SLIDE OF THE YEAR REVIEW

When I'm in the company of Godzilla, my eccentric gray-cheeked parakeet with heroic ambitions, I wear a poncho-like garment called a "cay-pette" for protection against her sometimes heroic parrot ploppings. Last night, while I was washing her feed caps, she was hanging upside down from the collar of my shirt, happily shredding the low collar on my cay-pette, while making contented little "wuk-wuk-wuk" noises that made me wonder if maybe she was part duck.

"All right, Godzilla", I said, curiosity getting the better of me. "Why are you hanging upside down?"

To many, her answer might have sounded like a variety of chirps, screeches, yaks, buzzes, and grunts, but for me experience helped to make her words clear: "Isn't it obvious? I'm hanging upside down so that the blood can rush to my head and I'll remember to enter my slides in the Slide-of-the-Year Review!"

"Review?" I asked.

"Sure." Her answer sounded like a chicken cluck. "The idea behind Slide-of-the-Year is to present a show in July reviewing the best slides of each participant from our monthly competitions. Yes, awards are made among these slides, but perhaps the major purpose is entertainment."

I couldn't have put it better if I had said it myself. "And 'Review' is also another word for variety entertainment, which surely characterizes the different kinds of slides we'll be seeing", I added.

"Why are we sounding like a television commercial?" Godzilla queeped, tilting her head quizzically to one side.

"BECAUSE OUR MEMBERS NEED TO BE 'SOLD' ON AVOIDING TIMIDITY AND ON DOING SOMETHING ENJOYABLE!" I shouted.

"Why do you suppose that is?" Godzilla calmly stretched her wings and shook out her tail feathers.

"I guess it's because we have to compete with so many other activities that our members, typical of active Southern Californians, get involved in. But, at least, we have one advantage in Slide-of-the-Year that attracts participants", I said.

Godzilla gave me a too-innocent, wide-eyed look "What's that?"

"Stop sounding like Socrates", I grumped. "The advantage is that those who qualify to enter slides are already proven participants in our monthly competitions, and entering is parrot soup."

"You mean duck soup."

"Don't be so sure!" I responded, evilly. "In any case, all they have to do is submit any 5 slides previously entered in any of our 5 competitions, starting with September 1985. Now is the time to crop that scenic that got a "6" from a judge because it had a little too much foreground or sky, or to remount that slide that was great, but a little out-of-kilter on the verticals, or simply to submit the slide the way it was in monthly competition. And there are the awards", I hinted.

Godzilla was right on cue, just like a used-car commercial straight-man "You mean...?"

(I thought I caught a slight smirk on her beak, but I ignored it. I may be predictable, but I'm hanged if

I'll let a little green bird, with a large capital "G" on the chest of her leotards, make me feel uncomfortable about it.) "Yes, I mean the awards for Slide-of-the-Year, Honorable Mentions, Best Flower, Best Natural Scenic, Best Animal, and (thank you, Marjorie Webster, for reminding me!) Best People/Person Picture, at the very least, with a possible Special Merit Award chosen by the Competition Director as well. And, of course at the same July meeting there'll be the awards announced and presented for the final competition standings."

Godzilla looked at me with a raised eyebrow, which was somewhat difficult to do because birds don't have eyebrows. "And how does one enter this riot of rewarding entertainment-packed activity?"

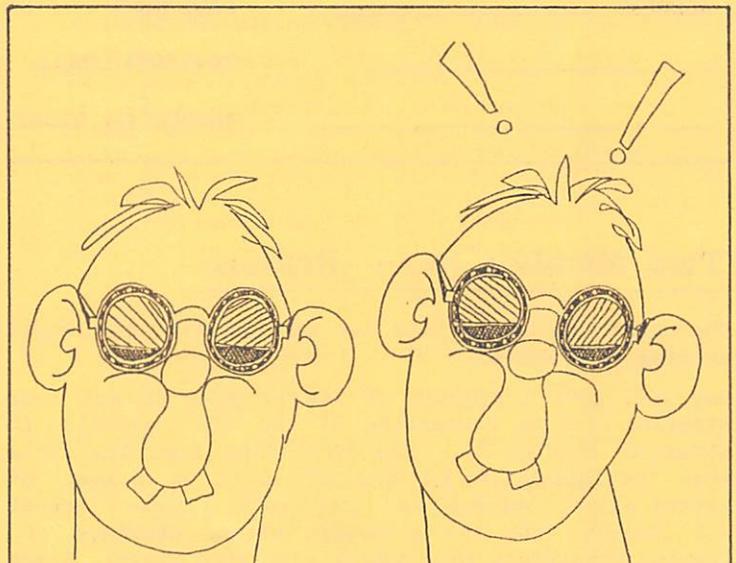
Her Howard Cosell delivery was disconcerting, but I kept right on. "Simply get the 5 slides to me, with your name and title on each slide, by Midnight, Friday June 20th, even if you have to swim the English Channel, hire a Safari, or, use the U. S. Mail to do it. Please try to enclose a filled-out copy of the entry form that those of you who are eligible received with your 3-D NEWS, but if you forgot, I'll do it. The easiest way is simply to bring your entries to the SCSA meeting at the PhotoCenter on June 19th, where I'll be collecting any entries brought in. Remember -- each slide must have been entered in any monthly Club competition starting with September 1985; new slides are not eligible."

And right together, as though we had rehearsed it, Godzilla and I said, "See you at the June 19th meeting!"

--Oliver Dean

Acting Competition Director

Tongue-in-cheek Department

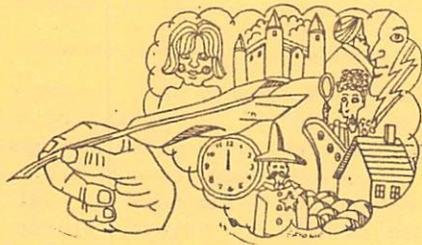


And now, from Aubrey Productions Ltd., New York, we present... "How Not To Make A Million In 3-D." Introducing...

HEAVY EYES

We all know how projected 3-D gets fuzzy and ghostly when the head and glasses are tipped to the side. This splendid device permits the wearer to tip his head with freedom whilst gravity and the ingenious ball bearing mechanism maintains proper polarization alignment with the screen.

Patent not Pending.



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

The following members responded to the Editor's request to write a few words about one of their high-scoring slides from the last competition.

"LET'S SHOOT FOLIAGE" by Nathan Wong. As in other seasons, autumn provides one with the opportunity to capture a variety of contrasting moods. This slide was taken on an Indian Summer-like afternoon in October in the pasturelands at the foot of the Berkshires in western Massachusetts. Standard ASA25 film was used with a normal, bright-sun aperture/shutter speed setting (e.g. f/11 at 1/30). Although the weathered shed, pastel-flavored hills in the background, and the draping branches of a sugar maple in the foreground were "okay" material to warrant a stop on this one-day trek from Connecticut, more was needed. I was searching around at different angles for a more exciting perspective when I noticed my dear friend and photocompanion, Heidi, was getting her shooting done. With her already positioned lying in a carpet of fallen leaves and shooting straight up into the maple with her SLR, the perfect composition was there with no effort on my part. Getting down to ground level was all that was needed to layer in Heidi and the leaves with the rest of the scene in the background. Truly it is so often that what we are looking for is right before our eyes.

"CHINESE LANTERNS IN GARDEN" by Marjorie Webster. I wonder how many recognized that my slide was taken on the magnificent grounds of the Royal Hawaiian Hotel at Waikiki. This hotel is sometimes called the "Pink Palace", and it opened in 1927 with Harry Owen's Orchestra. Only two other hotels preceded: Halekulani and Moana before the big building-boom of the 1950s. Now the Royal looks like a miniature, surrounded by huge high-rise structures. Each time I visit my Islands, which also have been home to me, I stroll through the Royal Gardens, dreading to see portions gone for shops and eateries. Progress in Paradise? I have many rare 3-D slides, taken before Hawaii became our 50th State, August 21, 1959. The secret of my slide: backlighting! Sun shining through green leaves of the trees and garden flowers. A long string of red, yellow and blue Chinese lanterns, beginning at upper right and progressing in proper 3-D fashion into the near-center of the slide. The lanterns appear to be illuminated, even in daylight, due to shooting against the sun! The slide makes my homesick, so even as I write this in my lovely San Fernando garden, I am eating Macadamia nuts for solance! Want some?

I am also offering here my opinions and scoring for my own slide: Lovely mood shot, beautiful colors, good backlighting, but too many things to look at! Besides a dramatic 3-D progression of lanterns (frankly, I don't think they were Chinese, but probably Japanese,

since the Japanese have taken over the Islands after Pearl Harbor!) There are more lanterns to the far distant left that look like balloons. The subdued awnings at the windows of the hotel are distracting. The word Royal above the hotel entrance cannot be read, even in close-up hand viewer! There are two vague people at lower right, walking out of the scene (a no-no!) A sign, which cannot be read: "Please Use Walkways" instead of "Keep Off The Grass" or "Kapu" in Hawaiian, really means Tabu or Stay Away and/or Forbidden. I was standing on the grass when I took this shot! Aloha Oe!

"SUNRISE - COLORADO RIVER" by Marv Josephson. I took this slide on the morning of the fifth day of a trip down the Colorado River in October 1985. I was the first one of the group to awaken that morning and was greeted with a view of the sun striking the top of the Canyon wall. Truly spectacular! Quietly, I set up my cameras and tripod. I used 200 Ektachrome film, a UV filter, and two Minolta X-700 cameras mounted on a twin camera bar to get the shot. The cameras were switched to automatic at f/22. I remember the exposure was approximately 1/4 second. The scene was changing rapidly, so I hastened to position the tripod in an area where I could obtain the dory boats in the foreground. I managed to take two shots before the clouds and sunlight changed. The slides were mounted on 4 1/2" x 2" "twin camera" cardboard mounts available from Reel 3-D. The center-to-center separation was 2 1/2". For future slides I plan to show at the Club meetings, I will use 7-sprocket mounts. This will ease projector alignment problems and provide a sharper window edge.

"CRIMSON CAPER" by Rick Finney. This is another example of selective focus. This is also an example of slide bar technique. The blossom was placed in position and lit with flood lights and one small spot light. Different shades of red gels were placed in front of the lights. A skylight filter was smeared with rubber cement except a circle of about 1 1/2 cm in diameter. The camera was critically focused on the main part of the blossom and the lens was set at f/3.5 to help to throw the outer area of the picture out of focus. Two different photos were taken at about 10mm apart. Also each was "toed in" so that the same part of the picture is in sharp focus. The camera lens was about 8 to 10" away from the subject, K64 film was used. About 5 or 6 different stereo pairs were taken. For each shot, the lights and color were varied slightly. To do something like this takes about an hour altogether from setup to taking the picture. I'd certainly like to see more of this type of shot get entered in Club competition next year. Please contact me if you have any questions.

Snow covering the stones in a river bed echoes the shape of human forms. Such interrelationships are a constant theme in photography.

--Bryn Campbell

Stereo Exhibitions Calendar and News

We've had a long dry spell without any International Stereo Exhibitions, but now they are with us again. This is your chance to compete with the best stereographers in the world, and also a chance to display your own personal style of stereography to a broad group. There can be no question that stereographers, through the stereo exhibitions, have influenced each other across hundreds and thousands of miles, for the nearly 40 years that the exhibitions have been in existence. It's simple to participate; just send a postcard for an entry form to get started.

- SAT JUL 5 Closing - PSA Traveling Exhibition
Forms - Ben Shook, 8815 Fallbrook Way,
Sacramento CA 95826
- TUE JUL 8 Closing - PSA International Exhibition
Forms - Charles Coletta, 111 N. Morton St.,
St. Johns MI 48879
- WED AUG 6 Closing - Los Angeles County Fair Exhibition
Forms - Photo Dept., Los Angeles Co. Fair,
PO Box 2250, Pomona CA 91769

Captain EO

The Walt Disney Company's "Captain EO", a unique three-dimensional narrative musical film presentation starring Michael Jackson, directed by Francis Coppola, executive produced by George Lucas and presented by Eastman Kodak Company, has now been set to open exclusively in Kodak Theaters at Disneyland and Walt Disney World September 19, 1986. Captain EO will premier in two uniquely designed theaters equipped with state-of-the-art technology allowing guests to participate in this one-of-a-kind sight, sound and environmental experience. A musical space fantasy with original songs produced and sung by Jackson, Captain EO is produced by Rusty Lemorande.

Kodak Ends Stereo Mounting

--info gathered by David Starkman

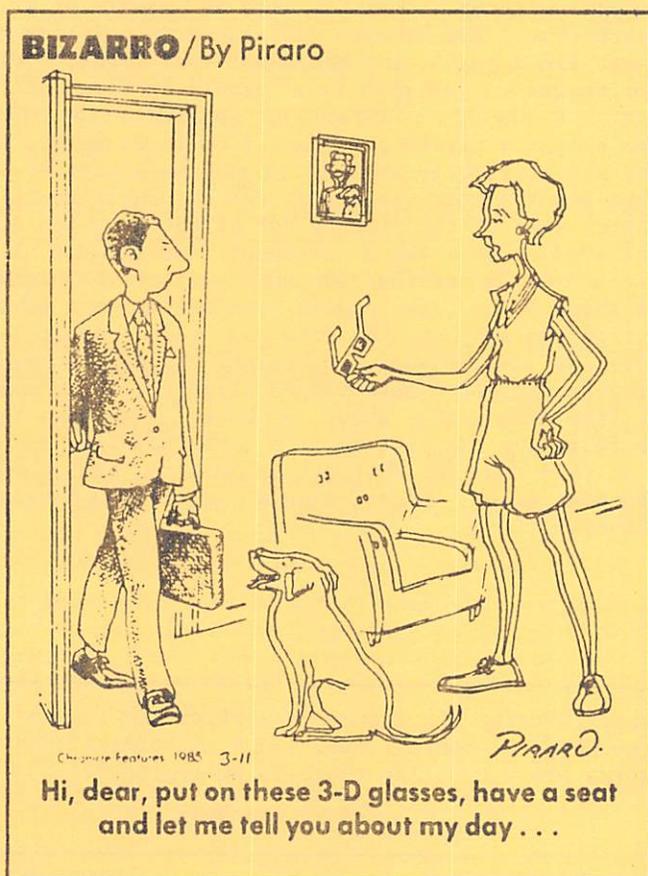
Eastman Kodak Company has recently announced that as of June 1, 1986 it is ceasing mounting stereo slides. In the last few years Kodak had discontinued this service at the Los Angeles and Palo Alto Labs, with all stereo mounting being done only at the Rochester Lab. Because of the low volume, stereo slides were apparently mounted only once a week, with a total turnaround time to customers of about three weeks.

Along with Kodak's recent decision to end processing in Rochester completely (with service being spread out among its seven other lab locations) it was apparently finally decided that there was not enough stereo business to continue the service. Kodak had been offering stereo mounting since not long after the introduction of the Kodak stereo camera in 1954.

Kodak will, of course, continue to offer developing of slides unmounted at all of its labs, for those wishing to cut and mount their own stereo slides. Stereo mounts and supplies are available from Reel 3-D Enterprises, PO Box 35, Duarte CA 91010, phone (818)357-8345. Free illustrated catalog available upon request.

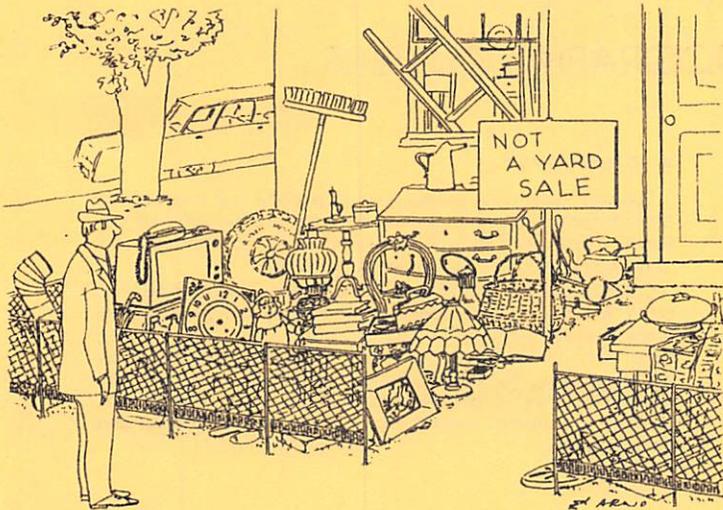
The good news is that there are still labs which will both process and mount stereo slides. A list appears below. Please note that this list does not constitute an endorsement of these services by the Stereo Club of Southern California or the 3-D NEWS. It simply represents a list of labs who have been reported as offering this service. Check with the labs themselves regarding prices or other questions that you might have. Also note that not all labs will process Kodachrome, but that those which do Kodachrome will also probably do Ektachrome or any E-6 processed film such as Fujichrome or Agfachrome.) You may also be able to find stereo mounting and processing through your normal neighborhood sources such as Fotomat, the local drug store, etc. It all depends what labs these outlets use to have their processing done.

- | | |
|---|----------------|
| Dynacolor | (413) 739-2521 |
| 611 Dwight St. | |
| Springfield MA 01103 | |
| (Kodachrome) | |
| Kolor Print, Inc. | (501) 375-5581 |
| 221 Thayer St. | |
| Little Rock AR 72202 | |
| (Kodachrome) | |
| Magnicolor Photo Lab | (916) 485-4422 |
| 4330 Roseville Road | |
| North Highlands CA 95660 | |
| (Kodachrome) | |
| Lightwork Labs | (904) 376-9745 |
| 509 N.W. 10th Ave. | |
| Gainesville FL 32601 | |
| (Ektachrome, E-6 only) | |
| Starlight Color Lab | No Phone |
| PO Box 36617 | |
| Los Angeles CA 90036 | |
| (Ektachrome, E-6 only) | |
| Photo Fair | (612) 437-6290 |
| PO Box 37 | |
| Hastings MN 55033 | |
| (Will make 3½x3½" prints from negative film exposed in stereo cameras. Trim and mount them side-by-side yourself on 3½ x 7" stock for viewing in antique style stereoscopes.) | |



Chicago Features 1985 3-11

Hi, dear, put on these 3-D glasses, have a seat
and let me tell you about my day . . .



Travel Tips

**LOS ANGELES HARBOR
SAN PEDRO**

At the end of Harbor Boulevard, adjacent to Ports o'Call Village, is the home of the Los Angeles fishing fleet. There are lots of boats here and you can spend hours wandering up and down the dock. You can shoot into the boats, shoot up at their mastheads, and get their reflections in the water. There are always plenty of nets and net floats around to satisfy those of you who may be fishing net enthusiasts. During the week you won't find too many boats around - they do go fishing occasionally - but late in the day you may get some good shots as they return. The weekends are better for shooting the boats and nets. That's also a good time to photograph the fishermen as they work on their boats and mend their nets.

Classified

FOR SALE: Bound copies of all 12 issues of Volume XXX (July 1985 through June 1986) of the 3-D NEWS. Advanced orders only, must be received by June 30. \$5.00 with proceeds to Club. Jerry Walter, Editor, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

FOR SALE: All of the following equipment is in mint condition with very little use. Interested in moving the entire lot only. Please send offer to Raymond E. Engstrand, APSA, 1921 No. Edwards, Wichita KS 67203 (316)943-4819

- 1 Stereo Vivid 716A Projector f/3.5 Tridor coated lenses, w/case
- 1 Radiant color master 48x48 screen
- 1 Selectron Selectray changer w/ 6 trays
- 20 Pairs stereo viewing glasses, plastic mounts
- 1 Stereo Realist slide sorting tray, cutter & mounting jig
- 1 Kodak Stereo camera f/3.5, case
- 1 Kodak flash, bulb type with side arm
- 1 Kodak flash, bulb type, top of camera mount
- 1 Set #1 series 5 portra lenses
- 1 Set series 5 Eastman filter holders
- 2 Sets series 5 Kodak Skylight filters
- 2 Sets series 5 82A filters
- 2 Sets Tiffin skylight filters
- 1 Stereo Realist film identifier
- 1 Projection pointer less batteries
- 2 Instruction books for Kodak Stereo Camera
- 1 Slide bar for close up work
- 1 Stereo Realist Manual
- 1 Realist instruction book
- 1 Earl E. Krause 3-D Projection Manual
- 1 Stereo Realist Guide
- 1 PSA Intro to Stereo Photography
- 1 Stereo slide case, Baja, 4 drawer
- 1 Slide sorting tray
- 1 Small slide carrying case
- 175 Close up Realist masks
- 125 Medium Realist masks
- 125 Distant Realist masks
- 100 Realist Glass pieces
- 100 Emde metal binders
- 25 Emde masks
- 60 Emde Stereo mounts
- 500 Stereo Cardboard mounts
- 25 Used metal binders & masks

**PHOTO ADVENTURE TOURS
\$1439.00**

17 Day Photo Workshops, exploring Iceland's vast contrasts of photography and adventure. -Europe's largest waterfalls, glaciers, rustic fishing trawlers, volcanoes, geysers, midnite sunsets, hot springs. A photographer's dream. first tour, July 7-24 second tour, Aug. 4-21

Round Trip Airfare from N.Y. JFK. Airport, Four Wheel Drive Bus and Driver, Icelandic Guide, Meals, Photo Guide, Accommodations
Photo Adventure Tours
P.O. box 878 Long Beach New York 11561
212-289-5900

**WILDERNESS
photography
EXPEDITIONS**

Our Goals

The Yellowstone country has been a destination for serious photographers for over a century, since W.H. Jackson visited the area in 1871. This unique and beautiful land, preserved in part as Yellowstone National Park by Congress in 1872, is still a destination for serious photographers.

All seasons have their special beauty, but without a lot of time and experience, the area is intimidatingly large. Most of the time visitors are in the wrong places when the light is right, or clustered together along the highway hoping to see something special.

Wilderness Photography Expeditions is committed to first class vacations which combine adventure and education. We will take you to the most beautiful places in this wilderness, which few people see. We will provide you with comfortable backcountry camps and hotel accommodations, excellent food and personal professional photographic instruction. We will make photographs in the places where the light, the season, and the subject come together perfectly.

611 West Callender • Livingston, Montana 59047

(406) 222-2302

City of Los Angeles Cultural Affairs Department

LOS ANGELES PHOTOGRAPHY CENTERS

■ HISTORY

The Los Angeles Photography Centers have been the leaders in many photographic activities. Established in 1960, Los Angeles was the second city in the United States to offer darkrooms and shooting areas to the public. Over the years, thousands of cities, communities, and organizations have been inspired to copy its format and ideas.

The Los Angeles Photography Centers are dedicated to the promotion of the arts and sciences of photography. Photographers of all levels of ability are given supervised assistance in the art of photography through lectures, field trips, classes, workshops, competitions, shooting sessions, and hands-on darkroom instruction.

■ MEMBERSHIP

Membership is open to the public. Amateurs as well as professional photographers are encouraged to join. There are three photography centers and members may use them as often as they wish. The locations are downtown Los Angeles, Encino in the San Fernando Valley, and Peck Park in San Pedro.

Members receive the monthly newsletter "FLASHES" and a two-month calendar of scheduled activities. In addition they receive invitations to photography exhibition receptions and special programs highlighting the various aspects of the photographic field.

Membership entitles photographers to panel discussions, workshops, shooting sessions, and lectures, as well as use of darkroom and studio facilities.

THE GOAL OF THE LOS ANGELES PHOTOGRAPHY CENTERS IS TO PROVIDE AN AESTHETICALLY STIMULATING ENVIRONMENT FOR PHOTOGRAPHERS TO EXPLORE THE MANY FACETS OF THE PHOTOGRAPHIC FIELD.

■ PHOTOGRAPHY CLASSES & WORKSHOPS

Photography classes are offered each week. The classes are taught by professional photographers whose combined knowledge covers the photography spectrum from instamatic to 35mm to large format to video. Classes cover a broad range of technical, aesthetic, and historical topics and include: Basic and Intermediate Photography, Color Cibachrome Printing, Portrait Photography, The Zone System, Documentary Photography, Landscape Photography and Photojournalism.

Weekly workshops and lectures are held covering a wide range of photographic topics including: Archival Processes, Framing, Matting and Mounting Photographs, Photography As A Business, Hand-Coloring, Photo Silkscreening, Re-touching Photographs, and Self Promotion for the Fine Art Photographer. These lectures are designed to stimulate discussion about contemporary issues on photography.

■ PHOTOGRAPHY EXHIBITS

Monthly photographic exhibitions are curated and mounted showing a wide range of photographic styles and techniques. The work of fine professional photographers as well as young local photographers is exhibited each month. Lectures by the photographers augment each exhibit.

■ PHOTOGRAPHIC MODEL SESSIONS

Models are available for shooting sessions each Monday evening at 7:30 p.m. Photography Center members may participate provided they turn in at least one 8X10 color or black and white print per model they photograph. Model registration is open to amateurs and professionals. Participants receive FREE photos for their portfolios.

Camera Day, a large shooting session, is held on the second Sunday of each month at the Los Angeles Photography Center. This is an excellent opportunity for photographers to photograph many models in a variety of costumes and outfits on many sets and backgrounds.

■ DARKROOMS

The well-equipped, professional darkrooms are available to Photography Center members. Darkrooms are available by advance reservations or walk-in. No nudes or commercial work may be photographed or printed at the Center.

Darkrooms are equipped with Omega enlargers for color and black & white print processing. Chemicals are provided for black & white printing. The finishing area contains print dryers, large print trimmers, an RC dryer, a tacking iron and a dry mounting press. A film processing room comes complete with developing tanks and reels, and a drying area for negatives. Archival processing, developing, and drying is available and encouraged.

■ STUDIO FACILITIES

The studio shooting areas include professional backdrops, electronic strobes, spots and floods. The professional quartz lights give 3200K illumination. Outdoor sets and indoor backdrops are available.

■ LOS ANGELES PHOTOGRAPHY CENTER

The facility is open seven days a week and offers a full schedule of events.

The darkrooms have nine enlargers for black & white printing. A color printing lab and a film processing room are also available.

The studio facilities include backgrounds of various colors and types. Photography classes are offered three times a week.

412 S. Park View, Los Angeles, 90057 / (213) 383-7342

Hours:	Monday - Friday	3 pm - 10 pm
	Saturday	10 am - 4 pm
	Sunday	11 am - 4 pm

■ ENCINO PHOTOGRAPHY CENTER

The Encino Photography Center is located in an historic Mediterranean-style building in Encino Park.

The darkrooms have four black & white enlargers plus a color printing lab. The shooting-lecture room has a variety of backgrounds, as well as a small exhibition area. Photography classes, model sessions and special programs are offered once a week.

16953 Ventura Blvd., Encino, 91316 / (818) 784-7266

Hours:	Wednesday	2 pm - 10 pm
	Thursday and Friday	6 pm - 10 pm
	Saturday	10 am - 4 pm

■ PECK PARK PHOTOGRAPHY CENTER

The Peck Park Photography Center is located at the Peck Park Recreation Center in San Pedro.

The darkroom has four enlargers for black and white printing. Photography classes are offered once a week.

560 N. Western Avenue, San Pedro 90731 / (213) 548-7580

Hours:	Tuesday, Wednesday and	
	Thursday	5 pm - 10 pm

