



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVII July 1982 to June 1983



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VOLUME XXVII

NUMBER ONE

JULY 1982

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DAVID'S DIALOGUE

ENDING AND BEGINNING

It's hard to believe that this year has passed so quickly! Just when I was wondering about what I would write for my next Dialogue, I find myself working on my last one!

This has been an exciting year for 3-D. Our Club ended this year with the largest number of members it has ever had — 170! 3-D movies seem to be making a comeback, and 3-D has finally come to television. The first new 3-D camera system in more than 20 years has recently been introduced. Definitely a new boom seems to be on the way. Of course, our Club members already know the pleasures and advantages of "photography in depth". Even with a new 3-D print system on the market, there are certainly advantages to the twin Kodachrome slides that we project on the big silver screen at the Club.

We can share our slides. To me this is the most fun aspect of the Club, and the main reason I look forward to each third Thursday of the month. (The nice friends at the Club is the other main reason.) That is why I emphasize the importance of Club participation. The more each of us puts into the Club, the more we all can get out of it. For each one of you that brings slides to the Club I get to enter into the window of another 3-D world. So, I know it is purely selfish of me to ask, but please bring those slides. I enjoy them a lot!

We get to see large screen 3-D projection. I know that there are many arguments about the superiority of using a hand viewer — the detail is much finer, and your attention is focused totally on that one slide — but to me the big screen becomes a large black wall with an ever-changing picture window. The images take on a life size quality, and I get to share my reactions with others at the same time. It is much more of a total experience. Well, I didn't intend to get too "deep" on this subject. After all, this is my last Dialogue.

People. Yes, people are the heart of our Club. Without all of you, this Club wouldn't be so much fun, or even possible. A great opportunity to get to know more people in the Club is to become active in Club activities and Club management. Our incoming President Marilyn Felling needs a new Board of Directors and Assistants, and I believe that this is one of the best ways to get involved in the Club and to meet more of its members.

It's hard to end a last Dialogue. I assure you that I'll still be around and you'll probably read some of my future scribblings in other areas of the NEWS. And I hope to get to know even more of you new members in the coming year.

Yours In Depth,

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



AWARDS BANQUET SUNDAY JULY 18! MADE YOUR RESERVATION.

STEREO ACTIVITY CALENDAR

JULY	AUGUST
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 31

- THU JUL 15 Traveling Stereo Exhibition judging-
Photo Center - 7:30 PM
- SUN JUL 18 Club Awards Banquet - Pike's Verdugo
Oaks Restaurant - Glendale - 6 PM -
Make reservations with Marilyn Felling
- TUE JUL 27 Copy Deadline - August NEWS
- SAT AUG 7 L.A. County Fair Exhibition judging -
County Fair Grounds - Pomona - 9 AM
- THU AUG 19 Club Meeting - Photo Center - 8 PM -
Showing of L.A. County Fair Stereo
Exhibition

CLUB STATISTICS

The Club ends its 1981-82 year with...

170 Members

74 3-D NEWS Subscribers

Thanks to everyone for participating in your own
way, and making this year so successful!

ELECTION RESULTS

At the June 17 meeting the following members were
duly elected as the Club Officers for the 1982-83
Club Year. They will take office at the Awards
Banquet on July 18.

President.....Marilyn Felling
Vice President..Tony Alderson
Secretary.....Bill Daggett
Treasurer.....Jim Riggs

Thank You

to

MAUDIE & STERGIS STERGIS

who earmarked their
CLUB PATRON DOLLARS
to help defray the cost of
this issue of the 3-D NEWS

MEMBER & SUBSCRIBER UPDATE

A hearty welcome to these
five new Club members:

Mark J. Calice
22892 Caminito Sol
Laguna Hills CA 92653
R (714) 859-7559

John E. Hart
3008 Hopeton Rd.
La Crescenta CA 91214

Ernest B. Marjoram, Sr.
17874 E. Baintree Ave.
Rowland Heights CA 91748
R (213) 965-2851

David Metcalf
3662 Barham Blvd. M113
Los Angeles CA 90068
R (213) 874-9539
B (213) 840-3454

Evelyn Stewart
275 - 28th St. #1325
Oakland CA 94611

Membership Reinstatements:

David Gibson
122 S. Carondelet St.
Los Angeles CA 90057
R (213) 385-7292

George Kirkman
404 Landfair #4
Los Angeles CA 90024
R (213) 208-6148

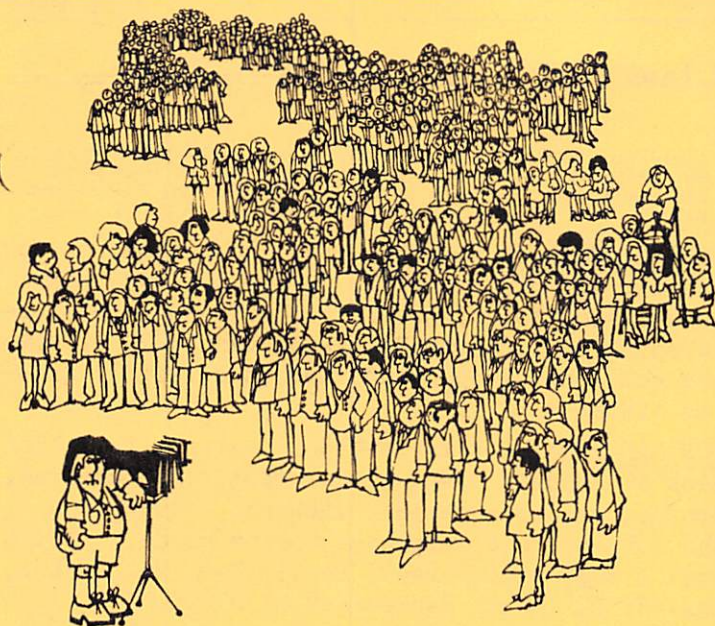
New Subscribers to the NEWS:

Milton Bave
2001 False Bay Drive
Friday Harbor WA 98250

Walter Heyderhoff
2404 Noyes
Evanston IL 60201

Membership anniversaries for July:

Amanda Cardinale - 2 years
Ward Clark --18 years
Paul Darnell - 2 years
Ken Fordyce - 8 years
Sam Gillad - 2 years
Elaine Hepburn - 1 year
Mike Hepburn - 1 year
Margaret Hutton - 5 years
Masahiko Kawamura - 1 year
Richard Ogle - 6 years
Paul Peyto - 2 years
Steve Ruffy - 3 years
D. J. Sandler - 6 years
Maudie Stergis - 11 years
Elaine Stewart - 1 year
Roberta Stilley - 4 years
Russ Terrill - 24 years
Jon Turetsky - 3 years



"GROUP PORTRAIT" AT THE JUNE MEETING

Actually, the advanced program title was "Each Other!", but as the evening of June 17 progressed, "Group Portrait" seemed equally appropriate. For the show portrayed us -- the Stereo Club of Southern California -- engaged in all facets of our loosely-defined "Club" activities, primarily during the past 5 years, but also with glimpses of our history -- back 15 years ago. We saw over 200 slides, from the personal files of 20 different members, which contained images of about 100 different members...at Club meetings...workshops...field trips...board meetings...special projects...slide judgments...socials...banquets...conventions...at work and play...serious and funny...believable and preposterous...alone and together...all rated "good" slides because they were "people" slides...projected with a background of restrained kibitzing from the audience. Yes, this was a panoramic "group portrait" that ended all too soon. For now we must "get on with it", and create a Club future that is even better than the past.

Join Us...

...ON JULY 15

Judging of the Traveling Exhibition, at the Photo Center, starting at 7:30 PM. Here's a chance to see 300 to 400 slides from many stereo makers around the country, and several foreign makers, too. In this unique exhibition, 100 slides are chosen for the show which travels to clubs and groups all over the country for one year. Each Club picks its favorite slides and results are compiled at the end of the year. Rick Finney is in charge.

...ON JULY 18

Social Hour: 6 PM

Buffet Dinner: 7 PM

Cost: \$10.00 per person, pay at the door

Reservations: Marilyn Felling (213) 455-1886

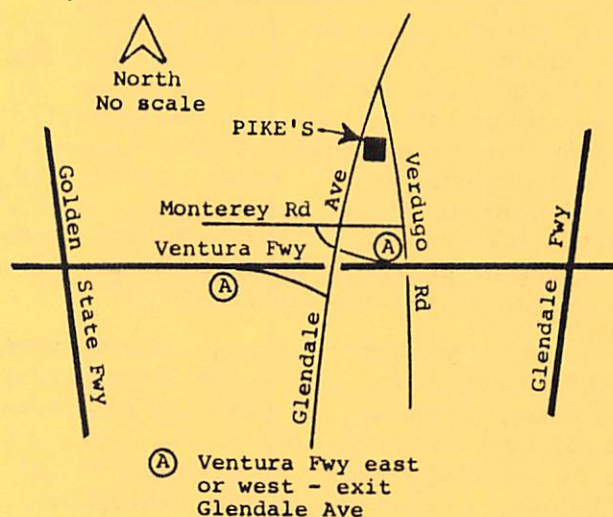
Where? Pike's Verdugo Oaks Restaurant, 1010 North Glendale Avenue, Glendale. Take the Glendale Avenue exit from the Ventura Fwy.

Show: SCSC On Display '82. All the slides submitted in the Slide of the Year Competition with narration and music. Will you be able to guess which slides were chosen for the awards? You'll find out right after when the Award Slides are quickly pulled and reshowed.

Awards: Presentation to follow show.

New Officers: Installation ceremony to make it all very official!

Who's welcome? Everyone. Members, family, and neighbors. Why not treat a friend to dinner -- and show them what the Club and 3-D is all about?



...ON AUGUST 7

The Club sponsors the Stereo Section of the L.A. County Fair Photo Exhibition. The judging will be held on Saturday August 7 starting at 9 AM, and everyone is invited to attend. Judging is at the Fine Arts Building on the Pomona Fair Grounds. (Take the Ganesha Blvd. exit north from the San Bernardino Fwy, then turn right on McKinley Ave. to the main Fair Grounds entrance.) This is a Club activity, and volunteers are needed to assist in the judging. Don Cast is co-chairman in charge of the judging. Do come by if you can to see all the slides submitted.

...ON AUGUST 19

Regular Club meeting at the Photo Center. The program will be a showing of the L.A. County Fair Stereo Exhibition which is made up of those 40% or so slides that are "accepted" into the Exhibition at the August 7 judging.

CLUB ESSAY CONTEST ENTRY**WHAT MAKES A GOOD 3-D SLIDE**

by

GAIL REECE

A good 3-D slide, because it is so real, lets one escape into the scene to...join in the emotions shown on faces....feel excitement, joy and serenity....feel the wind...hear the leaves and feel the spray of water....and lets us relive and share the times of our lives.

FOURTH QUARTER BOARD MEETING

Nineteen members / spouses / children attended the Fourth Quarter Club Family Board meeting on May 11 hosted by Maudie & Stergis Stergis in West L. A. The no-assignment potluck took an unusual turn when nearly everyone showed up with dessert! But there was adequate chili, salad and tostados to make a balanced, though sweet, meal. Oh! What a dessert table we had! (The remaining desserts were frozen and provided those sumptuous refreshments we had at the May Club meeting.)

The meeting consisted of discussions on membership NEWS Editor work-load, Club competitions and Slide of the Year, trophies, hospitality and refreshments, officer nomination procedure, general progress of the Club, member involvement in PSA and exhibitions, a Club-sponsored exhibition, and field trips.

CLUB FINISHES SECOND

...in the 1981-82 International Stereo Club Competition. There were 3 rounds, with 6 slides in each round submitted by various Club members from each Club. Final standings:

Sydney Australia Stereo Camera Club..180
SCSC172
Arizona Stereographers160

Also competing was Oakland, Rocky Mtn, Detroit, Chicago, Lincoln, Cordova, Potomac, Wichita, 3rd Dimension (England), West Germany, and Kodak. During the 3 rounds SCSC managed to pick up two First Places (David Starkman's "Water, Steel & Gravity" & Jerry Walter's "Brilliant Day"), one Second Place (Tim Cardinale's "Earl"), and two HM's (Susan Pinsky's "Serious George" & Don Cast's "Close Of Day"). Again this year all participants received a participation ribbon. Director John Funaro thanks all for their kind and helpful co-operation.

--Don Cast, ISCC Coordinator

Classified

Classified ads are free. Ads may be run as often as desired but there will be no automatic repeats; Editor must be notified each month for each entry. Send info to: Editor Jer., Walter, 1098 Montecito Drive, Los Angeles, CA 90031.

STEREO EXPERTS WANTED! For full time, or for consulting, in research, marketing and sales. Send resume to: James F. Butterfield, 4605 Lanekershim Blvd., North Hollywood CA 91602. Offered are challenging opportunities in a rapidly growing field!

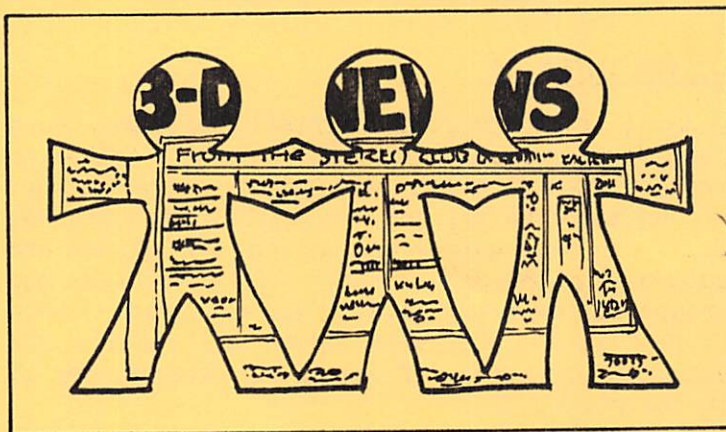
FOR SALE: World's largest 3-D dealer offers "The Book"! Modern stereo equipment, 190 cameras, projectors, accessories, viewers. 130 photos -- the only current reference/price guide. \$8.00 ppd. I buy, sell, trade, repair 3-D. Mr. Poster, Box 1883D, South Hackensack NJ 07606.

GREAT ARTISTS

Great artists in any medium are never people who rely on rules or formulas, because rules and formulas codify the past -- they are repositories of what has gone before. Obviously, every artist comes from some kind of tradition. He has to start somewhere. He has to learn. Traditions are as important as they are unavoidable, but they should not be inescapable. The danger in adhering to rules and formulas is that you will never escape your past.

Great artists are invariably great craftsmen. They have a new thought, and they know how to articulate it. They have a new song, and they know how to sing it. They have a new way of seeing, and they know how to paint it or photograph it.

--Freeman Patterson
Camera Canada June '81

NEW USES FOR OLD NEWS...NUMBER TWO

STEREO EXHIBITIONS CALENDAR & NEWS

MON JUL 12 Closing - PSA Traveling Exhibition
 T JUL 15 Judging - PSA Traveling Exhibition
 Photo Center - 7:30 PM
 WED AUG 4 Closing - LA County Fair Exhibition
 SAT AUG 7 Judging - LA County Fair Exhibition
 LA County Fairground - Pomona - 9 AM
 SAT AUG 21 Closing - Detroit Stereo Exhibition
 MON SEP 27 Closing - Rheinland Stereo Exhibition

A SPECIAL CATALOG

Those who entered Cornhusker '82 recently received their Exhibition Catalog. They were delighted to see 5 clearly reproduced stereo pairs of high-scoring slides. Production was by NEWS subscriber Steve Traudt, Lincoln NE. The images were small -- $1\frac{1}{2}$ inches square -- and on $1\frac{3}{4}$ -inch centers, so they were very easy to free view. Nice to see these winners come alive on the printed page.

A NEW "STAR" IS BORN

Stereo workers take note: the Division has created a new award for those who continue to excel in exhibitions even after receiving their Diamond Star.

Up to now, the Diamond Star, requiring 680 acceptances on at least 146 slides, was the highest star rating given. Many Division members have exceeded this -- no mean feat with the number of exhibitions given each year. A new rating has therefore been established: Master Stereographer. This recognition will be awarded for every 100 acceptances beyond the Diamond, on at least 25 new slides.

A new tab is being made. It will be green, with Roman numerals indicating the number of Master Stereographer awards received by the member. Watch for those new tabs at the New Orleans Convention.

Lillian Garton, APSA, the S.D. Director of Star Ratings, is already processing the first applications. Information on how to submit the necessary data can be obtained from Lillian at 1470 Elm Avenue, #307, Long Beach CA 90807.

A news release from
 --Howard Swezey, APSA
 Stereo Division Chairman

LIGHTHOUSE SCORING EXPLAINED

Each year the Chicago Stereo Camera Club sponsors the Lighthouse International Exhibition of Stereo Photography. The scoring system used is unique to all stereo exhibitions, and Marion Smith, APSA, who has been General Chairman for several years, explains the system as follows:

Scoring of the Exhibition is by a two light "in and out" system which has the merit of rapidly weeding out the failures on the first run-through.

The judges should vote green on any slide they want to see again. It is well to vote generously on this round. The fact that a slide receives 3 green lights on the first round does not necessarily mean it is a high scoring slide. It merely means that all three judges want to see it again. This is the score that appears on your report card. The majority will prevail at all times; two or three greens have the same value and will keep a slide in the show. Two or three reds are necessary to eliminate a slide from further competition. The first run-through may be considered a preview and does much to help the judges assess the caliber of submitted slides. On the second run-through each judge should decide and vote as to whether a picture is of salon quality or not. When the "show" is selected, i.e. the accepted slides, the Best of categories are voted upon.

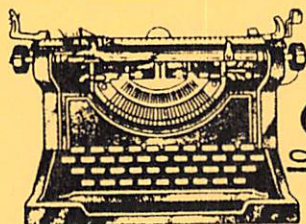
Elimination is continued until 26 slides remain in competition. From these 26 slides the 15 honorable mentions, 5 Lighthouse Medals and Best of Show are selected.



There were 18 International Stereo Exhibitions in 1981 -- 15 in the U.S. and 3 in foreign countries. Here's how our Club members fared in the tabulation of total 1981 acceptances compiled by Erma Lauck, APSA, and printed in the May PSA Journal:

	*Exhibitions	Slide Acceptances
Marjorie Adams	16	37
Don Cast	6	12
Earl Colgan	11	20
Paul Darnell, FPSA	16	34
Marilyn Felling	2	4
Rick Finney	18	42
Ken Fordyce	13	33
Howard Frazee	2	3
Allan Griffin, APSA	18	66
Conrad Hodnik, FPSA	16	37
Gene Kirksey	13	48
Bert Laursen, APSA	9	16
Catherine Laursen	13	31
Jim Lott	13	22
Susan Pinsky	14	29
George Skelly	2	3
Sylvia Sikes, FPSA	12	33
David Starkman	10	17
Stergis Stergis, APSA	15	39
Hugh Stilley	8	13
Russ Terrill, APSA	11	30
Jerry Walter	18	51
Paul Wing	16	45

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



Letters

The April NEWS contained an item which credited Seton Rochwite with the design of the Realist and "Realist format" as we have come to call it. Upon reading this, subscriber Ken Farson queried with "...didn't the Swiss Homeos have a "Realist format" long before World War II...?" The comment was referred to Club member Paul Wing, expert in these matters, who responds:

Dear Editor:

I have great respect for Seton Rochwite's foresight in designing the Realist and getting someone to make it. Before discussing earlier attempts at 35mm stereo cameras, I would like to clarify what Seton actually did:

1. In an economical format (28 pairs on a standard 35mm long roll), he produced a camera with a built-in stereo window, and a very high grade companion viewer. To use the 5 sprocket format the basic lens separation was increased to 70mm (impractical purists still argue that point!)
2. Special handling was unnecessary if you bought the mounting kit with the never-satisfactory heat-sealing mounts. Realist provided a mounting service from the outset; Kodak mounting came later.
3. Seton recognized the importance of proper mounting and also pioneered in the production of the familiar 3 classes of masks, all with the same spacing (to the dismay of the purist).

The Homeos camera was a rare, unsuccessful camera produced in France by Richard. It was released about 1914, and perhaps 1500 were sold over a period of 7 or 8 years. It came close to being the first-ever still 35mm camera, and brings well over \$2000 as a collector's item. The film was made up on brass spools with a black paper leader on both ends to permit daylight loading. It took 27 pairs per roll, 19x24mm. Lenses were f/4.5 with 28mm FL. Stereoscopes were available, and Richard would develop and print the black & white film and print it in B&W or sepia tone. But, and this is important, the French as a nation and Richard in particular never paid any attention to the problem of mounting. I have never seen a Homeos picture or even a sample mount! Remember, this was the day of the glass plate for both negative and positive. The best that can be said is that it was way ahead of its time. In 1924, the camera sold for \$225, and the printer, if you wished to go that far, was an additional \$50. The best hold-to-the-light viewer was \$18. This

was the same price as the very best Verascope in 45x107mm complete with a roll back and a 12-shot magazine back for glass plates.

Kern in Switzerland made a stereo camera in 3' about 1932, but again, it was a camera and not a system!

Seton did it and he did it alone!

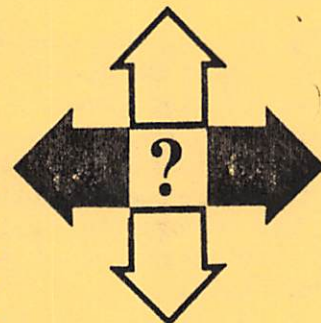
—Paul Wing



THE STEREO EYE

DOWN WITH "VERTICAL" AND "HORIZONTAL"!

A frequent source of confusion in projected stereo shows arises when one (or more) of those sterling volunteers on the projector adjustment cables becomes entranced by the stunning beauty of the slide (meaning, "he or she falls asleep"). As a result, he or she neglects to make a needed adjustment. Invariably, someone helpfully shouts out "Verticals!" or "Horizontals!" or "Adjust verticals!" or "Adjust horizontals!" and momentarily confusion reigns while the volunteers panic. The confusion is understandable. Regarding the terms "verticals" and "horizontals", there can be disagreement as to which projector control is intended. When "Verticals" or "Adjust vertical" is used, does the user mean "Adjust the vertical lines (which are misaligned horizontally)," or does he mean "Adjust the vertical misalignment (of the horizontal lines)"? The first meaning requires one type of adjustment, while the second requires another. The same confusion applies to "Horizontals" and "Adjust horizontal."



The confusion could be resolved by clumsy added words, such as "Vertical movement adjust" and "Horizontal movement adjust," but who thinks of these things while frothing at the mouth during a show or while writing radical revolutionary stereoscopy?

A feasible answer: why not replace the confusing terms from now on, simply by using "Up-and-down" or "Adjust up-and-down," and "Side-to-side" or "Adjust side-to-side"? These terms clearly define the desired direction of adjustment, rather than confusing the direction of adjustment with element of the image. "Up-and-down" and "Side-to-side" may not be as technical-sounding as "Vertical" and "Horizontal," but they certainly are a lot clearer.

—Oliver Dean

STEREOGRAPHERS GET TOGETHER

The persuasion is stereography; the specialty may be collector, historial, photographer, technician, exhibitor, hobbyist, tinkerer, inventor, viewer or enthusiast. Regardless of the specific bent, all stereographers enjoy getting together for stereo show and tell, and for just plain expression of the friendship founded on their love for the 3-D image. Here are four such get-togethers — one past, but three to go. Try one — you'll like it!

ONE PAST

1982 SEQUENCE SELECTION

Stereographers came from as far away as New Jersey to attend the 1982 PSA Stereo Division Sequence Selection at Lake Arrowhead June 4-6. What everyone saw was The Grand 1982 Sequence Exhibition composed of all 55 sequences entered in this competition by 37 sequence creators from all over the country. Sixteen of the sequences were selected to make up the "road show" which will be shown by stereo clubs nationwide during the next year. NEWS subscriber St. Aubrey, upon hearing that his stunning sequence "The Missing Piece" was shown last, in a day of 601 projected slides sent this interpretation of the typical Selector. Actually, the Selectors held up amazingly well, for they not only carefully viewed each sequence, but also completed a critique sheet for each. The three Selectors were Tim Cardinale (SCSC), Russ Anderson (Chicago Stereo Camera Club), and Bill Papke (Cordova Camera Club). Accepted sequences by SCSC members were:



Butchart Gardens: Where Has Eden Gone?

— Oliver Dean

Fulfillment — Rick Finney

Selective Focus In Stereo — Rick Finney

Rainbow Of Steel

— Susan Pinsky & David Starkman

The Mysterious Mystery House

— David Starkman & Susan Pinsky

Star Net — Stergis Stergis

The Bee Swarm — Hugh Stilley

The White Dove of the Desert — Russ Terrill

Abulouss Iguassu Falls — Paul Wing

It remains a secret until the PSA/New Orleans Convention in August as to which Sequences received honors.

All Club members and stereographers were invited. Club members attending the Selection were Tony

Alderson, Susan Pinsky, David Starkman, Oliver Dean, Denise Pearl, Russ Terrill, Earl Colgan, Jerry Walter, Ruby Steins, Rick Finney and Harold Cosel. Friends from elsewhere were Irin Anderson, Blanche & Mel Henningsen (Hayward), Vera & Walter Paist (Berkeley Hts NJ), Henrietta & John Tinay (Walnut Creek), Evelyn Stewart (San Francisco), Phyllis & Randy Rander (Fair Oaks) and Pauline & Howard Sweezey (Carmichael).

Everyone pitched in to make the function run ever-so smoothly; key helpers were Jerry Walter's super parents Bernie & Goldie from Oceanside.

The weather was unusually cool, which contributed to the "closeness" of the group as they preferred to crowd inside the hosts' home; having the refreshment set-up out doors did keep the group circulating, however. The weekend was served up on a palate colored by conversation, picture-taking, debating, relaxing, hiking, and discovering new-found friends. Elaborate spreads of food were supervised by Rick Finney; the dance-of-the-year was performed by Denise Pearl. Somehow the memories that were created were all slightly mystical...



THREE TO GO

NSA

August 6-8 National Stereoscopic Association Annual Conference and Show, San Jose CA. The official headquarters hotel is the Holiday Inn, 282 Almaden Blvd. Activities are at the Convention Center. There will be trade tables, promotional/display tables, and a spotlight auction, as well as a program featuring talks, presentations, technical sessions and 3-D entertainment. Additional info from Matthew Rebholz, 1013 Whiteoak Dr., San Jose CA 95129.

PSA

August 8 - 14 Photographic Society of America Convention, New Orleans. Stereo programs previously detailed in the April NEWS. Headquarters is the Fairmont Hotel, University Plaza. Further info from Jerry Walter, 1098 Montecito Dr., Los Angeles 90031

THIRD DIMENSION

September 2 - 6 Third Dimension Society Convention, University of Warwick, Coventry England. Activities include an International Exhibition, equipment sales and display, library, shows, and outings. Additional info from Fred Lowe, 86 Canterbury Road, Wolverhampton, West Midlands, WV4 4EJ, England.

THE VIEWMASTER: IS IT REALLY JUST A TOY?

At coffee after the Club Meeting, or at a stereo dinner, you may hear the Viewmaster characterized as a toy. Club Members who are devotees of the VM will be seen to cringe, but they seldom speak up to defend their first love. SCSC now has enough VM shooters that perhaps there is justification for some VM activity in the Club. The Stereoscopic Society of London has had a VM section for many years.

WHAT IS VIEWMASTER?

Viewmaster stereo views, a proprietary product of Sawyer's Inc., later owned by GAF, places 7 pairs of reduced (11x12mm) stereo transparencies at opposite points of a circle whose diameter equals normal eye spacing. These "reels" may be hand viewed or projected. After VM had acquired many serious devotees, a miniature camera was designed, which makes actual size VM views. This was called the VM Personal, and about 25000 were made, many of which are still in use. Later some 15000 of a simplified German design, the VM MarkII, were built.

SHOOTING VIEWMASTER

Both VM's are designed to be as painless as possible. They contain an exposure calculator which does for you automatically what the instruction packed with the film says to do, e.g.: Hazy Sun, 1/100 at f/16. Both are fixed focus with 25mm (Personal) or 20mm (MarkII) lenses. All you do is set the calculator, aim and shoot.

MOUNTING VIEWMASTER

VM mounting is probably simpler than any other mounting system for stereo. But you need a cutter, and they are now scarce. Also VM personal and VM MarkII use different cutters, even though the chips are identical. The reason: the two cameras use different layouts of the 72 pairs of chips you get from one 36-exposure roll of 35mm film. Mounting consists of punching out the chips (which come out coded left and right) and inserting them in the cardboard reel. THAT IS ALL!

VIEWING VIEWMASTER

A simple hand viewer you can point at a source of light is still easy to find. Battery viewers are scarce. A clever little projector, the Polamatic, which uses a single 500 watt lamp, makes images up to 50"x50", which are viewed with glasses.

GENERAL ASSESSMENT

If you would like stereo without tears, and do not contemplate any manipulation of the transparencies, VM is your medium. While VM will never take the place of ANSI format stereo (Realist etc.), it does have a greater picture content (in lines resolution) than home movies or American television. And it is genuine 3-D. Objects have all the solidity of the real world. If you violate the rules on stereo depth, your stereogram will come out of the window, and you can't correct it. The remedy: observe the rules. Don't shoot anything which won't fit between the f/5 points of the DOF scale.

THE TWO VIEWMASTER CAMERAS

Judging by the number of VM's appearing for repair, a higher percentage of them are still in use than of ANSI cameras. And this is not because of lower reliability. VM's are if anything more reliable than ANSI cameras. The shutters are so simple, 1/10 - 1/100, or 1/30, 1/60 guillotine, that not much can go wrong except tampering by the user. The VM Personal, designed by Gordon N. Smith, is a complex mechanism built very solidly. The film passes back and forth making two rows of transparencies, interleaved the same as Realist. The VM MarkII, sponsored by Sawyer's European branch, achieves the same density of pictures by passing the film through once "on the bias", and requires rewind, which the Personal does not. Of the two cameras, the Personal is the more reliable, particularly the exposure calculator. When it does finally require repair, the Personal presents a problem to the average service man because of its complexity. The VM MarkII wears out sooner because of its low priced construction and plastic parts. Try a VM, you might LIKE it.



3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVII

NUMBER TWO

AUGUST 1982

MARILYN'S MUSINGS

AN EXCITING YEAR AHEAD FOR SCSC

OR

3-D GIVES ME GOOSE BUMPS!

What a really great feeling it is to have just been elected President of the LARGEST Stereo Club in the U. S. today! As we start our 28th year, I'm wondering how many months it will be into the future when we acquire our 200th member? We only need to enroll 30 new stereographers (above the 170 members we ended with last June) into our thriving hobby of preserving and enjoying the art and science of stereo photography. I smile with amazement at the never-ending enthusiasm our Club fosters. My favorite comment overheard at a Club meeting says it all: "3-D gives me goose bumps!"

This year I have added some brand new additions to our Board of Directors, as well as some very familiar names. Please acquaint yourself with these Directors listed to the left. Ask them questions. Support them. They're on the Board because they have the interest in helping all of us enjoy stereo more. P.S. They're all looking for assistants. If you would like to get more involved in Club management without absolute responsibility, this may be a good way to get started.

The position of Outing Director has yet to be filled. We need an energetic person to help us get some good field trips and tagalongs organized. Some recent ideas for trips include the possibilities of fall color in Bishop, the vistas from the Palm Springs aerial tramway, and the majestic parks of Southern Utah. As well, I'm doubling as Banquet Director, but could sure use another person to relieve me of the position. Who will help?

Stuart Weisbuch and Charlie Piper have both expressed the desire to establish a 3-D movie section of SCSC; do contact them if this happens to be your special interest. Rick and I are going to complete and publish our "Cooking Dimensionally With Stereographers" SCSC Cookbook. Send me your favorite recipes for inclusion in this project. And there is continued talk about starting a brand new international stereo exhibition sponsored by SCSC. With enough support and interest from members we can make this a reality, not a dream. In the name of furthering stereo photography with a prestigious new exhibition, I would like to hear your ideas and interests on this topic.

We have five exciting Club competition evenings to look forward to (and our 1st competition in September isn't far off...) David Kuntz is planning other equally exciting programs between the competitions. Watch for our 3rd Annual Stereo Equipment Auction at our October meeting -- always a big attraction.

So you see there's plenty of "this and that" in store for all of us in SCSC this year. Please contact me with your stereo questions or to share your ideas for one heck of a fun Stereo Year.

Marilyn

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

DOROTHY WALKER

Our condolences to George Walker on the passing of his wife Dorothy on July 10 after a long illness. Dorothy was a happy and helpful person, and an active member of the William Hall Chorale. A beautiful Service of Thanksgiving for her life was held at the Trinity Presbyterian Church, Pasadena, on July 13.

STEREO ACTIVITY CALENDAR**AUGUST**

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				

SEPTEMBER

			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		

SAT AUG 7 L.A. County Fair Exhibition Judging
County Fair Grounds - Pomona - 9 AM

THU AUG 19 Club Meeting - Photo Center - 8 PM -
Showing of L. A. County Fair Stereo
Exhibition

TUE AUG 31 Copy Deadline - SEPT 3-D NEWS

THU SEP 16 Club Meeting - Photo Center - 8 PM -
First Competition

Classified

Classified ads are free. Ads may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. Send info to: Editor Jerry Walter, 1098 Montecito Drive, Los Angeles, CA 90031.

WANTED: Polaroid filter set as per Rochwite. Either with or without Realist camera. George Cushman, Box 4034, Long Beach CA 90804 (213)498-1634.

BUYING: Mr. Poster, #1 in 3-D, pays: Nikon stereo outfit \$850; MacroRealist outfit \$800; Custom Realist \$260; Belplasca \$500; Colorist II \$100; Videon II \$120; Sputnik \$200; VM-500 Projector \$180; Vivid 116 \$220; Vivid 716 outfit \$275; Realist 81/82 \$300/\$625; Bolex w/close-up \$170; ST61/Kodaslide II \$40; VM Focus Viewer \$40. Others -- call (201)794-9606. Box 1883, South Hackensack NJ 07606.

FOR SALE: Stereo Projector, 750 watt TDC Deluxe, no case, in splendid condition! Ektalite screen and 10 pair of glasses. \$400. Dana Patchick; Call after 6 PM M-F (213)828-8526, or around noon anytime (213)457-3066.

MEMBER & SUBSCRIBER UPDATE

A hearty welcome to these five new Club Members:

RICHARD COLLADO, 1137 East California Ave.
Glendale CA 91206 R (213)956-1214

RON LABBE, 11 University Road,
Brookline, Massachusetts 02146

BILL MCKIM, 23150 Crenshaw Blvd.
Torrance CA 90505 R(213)326-4851

OWEN PHAIRIS, P.O. Box 3400,
Big Bear Lake CA 92315 R (714)585-8354

BILL SHEPARD, 425 N. Morada Ave.
West Covina CA 91790
R (213)962-5581 B (213)331-0011X2216

Two new subscribers to the NEWS:

DANIEL J. BENJAMIN, 4454 Fulton Ave.
Sherman Oaks CA 91423

TOM STROMIE, 4250 Maryland St.
San Diego CA 92103

Club membership anniversaries for August:

Ralph Collard - 1 year
Fred Coops - 11 years
Terry Crosby - 2 years
Rick Finney - 8 years
Ed Mallen - 2 years
Harry Poster - 1 year
Terry Roupe - 1 year
Hal Stanton - 5 years
Stergis Stergis - 23 years
Nathan Wong - 4 years

JULY 15 CLUB ACTIVITY...

Judging of the PSA Traveling Exhibition on July 15 was attended by a really fine crowd of over 50 members and friends. There were 236 slides to be viewed and scored, and the 3 judges Susan Pinsky, Don Cast and Oliver Dean moved right along with the task, and completed well within the scheduled two hours. This was the first opportunity many viewers have had to see fine stereo slides from such a variety of makers from throughout the U.S. and several foreign countries. Many comments were generated.

The accepted slides -- those receiving a score of 21 or more -- will now be packaged up and circulated to a dozen or so other stereo clubs and groups around the country. Three judges from each viewing group select their favorites, and ribbons are awarded. A master tabulation is kept as to how each of the 106 slides performs, and medals and ribbons are awarded to the highest cumulative scorers at the end of the 1-year circuit. Hence the appropriate name: Traveling Exhibition.

Join Us...

...ON AUGUST 7

The Club sponsors the Stereo Section of the L.A. County Fair Photo Exhibition. The judging will be held on Saturday August 7 starting at 9 AM, and everyone is invited to attend. Judging is at the Fine Arts Building on the Pomona Fair Grounds. (Take the Ganesha Blvd. exit north from the San Bernardino Fwy, then turn right on McKinley Ave. to the Main Fair Grounds entrance.) This is a Club activity, and volunteers are needed to assist in the judging. Don Cast is co-chairman in charge of the judging. Do come by if you can to see all the slides submitted.

...ON AUGUST 19

Club meeting at the Photo Center. The program will be a showing of the L.A. County Fair Stereo Exhibition which is made up of those 40% of the entered slides that are "accepted" into the Exhibition at the August 7 judging. You'll see slides from stereographers from all around the country, plus foreign entries, too. Starts with cookies and punch at 7:30.



...SEPTEMBER 9-26

L.A. COUNTY FAIR...

FREE PARKING & ADMISSION FOR SCSC MEMBERS

What's the catch? There's a booth in the Fine Arts Building at the Fair with Stereo Viewers and related info that needs to be tended by SCSC members. Being one of the most popular exhibits makes this little job nothing but fun, for here are three stereo viewers, each with 20 slides from the stereo exhibition for everyone to view in genuine 3-D! Many thousands of Fair-goers step

up to the viewers and gasp in surprise at the realism! Many have elementary questions that every Club member can answer. One could spend a morning strolling the grounds and then the afternoon or evening at the booth, or visa-versa. If you are interested contact Tim Cardinale at (213) 873-1339 for the time slots remaining.

...ON SEPTEMBER 16

COMPETITIONS COMING UP!

Where in the world did this idea of photographic competitions come from? Well, the world's first photo contest is reputed to have been held in 1853, when Edward Anthony, founder of Ansco, and his brother, Henry T. Anthony, conducted their contest from the photographic-supply house, 308 Broadway, New York City. Prizes were offered for the best group of daguerreotypes submitted between July 1 and November 1, 1853. The first prize, a highly ornamented silver pitcher valued at \$500, was awarded to Jeremiah Gurney, a renowned New York photographer. Samuel Root, another New York photographer, won a pair of goblets.

The Club doesn't have \$500 pitchers, but we do have year-end goblets and such. Get in on the stereo action this year for sure. Complete rules in the September NEWS. Fun starts September 16!

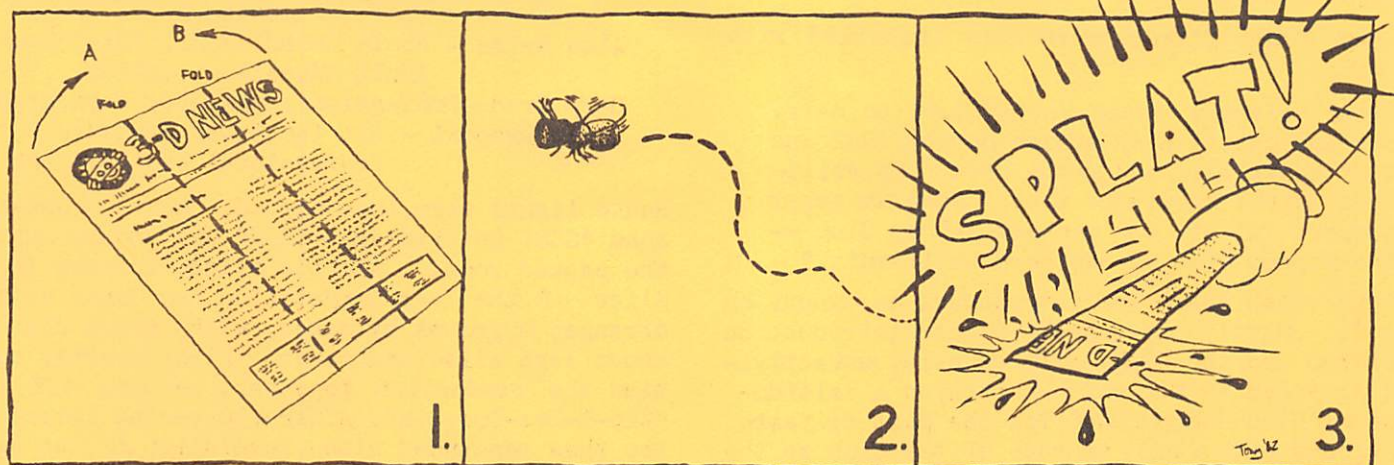
--Rick Finney

Competition Director

STEREO EXHIBITIONS CALENDAR & NEWS

SAT AUG 7	Judging - L.A. County Fair Exhibition County Fair Grounds - Pomona - 9 AM
SAT AUG 21	Closing - Detroit Stereo Exhibition
MON SEP 27	Closing - Rheinland Stereo Exhibition

NEW USES FOR OLD NEWS...NUMBER THREE





JULY 18 AWARDS BANQUET REPORT

Oh! What a fine 1982 Awards Banquet we had! There were 74 members and friends who wine and dined their way through an animated social hour and then the great variety of foods at the buffet tables at Pike's Verdugo Oaks Restaurant. Formation of the food lines was preceded by a grateful Invocation written and spoken by our favorite person Catherine Laursen. Upon completion of seconds (and thirds and fourths for some), the restaurant staff quickly rearranged tables and chairs so the festivities could begin.

Outgoing President David Starkman spoke of Club prosperity and gave thanks to all for their support. Especially cited and called forward to receive their Certificates were those listed on Page 6. Ursula Sylvan, Hospitality/Refreshment Director, presented Marshall Stewart with a stained glass window-piece in appreciation for his help with refreshments throughout the year.

To round out the 1981-82 accolades for such a successful Club year, Don Cast presented David with a plaque inscribed:

TO DAVID STARKMAN

In appreciation for his year of
service and devotion as President
STEREO CLUB OF SOUTHERN CALIFORNIA
1981-82

Next, Installation Officer/Club Jester Oliver Dean accompanied by friend Mergatroid, the Belle of the Bald, performed the installation ceremonies with utmost seriousness (smiles forbidden!). All members took the following oath:

"I do solemnly swear (or affirm) as a member of the Stereo Club of Southern California that I shall cooperate to the best of my ability with the officers of this Club in their efforts to further the cause and enjoyment of stereo photography."

The new Club Officers were then installed with the oath:

"I do solemnly swear (or affirm) to carry out the duties of my office during 1982 and 1983 cheerfully and to the best of my abilities, in the knowledge that I have the eager support of all the members of my Club — the Stereo Club of Southern California."

The new Club Board was introduced, as found on Page 1. Marilyn then spoke of her introduction to stereo and the Club, offices held, and activities attended — all which portrayed a kaleidoscope of Club happenings for the past 4½ years. She closed with a warm embrace of the Club as the friendliest group of people she knows.

New President Marilyn Felling introduced the nine former Club Presidents in attendance:

Sylvia Sikes, FPSA.....61-63
Russ Terrill, APSA.....64-66
Stergis Stergis, APSA...68-69
Bert Laursen, APSA.....70-71
Charles Piper.....75-77
Jerry Walter.....77-79
Tim Cardinale.....79-80
Rick Finney.....80-81
David Starkman.....81-82

"Time for the Awards," said Marilyn, and Competition Director David Kuntz, anticipating the Club's (and his) biggest moment of the year, eagerly assumed control of the microphone and efficiently led us through the presentations. For participation in all competitions in one category (15 slides), ribbons went to:

Sylvia Sikes	Earl Colgan	Nathan Wong
David Kuntz	Rich Bruland	Stuart Weisbuch
Jim Riggs	Marshall Stewart	

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

Jerry Walter	Rick Finney	David Starkman
Don Cast	Russ Terrill	Susan Pinsky
Paul Wing	Hugh Stilley	Tony Alderson

Engraved competition medals were then presented:

B Group Nonconventional		A Group Nonconventional	
1st	Don Cast	1st	Rick Finney
2nd	Tony Alderson	2nd	Jerry Walter
3rd	Hugh Stilley	3rd	Paul Wing
B Group Standard		A Group Standard	
1st	David Kuntz	1st	Jerry Walter
2nd	Rich Bruland	2nd	Rick Finney
3rd	Stuart Weisbuch	3rd	David Starkman
tie	Jim Riggs		

David informed us that 21 members had each given him 4 slides for the Slide of the Year Competition. The slides had been judged on June 19 at the Photo Center by:

Clarence Inman, APSA - Director, L.A. Photo Centers

Alan Weiss - Photo Coordinator, Tri-Community Adult Education, Covina

Gary Brod - Professional Ad Agency Photographer
Carla Wysocki - Art Institute Graduate and Professional Photographer

House lights were then dimmed, and the one-time show "SCSC On Display - 1982" was presented to the packed room. All the slides entered in the Slide of the Year Competition had been neatly arranged in groups by maker, with a short dialogue about each slide and maker. Light-hearted music tied the production together, leading off with "Zip-A-Dee-Doo-Dah". After a 30-second interlude, the show concluded with a revelation of the Award Slides for 1982:

HONOR SLIDES...

"Corner of Fifth & Flower"...Tim Cardinale
 "Where Am I?".....Tim Cardinale
 "Nature's Tear".....Tim Cardinale
 "Squaw At Spider Rock".....Carl Felling
 "The Black Hole".....Susan Pinsky
 "Golden Fantasy".....Sylvia Sikes
 "Water, Steel & Gravity"....David Starkman
 "Old Red Boat".....David Starkman
 "Pure Form #2".....Stergis Stergis
 "Merrick Butte".....Jerry Walter

BEST FLOWER...

"Tiger Temptress".....Marilyn Felling

BEST PEOPLE PICTURE...

"Mission and Sister".....Russ Terrill

BEST SCENIC...

"Lakeview #2".....Tom Pentecost

MOST INNOVATIVE...

"Diamond Ring".....David Kuntz

SLIDE OF THE YEAR....

"Day Lily Dream".....Rick Finney

MOST PROMISING NEW MEMBER...

based on Pointers; Grid;
 Lakeview #2; Snow Scene....Tom Pentecost

And the suspense was over! David then presented the awards which had been sponsored by: Stergis Stergis (Best Flower & Most Promising New Member); Jerry Walter (Best Scenic); Rick Finney & Marilyn Felling (Most Innovative). The 30-minute show quickly passed into Club history as the slides were returned to their makers, on site. The only vestiges of the show are the copies of all the Honor and Award Slides which will be circulated to the out-of-state Club members and then retired to the permanent Club Archival Library.

And one final item of business: The floral table decorations were distributed among the new and veteran members -- 4 arrangements to the 4 members present with the most recent membership date, and 4 to those with the earliest membership date -- in a nice symbol of the eternal cycle of interest in 3-D photography.

1981-82 COMPETITION WRAP-UP -- MAY COMPETITION RESULTS AND FINAL STANDINGSB GROUP STANDARD

CUM	MAY	
319	62	David Kuntz
291.3	57	Rich Bruland*
288.8	--	Stuart Weisbuch*
288.8	--	Jim Riggs*
285	55	Tony Alderson*
271	55	Marshall Stewart
180	64	Marilyn Felling*
178	61	Marjorie Webster
176	--	Tom Pentecost
147	--	John Konrad
116	56	Bill Daggett
111	--	Richard Ogle
109	--	Darryl Medeen
77	--	George Skelly
76	--	George Cushman
61	--	Hal Stanton
59	59	Lee Parker
58	--	Abraham Leibowitz
58	58	Adolph Sanchez
58	--	Mike Cardinale
57	--	Howard De Vorkin
56	56	Bob Greenberg
56	--	Richard Herron
56	--	Denise Pearl
55	--	Teresa Roupe
55	55	Daniel McCarthy
54	--	David Konstan
54	--	Bob Kneisel
53	--	Richard Winsett
53	--	John Putnam
36	--	Ralph Collard
20	20	Howard Frazee

A GROUP NONCONVENTIONAL

CUM	MAY	
327.5	62	Rick Finney*
323	64	Jerry Walter
320	60	Paul Wing
316	60	Susan Pinsky
306.3	59	Russ Terrill*
298.8	55	David Starkman*
260	--	Tim Cardinale*
256	--	Ward Clark
243	--	Stergis Stergis
116	--	Oliver Dean*
57	--	Paul Darnell

B GROUP NONCONVENTIONAL

CUM	MAY	
300	62	Don Cast*
292.5	57	Tony Alderson*
281.3	56	Hugh Stilley*
173	60	Earl Colgan
126	--	Marilyn Felling*
119	--	Richard Ogle
62	62	Howard Frazee
59	39	Bill Daggett
58	--	Bob Kneisel
37	--	George Cushman

*Judge's Scores Averaged

A GROUP STANDARD

CUM	MAY	
331	66	Jerry Walter
322.5	60	Rick Finney*
313.8	60	David Starkman*
310	60	Don Cast*
306.3	60	Russ Terrill*
305	63	Sylvia Sikes
304	57	Susan Pinsky
304	63	Earl Colgan
303	59	Paul Wing
302.5	56	Hugh Stilley*
295	59	Nathan Wong
244	--	Stergis Stergis
237	58	Carl Felling
235	--	Ward Clark
63	63	Tim Cardinale
40	--	Paul Darnell

CLUB JUDGES FOR 81-82

Tony Alderson
 Rich Bruland
 Tim Cardinale
 Don Cast
 Oliver Dean
 Marilyn Felling
 Rick Finney
 Gene Kirksey
 Jim Pettit
 Charles Piper
 Jim Riggs
 David Starkman
 Hugh Stilley
 Russ Terrill
 Stuart Weisbuch

Stereo Club Of Southern California

Certificate Of Appreciation

presented to

RICH BRULAND, Outing Director: For conceiving and leading some very interesting Club outings, and for bringing us new opportunities to make friends and take wonderful 3-D pictures.

KATY CARDINALE, Treasurer: For keeping track of our debits and credits and for keeping our growing Club budget balanced; for being a fountain of common sense at our Board Meetings; and for being official Presidential Girl Scout Cookie Provider.

TIM CARDINALE, Program Director: For your "deepest" efforts in providing our Club with the most interesting and entertaining 3-D programs possible, and for extra efforts in all areas to make the Club a more fun and exciting experience for everyone.

DON CAST, Vice President: For general assistance to the Club President whenever needed; for overseeing our Club's entries in the International Club Competitions in which we took second place, and for taking over the job of Club Secretary in the middle of the year.

MARILYN FELLING, Banquet Director: For your untiring efforts to scour the City for the best banquet meeting locations; for testing the potential locations personally; and for the resulting good times that all of us have had at these wonderful repasts.

RICK FINNEY, Workshop Director: For your tireless efforts in arranging workshops of great interest to all Club members; for your general enthusiasm in our Club's well-being; and for arranging and hosting an enjoyable weekend at Lake Arrowhead for an exciting 3-D event.

DAVID HUTCHISON, Roving Writer: For attending the most meetings while having traveled the longest distance (from New York City); and for unusual and creative writing contributions to our Club Newsletter.

DAVID KUNTZ, Competition Director: For cheerfully scrambling to meet the challenges of running and organizing our Club competitions, and for adding a humorous note to any event you attend.

LLOYD LEER, Secretary: For helping our Club Board meetings to be smooth and efficient by taking and providing well-written minutes, and for helping out whenever asked in a variety of capacities.

DENISE PEARL, 3-D Exotic Dancer: For entertaining us at different stereo functions with her Different and Dimensional Derivations of Dance.

SUSAN PINSKY, Membership Director: For continuing to promote our Club on every occasion possible, bringing our latest membership to 170 stereographers, and for your friendly greeting of guests and new members at each Club function.

CHARLES PIPER, Club Technical Consultant and Camera Physician: For keeping us all informed through your Technical Pages, and for continuing to work on keeping all of our cameras healthy.

JIM RIGGS, House Director: For regularly having our meeting place ready to go by 8 PM by coming early and setting up the equipment, and for staying late to see that everything is put away in its proper place, and for being dependable and a welcome addition to the Club.

MARSHALL STEWART, Equipment Director: For helping to meet the needs of our Club members for 3-D equipment and information, and for being the keeper and purveyor of our new Club pins.

URSULA SYLVAN, Hospitality Director: For your continuing cheerfulness and friendliness in greeting Club guests, for staffing the competition table, and for making arrangements for refreshments at each Club meeting.

GEORGE WALKER, Club Assistant: For making the backgrounds and name strips for our Club name tags so we might identify each other more easily.

JERRY WALTER, 3-D NEWS Editor: For month after month of producing the best 3-D Club Newsletter in the Galaxy; for adding more depth to all of our lives; for your endless pursuit to make better and more enthusiastic stereographers of all of us; and for arranging and hosting the sequence judging at Lake Arrowhead, making it a memorable and most exciting 3-D event to attend.

David Harkness - President

July 18, 1982

PERSONAL NOTES

NATHAN WONG, Club Member, Pomona Student and Avid Backpacker, recently presented his stereo slide show "High Sierra: Range of Light" to the Sierra Peaks Section of the Sierra Club in L.A. During the past 4 years this show has grown from simple sketches to a full production, featuring music ranging from Tomita to Vangelis to Bob James to Pachelbel. Slides include hiking, peak bagging, ski touring, and nature studies.

NEWS subscribers **DICK LAFORGE** and **BILL PAPKE** presented a 3-D show at the National Speleological Society Annual Convention in Bend, Oregon, in June. The slides were from Dick's fine collection of often spectacular views made in caves throughout the West. His multi-flash views can be quite colorful and are always sharp as a tack. About 50 enthusiastic viewers attended each of the 3 presentations.

When sending in her 82-83 Dues, **MARGO RHEINGRUBER** enclosed an extra \$10 for Patron Membership in memory of Sue MacKirdy who had been a Club Member for a short while several years ago. Sue passed away April 30 of Lymphatic cancer. Margo affectionately recalls that she and Sue were hoping to be the cornerstone members of a planned Claremont Stereo Club...

RICH BRULAND and partner René Engel have just opened their very own Record Shop called "Bebop" at 18433 Sherman Way, Reseda. The shop features not only a full line of records, but fine art work as well. Drop by to give a look & listen.

DAVID HUTCHISON, Club friend from New York City and Science and SFX Editor for Starlog Magazine, just completed a 2-week stint in California on his biannual research among the individuals, teams and companies doing movie special effects, including the Lucas complex in San Mateo -- all so he has the very best info to use in his writings. Additionally, Starlog's special publication this year will be on 3-D, and David is researching and writing that too. We're all waiting.

JONATHAN KUNTZ graduated in June from UCLA with a Ph.D. in "Film Criticism." Jonathan teaches at L. A. Southwest College. Meanwhile, brother **DAVID KUNTZ** experienced such a wave of "post depression" after completing his term as Club Competition Director at the Awards Banquet that he immediately sought out an avenue for continued Board/Club involvement; consequently, he is now Program Director.

Yes, it looks like a dream come true, but this slick-looking stereo SLR is an expensive custom-made modification of two Nikon FM bodies with new baseplate, back and transport. It looks compellingly like it just rolled out of the Nikon factory, but this conversion yields 16 full-frame 24x36mm stereo pairs from the normal 36-shot roll. No mechanical details are given, but it appears that the shutters are synchronized to a single button, auto-exposure features are retained, while focus is still independent. Recommended is the fitting of a matched pair of Nikon Perspective Control (PC) lenses. In this configuration (are you ready for this?) the interaxial distance can be controlled. Let's see... body at \$1800, lenses at \$400 each...

—David Starkman

REPRINTED FROM...

industrial photography european newsletter

June 1982

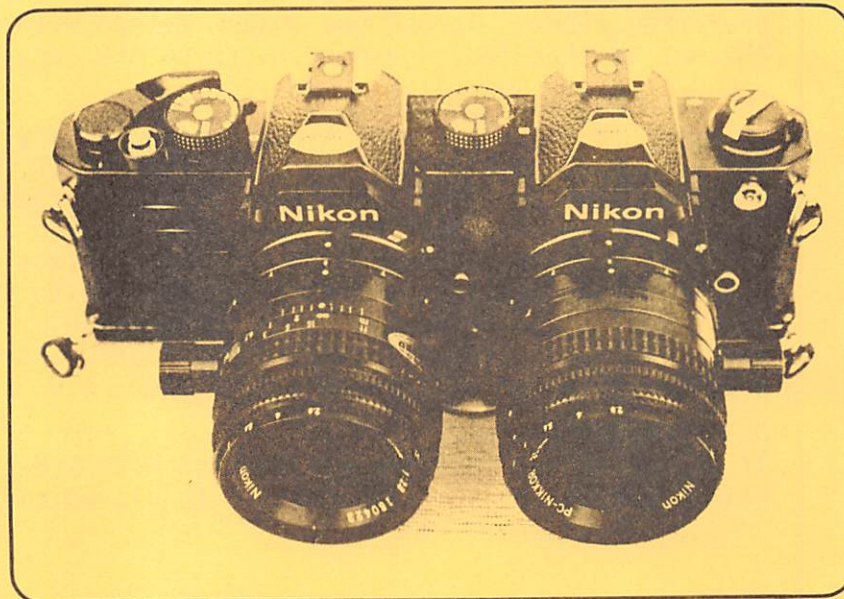
MICHAEL J. LANGFORD

"Audio-visual" is becoming a very diffused term. A few years ago it meant tape-synchronized slide projection or, stretched a bit, included applied 16mm movies and what was then known as closed-circuit TV. Looking around London's recent Audio-Visual '82 exhibition, that scene is greatly changed. 16mm movie gear and software appeared thin on the ground and had a tired, old-fashioned look. The show was dominated by video and the latest generation of computer driven multivision slide projector arrays. It also had one or two interesting and unusual still cameras.

Cameras

Several of the cameras or camera modifications I saw at A-V '82 could be useful for technical and scientific applications as much as audio-visual. The most eye-catching unit was a cloned Nikon designed for 35mm stereo photography. It's an adaptation of two FM bodies, amalgamated and fitted with a new heavy duty base plate and back. The counter is modified to give 16 stereo-pairs of full 36x24mm images.

The London-based instrumentation firm R I Harding, which does this two-body merger, recommends using Nikkor perspective control (PC) lenses. By operating these so that the lenses shift together or apart, you can adjust parallax to suit subject distance—separation being reduced for close-ups and extended for distant subjects. However, various pairs of Nikon lenses can be used, all attached in the usual way. The body alone costs about \$1,800.



Two Nikons merged into one camera for stereophotography. PC lenses add to its versatility.

THE POLARIZER, WHAT IS IT? WHAT CAN IT DO?

With some technical oversimplification we can say light consists of vibrations transverse to the direction of travel. Moreover the vibration usually has components vibrating in all directions in the plane of the wave front. A polarizer is a device which will pass just the part of the energy vibrating in one plane and reject the energy in the plane at right angles. The usefulness of the polarizer is in controlling the strength of any light that is already partially or totally polarized. The polarizer can be oriented to reduce or totally extinguish the part of the light which is polarized.

WHAT SOURCES ARE POLARIZED?

There are two sources of polarized light often encountered in photography, the reflection off from any transparent substance such as glass or water, and the light of the clear blue sky. In each of these cases a polarizer on the camera gives us a chance to control the strength of the existing polarized light component.

REFLECTIONS FROM GLASS OR WATER

The light reflected from glass or water is always somewhat polarized, and is totally polarized at a certain angle. For ordinary glass this angle is about 33° from grazing incidence. Therefore if you wish to photograph through a store window, find by trial the location at about 30° from grazing incidence where your polarizer held before your eye will totally extinguish the reflection. When you shoot from this point PRESTO the reflection is gone and you see inside. Similarly for shooting into water.

SKY LIGHT IS POLARIZED

The light of the sky is sunlight which has been reflected (technically called scattered) off the air molecules by a mechanism akin to the one just described. Similarly there is a certain angle at which the polarization is maximum. This occurs at the point where the light has been turned through a 90° angle by its reflection off the air molecules. So that part of the sky 90° away from the sun will exhibit the greatest polarization. If we are shooting in the preferred direction, a polarizer will enable us to remove all of that part of the sky light which is polarized. Note that when very much of the sky light comes from scattering by haze or smog, the effect is greatly reduced. Light scattered by haze or smog particles is not polarized much.

PRACTICAL CONSIDERATIONS

Polarizers intended for use on blind cameras have a handle which not only serves to rotate the polarizer but also to indicate its plane of polarization. Maximum polarization occurs when the handle points as nearly as possible toward the sun. This will be the point where the shadow of the handle as it falls on the lens barrel is parallel to the axis of the lens. Most polarizers intended to be used on SLR's, where the polarization effect can be seen in the finder, have only a dot to show the preferred plane. To use the shadow method with one of these, stand your pencil on the dot so that it is perpendicular to the lens barrel and note the shadow.

THE NEED FOR 180° SWING

In order to reach maximum sky darkening for any sun position relative to camera angle the polarizer must be able to swing 180° , i.e., from the left horizon to the right horizon. The built-in polarizers which have been fitted to some Realist cameras have only a 90° swing. Most have been installed so as to work only for sun positions from the left horizon to the zenith, and are useless if the sun is to the right. (The handle on the Realist polarizer has nothing to do with the polarization direction.) These Realist polarizers will be more generally useful if the elements are reset to cover the range from 45° left to 45° right. For total flexibility you of course need a polarizer which will swing a full 180° , e.g. EK Polascreen in Realist adapter ring.

DON'T OVERPOLARIZE

If you go to the maximum polarization with Kodachrome, the sky may be too dark. With Ektachrome which is more sensitive to ultraviolet this seldom happens; go the limit.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVII

NUMBER THREE

SEPTEMBER 1982

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MARILYN'S MUSINGS

SHARING THE RESPONSIBILITY

Let's muse about sharing the responsibility of good times together. As more than half of our members have joined within the past two years, it is probably well known amongst only us "old timers" that much of the joy, fun times, and great experiences with our 3-D camera shooting has been with fellow stereographers during our Club outings. In the past few years the frequency of these Club functions has been "less often" to almost "nonexistent." WHY? And what can we ALL do about it?

On the pink slip renewal notice that everyone received with their June NEWS, a questionnaire asked what changes you would like to see in our Club. The overwhelming response was "MORE CLUB OUTINGS." In fact, that was my own personal response as I reflected on the super times when our Club rented a group of cabins at Yosemite. The following year our SCSC'ers invaded Morro Bay. There were shorter "tagalongs" to photograph the night life neon at the Fair, and last year Club members toured Newell Color Labs, took a boat ride to Catalina, and visited the Zoo.

As you notice, there is no name under Outing Director on the left border. I have asked numerous members to fill this position but have not yet found anyone to accept this rewarding directorship. At the Board Meeting we came up with an excellent alternative for keeping our outing program alive and well. If we cannot find one person to come forth as Outing Director, then let's all become "mini-directors." There is no reason why we cannot have events planned by different members so that we can share the responsibility. If just a few people will give some of their time and enthusiasm to help make a small or large outing become a reality we will be keeping one of the best parts of our Club active — social interaction amongst stereographers in some setting other than Thursday nights at the Photo Center.

"Tagalongs", or informal gatherings, are another way to get people out and together without the formality of a field trip. For instance, if you're planning an excursion to some scenic location and would enjoy the company of other 3-D people to share the fun, get up and announce your intentions at our monthly meeting and/or have Jerry publish it in the 3-D NEWS if time permits. People can meet you at the location or share rides. With so many people in our Club now, all with the common denominator of 3-D, you might just be surprised to find out how many other people might like to go the same places you have in mind.

So if you would like to help make a Club outing a reality, please contact me with your ideas.

Marilyn

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



"What a photograph attempts to do is to make something that will convince us of life's value."

—Robert Adams
Beauty In Photography

STEREO ACTIVITY CALENDAR

SEPTEMBER

	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				

OCTOBER

	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 SEP 16 Club Meeting - Photo Center - Punch & cookies 7:30 - First Competition at 8 PM
- TUE SEP 28 Workshop on elementary slide mounting — contact Jerry Walter at (213) 225-8042 to reserve a spot
- SUN OCT 3 American Society of Camera Collectors Fall Show/Sale, Machinists Hall, Burbank - 10:30 AM
- MON OCT 4 Copy deadline - October NEWS
- THU OCT 21 Club Meeting - Photo Center - 8 PM Auction and Show
- SAT-SUN NOV 13-14 WPCA Show/Sale Pasadena
- SAT DEC 11 Club Christmas Luncheon

MEMBER & SUBSCRIBER UPDATE

A hearty welcome to these five new Club members:

HENRY ERSKINE, FPSA, 1008 Joyce Court
Venice, Florida 33595

DAVID HUTCHISON, 53 West 89th St. Apt. A
New York, New York 10024 (212) 580-9368

A. E. (BILL) MINTY, 20 Garsia Street
Campbell, A.C.T., Australia 2601
(062) 488-630

E. RICHARD PICKENS, Anza Pines #35,
Anza CA 92306 (714) 763-5385

DAVID ROBINSON, Lord's Cottage, West Houghton
380 Hindley Road, Bolton
United Kingdom BL5 2DT
(0942) 813418

A new subscriber to the NEWS:

JAMES D. WILSON, 430 S. Fuller Ave. #9E
Los Angeles CA 90036
R (213) 931-3782 B (213) 223-1011

Club membership anniversaries for September:

Mary Jane Etcheverry - 7 years
John P. Etcheverry - 7 years
Fred Franck - 9 years
Norma Fritsche - 1 year
Rosalyn Freund - 9 years
Conrad Hodnik - 11 years
Margaret Jashni - 19 years
Richard Jean - 1 year
Jack Pettit - 1 year
Susan Pinsky - 5 years
David Starkman - 5 years
Marshall Stewart - 7 years
Hugh Stilley - 12 years
Dennis Walker - 1 year
Maynard Walker - 1 year

AUGUST MEETING REVIEW

The program for the August meeting was the L.A. County Fair Exhibition, and a large, enthusiastic crowd turned out. Slides were grouped by topic and put to music by co-chairmen Tim Cardinale and Don Cast. The Exhibition was a visual/audio treat. It contained many great slides, all of extensive variety, that proved it is possible to take a stereo slide of just about anything — even a goldfish, as Gene Kirksey proved in his new, amazing, and comical Best-of-Show slide.

Classified

Classified ads are free. Ads may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. Send info to: Editor Jerry Walter, 1098 Montecito Drive, Los Angeles, CA 90031.

FOR SALE: View-Master outfit complete: projector, camera, film cutter, 2 hand viewers, blank reels \$350. With 2 cameras \$450. Gail Reece, 15208 Caravaca Road, La Mirada CA (714) 523-4881

FOR SALE: Triad projector #A1413 Model 500 in excellent condition, with several slide trays & 109 pair glasses (condition not verified) \$350. Lew Chilton (213) 371-3831

FOR SALE: Nimslo 3-D camera, opti-lite "double flash", 3 DP36-18 mailers \$300 postpaid (check or money order only). Stereo Photography Unlimited 8211-27th Ave N., St. Petersburg FL 33710 (813) 345-1862 evenings

FOR SALE: TDC Vivid #116 projector, clean and working with 5 pair of glasses \$305. ppd UPS. Mr. Poster, PO Box 1883, So. Hackensack NJ 07606 (201) 794-9606

FOR SALE: Lots of stereo gear at the American Society of Camera Collectors Fall Show on Sunday October 3, 1982 at Machinists Hall, 2600 West Victory Blvd., Burbank. 10:30 AM to 5 PM

Join Us...

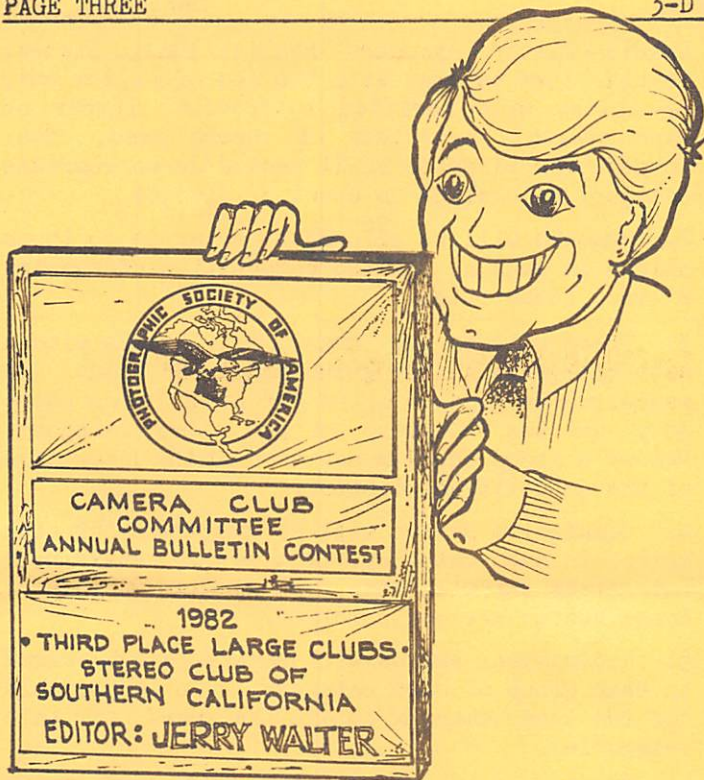
...SEPTEMBER 9-26

L. A. COUNTY FAIR

There are still a few time slots available for tending the stereo viewers in the Fine Arts Bldg during the Fair. It's a very rewarding experience. Contact Tim Cardinale -- (213) 873-1339 -- right away to get involved in this annual Club project.

...OCTOBER 21

Big Club Auction! Last year this was a super-big meeting, with lots of equipment traded and lots of pleased buyers and sellers. Similar format this year: anyone may bring as many items as they want...10% of sale price goes to Club...a minimum sale price may be specified...everyone attending may bid...items may be donated where all sale proceeds go to the Club. Complete details next month, but do start thinking of what you're going to bring. And plan ahead to come early to prepare yourself for getting into the action. In addition to the auction we'll have a projected slide presentation of...??? Tony Alderson is working on this surprise presentation right now!



LOOK WHAT THE CLUB GOT!

An obviously happy Editor grins from behind the plaque awarded to the Club's 3-D NEWS at the PSA New Orleans Convention last month. This whole thing came about because each year the Photographic Society of America sponsors a Bulletin Contest having various categories. SCSC fits into the "large club" category, as did 154 other PSA-affiliated camera clubs this year -- clubs representing all the mediums of photography. Each club enters one of their bulletins; entries are primarily from the U.S., but there are some foreign entries, too. Bulletins come in all sizes and descriptions -- slick paper, mimeograph, offset, typeset, plain, with photos, with ads, thick and thin -- but, well, from all of these the 3 judges sort of liked the 3-D NEWS.

Although the Editor receives the award, the honor really goes to the Club. For without the great deal of written input from many members and readers, plus a lot of enthusiasm and encouragement on the part of everyone else, the NEWS would not exist in its present form. Hats off to the Club!

—Jerry Walter, Editor

The poem read to MARSHALL STEWART by
URSULA SYLVAN at the Awards Banquet:

For all the coffee at all the meetings,
For banquet center-piece flowered greetings;
For quietly helping with patron donations,
For constant supportive participation;
For our big bright screen,
Showing slides so clearly --
To Marshall Stewart, we thank you dearly!

OLD L.A.

Wanted to borrow: slides made in the 50's and 60's in the Los Angeles area. Buildings, amusements, beaches, freeways, etc. To be part of the mini-show for the October Club Meeting. Slides will be returned shortly after the October Meeting. Contact me right away if you have something of interest. The whole Club will love you for it!

Tony Alderson
5100 Willow Crest Ave
No. Hollywood 91601
Home (213) 985-0476
Work (213) 509-0114

...IN DECEMBER

Christmas is coming! And with it the Club's Annual Holiday Foodfest. But this year something different -- a luncheon! Saturday December 11. Sorrentino's in Burbank starting at 11:30 AM. Menu and price being negotiated. But we'll have a beautiful interior room where the projected program will be the 1982 PSA Stereo Division Sequence Exhibition (this will be the Club's only viewing of this show). So mark your calendar NOW!

—Tim Cardinale
Banquet Director



WORKSHOP CORNER

On September 28 we'll be holding our first workshop for the new Club year. This will be a mounting workshop emphasizing fundamentals and basics for standard 5-sprocket stereo cameras. Jerry Walter will instruct. Anyone interested please call Jerry at (213) 225-8042 weeknights. But hurry. This workshop is limited to 4 people.

—Stuart Weisbuch, Workshop Director

Join Us...

... ON SEPTEMBER 16

The First Club Competition for the season. Everyone plan to bring 3 slides for the standard category and/or 3 slides for the nonconventional category. Full competition rules printed below. Give me a call if you have questions. And plan to come to the meeting early if you need help with your entry cards, etc.

The following note was recently handed me from an anonymous writer which sums up how most of us feel about competitions.

"I recently received a postcard complimenting my slide in one of our Club slide competitions. I was flattered that someone liked it and took the trouble to write and express their appreciation. There are many of us in the Club that will probably never achieve the high levels of proficiency that will win many medals and ribbons. For those of us, the once-in-a-while expression of praise by others of our slides is extremely welcome.

"I know that I will continue to try to take better slides, and learn from viewing and analyzing quality slides made by others. Keep trying, don't be discouraged, and wait for your postcard."

Come and share your slides with an appreciative audience. Distant members are welcome to join in, too. Just send me your slides. Return postage requested. See you all September 16.

—Rick Finney, Competition Director

STEREO CLUB OF SOUTHERN CALIFORNIA COMPETITION RULES FOR 1982-83

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

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

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

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

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

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

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

7. There will be 5 competitions during the year for each category. Both categories shall be judged on the same evening.

8. Scoring shall be from five to nine points.

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

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

11. There shall be 3 stereo judges for each competition. A member who is judging shall not submit slides that night; in that case the judge will receive a prorated score based upon the other 4 competitions of the fiscal year.

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

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

—Adopted by the Club Board on August 25, 1982.

FIRST QUARTER BOARD MEETING

You might be interested in knowing that the Club's Board -- those members listed on Page 1 -- meet quarterly at various Board Members homes or apartments. Not every Board Member can attend each meeting, but generally no more than two are absent. It is through this democratic device that the Club gets managed and items of all degrees of importance get discussed and acted upon. The formal business meeting lasts about two hours; there's always a wealth of photo conversation before and after...



The First Quarter Board Meeting for 82-83, under the direction of new President Marilyn Felling, was hosted in Long Beach on August 25 by Bill Daggett and his daughter Lucy. It was a "no-nonsense" meeting as can be gathered from this gleaning of the large number of topics discussed: Treasurer's report reviewed; Christmas Luncheon for Club set for Saturday December 11, 11:30 AM at Sorrentino's, Burbank, program: Sequences; October Club Meeting Auction details to be worked out by Marilyn and Jerry, with visual presentation organized by Tony; February (probably instructional) and June '83 Club programs remain open with all other Club programs filled; workshop plans from Stuart call for one each month starting with mounting in September; no Outing Director has been found for 82-83 -- keep seeking out volunteer(s); along list of new Club members since the Fourth Quarter Meeting 81-82 was read by Susan; a list of those not yet renewing membership for 82-83 was read and discussed; slightly revised Competition Rules for the year were presented by Rick and adopted by the Board; responsibility for finding members to operate projector controls at meetings was established; David Starkman will continue as ISU representative; NEWS Editor pointed out that all Board Members are "reporters"; the 1000w Realist projector for Club use will be pursued by a committee of David S., Tim and Jerry; a holiday greeting calendar will be sent; Tony and Jerry will handle Internat'l Stereo Club competitions; and Club involvement in PSA sequences was briefly discussed.



Whew! Even though Tim's 3/4 ton of Meeting Munchies were sizeably dented, after all this heavy business it was time for copious quantities of well-earned punch, cake and ice cream. Along with an hour of lighter conversation. It's going to be a great year!

STEREO EXHIBITIONS CALENDAR & NEWS

MON SEP 27 Closing - Rheinland Stereo Exhibition
TUE NOV 2 Closing - Southern Cross Stereo Exhibition, Australia. Forms from Jerry Walter, 1098 Montecito Drive, LA 90031
No foreign mail hassle: slides may be sent to Joe Fallon, San Francisco

'81 TRAVELING EXHIBITION

Final judging of the 1981 PSA Traveling Exhibition was conducted on September 1, with Tim Cardinale, Tony Alderson and Stuart Weisbuch judging for SCSC. Eleven other clubs had previously picked their favorites. Attending the affair which was hosted by Russ Terrill was Allan Griffin from Australia. He commented on the fairness and appreciation given to the "scenic stereo" in this judging. Top slides with final cumulative points for the Exhibition are:

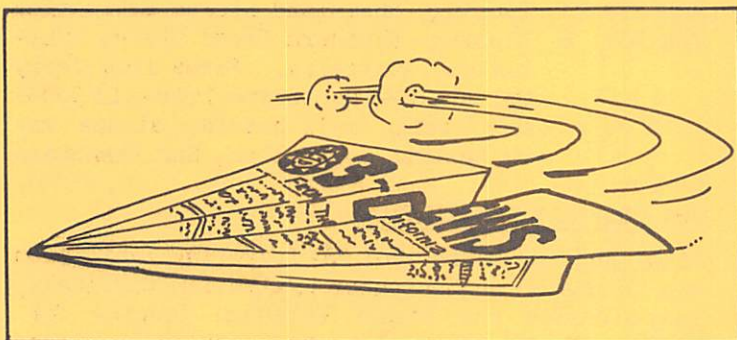
Best of Show - Cedar Waxwing - Gene Kirksey
HM - June Storm at Crater Lake - C. Laursen
HM - Desert Sunflower - Al Sieg
HM - Barn Owl Twins - Gene Kirksey
HM - Visions of Flight - Martin Folb
HM - Spray Ballet - Martin Folb
HM - Spectacular - Sylvia Sikes

THIRD DIMENSION RUFFLE

A number of International Stereo Exhibitions have a clause similar to this on their entry form: Slides by the same maker similar to those previously accepted shall not be entered. One such Exhibition is England's Third Dimension Society. And in 1982 they evoked this rule and disqualified several of the slides received. This, of course, ruffled some feathers. The Editor hasn't been around very many years, so doesn't know -- has this rule ever been evoked before by any other Exhibition?

There are as many sides to this "similar slide" question as there are exhibitors and slides, to wit: Is it fair to regular Exhibition viewers to see the "same" slide year after year?...and shouldn't a maker have to prove his diversity?...is it fair to other exhibitors who always play the game straight?...is it true we can't rely on the "best judgement" of the maker?...and conversely...can a disqualification be anything but arbitrary, capricious and subjective?...should the disqualifier have to "prove" his case with slide copies, or is "memory" good enough?...do such tactics, however valid, threaten the viability of the particular Exhibition in particular, or the Exhibition System in general?...should all exhibitors now cringe with paranoia for fear of entering a seemingly "similar" slide?...

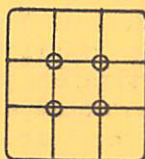
Would any readers/exhibitors care to express their opinion on this matter in this 3-D News Exhibition column? This is obviously no longer a "sleeping dog."

NEW USES FOR OLD NEWS...NUMBER FOURFROM NATIONAL GEOGRAPHIC..."ONE PRINCIPLE YOU CAN ALWAYS START WITH IS THE RULE OF THIRDS"

The photographs in National Geographic Magazine keep getting better and better. They are certainly making a concerted effort to produce eye-catching and interesting pictures. How? What makes them special? Well, a hefty budget, plus an internationally-recognized calling card certainly helps. But the photographs still must be taken with a camera, operated by a human, and visualized by an eye. Recently they published a booklet "National Geographic Photographer's Field Guide" by Albert Moldvay. Lots of well-illustrated guidelines for good photographs. Here's what they say about "Composition":

Centering your subject and snapping the shutter isn't composition. Sometimes a picture just falls together, but not often. To come up with an eye-stopper, you have to be extremely careful with your picture arrangement.

All pictures need a center of interest, a point that draws the eye's attention. In a landscape the center of interest might be a building, a mountain, a river, or a group of people. In a portrait it is usually the eyes. But where do you put your point of interest? Unless you want a static, symmetrical feeling, try to set up an off-balance composition that entertains the eye. One principle you can always start with is the rule of thirds.



Imagine lines that divide your picture into thirds vertically and horizontally. A good place for the center of interest is any point where these lines intersect. You can also balance a center of interest and a counterpoint at opposing intersections. Balance the composition so that both sides are pleasing but not of equal size, shape, or color. A small area of vivid color in one part of the picture will balance a larger area of less

intense hue. A small person or animal will balance a large inanimate object.

Generally, don't run the horizon across the middle of the frame. It will look better a third of the way up or down -- or out of the picture altogether.

Always check for background clutter, which distracts the eye from your center of interest. Eliminate unwanted objects by changing your camera angle or moving your subject. When you position moving figures, put more space in front of the action than behind it, so that the subjects don't look as if they're leaving the picture.

A fence, a road, even a shadow can lead the eye to the main point of interest. A badly positioned strong line will take the eye off to the edge of the picture and shatter the composition.

Try these basic rules. When you get bored, break them. No rule is so rigid it can't be ignored. Again and again photographers advise: Experiment. Many professionals are happy to get only one good picture from a whole roll of film.

ADVENTURE IN STEREO"PROJECTORIALLY SPEAKING"

How I acquired a 3-D projector was rather dramatic. After seeing my slides projected at the Hollywood Stereo Club, I borrowed various people's equipment so I could have my own showings at home. Owner of the Valley Times, Russ Quisinberry, had a Triad Projector which I could use anytime. I'll never forget the enthusiastic comments from Don Blanding, famous author, poet and artist, after he saw my 3-D's of Hawaii. He didn't think anyone could show him anything new or unique about his beloved Islands. I treasure a note he sent along with the Polaroid glass case he absent-mindedly put in his picket and took home: "Sorry I took the glasses' pajamas, but I was so stunned by your magnificent slides of Paradise."

I also borrowed a TDC projector from the Los Angeles Police Department! I was dating the Crime Photographer and we had many a 3-D outing. You should have seen his etchings! Scrapbooks of black & white and color shots of rapes, murders and suicides! I was even invited to go along and take stereo pictures of those crimes. No thanks! There are too many other beautiful things in this world to photograph.

Friends asked me to show my slides in their homes and they acquired the equipment. I can't recall the name of one projector, but it looked like a tank-type vacuum cleaner. I pushed several slides through with a plunger-like device and refused to ruin any more. (It was probably a "Polamatic.")

A former Editor of an Hawaiian magazine and his wife invited me to a luau at their home in the

Glendale area. He showed 3-D slides which, in my opinion, were quite awful. When I noticed he had a Triad projector, I jokingly said I'd buy it if it were ever for sale. He told me he'd sell it now for \$50 and throw in the silver screen and a dozen glasses as well. We shook hands and I asked him to save it for me as I was leaving for Hawaii in a few days. I went for 2 weeks and stayed for a total of 6 months. When I returned to the Mainland I made the mistake of showing my latest slides to him. He was so amazed he asked to keep the projector a little longer until he took some more pictures. I held my breath for another 6 months. Finally, when I insisted we had made a deal, he invited me to another luau. I was to bring 50 silver dollars



for his daughter's birthday — which was the same as mine — August 23rd. What else would you give a little rich girl who had everything? He was no fool. Shortly after that, silver dollars disappeared and the value shot up!

I've had tremendous mileage from my Triad. Besides special 3-D sessions, I've shown thousands of my slides in classes and lectures, just projecting one side. When a bulb would blow, I had the smug comfort of switching to the second bulb immediately. I've also used the 35mm carrier, but own 2 Kodak Carousels. When a bulb goes, I just switch projectors! Harold Lutes, who designed the Triad, is living in Idaho. I am grateful to all of the above for my precious projector.

3rd Dimensionally Yours,
Marjorie Webster

AT YOUR OWN RISK...

DON'T read the following two reviews unless you want to vicariously experience some of the gore and sickness displayed in the horrid and horrible 3-D movie "Friday The 13th Part III." The Time review is reproduced because it is one of the most curious Time reviews ever printed, especially in the "recommendation" made in the last sentence. The Cincinnati review is reproduced here only to reinforce our desire that sooner or later something decent in 3-D will be produced by the motion picture industry. We clearly decry the rotten abuse our favorite photographic medium has been receiving by the movies. Read at your own risk...

THE CINCINNATI ENQUIRER/Saturday, August 14, 1982

The republic can't muster the toga-clad emperors, but slash/gash rehashes such as "Friday the 13th—Part III" provide all the other elements of a good, old-fashioned Roman Colosseum experience.

The shouting and screaming, the blood-lust and bloodletting. The vicarious thrills and the visceral shocks of a Christian-and-lion death struggle.

Plus the added dramatic dimension of 3-D, in which eye balls squeezed out of their sockets land in your lap and blades run through bodies jut into your face. The Romans were clever, but they couldn't top that.

At the first matinee of the new "Friday the 13th" gore fest, a large, eager audience settled in to root, some for the lion, some for the Christians, and to participate in the 3-D film as if it were live theater. Live theater, Colosseum style.

In this corner, for the Christians, we have yet another group of red-blooded American teens off for a parentless weekend at Crystal Lake. To fill quotas, there is a druggie couple here, a horny pair there, a nerdy practical joker and Chris, our resourceful heroine with the richly appropriate name.

Representing the lion is Jason, the indestructible psychopath so fond of his goalie mask. After dispatching an even dozen victims in each of the earlier movies, he's got a record to protect. From the first minor chord and the first glint of knife blade, it's obvious the lion is loose.

Jason proceeds to systematically whittle down the guest list with pitchforks, machetes, axes, pokers, arrows and knives.

Director Steve Miner throws in some false alarms to stretch out the wait until the next butchery, and to show off his 3-D technique. Popcorn pops out of the pan at us, yoyos loop, a wallet flies through the air.

The massacre is never slowed by plot development, characterization or common sense. The audience seems happy to dismiss all that as so much extra baggage. On with the gore.

The crowd screeches with delight when a motorcycle gang is pitchforked and hacked, and applauds when its leader appears to lose his head over the encounter. They scream and laugh when one teen gets an eyeful of arrow and another loses his voice, permanently.

But silent gawking is not the stuff of a Colosseum matinee.

"Don't go in that hall," a woman warns.

"Get that ax!" someone shouts.

"Hit him again—he ain't dead!"

"Run him over!"

They're wild now, screaming, clapping, shouting. Some of the children ushered in by their parents, no more than 6 or 7 years old, are whining and whimpering above the din.

Finally, the last body falls and the lights go up. The crowd chokes the aisles, oohing over the arrow in the eye and exclaiming over the hatchet in the head.



TIME/AUGUST 30, 1982

FRIDAY THE 13TH PART 3 IN 3-D

Maybe all sequels should be made in 3-D. Imagine how tiresome it would be to see Jason, the monster in the hockey mask, polish off another group of dumb teenagers in an ordinary print. But this time, as they gambol through the woods whose mean paths he endlessly stalks, the sundry sharp and blunt instruments that are always ready to his hand come at them and the audience with a certain vivid super-reality. It is all so gruesome that horror turns to humor and the fun comes from the appreciation of being cleverly conned by Director Steve Miner. The way the eyeball of one of Jason's victims pops out of his skull and seems to sail out over the audience's head is alone worth buying a ticket and putting on the funny glasses.

Eighth Quiz on stereo.

- 1) At 25 feet from a 6 foot screen the nose of a stereo portrait seems too long. The problem: (a) taking lenses too long, (b) taking lenses too short, (c) baseline too long, (d) viewing distance too far
- 2) Stereo girlie pictures date back to (a) early 1860's, (b) 1895, (c) 1925, (d) 1945
- 3) To shoot a projectable Stereo Realist landscape with foreground at 4 feet, (a) use the smallest f/stop, (b) use f/11, (c) use f/5.6, (d) assignment is impossible
- 4) A novice recently loaded and operated a Realist per the owner's manual. All he got was a few (10 per roll) irregularly spaced pictures. His problem (a) He held the wind release too long (b) The camera was out of order (c) He didn't get the film under the sprocket guard
- 5) To best comprehend the shape of Grand Canyon, use (a) aerial hyperstereo (b) a long focus lens (c) a short focus lens
- 6) A photograph reproduces a scene as it would appear (a) on the retina of an observer (b) geometrically projected on to a vertical plane (c) when flattened according to an arbitrary convention from three to two dimensions
- 7) In shooting a tabletop with foreground at 10 inches and using a baseline of one inch, the maximum background distance for a projectable stereogram is (a) 12.5 in. (b) 15 in. (c) 20 in. Hint see #65.
- 8) A large majority of all stereo cameras ever built were Realist (5-sprocket 35 mm) format (T) (F)
- 9) For acceptable hyperstereo, the lenses should be matched within (a) 5% (b) 2% (c) 1% (d) $\frac{1}{2}\%$
- 10) With the Italian Super Duplex camera having 35 mm lenses about 1" apart, one could make a projectable stereogram of a subject having depth 3 to 6 ft. (T) (F)
- 11) The stereogram in 10) will make everything look about (a) 3 times normal size (b) $\frac{1}{3}$ normal size (c) natural size
- 12) For most effective use of a polarizer you should shoot (a) into the sun (b) away from the sun (c) 90 degrees from the sun
- 13) A close-up mask means one with (a) narrower apertures (b) apertures closer together (c) chip locations outwardly displaced (d) chips inwardly displaced
- 14) In replacing the glass on a cracked Salon slide you noticed there was a semi-circular identifier at the top center of the right chip. The maker's camera is a (a) Kodak stereo (b) Revere stereo (c) Realist 45 (d) Stereo Realist
- 15) Some people can not learn to free view old stereo cards because (a) the prints are too widely spaced (b) too close together (c) they are near sighted
- 16) In the free viewing exercise #76, the Editor's name stands (a) above (b) below (c) in the same plane, as the clear text message
- 17) Verascope F-40, Belplasca, and old Iloca make identical 7-sprocket stereograms. (T) (F)
- 18) Your light meter disagrees with the exposure calculator of a Viewmaster Personal. It is most likely that (a) your meter is off (b) the VMP needs service (c) the VMP calculator doesn't work for high contrast subjects
- 19) Perspective distortion means (a) the picture as viewed subtends a greater or lesser angle than it did at the camera (b) too long a baseline was used (c) the subject was not appropriate for stereo (d) the camera was in motion
- 20) Any stereogram, however made, should pass a mounting gauge test (T) (F)



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVII

NUMBER FOUR

OCTOBER 1982

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

THIS ISSUE...

...features on the front page a cartoon drawn by Friend-of-the-Club Bob Tiritilli. The cartoon is "captionless", though several captions were discussed around the Editor's desk including: "A Bellyfull of..."; "Where Did All The Stereographers Go?"; "The Camera Collector"; and the Editor's favorite "The Last Red Jacket". Pick your own favorite, though the cartoon equally does stand alone. Drawing is only a hobby with Bob, but his first love. He is also drawing the "New Uses For Old NEWS" series, along with Tony Alderson. As usual, a whole host of members/readers participated in this NEWS, and thanks to them all. Special credit to Marjorie Webster for more "Stars"; Allan Griffin for the Konica article; David Robinson for his "Eye"; Tim and Tony for the fade/dissolve story; and Steve Aubrey for the stereo separation of the PSA San Francisco logo. Good reading and viewing...

—Jerry, the Editor

PRESIDENTIAL MUSINGSAZURE SKIES, LASER BEAMS, & GREEN FEET

It was absolutely invigorating to see so many slides entered by new competitors in our first slide competition for this new Club year! There was a wide variance of expertise in the entries, as well as very diverse subject matter. Isn't this a key factor which makes our competition evenings so exciting? You can NEVER predict what will appear next on our silver screen.

Our Club competition evenings, every other month, truly constitute the backbone and driving spirit of our ever-growing group of "stereo nuts". For through the competitive nature of these slide judgments we all enjoy each other's ideas, and in turn this sparks creativity within our own minds. How many times have you viewed a slide at Club night and thought to yourself, "With a slight variation here and a touch of color there, I could have a winner!" Or, "I never thought of using a widget in THAT way — can't wait to get home and try it out!"

It is downright inspiring to have a "projected evening's journey" transport you all the way from the near-perfect pictorialism of azure blue skies and golden fall foliage to multi-color laser beam designs, with diversions to lands of hand-colored green feet, and macro close-ups of Swiss cheese holes that turn into "caves." What I like is ANYTHING GOES. I look at our competition evenings as a proving ground. Here I can enter my "guinea pig" slides which often reflect my own out-of-the



way ideas I have attempted to translate on to Kodachrome, plus the added benefit of three qualified stereographers giving their subjective qualified analysis of my photographic endeavors. If I'm fortunate, one of my slides will be chosen for the random critique following the judging which I find most helpful. But most important of all is the audience reaction to the slides. You know your slide has impact when there is some type of audience reaction, whether it is positive or negative.

We've all had to start somewhere when we first: 1) started taking stereo slides, and 2) entered our first slide competition. I've received a few "five's" in my beginnings — and even a "nine" or two. But the slides that I've enjoyed taking the most and sharing with fellow members on competition evenings can be any "number" at all because the joy of participating and sharing my creations as well as the confidence gained in doing so, is truly "numberless."

There should be nothing holding you back from entering the next competition in November. If you don't have a stereo camera you can probably get one at our SCSC Stereo Equipment Auction at our October meeting. Or you can positively acquire one at the Western Photographic Collectors Association Show and Sale on November 13-14 in Pasadena. Any of our Club Board of Directors listed on Page One, or many other veteran members will gladly assist you. No question is too insignificant for us to answer to help get you on the road to shooting good stereo slides.

Last year we achieved all-time heights in Club membership totals. This year I would like to see more members enter our slide competitions than EVER before. We're here to help you get involved — JUST ASK. And then let's see your slides of azure skies, laser beams, green feet, and, maybe even old tennis shoes?!

—Marilyn Felling

STEREO EXHIBITION CALENDAR

- | | |
|------------|---|
| FRI OCT 22 | Closing with U. S. Agent - Southern Cross Stereo Exhibition. Agent: Joe Fallon, Jr., FPSA, 1 Dalewood Way, San Francisco CA 94127 |
| THU NOV 4 | Closing - San Bernardino Exhibition Forms - Charles Osborn, FPSA, P. O. Box 1447, San Bernardino CA 92402 |
| TUE NOV 16 | Closing: S4C Stereo Exhibition Forms: Bryan Riggs, FPSA, 6130 Coldwater Cyn #14, No. Hollywood CA 91606 |

STEREO ACTIVITY CALENDAR

OCTOBER	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

NOVEMBER	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

- TUE OCT 19 Freeviewing Workshop. Tim Cardinale's at 7:30. Call Stuart Weisbuch 466-0268 for reservations
- THU OCT 21 Club Meeting - Photo Center - 8 PM - Auction and Mini-show
- MON NOV 1 Copy deadline - November NEWS
- TUE NOV 9 Second Quarter Club Board Meeting
- SAT-SUN NOV 13-14 Western Photographic Collectors Association Show/Sale; Pasadena City College
- THU NOV 18 Club Meeting - Photo Center - 8 PM - Second Competition
- SAT DEC 11 Club Christmas Luncheon-Sorrentino's in Burbank at 11:30 AM

MEMBER & SUBSCRIBER UPDATE

A hearty welcome to these five new Club members:

WORTH BOOTH, 6530 West 87th Place
Los Angeles CA 90045
R (213) 641-7593 B (213) 616-9272

KEN DALLY, 21112 Community Avenue
Canoga Park CA 91304
R (213) 988-8652 B (213) 887-8813

SELLEN MITCHELL, 352 Hill Street
Monrovia CA 91016
R (213) 358-4603 B (213) 967-0472

JOHN A. RUPKALVIS, 7901 Via Stefano
Burbank CA 91504
R (213) 767-6165

ROBERT H. SEE, 18535 Bellorita Street
Rowland Heights CA 91748
R (213) 964-0920 B (213) 944-0135

Club membership anniversaries for October:

Rich Bruland - 2 years
C. James Burgess - 1 year
Don Cast - 7 years
Jeff Flan - 1 year
Allan Griffin - 2 years
Richard Howe - 1 year
Dolar Levesque - 7 years
David Lynch - 4 years
Harry Morgan - 1 year
Margo Rheingruber - 5 years
Jim Riggs - 3 years
Willis Simms - 1 year
Paul Wing - 2 years

Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

WANTED: "Powers" trick stereo device for Stereo Realist. Contact: David Hutchison, 53 West 89th St., New York NY 10024

FOR SALE: Hot shoe adaptor for Stereo Realist. Allows use of electronic flash on Realist with PC chord. \$7.00 postpaid in U.S. Greg Taylor, Stereo Photography Unlimited, 8211-27th Ave. No., St. Petersburg FL 33710.

FOR SALE: #989 Kraft expansion envelopes with clasp 7"x4"x1" for mailing slides to exhibitions. 100/\$7.00; 500/\$33.00 plus shipping. Send for complete price list. Creative Products, P.O. Box 489, Morton Grove IL 60053.

FOR SALE: Two Kodak Stereo Viewers. Call or write for description. George Cushman, Box 4034, Long Beach CA 90804 (213) 498-1634.

WANTED: Stereo Realist Ortho stereo viewer; Arrow-view stereo viewer; black Busch-Verascope F40 stereo viewer; Stereo Realist sequence files for projector; cards for G-M Photographic's Multi-View stereo viewer. LeRoy Nordby, 4516-153rd Ave SE, Bellevue WA 98006 (206) 746-9675

TRADE: Want to trade my pair or 4-inch lenses for your pair of 5-inch lenses. To fit a TDC projector. Even trade. Tim Cardinale, 6855 Costello Ave., Van Nuys CA 91405 (213) 781-5222

WANTED: A good working stereo camera. I'm 17 years old, a high school senior, and really want to get started taking 3-D pictures. But my problem is that I have only about \$75 to spend. Anyone want to help me get started? Please contact me. Thank you. Brad Ashbrook, 1665 Magnolia Dr., Clearwater, Florida 33516

FOR SALE: Item 1: A Stan Baird action bar for any twin SLR camera pair. Crossbow with double cable release, camera position settings for 135, 90 & 50mm lenses, with bubble level. Perfect condition \$200. Item 2: Special bar to mount 2 Konica FS-1 cameras (only Konica) bottom to bottom for 2 1/2" lens separation. Lightweight, with pistol grip firing \$70. Rick Finney, 1098 Montecito Dr., LA 90031 (213) 225-8042

FOR SALE: Wide angle Steinheil lens for Stereo Realist \$200. 50x50" stereo screen \$30. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes CA 90274 (213) 541-7143

Join Us...



...ON OCTOBER 21

THE AUCTION...

**THE THIRD SCSC PHOTOGRAPHIC AUCTION
OLIVER DEAN, GRAND AUCTIONEER**

An auction for everyone! Bring the things you want to sell, and bring \$\$\$ for the things you want to buy. Read over these few rules and come ready for the action.

1. Buying and selling is open to everyone who is attending the meeting.
2. Ten percent of the sale price of each item must be donated to the Club.
3. Non-photographic items may be brought as a Club donation for which all sale proceeds go to the Club.
4. Merchandise must be tagged by the seller with the following information: a) name of owner; b) description of item; c) condition of item (for equipment).
5. Merchandise will be displayed on tables before the meeting for inspection prior to auction.
6. A minimum sale price may be specified by the seller. To encourage bidding, this price will be known only by the Auctioneer, and if the minimum price is not reached, there will be no sale.
7. Bid increments must be \$1.00 or more.
8. Payment must be made before the close of the meeting. Transactions between the buyer and seller may be settled at the seller's preference for cash or check. SCSC is not responsible for any buyer/seller transactions. The donation to the Club of ten percent of the selling price may be settled by cash or check.
9. No merchandise will be accepted for auction after 7:45 PM.

Come early to register your merchandise and look over the items other have brought.

Refer questions to Marilyn Felling (455-1886) or Jerry Walter (225-8042). Come early to register your merchandise and look over the items others have brought. And be ready for fun on October 21.

THE SHOW...

True to the Club's policy of projecting stereo slides at every meeting, in addition to the Grand Auction on October 21 we will have a mini-show. The subject is Old L.A. — slides made in the L.A. area in the 50's and 60's. As you read this, I am still assembling the slides, so if you have any oldies on this subject, please let me know right away. At home (213) 985-0416; at work (213) 509-0114. You can rightfully expect "something different." Come see.

—Tony Alderson

...ON DECEMBER 11

The stereo slide show at this year's Christmas Banquet will be

NOTHING SHORT OF PHENOMENAL.

It will be this year's PSA Sequence Exhibition. This show has entries from the top exhibitors from around the country, including an incredible cartoon rendition of a Shel Silverstein story by a master of the medium, Steve Aubrey. The over-all audio portion was arranged and produced by Jerry Walter, and you all know what that means.

The Banquet will be a luncheon at Sorrentinos — 4100 Riverside Drive in Burbank. The date and time is Saturday, December 11 at 11:30 AM. The cost of the whole shebang including the slide show, food, tax & tip is a mere \$10.50 (pay at the door).

Be sure to come hungry. After we polish off a few hors d'oeuvres and appetizers, we'll start with a green salad topped with your choice of blue cheese or Sorrentino's own exquisite Italian dressing, and next to that will be freshly baked Italian bread. Then the main course will be served: a sumptuous roast sirloin of beef accompanied by Mostaccioli and string beans almondine. The beverage will be coffee, tea or milk, and don't forget to save room for the chocolate sundae. If you are not the beef type, there are alternate choices of fillet of sole or a vegetarian dish.

Don't lose the postcard that came with your 3-D NEWS. Be sure to mark your calendar, fill out the card and return it as soon as possible, because that's the only way to make the reservation (no sign-up sheet). Postcards were sent only to local members, but of course everyone is invited. So if any of you out-of-towners can make it, or if anyone has any questions, call me at (213) 781-5222. See you there!

—Tim Cardinale
Banquet Director



3-D MOVIE ALERT

For those of you who like to view 3-D movies in their original form, get ready for a treat. The Tiffany Theater on Sunset will be showing "The Charge Of Feather River" in WarnerColor on November 10-13. The film will be shown with twin interlock projectors. Word has it that Warner Bros. struck a new print for this showing. This 1953 Western stars Guy Madison, Vera Miles and Frank Lovejoy. It was directed by Gordon Douglas.

WORKSHOP CORNER

The Club's 82-83 workshop program got off to a rousing start with a slide mounting session on September 28. Dick Jean, Ernie Marjoram, and David Metcalf attended — for the 3-maximum that Jerry Walter likes to have at these sessions so individual attention can be given. A new technique of projecting several "bad example" slides with explanations proved to be a worthwhile new format. Everyone left with a little more confidence in tackling the not-so-mystical world of stereo slide mounting.

Now, for October. The topic will be Freeviewing, the art of seeing stereo pairs in 3-D without the aid of a viewer or stereoscope, but just with your eyes. It will be on Tuesday, October 19, at 7:30 PM. Tim Cardinale will instruct and host this workshop at his home. Seating is limited to 8 people, so if you are interested please call me at 466-0268 weeknights 7-10 PM. You'll be amazed at how easy it is to learn this technique, and how valuable it will be in future 3-D work.

—Stuart Weisbuch
Workshop Director

ANNUAL FILM PRICE CHECK

Time again for a look at film and processing prices. The Club does NOT endorse any particular dealer — these prices are given as a guide only. Hopefully no reader is paying the "list" prices which are \$6.10 for film and \$5.85 for mailers. If you shoot lots of pictures and you're paying more than the price ranges below, it will pay you to shop around. All prices plus tax...

SOURCE	KR135-36 ASA 25 or 64	PK36 MAILERS
ABC Premiums 7266 Beverly Bl LA Check date 9/23/82	\$ 3.85	\$ 3.91
Adray's Appliance 5575 Wilshire Bl LA Check date 9/23/82	4.15	3.96
FedCo Membership Check date 9/17/82	3.99	3.91
Phil Diamond Cameras Mail Order Discount PO Box 15435 San Diego CA 92115 List date 7/15/82	4.06	3.96



FAIR WRAP-UP

THOUSANDS VIEW STEREO AT FAIR

While tending the Stereo Booth at the L.A. County Fair this year, I noticed that at least 50 people per hour (a rough estimate) peered into those slide viewers. At that rate, over a period of 18 12-hour days, the total number exposed to our 3-D hobby was over ten thousand fair-goers! I would like to extend a special THANK YOU to all those who helped out at the Stereo Booth. These fine folks donated their time and gasoline:

Rich Bruland	Helen Larsen
Tony Alderson	Adolph Sanchez
David Konstan	Jim Pettit
Donna Konstan	David Starkman
Oliver Dean	Susan Pinsky
Denise Pearl	Jeff Flan
Gail Reece	David Gibson
Earl Colgan	Jerry Walter
Hugh Stilley	Rick Finney
Leighton Stewart	Don Cast
Dick Howe	Ernest Marjoram
Marjorie Webster	George Walker
Kathleen Perkins	Stuart Weisbuch
Jim Riggs	Holly Weisbuch
Katy Cardinale	

Also, thanks to Stergis Stergis, Ward Clark and Erma and Lester Lauck for lending their roto-viewers again this year. And an extra special thanks to "my man" Jim Riggs who saved my neck by driving clear the heck out to Yucca Valley and back for a viewer. Special people are all around us. Thanks also to Susan and David for contributing anaglyphic material for viewing and hand-out to the kids.

The young people — 10 to 15 years old — can get particularly excited and will call back to their parents "Oh, come quick, you've got to see this!" The 63 original slides selected from the accepted slides of the Fair Exhibition offered something for everyone, and some observers will go through the slides several times to pick their favorite. Great compliments are extended to the slide makers by many of the fascinated people. "You photographers see so much beauty in everything," they say. "You know how to bring out the most interesting details." Consequently, thanks must also be extended to the stereo slide exhibitors from around the world who, year after year, submit such varied and stimulating work to be considered for exhibition.

So now it's wrapped up for another year. But the Club will do its part again in '83 for the continued promotion of the art, enjoyment and science of stereo photography. Be thinking of the part you might play next year. It's all worth it, especially when that bright-eyed viewer looks up and asks "Are these really photographs?!"

—Tim Cardinale
Fair Booth Chairman

Reader
3-D News



Letters
To The Editor

Dear Editor:

September 15, 1982

I had the pleasure of visiting with a number of SCSC members in the L.A. area while enroute home from the PSA and NSA Conventions in August. I also was given the opportunity to borrow for a short while the Club's 15 Slide-of-the-Year Honor Slides for 1982 and carry them back home with me. I must report the great deal of attention these fine copies received with our Sydney Stereo Camera Club. They were projected and discussed at great length, especially those which showed an innovative use of stereo. A couple of our members were so duly impressed they wanted to see the slides again in a hand viewer, so this was arranged. Thanks very much for this opportunity. The very best to you all.

Allan Griffin
Wollstonecraft, Australia

August 25, 1982

Dear Editor:

As one of the Club's newest and most far-flung members, may I say how much I enjoyed my first visit to the United States in August when I attended the PSA Convention in New Orleans. I was particularly pleased to meet so many knowledgeable and enthusiastic stereographers, some of whom, like Susan and David, I already knew by repute. I even felt reasonable cheerful about leaving my cherished Verascope F40 in the artful hands of Charles Piper to have some unofficial bends removed.

I can personally vouch for the sagacity of some of your members. On the last day of the Conven-

tion, finding myself breadless, I took my trumpet down to Jackson Square, put my cap on the ground, and busked a few gentle choruses of "Just A Closer Walk With Thee." Suddenly a positive paradiddle of Realist shutters started up in counterpoint to my melodic outpourings. The performers were all members of SCSC who had appeared like magic out of the decorative ironwork.

It's nice to be with you and I hope to see lots of familiar faces at Buxton next year for the 1983 International Stereoscopic Union Congress in September.

Enclosed is a brief article you might like to use in the NEWS. (See Page 12 -- Ed.)

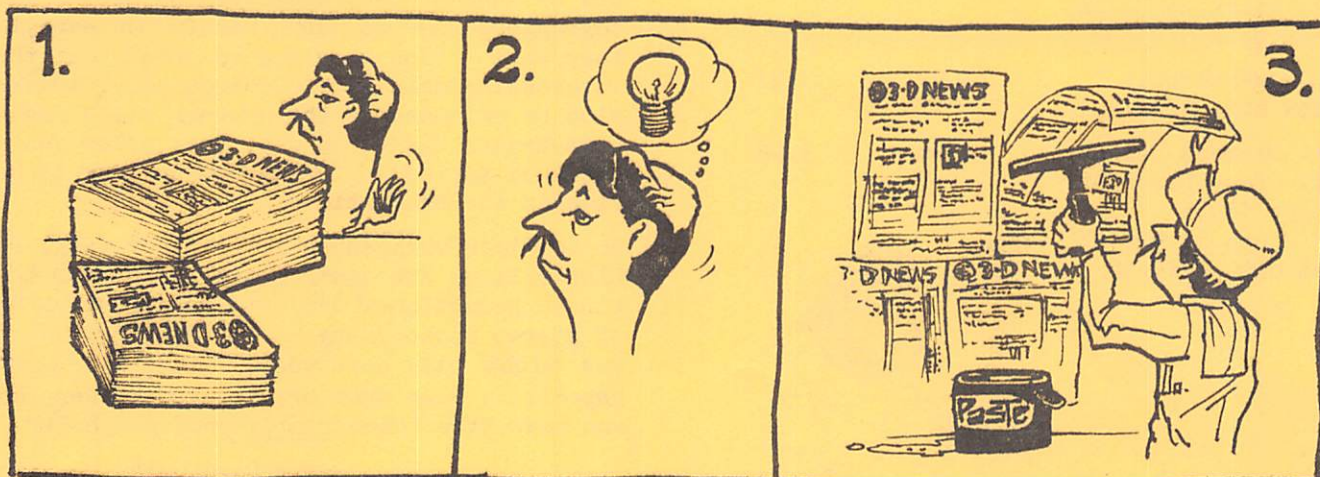
David Robinson
Bolton, England

PHOTOGRAPHIC INTENSITY

"My best images are about subjects that move me -- a dialogue happens, an understanding where all of a sudden something clicks. I photograph intuitively, sometimes when there isn't quite enough light, sometimes shooting from an unconventional angle. I look for subjects that are bizarre or hilarious. I photograph subject matter that is ordinary and yet extraordinary at the same time. I can't always explain what I shoot. Being involved in photography is very intense. I shoot what I feel -- when I feel strongly about a subject the intensity is carried over into the photograph. Photography nurtures my sense of wonder. Photography is both my release and my expression. I photograph because I have to. It's like a small flame of hope. It keeps me going."

--Pamela Williams
Camera Canada, 12/81

NEW USES FOR OLD NEWS...NUMBER FIVE



SEPTEMBER COMPETITION REPORT

The first competition of the year was a great success. Thirty two members brought 124 slides to compete and share their "treasurers." Thirteen were competing for the first time. Good show! I certainly hope the trend continues for the rest of the season.



Many new subjects popped up as the evening advanced. Most show-stopping were Merry Nell Colborn's 3 scanning electron microscope slides -- which included the giant Medfly! We also had an interesting assortment of people/photojournalism (PJ)-type slides. Though these slides have trouble "scoring" high with the judges (perhaps we are still trying to work out a basis for evaluating these slides) they do score high with the audience. I think these slides are important; consequently I personally will be sponsoring a year-end trophy for the best PJ slide from competitions this year. Keep bringing them.

B GROUP STANDARD CATEGORY

- 63 Earl G. Anderson
Award: Day's End
- 62 Marilyn Felling
HM: Beach Horses
- 61 George Cushman
- 61 Howard De Vorkin
- 61 Marshall Stewart
HM: Foggy Beach Crash
- 60 David Hutchison
- 60 Marjorie Webster
HM: City Hall
- 59 George Skelly
HM: Grinnel Lake
- 58 Holly Weisbuch
- 57 Tony Alderson
- 57 Richard Jean
- 57 Adolph Sanchez
- 56 Ken Daly
- 56 Darryl Medeen
- 55 Ernest Marjoram
- 55 Ursula Sylvan
- 54 Dick Howe
- 53 Thom Pentecost
- 37 Bill Daggett
Award: First Time!



B GROUP NONCONVENTIONAL

- 65 Earl Colgan
Award: Macro Face
HM: Macro Flower
- 61 Bill Daggett
HM: 1:30 AM Night Blooming Cereus
- 61 George Walker
- 61 Stuart Weisbuch
HM: Hawaiian Sunset
- 60 Earl G. Anderson
- 59 Merry Nell Colborn
- 58 George Cushman
- 50 Bill McKim
- 21 George Skelly

We were privileged to have 3 outstanding members as our judges: Susan Pinsky, Russ Terrill, and Jerry Walter. Favorable reaction was voiced that we had time for judge's comments on selected slides. In November I plan to institute a new twist on these comments -- come hear.

For November I want to encourage all members who are taking stereo slides to participate. As Competition Director I will accept make-up slides with "no questions asked" on November 18 only. So everyone bring, mail, ship or teleportate your slides. In this NEWS we continue our regular feature of having four competitors give us some "insights" concerning their award-winning slides. In conclusion let me thank you for your support of one of our Club's vital activities.

--Rick Finney
Competition Director

Below is a little statistical run of number of slides that received each point score by category. Average for the 86 Standard slides was 19.9; and the average for the 38 Nonconventional slides was 20.2.

Number of slides...	Points										
	25	24	23	22	21	20	19	18	17	16	15
in Standard	1	1	4	10	10	20	20	18	1	1	
in Nonconv.			2	6	9	9	7	3	1		1

A GROUP STANDARD CATEGORY

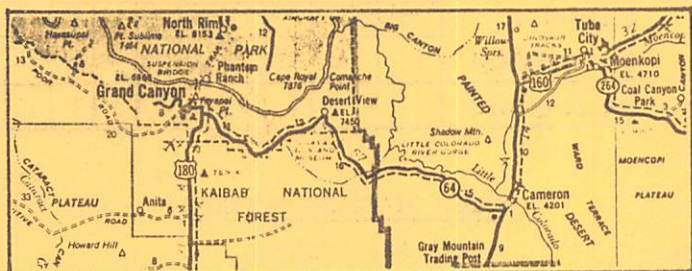
- 69 Rick Finney
Award: Rainbow & Sundown
HM: Water & Snow
- 65 Earl Colgan
- 64 David Starkman
HM: Mistress of the Dark #1
- 63 Oliver Dean
- 63 Carl Felling
HM: Mammoth Lookout
- 61 Hugh Stilley
- 60 Ward Clark
- 60 Sylvia Sikes
- 60 Paul Wing
- 57 Stuart Weisbuch

A GROUP NONCONVENTIONAL CATEGORY

- 63 Ward Clark
Award: Frosted Pane View
- 63 Rick Finney
- 62 Paul Wing
HM: Unusual Mushroom
- 60 Hugh Stilley
HM: Pelargonium
- 22 David Starkman
HM: Bright Star

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

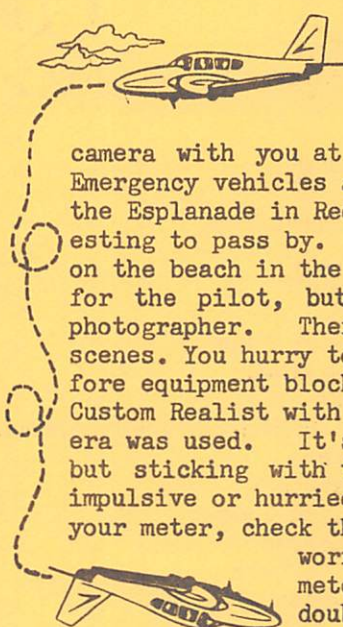
"DAY'S END" by Earl G. Anderson. This slide was made in mid-August and shows rowboats pulled up on shore at one of the Virginia Lakes south of Bridgeport, CA. The last of the trout fishermen had quit for the day. Some of last winter's snow remains on the mountainside across the lake. The only thing added was to have my wife walk into the scene in the middle distance. Lighting is late afternoon sidelighting, just before the sun disappeared behind the mountains out of sight on the right. Two photos were taken; the other was to the left of "Day's End". No bracketing of exposures was done because exposure is something in which I don't have many problems. The slide came out better than I expected, as I had intended to take a regular single slide. But when I saw the scene had excellent close, medium and far distance, I had to do it in 3-D! Camera was a Stereo Realist with Ektar lenses and Kodachrome 64 film. I've made a bracket with a handle and cable release that allows me to overcome the slight handicap in my left hand and use my right hand for all operations with my camera handheld.



"RAINBOW AND SUNDOWN" by Rick Finney. It was late December, along Highway 64 between the Grand Canyon and Cameron, Arizona, where this photo-adventure took place. This is the time of year when photographic results in the High Desert Country can be quite unpredictable because of the weather. When it's bad, it's really stinky; when it's good, the day-long low lighting is a joy to work with. During this quickie school-break vacation we had spent most of a dull day at the Grand Canyon where a pale blue haze obscured all color and detail. What photos we took were a waste, so we decided to head east along the South Rim and on to Cameron. The drive was beset with drizzle and impending darkness; "Certainly no more pictures today" we thought, dejectedly. Then suddenly, just before sunset, the sun broke out on the horizon behind us, all warm and golden. The sky in front remained a deep blue-black, with sheets of rain in the distance. The sandstone landscape in the sunlight turned the color of autumn marigolds, and the low light produced long goblin-like shadows. Still, in all this glorious setting, there was no subject! Until, like magic, a rainbow appeared. Cameras out of the bag, quick! Shoot, shoot, shoot! And we continued

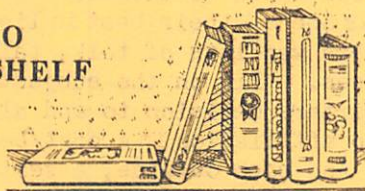
to photograph the grand 10-minute display until the sun sank below the horizon. So never give up hope of a fine picture appearing during the gloomiest of times. Stereo Realist, Kodachrome 25, bracketed exposure because of unusual, un-meterable lighting conditions and the importance of perfectly recording the delicate colors of the rainbow.

"MISTRESS OF THE DARK #1" by David Starkman. This slide of "Elvira", popular hostess of horror movies on local television, was taken at a professional photo shooting session at Harry Langdon, Jr.'s studio. The set was borrowed from the TV station and is lit by at least 10 studio strobes at various locations including under the translucent floor. The pro photography was being done with a twin pair of Hasselblads, but when Langdon stopped to change film Elvira was kind enough to continue posing for me. The single flash on my camera activated the room full of strobes, and a flash meter gave me the perfect settings. Still, the ideal shooting position was set up for the Hasselblads, which had lenses twice as long as the ones on my Verascope. To achieve the final composition I had to mask this slide down to a Realist close-up mask to get rid of the edges of the set. If this seems like it was easy, I got only four slides I consider as good as this one out of at least three rolls that I snapped during film changes. It will be a long time before the 3-D television cameras can bring you the Kodachrome and polarized glory of Elvira in a shot like this, so I hope you all enjoyed it as much as I enjoyed taking it.



"FOGGY BEACH CRASH" by Marshall Stewart. Probably the important thing about this slide is that it pays to carry your camera with you at all times in your car. Emergency vehicles and many spectators along the Esplanade in Redondo Beach was too interesting to pass by. An airplane upside down on the beach in the fog was most unfortunate for the pilot, but most fortunate for the photographer. There is no planning such scenes. You hurry to find good positions before equipment blocks possible pictures. A Custom Realist with Ektachrome 64 in the camera was used. It's not very adventuresome, but sticking with the 64 does help for the impulsive or hurried pictures. You can grab your meter, check the settings and shoot. No worries about different ASA meter settings. There is no doubt about it: A lucky picture for a lucky photographer.

THE STEREO BOOKSHELF



"**FANTASTIC 3-D**" will be a 100-page trade paperback designed to attract more people into the field. Club member David Hutchison has been working these past few months on this special issue of STARLOG Magazine devoted to 3-D. The book discusses 3-D still photography, movies, print media, and includes stereo pairs and anaglyphs (glasses enclosed). There is a complete index to 3-D movies, 3-D comics, stereo clubs and a 3-D buyer's guide as well as articles on various uses of 3-D photography from the submicroscopic to the craters of Mars. A number of SCSC members have generously contributed views, which are being published in anaglyph form, including: Paul Wing, Jerry Walter, David Starkman, Susan Pinsky, James Lott, Rick Finney and Tim Cardinale. "Fantastic 3-D" will be published in spring '83 and will be available at all B. J. Dalton and Walden bookstores. Watch for it!

"**THE WORLD OF 3-D**" is written by Jacobus G. Ferwerda, a Dutch doctor of astronomy and teacher of mathematics who has practiced stereo photography for more than 50 years. He has gained international renown with his lectures with stereo projection, his publications of his own stereo research, and the stereo macro camera he designed and built himself. This book deals with all aspects of the stereo technique and is very clearly written. The text is supported by hundreds of illustrations including many stereoscopic diagrams and stereoscopic photographs. This 300-page book not only guides the beginner through their first attempts at stereo, but also offers many new approaches to the experienced stereo photographer. The book provides many cross references, an extensive bibliography, and an index of all leading stereo societies and suppliers in the world. It will be quite a revelation to the American reader because it takes a broad look at stereo and not just at the "Realist" format which is so common here. The book points out the wide range of diversity and experimentation presently occurring in stereoscopy. The book is available from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010. Price is \$30, plus \$1.00 surface postage in the U.S., plus \$1.95 tax for CA residents. It is also available directly at all Club meetings.

Well, it's in the works. **PHOTORELIEF**, 3157 La-Combe, Montreal, Quebec, Canada H3T 1L6, is compiling an annotated list of currently available equipment. Included will be technical specifications, analysis of advantages and disadvantages, experimental prototypes, patents, custom designs, etc. Contributions are being sought.

CONVENTION HIGHLIGHTS

NATIONAL STEREOSCOPIC ASSOCIATION

There was an excitement in the air. Conversations were filled with words of deep meaning. 3-D cameras were purchased with great anticipation of future creations. Trade tables were busy for two days while 3-D slide shows continued endlessly for three solid days. Even walking down corridors of the nearby Holiday Inn brought sounds of muffled trading of historical stereo cards and stimulating talks of stereoscopy. The Annual Convention of the National Stereoscopic Association in San Jose, CA was definitely in progress.



Hundreds of people came to this gathering from as far away as France and Australia. The diversity of 3-D interests sparked discussions of 3-D techniques, formats and experimentations. Collecting of stereographica was equally varied, stereo card collecting was a major highlight of this show for those who specialize in particular stereo photographers, locations or subject matter. 3-D cameras, projectors, viewers and miscellaneous 3-D items were available for sale, including the new 3-D print camera, the Nimslo. There was something for everybody.

The program was a smorgasbord of 3-D shows: Computer-generated 3-D; the World of 3-D; Kilburn California Stereoviews; Brooklyn Bridge, Yosemite stereo; dating Watkins Stereographs; PSA Stereo Sequence Exhibition; Macro Realist; Aerial Stereo Hypers; Scanning Electron Microscope; -- 20 different 3-D programs! Truly an August weekend to remember -- in stereo!

—Susan Pinsky

PHOTOGRAPHIC SOCIETY OF AMERICA

New Orleans (of all places for a summertime convention!) was the location for the 1982 Photographic Society of America Convention in August. But this "of all places!" turned out to be a genuine surprise to those attending. First-timers to the City found it to be the most unique spot in the States -- sort of an adult Disneyland. Some were heard saying it was the best convention they've ever attended. Hardly anyone had anything negative to say. Why? Well, in New Orleans a person simply can't stay up-tight for very long -- the City quickly puts you at ease, and



cares seem to, well, "melt" away. Club members attending were George Cushman, Rick Finney, Allan Griffin, Susan Pinsky, Charlie Piper, Lee Pratt, David Robinson, David Starkman, Jerry Walter, and Paul Wing.

There were lots of photo programs in all mediums; more about the stereo programs below. The strongest competition for attendance that the programs had was the City itself. Because out there — on the streets, in the Quarter, in the Square, at the restaurants, on the River, on the street car, at the Old Market — were sights, sounds, tastes and visions that truly rivaled the PSA in-house programs, as good as they were. Perhaps this City simply offers too much to the convention-goer. Of course, perspiration was free flowing — a symbol of the City in summer. But within a few days it was a way-of-life.

There was a fine variety of stereo programs. All the way from France came Guy Ventouillac with his marvelous audio visual done with pairs of 35mm stereos projected with 4 synchronized Ektagraphic projectors. Great stuff for sure, and an inspiration to all who may have thought stereo was permanently relegated to 1950-vintage equipment. Stereo Slide of the Year judging saw Steve Aubrey come out on top....The 1982 Sequence Exhibition was seen in its premier, with a year-long roadshow to follow....the Stereo Hall of Fame gave Part II of this permanent collection of classic slides..Bernard Stell's "Beyond the Stereo Camera" described the maker's thoughts and techniques in unusual stereo subjects....Gene and Nita Clark presented a unique blend of 3-D and 2-D slides describing their tireless search for stereo workers in Arkansas in "Where Did All The Stereo Go" ...the Int'l Stereo Exhibition was deftly arranged by Mim and Al Unruh in groupings of similar slides with title/maker projected to the side...and the Stereo Division Dinner provided an atmosphere of camaraderie and award giving....Mel Lawson took over the reins of Division Chairman from Howard Swezey....

There were lots of other great programs...way too many from which to choose. The Kodak show "The Alps" is one of their best in light, breezy style. And there was lots of talk, talk, talk among all attendees. Big on the subject list was the PSA Headquarters decision to end all "division" membership affiliation in a cost/bookkeeping cutting move. And back outside, a series of PSA-planned tours gave everyone the chance to see the countryside, River, and plantations. Louisiana is something special.

The Stereo Division Information Center was the busiest area of all the Division areas, which this year were set up all in one large room which worked nicely. Stereo photo gear and technique displays generated all types of questions. Within the Information Center area was the Club Bulletin Display. Jerry Walter SCSC NEWS Editor picked up 3rd Place in the Large Club Bulletin Contest; Debbie Laskie, Editor of The Bulletin from the Sydney Stereo Camera Club picked up an Honorable Mention. The Consumer Show area featured many commercial products as well as hundreds of inspiring prints. The whole thing was held together by a fantastically efficient and organized hotel staff and many volunteers from PSA.



PSA awards honors in recognition of contributions to the advancement of the arts and science of photography. Several hard-working stereographers received honors this year: Lillian Garton and

Henrietta Tinay received Fellowships; and Gene Clark, Nita Clark, and Rick Finney received their Associateships.

So all in all the convention was quite rewarding for those attending, all in the name of amateur photography. One specifically memorable/valuable bit of info picked up at a seminar...when in doubt about taking a picture, go ahead and take it — the worst that can happen is that you throw it away!



August 9-13, 1983



August 9-13, 1983

The 1983 PSA International Convention will be in San Francisco. Only a short drive away — plan now to attend. A great group of shows and activities is already being planned.

Thanks to Steve Aubrey for the stereo separation of this official logo. If you have trouble converging the pair, consider the October 19 workshop on Freeviewing.

AN ALTERNATE FADE AND DISSOLVE

...by TIM CARDINALE

The effect of one projected stereo slide dissolving directly into the following slide with no black screen in between is often referred to as "fade and dissolve." Electronic units for hooking up two projectors are commercially available, and some talented people have made their own. I know next to nothing about electronics, and I didn't want to spend a lot of money, so I found this alternate way.

The main advantages to this alternate are: 1) You can use virtually any two matched projectors without rewiring or altering them in any way -- the fade unit sets in front of the projectors and does not even touch them; 2) the bulbs stay on as in normal projection--they're not constantly going off and on; and 3) the materials to build the unit can be obtained for about \$25.00. The only disadvantages might be that it's a bit bulky compared to a neat little electronic box, and it's manually operated.

I used a cylinder made of ABS pipe approximately $3\frac{1}{2}$ " in diameter and about 27" long. I mounted it on a stand horizontally in front of the lenses of two stereo projectors. At the ends of the cylinder where the projector lenses are, half the cylinder was cut away. A pair of openings for the projected light were cut in the shape shown in Figure 1. The openings for each projector are offset and inverted in relation to

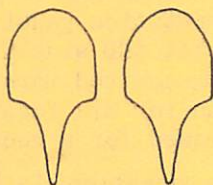


FIG. 1: Shape of openings

each other. The approximate relative positions are shown in Figure 2. When the cylinder is rotated it moves the openings away from the light of one projector, fading it off the screen, and with the same motion (simultaneously) the other projector's light is being lined up with its openings to go on to the screen.

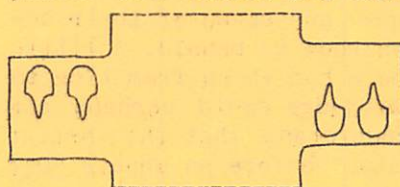


FIG. 2: Tube "unrolled" to show relative position of holes (Not to scale)

Relative alignment of projector to apertures is shown in Figure 3. Because these apertures are only about $\frac{1}{2}$ inch in front of the projectors, and because of their shape, the light on the screen will do a somewhat even fade off and on, as opposed to an abrupt flash on, and show a wiping mask motion. Because there is a certain amount of overlap on the offset alignment of the two pairs of holes, a nice even dissolve from one slide to the next will appear on the screen when the cylinder is rotated.



FIG. 3: Detail showing alignment

I mounted this $3\frac{1}{2}$ " cylinder inside of a wider, shorter cylinder which is stationary and has a slot for the handle (Figure 4). It sets on a stand which is bolted to a board that the projectors set on. This platform tilts to adjust for the screen height. The handle has about a 4" movement from one position to the other, so controlling the speed of the dissolve (from very fast to very slow) is fairly simple because of this smooth 4" movement. As a comparison, most stereo slide changers have a five-inch movement.

The simplicity of the whole thing is what I like most about it. I'll bring it to the October Club meeting for a demonstration. Thank you Tony Alderson for the illustrations which obviously were the most essential part of this explanation.

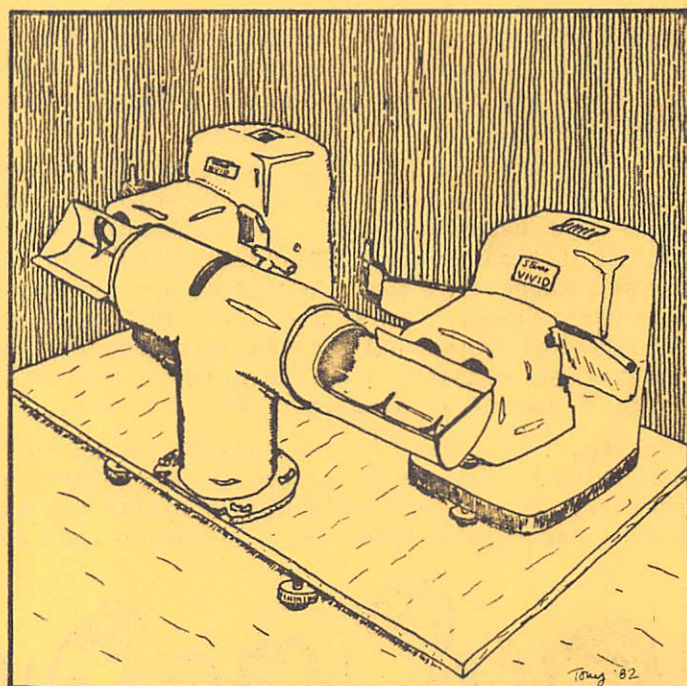


FIG. 4: Complete dissolve unit with projectors



THE STEREO EYE

...by DAVID ROBINSON
Bolton, England

During the Luncheon and Learning session at the recent PSA Convention in New Orleans an interesting argument began with a remark that the British are a bit snooty when it comes to stereo competitions and tend to be reluctant to get involved.

In the interest of international diplomacy and digestion Allan Griffin diverted the conversation to something less contentious like religion or sex -- I don't remember; but the question remains and is definitely worthy of serious debate.

It is certainly true that many people enjoy the competitions and "Salon" exhibitions and that these events encourage otherwise reticent photographers to show their work in public; but are there hidden dangers?

Let us consider the standards by which stereo pictures may be judged. On Page 2 of the June 1982 NEWS there is a set of "tentative" PSA criteria for evaluating stereo slides. 40% of the marks go to "stereo quality", 20% to "composition", 20% to "color harmony", and 10% each to "definition" and "exposure". This implies that 0% is awarded for ideas, creativity, originality and emotional impact. The emphasis is on techniques rather than ideas, on safe solutions rather than originality and on formulae rather than experiment. Is it surprising, then, that one experiences such a strong sense of déjà vu as the same stereo stereotypes crop up year after year?

Therein lies the danger of Competitive Art. If you have competitions then you must have judges; judges will inevitably invent rules; competitors will apply the rules in order to win and, before you know it, you are locked in a tight spiral down to banality.

This is not to say that the pictures chosen are unattractive. Indeed many show technical virtuosity and sensitivity and professionals would find it difficult to produce more polished results. Nor am I suggesting that the judges are irresponsible or insincere. It is the basically incestuous competition system that encourages conformity and creates an unspoken but omnipresent aesthetic which is basically simplistic and anti-art.

The result is endless "Flowers Against Blue Paper" and "Autumn Tints" and practically no pictures of real life. A typical selection of prize-winning slides portrays a timeless never-never land and

has little to do with the 80's in either content or pictorial style. Worse still, this year's prize winners will, in turn, become judges so continuing the vicious circle. In the meantime current developments in photography, painting and the other visual arts have virtually no effect on this narrow little world. ("Good!" grunts the Phillistine in the corner.)

If we look again at those assessment criteria mentioned earlier it is possible to see how unreliable they are. Remember we are talking about Art, not building model aircraft. A picture might well have little dimensional depth, no formal composition to speak of, totally disharmonious color and still communicate an idea or emotion in an original and exciting way. Another might obey all the "rules" and still be a sterile exercise. If this is so then the rules belong to the chocolate box rather than to art.

Of course there are examples of highly original and exciting images that successfully run the competition gauntlet. Steve Aubrey is a real artist AND wins prizes though one suspects that he is admired more for his clever technique rather than for his ideas and humor; (how many marks are allowed for a good chuckle?).

The question is how do you retain the harmless pleasure and excitement of competitions without the undesirable effects already described? Perhaps the answer lies largely with the judges and those who select them. It seems to be assumed widely that the best judges are experienced practitioners in the world of stereo competitions. Certainly the confidence and speed of their decisions is something wondrous to behold. A little self-doubt might not be a bad thing from time to time and a responsible judge could perhaps ask himself "Do I fully understand what this artist is trying to communicate?" before he shouts "Off with his head."

I believe, personally, that judges should be chosen from other branches of the visual arts and should be professionals in their fields. A professional artist or designer is more likely to see stereo in the context of other visual arts and will also be less impressed by the introverted hocus-pocus of stereo jargon. The fact that he may not understand the technical niceties of mounting matters little. If a slide hurts his eyes he won't like it.

Some photographers might object to my frequent use of the word "art" and protest that, "After all, it's only a hobby." To them I would reply that amateurs are virtually the only workers in the magic medium that we call stereo. If WE don't take it seriously, who will?



THE TWIN KONICA FS-1 RIG

...by ALLAN GRIFFIN
Wollstonecraft, Australia

First of all, why go to the trouble of fooling with a twin SLR rig when we have made do with our Realists for so long? Good question!

I guess the answer would be slightly different in each particular case. I will speak as I find it. No doubt some of you could expand your stereo photographic horizons further in other ways using a twin SLR rig. It might be of interest to note that the Europeans have gone this way to a large extent. They retain the flexibility of the individual 2"x2" mount by projecting with 2 Carousel projectors or the like and calling the system simply 2/2x2 or 2/50x50 in metric. We can either go this way or mount in 4" x 1 5/8" 7-sprocket mounts or smaller. I prefer to use the 4" x 1 5/8" American Standard stereo mount as this allows an easy mix with regular stereo shot on a 5- or 7-sprocket stereo camera in shows and exhibitions.

It would be profitable right here to say that a twin SLR rig is a special tool to be used ONLY where it will do a better job than a Realist-format camera, and not in lieu of the standard stereo camera in an indiscriminate manner. Remember, for most standard stereos, the stereo camera will do the job better and be a lot less cumbersome.

Okay then, let's look at what situations are going to be better handled with a twin SLR with good synchronization capability. The main areas will be:

1. Where one would like to be closer to the subject, or to fill the frame more.
2. Where one would like to have a faster shutter speed available to stop those great action subjects unobtainable in daylight at 1/150.
3. A combination of the above two.
4. To create increased depth in an otherwise flat subject by increasing the base.

Now, the task is to select a suitable pair of SLR cameras which will do the job best and have no unnecessary bulk. To look over most past attempts in this field one sees double cable releases, compressed air releases, solenoids, etc., used. None of these will give consistently satisfactory synch. for action, although they are fine just for using longer lenses.

It was the arrival of motor drive which introduced a new electric internal synch. capability. I was tricked into starting out with a pair of Nikon FE motor drives. However, I soon found that virtually all cameras with a motor drive attached to the base activated the shutter mechanism by purely mechanical means and this just is not consistent enough, even though one or two of our colleagues have done very well with Leicas in this mode. The exercise is to find a relatively low-cost rig, so we just might have to leave the Leicas to one side for the moment!

The Konica FS-1 came on the market at just the

right time for me. Konica makes an adaptor ring for Nikon lenses -- lucky me. I needed to buy only 2 FS-1 bodies and 2 adaptor rings. But before plugging in I did a little research to see if this was the best way to go. Even so, I made some mistakes and had to do some sorting out. This is normal if the job hasn't been done before.

On the question of price, FS-1 bodies come at around \$175, and 135mm lenses are easily found for around \$85. Add about \$70 for an interconnecting synch. cable and a bar, and one is in business for just under \$600 the lot, no more than the cost of a Realist (in real money terms) back in 1956!

It is not my intention to endorse any specific dealer. But if you have trouble finding a dealer with an adequate body stock and/or a dealer who will not cooperate on the necessary pre-purchase testing and/or a dealer who will not cooperate on price, you might try this dealer with whom I have had a personal satisfactory relationship and who has promised to do the same by mail-order: Warren Noble's Camera Shop, 65 South St., Hingham, Massachusetts 02043 (617) 749-0588.

Now, about the Konica FS-1 and why I have gone no further to date.

1. No other camera has been released to my knowledge to equal the potential of the FS-1.
2. The motor-drive is integral. It is inside the take-up spool -- no additional bulk.
3. It has shutter speed priority plus manual selection.
4. The electric triggering permits both shutters to open and close together, even on bulb.
5. The nature of the integrated circuitry eliminates variation in delay right up to the release of the first shutter curtain. The few variations occur, apparently, because the shutter itself is mechanical.

I will expand a few thoughts on this last item. All of the FS-1 functions are pulse controlled by the IC's (integrated circuit's) CPU (central processing unit). The design time from pressing the release button until first curtain starts to open is 70.9 m.s. (milliseconds). However, like all shutter controls, it has a plus or minus factor from camera to camera. Consequently, it is highly unlikely to get a satisfactory pair of cameras by simply purchasing any 2 and taking them home. My experience is based on having selected several pairs of FS-1 bodies out of a dealer's stock for friends. Sometimes I needed to try only 2 or 3; sometimes I needed to go through half a dozen. It also depends on just how close your standard requires them to be. (With respect to the lenses, today, due to computer/manufacturing control, lenses are generally within acceptable tolerances "off-the-shelf".)

For the bodies, I have settled for the following performance criteria: I want 80% of the exposures

to have no cutoff by either camera at 1/500 sec. It might be possible to pick out 2 cameras with 100% synch. at 1/500, but one might need to go through four times as many cameras. 1/500 sec. actually stops blur in almost all sports shots. The whole thing is a compromise between film speed, f/stop (depth of field) and shutter speed. The method of testing for synch. before purchase is best demonstrated rather than explained verbally. However, a short explanation goes like this: First prepare or borrow a pair of cable switches married into one switch before connecting to the cameras. Next, place both cameras near the edge of a table with books under them, one behind the other and with backs open or removed and lenses removed. Now place a bright electric light bulb in front and set speed at 1/500 sec. Place your eye close to rear camera and fire the cameras every few seconds. If synch. tolerance is within acceptable limits, the retained image on the retina will be a complete rectangle. Any cutoff at top or bottom or no light image at all indicates the failure percentage. 80% success or better is the aim. Fire no less than 20 exposures. Please take it as read that cameras must be selected for match before purchase. I don't know of any way to achieve good synch. if this precaution is ignored.

The next trap with the FS-1 rig is battery power. One should have on hand a small multi-meter (volt meter). Never start out without testing both battery packs. Throw-away level is at 5 3/4 volts or anything less. The alkaline batteries hold 6 volts for approximately 75% of their useful life anyhow. To conserve battery voltage never leave the camera battery packs on cameras when not out shooting. Remove at end of day. Also, remove when end of film is reached just in case a full frame has not transported, in which case the cycle could be incomplete and battery power not switched off. If the cost of the batteries worries you, an external pack of larger-capacity is good, but the external pack can easily be your downfall. Frankly, I don't recommend it for stereo because the plugs can have a variation in resistance. My external pack cost me many ruined action stereos before I found out about the plugs. Now I have no plugs at all -- just wiring soldered into the full circuit. I really think the on-camera packs are okay, but one must also check that voltage level is identical. Good results are directly proportional to your attention to adequate battery power. I have found this out the hard way. Uneven voltage in the in-camera packs can often be equalized by swapping two batteries from each.

The next question which might be of interest is that of mounting the cameras on a bar. I have 3 bars.

1. The action bar is only 13" long for easy packing in a small bag with cameras. An

adequate action bar might be the "Slik" twin camera platform Cat. No. 618-702 distributed by Berkey Mfr. Co. Suggested list is \$43.95. By trial and error I have found that 2 only combinations are suitable for action stereo:

- a. Cameras hard together (6" separation) with 100mm lenses.
- b. Cameras 1 1/2" apart (7 1/2" separation) with 135mm lenses.

The first arrangement (6"/100mm) is best if you can get close enough. Better depth of field and less depth compression. These arrangements give apparent life-size results in action stereo providing you can approach the subject sufficiently close to fill the frame. Any wider separation gives less than life-size and any longer lens gives too much depth compression (cardboarding).

2. My hyper bar is 30" long and used whenever distant subject matter would normally lack stereo relief. The bar has several holes drilled for various separations and these are used on the basis of approx. 1 in 30 or 1 in 40 of the estimated distance to the nearest item in the stereo regardless of focal length. However, for a start one should bracket various separations and compare the results, especially in projection. For separations greater than 30" I use two tripods. Konica sells special long remote release cables which are useful for wide base. As for the short release, both cables need to be married into the one switch. This is simple to do. I often use separations as wide as 12' and 18' for dusk hypers and the like from high places.
3. My portrait bar is a small affair joining the cameras base to base for use in the vertical mode and use with either 85mm or 100mm lenses. The base-to-base mode is also an ideal tool for close-in action work using 35mm to 50mm lenses. (It should be noted that fine portraits can also be shot in the side-by-side mode with cameras hard together and using the 135mm lenses.) Don't forget that portraits need closer than normal separation in order to avoid distortion when projected. They need to look a little flat in a hand viewer.

To conclude: My Konica FS-1 cameras are now 2 1/2 years old and are working better than ever. I have had them serviced only once just before the warranty ran out. They were given a general check-over and brought up to latest specifications by a couple of modifications -- no charge. I can only say that my twin FS-1 rig has been and still is a winner for me. You can do the same and better. The often-spectacular three-dimensional results are worth the effort.

ADVENTURE IN STEREO

SHOOTING MORE STARS

...by MARJORIE WEBSTER

"Let's have some names, Marjorie," said the Editor in reference to my having been all involved in the Hollywood scene with my stereo camera since the 50's. So, here goes... Remember black and white TV? Through a series of circumstances, I was asked to take stereo pictures because so many stars wore colorful costumes and wanted a record in prints. Some also purchased the slides, complete with viewer. I was on the set of "Make Room For Daddy" several days each week for over a year. Besides Danny Thomas and cast, there were various guest stars during the series. I was with the stars for lunch and dinner, and even in their dressing rooms, and there were long conversations between "takes." Imagine meeting Francis X. Bushman, who was a real gentleman; Jimmy Durante always gregarious; Jack Benny, quiet and reserved; Jimmy Stewart, the same on or off camera, shy and hesitant; Bob Hope, himself! Marvin Miller gave me a check for a million dollars while in the make-up room!

They stopped the cameras while I took a rare shot of Danny Thomas in a baby buggy, holding a pipe and a baby bottle, complete with baby bonnet! I took many pics of Angela Cartwright who played Danny's little daughter. Her sister, Veronica, also became quite famous. Their mother insisted I didn't charge enough for the prints and paid me double! Marjorie Lord played Danny's wife. Sheldon Leonard was the director. I attended the "wrap-up" parties with fabulous food and dancing. Have a stereo slide of Marlo Thomas, long before she decided to go into show biz. Have pics of Danny's real wife, his brothers and the sister. Do you know Danny Thomas's real name? And how he got his professional name? Ask me! I was invited to other sets; Lucille Ball in her "I Love Lucy" series; Dinah Shore's Show where I also took pics of Peggy Lee; and Charlie Weaver (remember his "Letters To Mama?" -- he was Cliff Arquette out of character). Glamorous garden parties in Beverly Hills and Bel Air. Jack Lemmon had an eye infection, but he let me take a close-up anyway; Ann Miller who looks the same year after year; Bonita Granville who, with her husband Jack Wrather, owns many enterprises including Disneyland Hotel and the Spruce Goose; Jane Russell as just plain-Jane.

Jane Mansfield was a terrific subject. I have gorgeous stereos of her in that famous skin-tight red dress. She could not sit down! I also was invited to a birthday party at her famous pink mansion on Sunset Boulevard. I took pictures of her cutting a pink birthday cake; her "pink" children; her pink bathroom with the pink fur

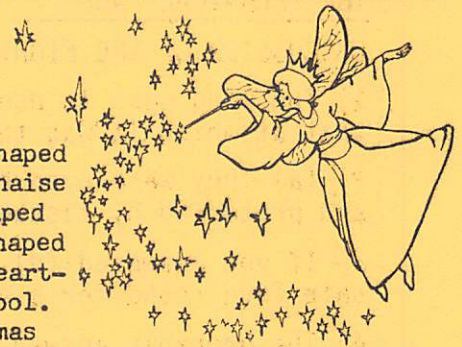
walls and heart-shaped tub; heart-shaped chaise longue; heart-shaped fireplace; heart-shaped rose garden; and heart-shaped swimming pool.

I received Christmas cards from her for several years until her tragic death.

Most of you will not remember the sensationally successful Sophie Tucker. Her theme song was "Some Of These Days." I have a terrific stereo of her autographing her book by the same name. I shot Allan Jones among banana leaves outside a TV studio. Giselle McKenzie was delightfully hospitable in her TV dressing room. Famous for her singing, dancing, piano and violin playing, and "The Hit Parade." A candid shot of Marie Wilson sans make-up, and of course the avid movie-collector of "Blackouts" -- Ken Murray. Luncheons with Harriet Nelson, wife of Ozzie Nelson; Verna Felton, long-time character actress; and Spring Byington of similar fame. Carolyn Leonetti who had a model agency and school and became the wife of Ahmanson of Home Savings & Loan. Maureen O'Hara receiving a gold record for her singing! So many freckles she had to wear very white make-up. A modest back-stage shot of Yvonne de Carlo. How about me taking a Kodak stereo shot of Edgar Bergen shooting Jane Mansfield with his Realist!

At Desert Circus Parade in Palm Springs, Zsa Zsa Gabor, on horseback, in cute riding habit, saying: "Dah-ling...I have a r-r-r-rocking horse!" Ray Ryan, owner of the El Mirador Hotel, dressed as a Rajah, swearing astride a camel. Phil Harris and George Kainapau (we called him George Cannapineapple) on horseback. Mickey Finn, Bill Boyd (Hop-Along Cassidy), etc.

Lady Lawford (Peter's mother) sitting on Tom Duggan's lap! Al Pearce of old radio days -- he was the timid salesman who knocked on doors and said: "I hope nobody's home...I hope...I hope...I hope!" I shot Mickey Cohen in his TV dressing room and he was very suspicious of my two-eyed camera. He thought it was a weird gun in disguise! On the "Hypnotic Eye" set, Jacques Bergerac in levitation scenes. Jack Lord of "Hawaii 5-0" tried to tell me how to take pictures! Have rare stereos of the famous dancer Ruth St. Denis. How many recall Duke Kahanamoku the famous Hawaiian athlete and Olympic champion? Fabulous fun parties at Carroll Righter's home a-la-Astronomy with lots of celebrities. But those are other spectacular stereo stories for future reading. Have aforementioned Harold Lloyd, Bob Cummings, and Art Linkletter, etc. in my previous article about the Hollywood Stereo Club (June '82 3-D NEWS). So, dear Editor, are 50 names enough?



DISCUSSION OF THE EIGHTH QUIZ

- 1) The long nose is due to viewing the picture at a smaller subtended angle than that at which it was taken, i.e. wide angle distortion, so the answer is (b) or (d).
- 2) (a) They were even hand colored with water color applied on the back of the print and protected by tissue paper. But they didn't hold a candle to today's Playboy.
- 3) If you answered (d), you have been reading this column carefully. The closest safe foreground for a projectable landscape is from 8 to 12 feet.
- 4) The probable answer is (c), and it has happened. No 35mm camera will work properly unless the film is engaging the sprocket or sprockets of the camera.
- 5) (a) is the only way. Aerial hyperstereo reduces the incredible scale of the Canyon to proportions a human being with $2\frac{3}{4}$ inch interocular can appreciate.
- 6) (b) A camera held level makes a geometric projection of the scene on to the vertical plane of the film. Before the days of modern painting and drawing began about Leonardo's time, a picture was made by arbitrary convention. Note the way everybody is shown in profile in ancient Egyptian tomb art.
- 7) (a) If the foreground and background distances measured in baselines are f and b , then $1/f - 1/b$ should not be more than .02 or $1/50$ for projectability, and not more than .03 or $1/30$ for use limited to hand viewing.
- 8) True. Approximately 400,000 Realist format cameras were built. No other format stereo camera ever got into large scale production in the modern sense.
- 9) (d) One half percent is about .004 inch in the height of a 35mm chip. If this error is split equally at top and bottom during mounting, it will be tolerated.
- 10) True. This is one of the best reasons for owning a Duplex
- 11) (a) This is one of the reasons you might not like the Duplex; it produces giantism; it is not orthostereo. Portraits do not easily tolerate giantism.
- 12) (c) When light has been deviated 90° while being scattered by the air molecules, it is polarized to the maximum extent possible. Thus the polarizer can have the maximum filtering action against it in this direction.
- 13) (c) Basically what a close-up mask must do is move the conceptual window back far enough so it no longer interferes with the foreground subject matter. One could either leave the transparencies fixed and move the mask apertures together, or leave the mask apertures where they are and separate the chips. The latter is the usual.
- 14) (c) Consult the chart in Installment #73.
- 15) (a) What the parlor stereoscope does for you is introduce some "base out" prism and a little magnification.
- 16) (a) With practice nearly everyone can learn to read #73.
- 17) (F) All make a stereogram of 6 to 7 sprockets, but all are slightly different.
- 18) (a) Light meters get out of calibration. The exposure calculator on VM Personal and Vivid may become inoperative but is unlikely to go out of calibration.
- 19) (a) What have been known as telephoto and wide angle distortion in flattie photography just have another dimension in stereo.
- 20) True. Some very bad stereograms have been produced by makers who thought a mounting gauge was only for landscapes shot with a Realist. Tch tch! Tch tch!



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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MARILYN'S MUSINGS

GROWING PAINS

This is **NOT** a broken record, but let's realize that we're the largest stereo camera club in the U.S. today, as well as ranking as a very large camera club in general. Most of our phenomenal growth has been experienced within the past 5-6 years as the "rediscovery of stereo photography" is experiencing its natural 25-year cycle (most futurists will attest to this 25-year re-cycling period). Those of us who are die-hard stereo-nuts (we mainline Kodachrome) see these passing phases of "unnatural spurts of enthusiasm" on a continuum, and usually regard it as momentary, but our recent Club growth and prospective new member cult is rapidly escalating to the point of warranting major acknowledgement of the welcomed, yet frustrating, growing pains being experienced.

1. Since we all have so many stereo subjects to discuss with so many more members, we will henceforth start our Photo Center meetings at 7:30 PM Sharp. The many wonderful and informative conversations amongst fellow stereographers demand more time. We are a very energetic group of folks who love to talk and exchange knowledge. The only way to accommodate this is to start earlier. But, this also means we must vacate the Photo Center by 9:50 PM Sharp. Meetings will promptly end at 9:30 PM to put away equipment, chairs, etc. Conversations can continue at our after-meeting coffee shop get-togethers (which are regularly attended by many members). A supplemental growing pain is running out of those padded chairs at the Photo Center, so get there early and stake out your seat!

2. How many of you acknowledged and/or appreciated the fantastic 16-page double issue of the 3-D NEWS last month? Wouldn't it be great to receive more than 8 pages each month of 3-D information? We had 16! Our 3-D NEWS staff (Jerry Walter) and our budget cannot support such a great monthly endeavor such as our October issue, but with the help of an assistant editor, more written contributions, and the funding of the additional pages through Patron Memberships, we can possibly receive these larger issues more than once a year. Any monetary contributions above our regular Club dues help. As well, if there are folks interested in aiding Jerry in any way with the NEWS, please contact him. (There is help needed in editorial contributions, maintaining mailing lists, artwork, as well as the grim task of folding and stuffing all those newsletters and licking those stamps!)

3. The more folks we have involved in our Club in general, the more we need additional Club management. Every Club Director could use an assistant. There is a lot of opportunity here if you have a desire to get more involved in making our Club function. If you have any desire to get more involved, please contact me or any other director and give us the "3rd" degree about what opportunities are available for your abilities or expertise.

4. More members mean greater difficulty for the officers and directors to get to know everyone. So officers remain "strangers" a little longer than previously. And we know it is more difficult for a newer member to call a

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

"stranger" regarding a workshop or fieldtrip, or just to ask a question. So you can help with this pain -- be brave and call a stranger -- who you think may be knowledgeable -- about any stereo function or problem or concern.

5. This is going to be a "box office" year for slide competition participation. There is a higher percentage participation and a higher diversity of slides projected at Club competition evenings than EVER BEFORE; hence, more discussion than ever amongst members. It's exciting! It's invigorating! It's going to continue to grow with our rampant increase in membership. Were you prepared for all this 1982-variety 3-D? Well, hang on -- 1983 here we come!

5. As we acquire new people into our group, we are finding a more interesting divergence of ideas philosophies, standards, and wack-o thinking. We are a stereo melting-pot, a synthesis, a home to many who thought they were home-less. Our Club is open to many different schools of thought ...but classes in this school can't be held without your input being made known. After reading this editorial, please take time to offer your thoughts to help make SCSC what you want it to be!

Our "growing pains" will not get in the way of progress.

Marilyn

THIS ISSUE...

....probably contains typographical errors just as did the October issue. Be it known that the broad-shouldered Editor takes full responsibility for these typos, and they in no way reflect on the literacy of the contributors of the articles. The Editor should, and generally does, catch most spelling/grammar problems in copy submitted. Still, things sneak through. What's really upsetting are errors that somehow creep into copy received in "perfect" condition. These elusive bits defy any number of proof readings. At least so far we haven't printed anything umop-episdn, have we?

—Editor



STEREO ACTIVITY CALENDAR

NOVEMBER

	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				

DECEMBER

		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			

- SAT-SUN NOV 13-14 WPCA show/sale - Pasadena City College
- THU NOV 18 Club Meeting - Photo Center - 7:30 PM
Second Club Competition
- THU NOV 18 Last day to make reservations for the Club Christmas Luncheon
- MON NOV 22 Mounting Workshop - Call Jerry Walter at (213) 225-8042 for reservation
- WED NOV 24 Copy Deadline - DEC 3-D NEWS
- TUE DEC 7 Stereo double feature at Jewel City
See Stereo Exhibition Calendar
- SAT DEC 11 Club Christmas Luncheon-Sorrentino's in Burbank at 11:30 AM
- THU JAN 20 Club Meeting - Photo Center - 7:30 PM
Third Club Competition

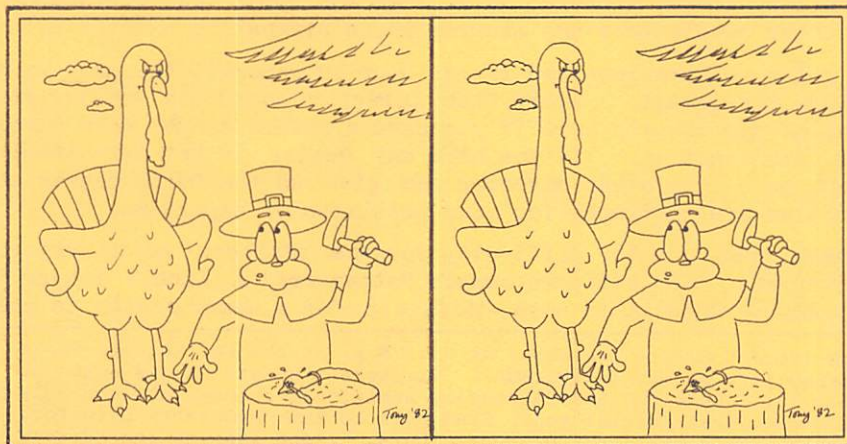
MEMBER & SUBSCRIBER UPDATE

A hearty welcome to this new Club member:

RICHARD EVANS
1634 South Barrington Ave.
Los Angeles CA 90025
R (213) 820-5203 B (213) 825-6398

Club membership anniversaries for November:

Chris Bushman - 1 year
Harold Cosel - 7 years
Joe Ebin - 6 years
Richard Herron - 1 year
Charlie Kamerman - 2 years
Helen Larsen - 1 year
Thom Pentecost - 1 year
Kim Richey - 1 year
William Tom - 1 year
Lee Valvano - 1 year
Jerry Walter - 10 years
Richard Winsett - 1 year



STEREO EXHIBITION CALENDAR

- WED NOV 10 Showing - San Bernardino Stereo Exhibition -- Pasadena Stereo Club at Rickey's Restaurant, 300 W. Valley Blvd., Alhambra. Dinner 7 PM, Show at 8 PM. Further info from Jim Hart, (213) 248-1446
- TUE NOV 16 Closing -- S4C Stereo Exhibition
- SAT NOV 20 Judging -- S4C Stereo Exhibition at 1st United Methodist Church, 134 N. Kenwood Glendale. 9 AM. All welcome.
- TUE DEC 7 Big stereo double feature at the Jewel City Camera Club: Showing of both the San Bernardino and S4C Stereo Exhibitions. 350 to 400 top slides from top makers round the world. A great opportunity to see stereo of all types in a marathon presentation. 1st United Methodist Church, 134 N. Kenwood, Glendale 8 PM. All welcome!

Join Us...

...ON NOVEMBER 18

"HOW BIG WOULD YOU DREAM IF
YOU KNEW YOU COULDN'T FAIL?"

Well, start dreaming BIG, because you cannot fail when you bring slides to the Club's competition. Every slide that is brought is shared with and enjoyed by everyone at the meeting, and there certainly is no hint of failure in that! And your slides might even go on to win an award in the judge's eyes. The bigger your dreams, the bigger the enjoyment. So participate for sure in the November competition.

As you are going through your slides to bring, and providing you have an assortment from which to choose, you might consider first those slides that contain the following:

1. A center of interest. The eye generally searches a slide for a focal point and a place to rest. At the last competition we had a number of slides that showed a glorious setting, but lacked one prominent element for which the entire scene was created. The slides were indeed "interesting", but lacked that "center".

2. A minimum of wasted space. The entire area of the slide should be working to add something to the view. Avoid large areas of vacant sky, or slides with large areas of shadow (these never seem to project well). Dense shadow detail hardly ever comes across in a projected stereo slide, even though detail may be discernible in a hand viewer.

These are only two basic guidelines for separating better slides out of the slide file. And we all like to show our "better" slides first. So, if you have a choice, consider the above. But regardless of the choices at hand, think BIG, and participate in November. That way we all win! (Remember, meeting starts at 7:30 PM.)



...ON DECEMBER 11

1982 CHRISTMAS LUNCHEON

The place is Sorrentino's, 4100 Riverside Drive in Burbank. Saturday, December 11 at 11:30 A.M. The cost of the affair, including the slide show, food, tax & tip, is only \$10.50 (pay at the door). The show is the 1982 PSA Stereo Division Sequence Exhibition, featuring a variety of slides set to narration, music and song.

The postcards that you received in the October NEWS should have been returned to me by now. All reservations must be received by November 18. If you have no card, please call me right away at (213) 781-5222.

--Tim Cardinale
Banquet Director

...LOOKING AHEAD

Already there are members talking about sequences. (Sequences are 2 to 18 related slides combined with narration, poetry, music and/or lyrics.) And again the Club's Board has designated the April meeting as the Club's Sequence Spectacular. April 21, 1983 will be the date. It's okay to plan ahead, so start thinking of your sequence entry or entries right now...

WORKSHOP CORNER

The Freeviewing Workshop on October 19 proved to be very rewarding for Rich Bruland & Dori Atlantis. Dori started using the new-found ability the very next day at work. More special-interest mini-workshops will be offered through the year.

A mini-mounting workshop was also held on Oct 27 for a spill-over from the Sept workshop. And still there are several who couldn't get in. So a mounting workshop will again be held on Monday November 22. Call Jerry Walter at (213) 225-8042 to reserve your spot.

--Stuart Weisbuch
Workshop Director

OCTOBER MEETING REVIEW...



THE AUCTION...

Many thanks to all who helped at the busy auction evening — the house directors, runners, security, consignment gals, Treasurer & assistant, and, of course, Grand Auctioneer OLIVER DEAN, who did a non-stop 1 hr 15 min performance to move all the merchandise from the auction table.

The comment was heard several times that this auction idea is too successful and getting bigger than the Club can handle. If anyone has any thoughts or positive suggestions as to how the operation can be made to run more smoothly, please send the ideas to President Marilyn. No suggestion is too small to be considered. The auction has become a vital component in meeting the equipment needs of the active stereographers of this area.

THE SHOW...

"Old L.A." came alive on our stereo screen in October. Tony Alderson worked diligently searching out thematic slides from this group of contributors:

Tim Cardinale	Jerry Walter
Howard De Vorkin	Rick Finney
Don Cast	Susan Pinsky
Marshall Stewart	Marjorie Webster
Earl Colgan	Steve Aubrey

Appreciation is also due those who offered slides that couldn't be used, mainly for reasons of time. In addition to the above, the following stereographers were features:

Peter Gowland	James F. Lee
John Meredith	Tommy Thomas

We saw old downtown, the beach scene, undeveloped hillsides, and those peculiarities that only L.A. can hold so dear. Appropriate and nostalgic music provided the background, along with Tony's perceptive commentary. And the show grandly concluded with a sentimental review of old/new L.A.

(There was some objection voiced later about the nudes in the show. Stylized female nudes were very much a part of the photographic scene in the '50's — cheesecake actually helped in the growth of stereo photography — and to ignore this fact would have been like trying to rewrite history. Certainly viewing the nudes here in '82 did prove "You've come a long way, Baby!")

The show presentation marked the public debut of Tim Cardinale's stereo fade system. Though a few minor "human" glitches popped up, the mechanical system worked flawlessly. Certainly that soft superimposed "The End" proved its effectiveness. "Way back when" some former Club President said the Club was supposed to provide a learning experience for its members, and Tim and Tony took advantage of this opportunity.

AUCTION ITEMS

Of the selling price, 90 percent went to the seller and 10 percent went to the Club, except for items marked * below for which 100 percent went to the Club.

Revere Camera	\$125
TDC Vivid Camera	120
Stereo Realist	115
Kodak Stereo	90
Stereo Realist	85
25mm Steinheil wide angle	120
TDC 116 Projector	280
Auto Slide Changer for TDC, 2 trays	35
Polamatic Projector (poor)	100
Silver screen 40x40	30
Brumberger viewer	16
2 Realist Film Identifiers	11 ea
3 Realist filter sets	6 ea
Empty filter case	5
Realist cutter, box, tweezers	40
Realist cutter, box	36
Realist cutter	30
Realist cutter *	20
Slide file case *	19
3 Addressograph trays *	3 ea
View-Master camera, projector, screen	280
View-Master case	3
View-Master Projector (single)	10
View-Master viewer	5
View-Master proj, Kodak case *	5
View-Master viewer with 65 reels	13
Camera bag	20
Fanny Pack	10
9 boxes of 25 slides, 1950 subjects *	3 ea
255 stereo prs unmted studio models	30
Stereo Tach	7
Tach Lite	3
2 Modelscope viewers	2 ea
Box misc outdated slide mounts	3
2x2 slide viewer	10
Movie light bar, 4 lamps	4
3 3-D Movie Posters *	5 ea
11-inch b&w TV	35
4-record set surf music w/3-D cover	23
Stereo Realist Manual	30
Stereo Realist Manual	28
McKay Principles of Stereoscopy	22
Bound 80-81 3-D NEWS *	5
Kodak book on Photo Techniques	3
2 photo books *	2 ea
Nature book on deserts *	1
Total Sales	\$1890
Total to Club	249.60

Letters

Dear Editor:

I read with great interest "The Stereo Eye", by David Robinson of England, in your October issue of the NEWS. While I appreciate David's desire to inject more contemporary "art" and present-day journalism into the stereo exhibition scene, it is with sadness that I suspect that he would have us abandon traditional approaches to stereo. Change needs to evolve. To achieve change, fresh input is needed and examples set. Judges do not adhere to the criteria referred to and they are responsive to new and progressive ideas, creativity, originality and emotional impact. However, those who would like change can only bring it about by involving themselves in the existing structure of things. Those who remain aloof and stand to the side should enter the exhibitions and expose their work to the light of day. If it's as good as we are lead to believe, the judges will surely recognize its merit and others will learn by the example set. On the other side of the coin, such bringer of progress will gain an appreciation of "the introverted hocus-pocus of stereo jargon" and "the technical niceties of mounting."

Allan Griffin
Wollstonecraft, Australia

Dear Editor:

About David Robinson's iconoclast: "Hear, Hear!" to the English awareness. Back in June 1980 I tried to express certain thoughts in a short article about "Inbreeding" for our 3-D NEWS. I wish I could have said it all as well as Mr. Robinson. He has "hit the nail right on the head". I'm sure that there will be those who still can not see what David Robinson sees, and to all those poor unfortunate friends, all I can say is please, please try to open your eyes a little bit wider.

Respectfully,
Timothy J. Cardinale
Van Nuys, California

Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Spotted at the Woodland Hills Camera Shop on Topanga Canyon Blvd., Woodland Hills, was a Kodak Stereo and a Stereo Realist. The shop is reasonable. Drop by to give a look.

FOR SALE: A Stan Baird action bar for any twin SLR camera pair. Crossbow with double cable release, camera position settings for 135, 90 & 50 mm lenses, with bubble level. Perfect condition, \$195. Rick Finney, 1098 Montecito Dr., LA 90031. (213) 225-8042

FOR SALE: Two Kodak Stereo Viewers. Call or write for descriptions. George Cushman, Box 4034, Long Beach CA 90804 (213) 498-1634.

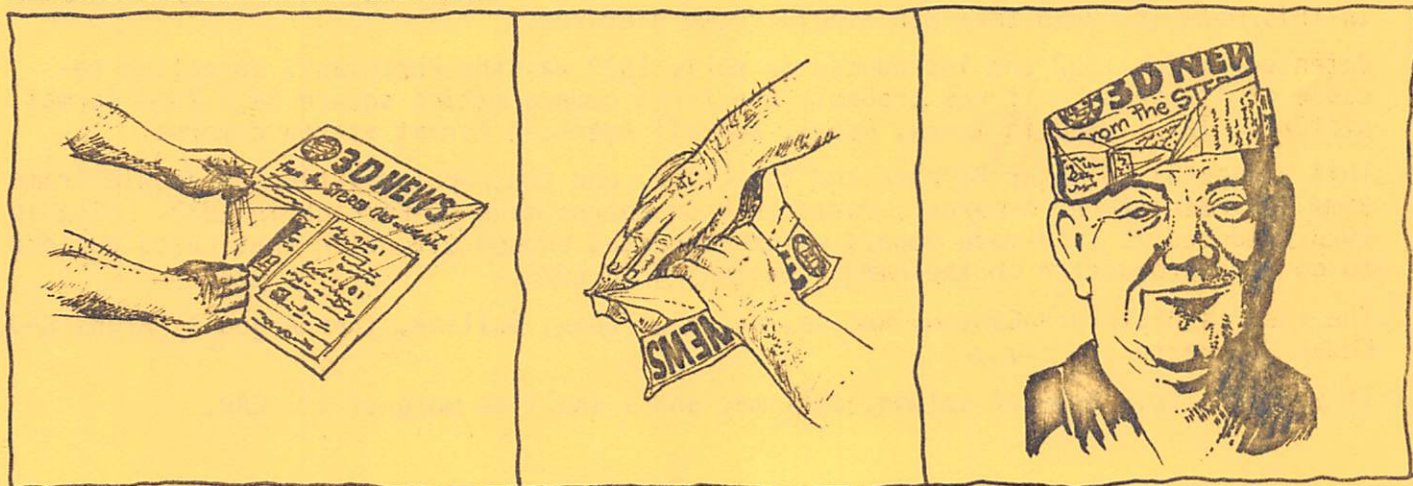
WANTED: A pair or lens shades for a Verascope F40 stereo camera. Jerry Walter, 1098 Montecito Dr., LA 90031 (213) 225-8042

BUY/SELL: Mr. Poster sells stereo projectors, cameras, viewers. SASE for list. I pay top \$\$ for all 3-D items — 1940 to current. Nimslo outfit under \$300; Call (201) 794-9606. Box 1883, South Hackensack NJ 07606

FOR SALE: Polaroid stereo classes, excellent quality, \$1 each pp., 12 or more 80¢ pp any quantity. George Cushman, Box 4034, Long Beach CA 90804 (213) 498-1634.

FIND IT AT WPCA. What? Usually most everything stereographic. The Western Photographic Collectors Association holds its next twice-yearly Show/Sale on SAT - SUN NOV 13-14 from 10:30 AM - 5 PM. Pasadena City College, 1570 E. Colorado Blvd., Pasadena. Come early, expect crowds, and be ready to buy!

NEW USES FOR OLD NEWS...NUMBER SIX



WHAT STILL CAMERAS FIRST USED 35mm CINE FILM?

It has been pointed out that I was technically incorrect when I stated that the Homeos, a 4-sprocket stereo camera, first used 35mm film for still pictures. The Homeos has priority on the date of its patent, but another still camera, the Tourist Multiple (not stereo) was first offered for sale. This has triggered a mini research project, the results of which are summarized in this month's column. Most of the information quoted is from Brian Coe's "Cameras From Daguerrotype To Instant Pictures", Crown 1978, 232pp, 15.95; and Eaton Lothrop's "Century of Cameras" rev. 1981, Morgan, paper 12.95. Brian Coe is Curator of the Kodak Museum in England, and his beautifully illustrated book with explanatory drawings has recently appeared in Los Angeles supermarkets as a publisher's close-out at 8.99, a fabulous buy.

35mm perforated motion picture film was invented in about 1890 by W.K.L. Dickson for the Edison Kinetograph. It was made by slitting and perforating 2.75 inch (70mm) Eastman film. The original format, 24 x 18mm, 4-sprocket, has survived unchanged to the present day.

Between 1900 and 1912 at least three references to the concept of 35mm stills appeared, but no significant number of cameras was produced or sold. According to Thurman (Jack) Naylor, Lucien Bull made a laboratory 35mm camera in 1903; there was a British patent issued in 1908 to A. Leo, P. Audobard, and C. Baradat for a magazine load 35mm camera. According to Lothrop, an American named Smith offered a 35mm camera in 1912.

In 1912 the American Paul Dietz applied for a patent on the camera which appeared on the market in early 1913 as the Tourist Multiple. It took 750 4-sprocket pictures on a magazine load of 50 ft of 35mm film which ran vertically. About 1000 were sold before the War shut off tourism. The patent was issued 31 March 1914.

On 20 Sept 1913 L.J.E. Colardeau and J. Richard received a French patent on the Homeos stereo camera, which appeared on the market in 1914. It used spooled 35mm film with paper leader and trailer to make 27 pairs of 4-sprocket pictures with the same interleaving as on the Realist.

Having established the facts concerning first use of 35mm film, I thought I would like to trace the history until Oskar Barnack and Leica appeared. Before I learned about the Homeos I had espoused the "Leicalore" that Barnack and Leica were the progenitors of 35mm photography.

In 1914 there appeared in USA the Simplex Multi-exposure camera, which could make either 800 4-sprocket or 400 8-sprocket pictures. This is the earliest documented use of today's 8-sprocket or "double frame" format.

Designed about 1913 and introduced about 1915 was the Minigraph camera by Levy-Roth of Berlin. It took 50 exposures of single frame size.

Patented in 1918 and appearing on the market in 1922 was the Sept by Andre Debie of Paris. It was basically a 35mm magazine movie camera with single frame capability. In this mode it could take 250 single frame pictures.

Patented in Dec 1922 and introduced in early 1923 was the Phototank, so-called because of its shape. It was probably the first camera making square 24 x 24mm format pictures, later used in Tenax, Robot, and all American format stereo cameras.

This brings us to Oskar Barnack and the Leica, and the popularization of double frame 35mm for "miniature" cameras. Based on a prototype made by Barnack in 1913, Leica in 1923 produced 31 hand made models which attracted enough attention that Leica decided to go into production on the camera beginning in 1925.

The rest is history:- Contax, Retina, Nettel, Tenax, Dollina, then Argus A, Argus C-3, Kodak 35, Perfex.

If you like this type of column, tell me, and I shall do more of it. CAP.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVII

NUMBER SIX

DECEMBER 1982

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MARILYN'S MUSINGS

Happiness Is...

...USING your stereo camera to photograph dusty bookends rather than it being used as one itself...

...INTRODUCING someone new into the Wonderful World of 3-D through SCSC. Bring your neighbor or a cousin to our next meeting...

...SEEING the delight in the eyes of others and having them "ooh" and "aah" over your proud efforts in stereo photography...

...GETTING a ribbon at Competition Night for a slide you took from the first roll of film that went through your first stereo camera...

...KNOWING that all kinds of things in life can go haywire, but you still have your stereo camera to hug...

...UNDERSTANDING the complex mind of the stereo photographer who believes the revised version of the following statement: GOD, MOTHER, APPLE PIE, and 3-D!...

...SHARING a good meal with fellow SCSC members at our Christmas Luncheon. Someone at our feasts always makes the observation of what a diversely interesting group of people we are, and who would ever guess that the common denominator is an interest in stereo photography--while the restaurant management is always thinking we're a bunch of "HI-FI" nuts...

...HELPING someone else to improve their stereo photographic skills by hosting or conducting a workshop, offering CONSTRUCTIVE CRITICISM through letters, or participating in our after-meeting coffee shop chatter. Your positive help will long be remembered and appreciated...

...REFLECTING back to the 1950's when the "Stereo Boom" hit with a furry. Did you buy a stereo camera brand new? Did you belong to a stereo club? (SCSC?) Did you watch the Saturday afternoon matinee in your local theatre and had to wear those funny glasses to see the movie?...

...PARTICIPATING in SAG (Stereo Assignment Group). If you thought there were any "slightly different" slides projected in November, and if this is what turns you on, investigate SAG--where all slides are quite unconventional...

...APPRECIATING the efforts of others in our Club who have helped all of you during 1982 and LETTING THEM KNOW. A small nucleus of members do a heck of a lot of work to make the largest stereo club in the U.S. run "effortlessly and smoothly"...

My Best Wishes to all members, families and friends of SCSC for a joyous holiday season. And don't forget to take lots of stereo slides of people during these times -- people shots are always winners!

Marilyn



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

Stereo Activity Calendar

December 1982						
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	

January 1983						
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					



Classified

WANTED: Graflex stereo graphic camera, a simple operating camera. Phil Smith (213) 876-4426.

FOR SALE: Mr. Poster sells Nimslo Camera, strobe, case, new, boxed \$280. Amazing 3-D by Morgan, new \$11.00 each. Selectron trays \$15 each. I buy, sell, trade, repair 3-D. Box 1883, South Hackensack NJ 07606 (201) 794-9606

FOR SALE: Kodak Stereo Viewer I wired for 110. \$45. George Cushman, Box 4034, Long Beach, CA 90804 (213) 498-1634

FOR SALE: Polaroid stereo glasses, plastic frames new, \$1 each ppd., 12 or more 80¢ ea ppd. Card-board frames (used) 10¢ each plus postage. George Cushman, Box 4034, Long Beach 90804 (213) 498-1634

TUE DEC 7 Stereo double feature at Jewel City Camera Club 8 PM Details below...
 SAT DEC 11 Club Christmas Luncheon, Sorrentino's in Burbank at 11:30 AM
 MON JAN 3 Copy deadline - January NEWS
 THU JAN 20 Club Meeting - Photo Center - 7:30 PM Third Competition

Member & Subscriber Update

A hearty welcome to these three new Club members:

HERBERT D. BANN, 19001 Sylvan St.
 Reseda CA 91335 R (213) 342-7508

MARY S. CONN, 16990 Rorimer,
 La Puente CA 91744 R (213) 968-3198

RAY ZONE, 128 N. New Hampshire
 Los Angeles CA 90020
 R (213) 386-9437 B (213) 509-0114

Membership anniversaries for December:

Dan Doll - 1 year
 Richard Lindblom - 3 years
 Daniel McCarthy - 2 years
 Charles Piper - 16 years
 Ursula Sylvan - 9 years
 Stephen Uman - 1 year



Letters

Dear Jerry:

This letter is related to Allan Griffin's article in the October NEWS in which he so clearly describes his Konica FS-1 twin camera rig. Finding a camera dealer who is willing to let a prospective customer "test" in-stock cameras for matching may be quite difficult. With this in mind, Allan and I spent a day here in Hingham setting up Noble's Camera Shops to offer matched Konica FS-1's and the special double patch cord, and as a convenience, the Slick Bar that works very nicely for the action model which is really what it is all about. Warren Noble is a Konica specialist and his store is less than a quarter mile from my house. I have no real part in the operation; any dealing is strictly with Noble's Camera Shops. His prices are right; here is a current sample:

FS-1 body only	\$ 171.60
FS-1 w/ 40mm lens	224.73
135mm f/3.5	76.45
Special double cord	39.00
40mm lens alone	62.35
Special 15 ft cord	55.00
Slick twin platform 618-702	29.00
All prices plus UPS	

Warren Noble's Camera Shop
 65 South Street
 Hingham, Massachusetts 02043
 (617) 749-0588

This is an excellent source of matched FS-1's and the pricing is quite realistic. Warren generally has as many as 20 FS-1's in stock and plans to keep a couple of pairs ready to go.

Regards,

Paul Wing
 Hingham MA

Stereo Exhibitions Calendar

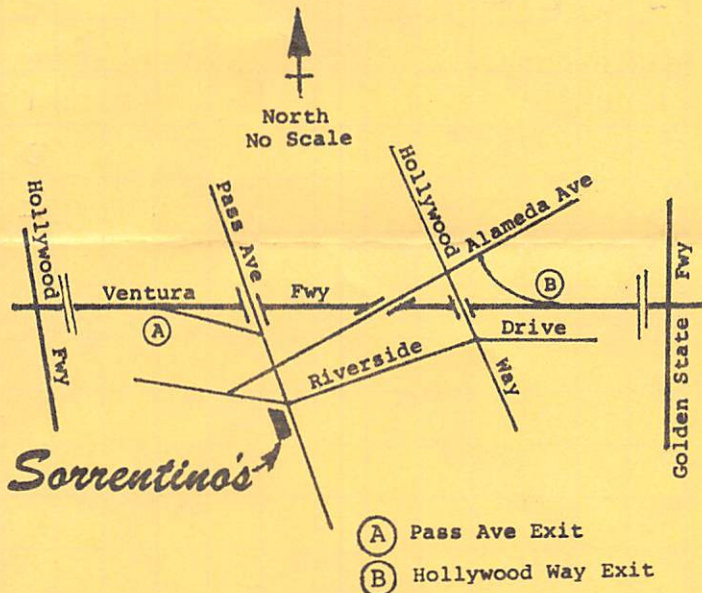
TUE DEC 7 Special showing of 350 stereo slides at the Jewel City Camera Club. First United Methodist Church, 134 North Kenwood, Glendale 8 PM. Even though you may not be entering exhibitions, that doesn't mean you wouldn't be interesting in seeing one. That's what "exhibitions" are all about -- a showing of slides to the public. Here we'll see TWO stereo exhibitions on the same evening -- the Exhibition sponsored by the San Bernardino Stereo Group, and the Exhibition sponsored by the Southern California Council of Camera Clubs. Lots of great visual treats promised. Join us. It's free!

WED JAN 12 Closing - Oakland Stereo Exhibition
 Forms: Maurice Dean, 3568 Badding Rd.
 Castro Valley CA 94546

Join Us...

...ON DECEMBER 11

1982 CHRISTMAS LUNCHEON



DON'T FORGET! Our "Nothing Short Of Phenomenal" Christmas Luncheon. Saturday, December 11 at Sorrentino's, 11:30 AM. In case there are any last minute cancellations or reservation additions call (213) 873-1339 and leave a message on the recorder. Thanks for the great response so far. See you there...

—Tim Cardinale
Banquet Director

...ON JANUARY 20

Third Club Competition for the Club year at the Photo Center at 7:30 PM. Every member is invited to bring 3 slides for the standard category and 3 slides for the nonconventional category. See the September NEWS for definitions of slides eligible for each category.

...LAST CALL

COOKING dimensionally WITH STEREOGRAPHERS

We have been collecting those prized recipes from our fellow stereographers who share their time between the stove and 2-eyed cameras. There is still time for those of you who have neglected to send us your favorite recipes for inclusion in our first-ever Stereographer's Cookbook. Out-of-town members, subscribers, and friends of stereography are also encouraged to submit their entries. Please send your recipes to one of us.

Marilyn Felling, Cookbook Editor
Rick Finney, Cookbook Co-Editor

Somehow I feel I've always been involved in stereo photography. It had no real beginning, and, of course, has no ending. It transcends such constraints and merely exists....to be enjoyed and cherished by those who seek it.

—Anonymous
Student of Philosophy 1A

NEW USES FOR OLD NEWS...NUMBER SEVEN



WORKSHOP CORNER

Stuart Weisbuch, Director

Rich Evans, Thom Pentecost, and Darryl Medeen dropped by the Mounting Workshop on November 22. The usual array of subjects was discussed and illustrated, slides showing mounting errors were projected, and several difficult slides were mounted, cropped and glassed.

There remains some misconception about these workshops; mainly, if a person goes into mounting their own slides, only a very few are put up in glass. It would be prohibitively expensive and time consuming to mount all stereo slides taken in glass. The common method is to have the roll processed by Kodak and returned unmounted. The film is then cut and put up in reuseable aluminum masks only, a relatively simple, quick and economical operation. In this form the slides are perfect for hand viewing and long-time storage. Slides to be discarded can be removed from the mask and the mask reused. Only those special slides to be taken to competition, put in a show, or to receive lots of handling, are precision mounted and bound in glass.

So this is what the mounting workshop is all about — discussion of the two principles of mounting and related terminologies, and how to get the most out of those special stereo slides by proper mask selection and chip adjustment with respect to the window, possible benefits from cropping, and glassing and labeling techniques. Proper stereo slide mounting is the equivalent extension of stereo slide taking as darkroom work is of print taking — and just as rewarding.

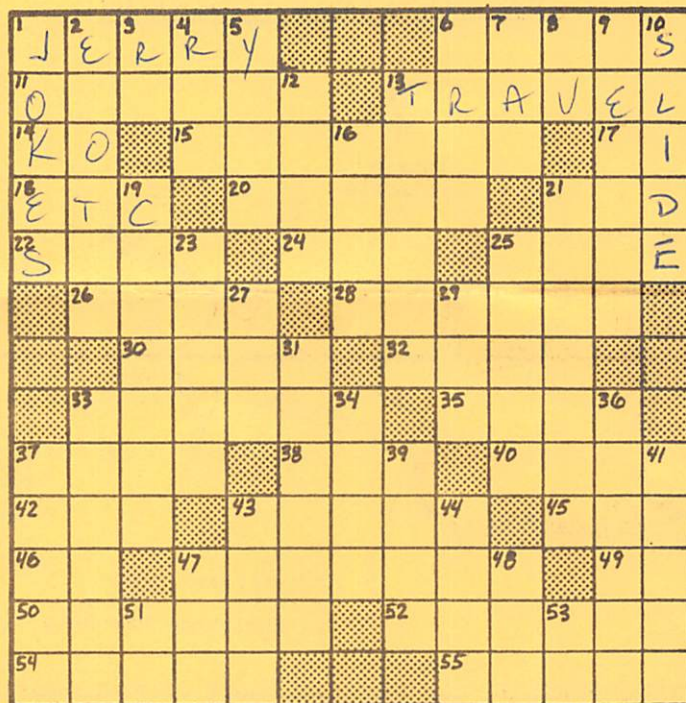
SECOND QUARTER BOARD MEETING

Susan and David hosted the Board Meeting on November 9, the night of torrential rains. Again, a wide range of subjects was discussed, including ...establishment of a 3-D Movie Division of SCSC ...eventual use of the Realist 1000w projector. ...need for Fair Exhibition Chairman (complete how-to notebook available)...great October meeting attendance (110!)...Auction successes, problems, and how not to do it again...need to establish requirements for members to use our Club Slide Library...reasons for new meeting time...continued quest for an Outing Director....work progress on February Program. Wind-up toys on the coffee table provided the amusement; prodigious quantities of ice cream and cookies provided calories. As usual, a few lingered on till midnight discussing earth-shaking 3-D subjects.



Marjorie WEBSTER'S STEREO CROSSWORD PUZZLE ©

NUMBER ONE



HORIZONTAL

- 1 3-D NEWS Editor
- 6 3-D movie
- 11 Bird w/ hanging nest
- 13 To journey
- 14 Abbr. boxing knockout
- 15 3-D Kodaks
- 17 Prefix: Double
- 18 Abbr. Etcetera
- 20 Seductive woman
- 21 Movie of Spanish Chief "El ---"
- 22 Father or forefather
- 24 Beverage
- 25 Front photo of head
- 26 Inlet or small bay
- 28 3-Dimensional
- 30 South Am. Country
- 32 Oceans
- 33 Worry
- 35 Sooty matter
- 37 Pl of 3rd personal pronoun
- 38 Abbr. Day of week
- 40 Mistakes
- 42 To help
- 43 Wife of Louis XVI
- 45 To be in poor health
- 46 River in Italy
- 47 Stereo Club President
- 49 Hard Lava
- 50 With ease
- 52 (Balance) used in 3-D Kodaks
- 54 Malicious (remarks)
- 55 Partly melted snow

VERTICAL

- 1 Funny anecdotes
- 2 Sexy (films)
- 3 Abbr. Smallest State
- 4 Rock (alt. spelling)
- 5 Y.L.A.S (Ask me the meaning!)
- 6 Abbr. Girl's name
- 7 Abbr. Interpreting Automotive Systems (book)
- 8 Abbr. Leave airports
- 9 Doctor (slang)
- 10 Film transparency
- 12 Give forth
- 13 Tricks or -----
- 16 Before(s)
- 19 Trimmed photos
- 21 A pause in middle of verse
- 23 Each
- 25 Border of photo
- 27 Before
- 29 Plural of E
- 31 Excessive us of money (misspelled)
- 33 Buckeye State resident
- 34 Hindu female garment
- 36 Repeated judging
- 37 Used for recording music and/or films
- 39 Until (poetic)
- 41 To cut slits in
- 43 Masculine
- 44 Sight organs
- 47 Halfway between
- 48 Abbr. Nevada Land
- 51 Yes in Spanish
- 53 Prefix for good or well

NOVEMBER COMPETITION REPORT

The second competition of the year was a great success. Twenty-nine members brought 148 slides to share with other members and guests. Even with the starting time $\frac{1}{2}$ hour earlier, we barely made it out of the Photo Center by 10 PM. Again, many new subjects "popped" up as the evening advanced. One of the most exciting slides was Tony Alderson's "The Creature". So impressed was I with the slide I twisted Tony's arm to enter the S4C International Stereo Exhibition which was to be judged two days later. Well, I'm happy to announce that Tony received the PSA Silver Medal for the Best Contemporary Slide — yes, Creature really came through! Many other slides excited me, especially Jerry Walter's "Etcetera" and Susan Pinsky's "Outline Of A Man", and Carl Felling's "Crystal Goldfish" was extremely creative.

I was personally pleased to see so many people/ photojournalism slides entered. Many of you will notice that on your report cards certain titles have a "P" penciled in after them. This was done as a reminder that these slides are eligible for the year-end trophy for best PJ slide. Keep bringing them in!

I hope you liked the idea of comments right after the judging of a particular slide. This gives each judge a chance to comment on any slide he or she wishes to, right on the spot.

Our Club was fortunate to have 3 creative and innovative members as our judges: Tim Cardinale, Marilyn Felling, and David Kuntz. And thanks to Tony Alderson, Ernie Marjoram, Charlie Kamerman, and Carl Felling for sharing some "insights" on their slides. I think our competitions are moving in a very positive direction so far this year. What do you think? Let me know if you have any thoughts on this Club activity.

— Rick Finney
Competition Director

A GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
68	136*	Jerry Walter HM: Etcetera
68	131	Rick Finney
65	128	Ward Clark
66	128	Paul Wing HM: Watchworks
63	126*	Susan Pinsky
61	126	Stergis M. Stergis HM: Lisa's Fancy
58	116*	Russ Terrill
61	83	David Starkman
70	70	Tony Alderson Award: The Creature HM: Depths Of Time
—	60	Hugh Stilley

* Judge's scores averaged

Number of slides...	Points											
	27	26	25	24	23	22	21	20	19	18	17	16
in Standard	1		3	6	10	8	13	22	13	15	2	3
in Nonconv.		2		5	9	3	12	8	8	4	1	
Standard Average: 20.5												
Nonconventional Average: 21.1												

A GROUP STANDARD CATEGORY

NOV	CUM	
67	134*	Jerry Walter HM: Fearless Freddie HM: Family Outing
63	132	Rick Finney HM: Jazz In Jackson Square
65	130*	Susan Pinsky Award: Outline Of A Man
65	129	David Starkman HM: Mr. & Mrs. Eyeball HM: Still Evening
62	127	Earl Colgan
65	126	Stergis M. Stergis Award: Nocturnal Prelude
63	126*	Russ Terrill
64	124	Paul Wing HM: City Hall Stairs
63	123	Ward Clark HM: Below The Sphinx
59	122	Carl Felling
—	63	Oliver Dean
—	61	Hugh Stilley
—	60	Sylvia Sikes
—	57	Stuart Weisbuch

B GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
63	128	Earl Colgan HM: Bee On Flower
67	128	Stuart Weisbuch Award: Hershey Baby HM: Breakfast Surprise
64	122	George Cushman Award: Beach Play
62	119	Carl Felling HM: Crystal Goldfish
55	115	Earl G. Anderson
67	67	Richard Ogle HM: Floating Free HM: Some Trunks
—	61	Bill Daggett
—	61	George Walker
—	59	Merry Nell Colborn
—	50	Bill McKim
—	21	George Skelly
20	20	Holly Weisbuch

B GROUP STANDARD CATEGORY

<u>NOV</u>	<u>CUM</u>	
64	127	Earl G. Anderson Award: The Young And The Old
64	125	George Cushman HM: Alberta Playground
--	124*	Marilyn Felling
65	122	Tony Alderson HM: Shrine Auditorium HM: The Battle of Emur
59	120	Marshall Stewart HM: Tired Tyke
64	119	Ernest B. Marjoram Award: Pictures In Three Dimensions
59	119	Marjorie Webster
59	118	David Hutchison
62	118	Darryl Medeen
56	117	Howard De Vorkin
60	113	Thom Pentecost
56	113	Adolph Sanchez
66	104	Al Bohl HM: His Last Beer? HM: Mono Rock
71	71	Charlie Kamerman Award: Tiger At Large HM: Stairs
68	68	Rich Bruland Award: Say Cheese HM: Son of Cocheese
23	60	Bill Daggett HM: Swinging In The Clouds
--	59	George Skelly
--	58	Holly Weisbuch
--	57	Richard Jean
--	56	Ken Dally
--	56	John Konrad
56	56	Richard Winsett
--	55	Ursula Sylvan
--	54	Dick Howe
53	53	Herb Bann
53	53	Roland Kerber

INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

"CRYSTAL GOLDFISH" by Carl Felling. The goldfish swimming under the lily pads were exposed on Kodachrome 64 with a 2.8 Stereo Realist in the San Antonio Sunken Gardens. The stereo images were projected to appear in my Grandmother's large crystal goblet. I then exposed the new scene on Kodachrome 64 at f/32 for one second using a Nikon macro and a slide bar. A number of "tricks" are necessary to make this type of composition effective: good focus over the required depth of field; minimizing camera movement with a sturdy support and the use



of a cable release, good exposure matching over the real and unreal images compensating for the magnification factor; composing the scene with a consistent scale factor for the near and far apparent images; calculating the proper interocular distance for the nearest object, being sure that the aperture is small enough to eliminate parallax problems; and being careful with the lighting so that shadows are cast in the same direction and that "glints" from reflective surfaces are either eliminated or the same for the view for each eye. Care must be taken in planning and calculating this type of composition, for guessing will only lead to failure, and the film must be processed and mounted before the complete composition can be seen. All of the formulas and their explanations were derived from Charlie Piper's previous Technical Pages. Thank you, Charlie!

"PICTURES IN THREE DIMENSIONS" by Ernie Marjoram.

Worth more than the award this slide received was the statement made by a Club member, who exclaimed with surprise, "I walked right by that scene and didn't see it!" I began to wonder why everyone who did 3-D booth duty at the County Fair didn't have a similar shot. Here was a "grab" shot that fit many of the classic "rules" that make successful 3-D images. It has limited scene depth so that stereopsis would be maximized, subject matter composed of continuous regressing planes throughout most of the scene depth, natural lighting which enhanced planar separation (enough that even monocular viewing appears with depth), a background which didn't fight the foreground, and to top it off, a subject of general interest! It was so close to the 3-D booth that all of us should have seen it, so why didn't every one of us have a good woodcarver? The scene had everything going for it except an extremely low light level! To have sharp focus through the scene depth, f/8 or f/11 would be required. With typical Kodachrome Daylight ASA ratings, exposure time would have been 3/4 to one second, and the incandescent lamps would have made the flesh tones excessively red. Flash would have degraded the composition by adding light to the woodcarver's left shoulder, making it compete with the center of interest, the carving. To make matters worse, most of us don't carry tripods in heavy traffic situations. So instead of taking a chance, we abandon an opportunity! Addicted to ambient light in planar photography, I tried it anyhow. Fujichrome 100 film (1/2 stop faster and less reddish in incandescent light than Kodachrome 64) was used in my Kodak Stereo set on bulb. I made 3 exposures at about 1/2 sec. at f/8 hand held. Two of the three exposures are as sharp as the one exhibited, and the third was ruined by a spectator who walked through the frame.



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"TIGER AT LARGE" by Charlie Kamerman. The subject is a Bengal Tiger in the Racine Wisconsin Public Zoo. The shot was made at the 9:30 AM opening time about a year and a half ago. I made this picture because this tiger is my favorite animal in the zoo, and zoo photography has always been a challenge, especially at the Racine Zoo (I'm from Racine). I used my Kodak Stereo with Kodachrome 64 (though I usually use ASA 25) and set it at 1/25 at f/3.5. I generally can shake a camera at 1/125 sec so I was lucky not to blur this hand held one. I took two shots, but the second one was the last one on the roll and I got only 1½ frames. The biggest problems with this view were the low lighting, having no tripod, and the fact that the cat would not sit still for the first 30 minutes. I had no control over my subject, and the exposure was a lucky guess. I am not one for advanced planning except for model photography. I do spend more time than most photographers in the viewfinder waiting for the split second to take a picture. I will usually wait for up to 30 minutes just watching and waiting for what I want to happen. If it does not happen I might not ever take the picture. I usually take only 1 or 2 pictures which are what I wanted at the time even though they may not turn out. The mounting is Kodak factory in cardboard. I am not quite the fanatic most Club members seem to be. Kodak mounting and a hand held viewer is more than adequate. The only reason I would consider glass mounting is to protect the slides.



MODERNISM

Modernism in photography is a much-discussed subject, but there still seems to be a good deal of uncertainty about it. Some very interesting results have been produced; some unexpectedly beautiful patterns and decorations have been discovered in bisected cabages and other unpretentious objects. Grotesque foreshortening, unusual viewpoints, relentless realism have all been used with startling effect. There are some who are getting so excited about it that they are discarding everything in favor of what they describe as "realism", which merely means that the accumulated experience of generations of artists is being scrapped in favor of literal reproduction. It is hard to imagine that disregard of the subject would be carried to such an extreme and the quest for the unusual and the ridiculous would attain to such proportions. It is good fun, to be sure, but it is hard to see how it fits in with pictorial photography.

—Arthur Hammond, F.R.P.S., 1920
Pictorial Composition In Photography



"THE CREATURE" by Tony Alderson. The hero of one of the best 3-D thrillers is a natural subject for a stereo portrait. This drawing was originally constructed to promote the first 3-D TV broadcast in France, of the 1955 movie "Revenge Of The Creature". The stereo drawing was made by the "cut-and-shift" method. First, a line drawing was assembled from tracings of three different original production stills. This, when linked, became the left image of the stereo pair. Photocopies were made, and these were cut apart and repasted down to create the right image. Each piece of the right picture was shifted either right or left to move the image back or forward in space. A registration method was devised to measure the shifts and ensure vertical alignment. Of course, the ability to free view is helpful to check displacements as work progresses. Often, significant additional drawing is required to complete the right view. With the addition of a frame and some screen tints, this was printed as an anaglyph mini-poster in France. The poster was sold with compatible 3D Video "Creature" glasses for the TV broadcast. After the printer returned the artwork, I had film positives made of the line art of both views. These were painted on the back with acrylic paints, much like animation cels. Finally, these paintings were photographed onto Kodachrome and were mounted in a seven-sprocket mask. With the arms coming through the window, the projected image certainly is a real crowd pleaser.



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List compiled by Jerry Walter. Please notify of changes or corrections.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVII

NUMBER SEVEN

JANUARY 1983

Marilyn's Musings

Happy New Year ... Happy New Year ...

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This is the time of the year often reserved for reflecting back on the past year, contemplating, looking forward and dreaming (do you dream in 3-D?) As I played with Santa's gift (a NIMSLO 3-D print camera) I was especially reflective on the changes to stereography due to technological innovation.

Yes, I know the 35mm format was a great change in itself from the old stereo-scope, but being a child of the '50's I think more of 3-D starting with the View-Master and Stereo Realist formats. The joy of this popular 35mm format is that so many new products are now available for use in conjunction with our special kind of photography, making it easier all the time. In 1983 we will be able to buy ASA 40 color positive (slide) film that can be developed from our backpacks in a minute! (Perhaps I'll take a stereo slide of Rick Finney and Marjorie Webster before the Club meeting, develop it, mount and align the chips, and enter it in that evening's Club competition, all within a 5-minute span. No more worry about planning ahead!)

Motor drives and automatic exposure 35mm cameras have certainly made macro and hyper-stereo easier than ever before. And now, autofocus and imaginative filter systems will make it still better. Electronic flashes, which can easily be adapted to our stereo albatrosses, virtually replace the bulb ...but now they have better automatic exposure systems, macro-exposure capabilities, two flash heads (direct with bounce) and complete filter systems of their own! This is in addition to getting fast enough to keep up with the motor drives. Whew!

Light meters can now measure not only 1-degree spot, but have memory and can do averaging calculations which are presented on a digital display...a long ways from the red nail polish dots painted on our Realists! This really takes the guesswork out of the correct exposure on our stereo masterpieces.

The future holds an exciting convergence of film and video....where content could be easily transformed from one medium to another. The TV screen will eventually be used to compose, crop, change colors, touch up and add graphic designs to our subject. Expose your film on a slide bar to record your final composition in stereo. What could be simpler?

Despite our continuing technology and camera gadgets, we still arrive, eventually, at our destination — composition. This is where it all begins and ends. The artist's eye sees it and then the techniques come to play trying to capture it so others might enjoy our efforts. (Alas! Some things never change in time. I must remember to have Rick and Marjorie pose one-third into the frame, looking towards the center, with red jackets on!)

ENJOY more this year...

Marilyn

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

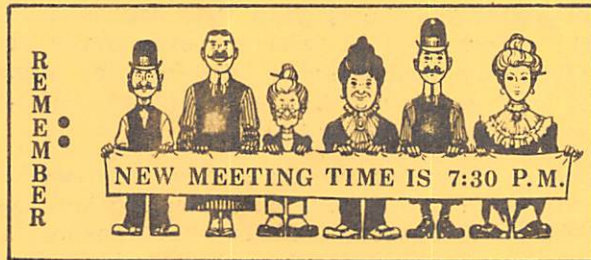
**AQUARIUS**

Symbol: ♒ Element: Air. Planet: Uranus.
 Belongs to those born Jan. 20-Feb. 18.
 Traits: Independent, unconventional, inventive,
 contrary.
 Compatible with: Gemini, Libra, Aries,
 Sagittarius.
 Attracted to: Cancer.
 Careers: Music, astrology, sociology, inventing.

Stereo Activity Calendar

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

THU JAN 20 Club Meeting - Photo Center - 7:30 PM
 Third Competition — Everyone bring
 slides!
 MON JAN 31 Copy deadline - February NEWS
 WED FEB 9 Third Quarter Club Board Meeting
 THU FEB 17 Club Meeting - Photo Center - 7:30 PM
 Stereo featurettes

**Stereo Exhibitions Calendar**

WED JAN 12 Closing - Oakland Stereo Exhibition
 In this Exhibition ALL accepted
 contemporary slides have a chance for
 the contemporary medal, because they
 are ALL reviewed again rather than
 just the high scorers as in several
 other exhibitions.
 WED FEB 2 Closing - Hollywood Stereo Exhibition
 Forms: Russ Terrill, APSA, 2121 Hill
 Drive, Los Angeles CA 90041
 WED FEB 2 Closing - Cordova Stereo Exhibition
 Forms: Ben Shook, 8815 Fallbrook Way,
 Sacramento CA 95826. This Exhibition
 again has a special trophy for the
 best accepted slide made by a newcomer
 who has never had a slide accepted
 in any International Stereo Exhibit.
 SAT FEB 5 Judging - Hollywood Stereo Exhibition
 All invited! First Methodist Church,
 Glendale. 9 AM
 MON FEB 21 Closing - Sydney Australia Exhibition
 Forms: Wm. Sandel, 10336 Bayside Rd.,
 Sun City AZ 85351

Member & Subscriber Update

A hearty welcome to these eight new Club members:

NORVIN ARMSTRONG, 28 North Grand Oaks Ave.,
 Pasadena CA 91107 R (213) 795-6488

BILL BOYD, 3486 West Farrell Circle,
 Newbury Park CA 91320 R (805) 498-1180

JERRY FIELDER, 27 Via Guyuba,
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RONALD S. JONES, P.O. Box 355
 Cedar Ridge CA 95924 R (916) 273-7857

MARC & KAY RATNER, P.O. Box 1981
 North Hollywood CA 91604
 R (213) 993-5958 B (213) 846-9090

M. A. (TONI) ROUSSEAU, 2024 Lindenholz
 Orange CA 92665 B (714) 632-5939

CHARLES L. SMITH, JR., 1028 19th St.,
 San Pedro CA 90731

Club Membership Anniversaries for January:

Max Bruensteiner - 27 years
 Tim Cardinale - 6 years
 George Cushman - 1 year
 Howard De Vorkin - 1 year
 Henry Erskine - 1 year
 Harold Hawkinson - 7 years
 Darryl Medeen - 1 year
 Denise Pearl - 4 years
 Jim Pettit - 5 years
 George Pond - 27 years
 George Skelly - 5 years
 Charles Wong - 2 years

Classified

Classified ads are free. Any ad may be run as often
 as desired, but there will be no automatic repeats;
 Editor must be notified each month for each entry.
 No endorsement of advertisers or products is intend-
 ed; neither the Editor nor Club assumes responsibil-
 ity for transactions. Send ads to: Editor, Jerry
 Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Polaroid stereo glasses, plastic frames,
 new, \$1 each ppd., 12 or more 80¢ ea ppd. Card-
 board frames (used) 10¢ each plus postage. George
 Cushman, Box 4034, Long Beach 90804 (213) 498-1634.

FOR SALE: I have the following: 716 TDS Projector;
 Stereo Vivid case, filters, viewer in mint con-
 dition; Kodak Stereo; Realist f3.5; Kodak Viewer
 II; Realist viewer red button; 7-sprocket viewers;
 Iloca I; Iloca II; Verascope F-40. George Skelly,
 28002 N. Ridgecove Ct., Palos Verdes CA 90274
 (213) 541-7143.

FOR SALE: NIMSLO 3-D Camera \$225 ppd. Hot shoe
 adapter for Realist, allows use of your electronic
 flash (with PC cord) on Realist \$7.00. Deep-Vue
 stereo viewer \$25 ppd. Stereo Photography Un-
 limited, 8211 27th Ave. North, St. Petersburg FL
 33710

Join Us...

On January 20...

We are all looking forward to a visually exciting Club competition on January 20. Of all the Club activities, this is our "meat and potatoes".... the activity that really sustains us. Come.... bring slides....bring a friend....watch...enjoy!

I'd like to continue pointing out a few considerations for our newer competition participants to make while choosing slides to bring. (Remember that these are only "suggestions" and we never want these points to take on the stigma of "rules".) If you have a choice of slides to bring, consider:

1. Is the horizon level? In 3-D we are keenly aware of orientation, and slanting horizons are immediately obvious. A slide with tilted horizon can sometimes be salvaged by carefully rotating the chips in mounting, but this is often more trouble than just selecting a different slide, if you have one.

2. Is the horizon broken? Generally a slide has more appeal if there is no straight line cutting across the entire view, for this tends to separate the scene into two parts. The slide works better if the horizon is cut by a tree, or a rock from a low vantage point, or a model, or a house or a sailboat mast, or whatever else may be natural to the scene. Look for this detail in your choices.

Remember, the meeting starts at 7:30 PM.

—Rick Finney
Competition Director

On February 17...

A program made up of several diverse featurettes in stereo, each detailing a special 3-D interest of the presenter. Intrigued? More details next month.

—David Kuntz, Program Director

Refreshment News

During the past year we've generally had punch, cookies and coffee before each meeting. A great big thank you to these folks who brought in the goodies.

Rich Bruland	Len May	Russ Terrill
Bill Daggett	David Kuntz	Marilyn Felling
Hugh Stilley	Susan Pinsky	Oliver Dean
Denise Pearl	Holly Weisbuch	Jim Riggs
George Walker	Marjorie Webster	

And a special thanks to Marshall Stewart for always making the coffee. I have a sign-up sheet going round for this year. Please see me at the January meeting if you'd like to get your name on it. Have a good year.

—Ursula Sylvan
Refreshment Director

Movie Division Formed

It all started out as an informal get-together of SCSC members who have been experimenting with 3-D home movies. On November 6, 1982, Susan Pinsky and David Starkman hosted Bill Shepard, John Hart, Oliver Dean, Holly and Stuart Weisbuch, Charles Piper, Tony Alderson, and Melba and Willis Simms, with a pile of equipment and film in tow.

After a bit of equipment show-and-tell, each participant with film to show was given 15 minutes, with an opportunity to show more on second or more rounds. To simplify the changeover of equipment, film formats were kept in groups.

The most popular formats were the Elmo Super 8 3-D System, and the Bolex or Elgeet 16mm systems. Experimental systems shown included the Elmo attachment adapted to 16mm, twin-projector Super 8mm and twin-projector Regular 8mm.

The quality was variable, but almost all the films exhibited good 3-D effect. Most films were pretty much home movie variety, but Stuart Weisbuch got the most popular vote with his educational "Holly Makes Egg Rolls". The dual 8mm systems definitely got the votes for best image quality, but most of us were surprised at how well the tiny Elmo Super 8 format came across.

Many rounds of film were shown. At 1 AM the die-hards were still debating over whether to look at anaglyph condensed Super 8 versions of "Mad Magician" and "Creature From The Black Lagoon". Those will have to wait for the next meeting.

A good time was had by all, and it was resolved to have another meeting and to invite more interested Club members. John Hart has offered to be the Director of a new 3-D Movie Division of our Club, and the Board of Directors has voted to begin this Division and accept John's offer. Interested Club members should send John Hart a note (3008 Hopeton Rd., La Crescenta CA 91214) requesting to be contacted for the next meeting (not scheduled at this time).

—David Starkman

Marjorie
WEBSTER'S STEREO CROSSWORD PUZZLE ©
NUMBER ONE

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Stereo Quickies

FAIR APPEAL

The Fair Exhibition needs help! Each year in August & September the Club sponsors the Stereo Division of the L. A. County Fair Photography Exhibition. For this we need a Chairman (or Co-Chairmen, as were so aptly handled by Don Cast & Tim Cardinale in '82). Interested? Maybe we could use a "team" approach. If you would like to get involved in this worthwhile activity, please let me know. Remember how many thousands of fairgoers the stereo viewers introduced to our fascinating 3-D hobby last year? (Were you one of them, or maybe in a previous year?) We must continue this project. Don't hold back. Let me hear from you now! If we have several members volunteer, we can split up the responsibilities quite nicely.

—Marilyn Felling, President

STEREO MINIATURES

If you've ever had a craving for a miniature stereo camera, a miniature stereoscope (complete with miniature stereoview), or perhaps a mini pair of 3-D glasses with mini 3-D comic, then Brian Johnson hand-crafts just what you want. In addition, Brian's latest list includes a mini Realist viewer and reel. For a copy of the list, write to: Brian Johnson, 341 University Dr., Menlo Park CA 94025. Include a SASE please.

—David Starkman

CRITERIA SOUGHT

If you have viewed and, actually or vicariously, judged 3-D slides, or silently given your own mumbled opinions, we'd like to hear from you! What is (or would be) your criteria for judging and scoring? What relative weights would you give to the various one-word qualities/elements of a slide....color, mounting, interest, technique, originality...there are probably 50 such identifiable qualities. What would you rate high or low? What has been or would be your basis for evaluation? Come on -- we'll print every one received. Let's hear from subscribers too. Send to the Editor. Name withheld if requested. No thinking too wild!

COMMERCIAL 3-D PRODUCTION

We hear that NEWS subscriber and creative 3-D photographer Steve Aubrey, New York City, just finished shooting his industrial 3-D slide show for Carrier Corp. It will take another few weeks to get it up and running. Each slide has its own polaroid filter mounted inside to eliminate filtering at the projector, which is an industrial show with better than 18 projectors, and, we presume, a traveling show, so almost a necessity. Perhaps Steve will explain this whole project/process in a future NEWS.

NICE MEMORIES

Many readers were privileged to attend the PSA Stereo Sequence Judging in the '70's, hosted by the late Director John T. Chord, FPSA, and his friend Jack Shafer, in Prescott, Arizona. It was quite a treat! While visiting their spectacular "Double J" western home, one could not help but be amazed at John's tremendous collection of records lining the walls....modern, classical, theater, movies.... A very nice Christmas note from Jack this year revealed the following: "John's record collection of over 2200 items was left to the Prescott Public Library, and had to be categorized, classified and delivered. On arrival the collection was judged to be too valuable to be put out on loan, so new cabinets were built and three listening machines with headphones were installed which are in almost constant use. Incidentally, this arrangement has been judged the largest and most complete of any library in the United States." So nice memories live on...

NEW USES FOR OLD NEWS...NUMBER EIGHT

PAGE THREE
3-D NEWS
DECEMBER 1982

Join Us...

ON DECEMBER 11
1982 CHRISTMAS LUNCHEON

North on Santa
West on Santa
Post Office
City Hall
Courthouse
Sorrentino's
Main Street
Post Office
City Hall
Courthouse

① Post Office
② Sorrentino's

ON JANUARY 12
Third Club Competition for the Club year at the Photo Center at 7:30 PM. Every member is invited to bring 3 slides for the standard category and 3 slides for the nonconventional category. See the September NEWS for definitions of slides eligible for each category.

LAST CALL
COOKBOOK DIMENSIONALLY WITH STEREOGRAMS

We have been collecting those prized recipes from our fellow stereographers who share their time between the stove and 3-D camera. There is still time for those of you who have neglected to send us your favorite recipes for inclusion in our first-ever Stereographer's Cookbook. Out-of-town members, subscribers, and friends of stereography are also encouraged to submit their entries. Please send your recipes to one of us.

Marilyn Felling, Cookbook Editor
Rick Finney, Cookbook Co-Editor

Somehow I feel I've always been involved in stereo photography. It had no real beginning, and, of course, no end. It transcends such constraints and merely exists...to be enjoyed and cherished by those who seek it.

—Anonymous
Student of Philosophy 1

DON'T FORGET! Our "Singing Short of Phenomenal" Christmas Luncheon, Saturday, December 11 at Sorrentino's, 11:00 AM. In case there are any last minute cancellations or reservation additions call (214) 975-1259 and leave a message on the recorder. Thanks for the great response. See you there...

—Tim Cardinale
Banquet Director

NEW USES FOR OLD NEWS...NUMBER SEVEN

SNOWFLAKES!

STORY

DECEMBER ISSUE AND I HAVEN'T HAD A CHANCE TO READ IT!

A True Short Story

SORRENTO IN STEREO

by Marjorie Webster

My two-eyed camera has taken me to many fascinating places of the world. In Italy I was thrilled with Venice and have several dozen very super 3-D slides of that unique, gorgeous photogenic city of canals. Florence was exquisite and Rome magnificent. Pompeii was crumbling and delicate. Naples, bold and raw; Capri, the "Italian Catalina". But - ah, romantic Sorrento I had dreamed about for so long was really something else!

Before dinner, in Sorrento, at the Imperial Tramontano Hotel, I was sitting on the Terrace enjoying a spectacular view of the entire Bay of Naples. In the distance was ominous Mt. Vesuvius which had buried such cities as Pompeii and Herculaneum with volcanic ash on August 24, 79 A.D. I took several stereo shots before twilight. Most of the guests were having cocktails, so I ordered one. Before I'd finished it, the waiter brought me another. I waved some lira at him, but he winked at me and said something in Italian which I didn't understand. I left some money on the table as I went in to dinner, but the waiter followed me and gave it back with another wink and a bow! (From previous experience some hotels treat their guests with complimentary drinks, so I assumed this was the case here at the Imperial.) During the sumptuous dinner, which began with pasta enough for a complete meal, I noticed the same waiter was now serving my table. I was wearing a long purple chiffon scarf which hung over the back of my chair and every time he passed behind me he gave it a gentle tug. (Italian men are famous for pinching female bottoms, but I was sitting in an enclosed chair.) Every time the waiter passed in front of me he would wink. Did he have an eye problem? The dinner price was included in the tour, so I didn't have to pay for the meal, then.

I went to my room, left my stereo camera there, and returned to the lobby. I was reading a wall plaque which told of the famous writers and other dignitaries who had been guests at the Imperial Tramontano Hotel: Milton, Goethe, Byron, Scott, Shelley, Keats, Longfellow, etc. James Fenimore Cooper lived here while writing "Water Witch". Harriet Beecher Stowe was inspired here to write "Agnes of Sorrento". Ibsen lived here six months while writing "Ghosts". G. B. de Curtis composed "Torna A Sorrento" ("Come Back To Sorrento") on

the Terrace. I was about to copy the legend when a distinguished-looking gentleman began talking with me and offered me a printed copy of the plaque. He was Richard Tramontano, owner of the hotel. In the course of conversation he asked if I'd ever heard of Atlantis. He was delighted with my knowledge and background. Both my mother and my husband had done much research, writing and lecturing on the subject, for the ancient Mayas were believed to have escaped from the sinking continent. I also tell about it in my Mayan Archaeology classes and lectures and have designed ceramics pertaining to Atlantis. A large stone figure is beside the front door of our San Fernando Valley home....an Atlantean! (His twin brother is a drinking fountain in the Maya Movie Theater in Los Angeles.) Mr. Tramontano asked me if I'd like to see his Atlantis in his apartments, which was an old Italian villa beneath the present hotel and built on top of an ancient Greek temple. Sure I would!

We crossed a lovely courtyard into another wing of the building and started down some dimly-lighted stairs. As we went lower it became darker and I discovered he had a wooden leg as he thumped beside me! It got dimmer, damper and spookier and I began to wonder if I'd been foolish to go with him alone. After several turns, suddenly a gorgeous stained-glass window was illuminated before us. We descended lower and lower. Finally, from a very dark entrance hall, he told me his Atlantis was in his bathroom.. "begging the lady's pardon"! (I've been asked to see etchings before, but this was a different approach.) Needless to say, my knees were knocking and my heart pounding, but it was too late to turn back. I heard water splashing and the hiss of surf somewhere in the night. He asked to take my hand to lead me into the bathroom, for it was necessary to have total darkness. Well, I was now so petrified I could hardly breathe. It was very musty and cold. I heard a click and there I was looking down into a very deep well. About 25 feet below was a miniature city of Mayan design beneath the water. He flipped a switch and various colored lights played on the ancient temples. Another click and rain began to fall on Atlantis! (I still wasn't too sure whether I would be sacrificed as "Bride of the Rain God" by being thrown down the well!) Then he turned on an overhead light and sure enough we were in a very large bathroom. He then showed me many other rooms, all at different levels. He had a fascinating collection of rare antiques, paintings, pieces of ancient temples and statuary of Greece, Rome and Pompeii, etc. Every cabinet he opened lighted simultaneously. There was a



complete set of the poet Tasso's rare volumes. Tasso had been born there in 1544. My host told me he must return to the lobby to greet some friends from New York. He would return with them soon, and I was free to roam around and enjoy his collections. He went thumping up the stairs and I breathed a sigh of relief! He was indeed a gentleman.

I rechecked the bathroom to be sure I wasn't dreaming. Then I made the rounds of various rooms he had shown me. All of a sudden I heard a violent "psssst" and a rattle! Snakes? But there stood The Waiter with a tray and a drink and a wink! He said "Lady..." followed by a barrage of rapid Italian. Here I was all alone in the depths of antiquity with a crazy character



who was obviously pursuing me! What to do? I wish I'd taken Italian in school instead of Spanish, although some words are similar in both languages. (I used Spanish with Italian waiters on a cruise up the Rhine in Germany and had no problems.) I foolishly reached into my purse for some lira and wished I'd had a gun! At that moment I heard a very welcomed thumping and voices descending the stone steps! The Waiter dashed away with my drink!

I was asked to join Tramontano and his friends in a huge high-ceilinged music room. He served drinks in rare tall-stemmed goblets set with jewels. Tramontano had to sit with his wooden leg propped straight out before him on another chair. One gentleman from New York played show tunes on a concert grand piano. I even played a couple of numbers, including my beloved "Come Back To Sorrento" which was a thrill and so apropos. After a couple hours of charming music and conversation we all ascended to the lobby and bade our fond arrivedercis. Richard Tramontano invited me for Tea the next afternoon but unfortunately I was to leave at noon on my Tour. (He looked a bit like Rossano Brazzi and I felt like Katherine Hepburn of "Summertime" by this time!)

I went to my room and the telephone was ringing. Who could be calling at this hour? I checked my watch. After midnight! A voice said: "Lady..." and a persistent streak of Italiano lingo. I couldn't mistake that voice. What to do? I hung up. The phone rang again! It rang and rang and rang. I cannot resist a ringing phone. Foolishly I picked up the receiver. To my relief it was Carol, a member of our Tour. She was relating her experiences in town of watching the Tarentella dancers and wishing I'd been there with my 3-D

camera. She asked about my evening and would I have a drink with her? I suddenly knew no one would believe my unusual experience. I saw my stereo camera lying on the desk. It gave me an idea. Two ideas! I told Carol I would call her back. I phoned the lobby and had Tramontano paged. I asked him permission to photograph his Atlantis in stereo and bring a friend along. I phoned Carol to meet me in the lobby for the adventure of her lifetime!

Our host escorted Carol and me most graciously and she had the same dramatic experience as I. As we roamed through the apartments, The Waiter arrived with drinks on a tray. No winks! I took a 3-D pic of Atlantis down the well and a shot of a sarcophagus. I had only two blue No. 5 flash bulbs for my Graflex flash gun! Tramontano led us back up those dank steps to the lobby. Carol and I expressed our multi-gracias over espresso coffee. Carol and I then took a tiny elevator which had room for only 2 passengers. Guess who crammed in beside us with tray held above his head and topped with two cocktails? The Waiter. And he winked at Carol! I knew her room was one floor below mine, so we both got off at her floor, leaving the waiter with astonishment and two cocktails. I asked Carol to walk with me up to my room, trying to explain my strategy to her. She said "Oh, he's so cute....what's his name?" No sooner had she left me when the telefono began to ring! When I picked up the receiver I heard the familiar "Lady..." and rapid Italian dialect. He was still after me and would not quit! He knew I had a room alone and he probably had a pass key. While I was moving heavy furniture against the door, I heard a subtle commotion in the lock. I knew it! I washed a few unmentionables while the phone rang furiously. I did not answer it! My view of the Bay of Naples was the same as the Terrace, only higher. A sheer drop of 200 feet to the beach below. Could he climb that precipitous wall? I hung my washing on hangers, interlocked in the shuttered windows, in case he was a "building climber". My room had no bath (it was down the hall), but I had a bidet. One does not use them for a toilet, but this was an exception! And I didn't want any more drinks "on the house".



The next morning at breakfast The Waiter ignored me! I could tell my adventure in Sorrento was nearly over. But it was a beautiful day, and I have a lovely 3-D slide of me, that Carol took, with me smiling gloriously triumphant, with the spectacular stereo view of the Bay of Naples from Sorrento's Tramontano Terrace!



David Hutchison

Reporter at Large

NEW 3-D FILM EXPLORES THE IMAGINATION

One of the highlights of Walt Disney World's new EPCOT (Experimental Prototype Community of Tomorrow) Center in Orlando, Florida, is a 14-minute 3-D film by Academy Award winner Murray Lerner. The film, "Magic Journeys", is part of the Kodak-sponsored Imagination Pavilion which is located in the Future World half of the new billion-dollar Disney enterprise, which opened in October.

The film uses the 3-D medium to explore the world of a child's imagination. The 3-D effects are designed to enable the audience to see through a child's eyes and to experience the ever-changing flights of fancy of a child's imagination. You soar with the children in the film over mountains and seas, plunge through whirling galaxies of stars, and reach with the film's carousel riders in one sequence for an elusive spinning golden ring that appears to hang magically in space before your eyes.

The filmmaker, Murray Lerner, who won an Academy Award in 1981 for "From Mao to Mozart: Isaac Stern in Red China", explains that even in his 2-D documentaries he was always trying to "break down the barriers between the audience and the screen." A good deal of the film's action occurs in the space between the screen and audience; the images play with the audience, beckoning them to participate directly in the flow of images.

"Everything about this film is experimental and innovative," exclaims Lerner. "A lot of new technology had to be brought to bear in order to create an impressionistic trip through the imagination. The film incorporates time lapse hyperstereo, hypostereo, blue screen traveling mattes, 3-D computer animation; it mixes miniature and fill-size sets, and even shrinks people to tiny figures as they fall through an enormous computer-generated human eye."

Filming took place over a period of eight months and included diverse locations from California to Colorado, and even underwater at the Grand Caymans. Special research was undertaken by Kodak and Disney scientists to develop the twin 65mm camera system that was required to achieve the broad variety of effects. The film is projected with twin 70mm projectors in a specially-designed 600-seat theater in the Imagination Pavilion. "Magic Journeys" was written, directed, and produced by Murray Lerner for Walt Disney Productions. The music for the film is by the Sherman Brothers whose credits include "Mary Poppins".

The film is attracting a lot of notice by Hollywood filmmakers who, after seeing and experiencing "Magic Journeys" are beginning to understand that the 3-D film is a medium of vast potential that has only begun to be explored.

UPCOMING 3-D FILMS

Here is my tally of 3-D films either ready for release or "in production". Be advised, however that only about 15% of the announced projects ever make it to the screen...

- 1) "Rottweiler" — low budget horror thriller
- 2) "Treasure of the 4 Crowns" — low budget rip-off of "Raiders"
- 3) "Tiger Man" — re-release with "new" footage
- 4) "The 3-D Movie" — a compilation film with classic clips
- 5) "Sexcaliber" — another 3-D pornflick
- 6) "Jaws 3-D" — currently in production at Paramount — a big one
- 7) "Hot Heir" — low budget comedy
- 8) "Rock Fantasy" — a.k.a. "Rock 'n Roll Hotel"
- 9) "Space Hunter" — space adventure from Columbia
- 10) "Abracadabra" — Australian feature-length animation
- 11) "The Mirror Men" — Michael Wadleigh's project at Lorimar
- 12) "Metalstorm" — from the people who brought you "Parasite"
- 13) "Space Vampires" — Italian cheapie
- 14) "Amityville 3-D" — Orion and DeLaurentiis
- 15) "The Disc" — just script, no backing
- 16) "Star Crossed" — ditto
- 17) "The Lost Empire" — ditto
- 18) "The Shabako Stone" — ditto
- 19) "The Legend of the Mystical Knight" — ditto
- 20) "The New Adventures of Jekyll & Hyde" — ditto
- 21) "Man Out of Time" — biopic on Tesla
- 22) "_____ " — untitled space comedy from Frank Mancuso, Jr.
- 23) "_____ " — untitled animated Disney film by computer
- 24) "Cobra" — Japanese animation, proposal only
- 25) "Hide and Go Kill" — proposal only
- 26) "Bayou" — proposal only
- 27) "Ripped to Shreds" — proposal only
- 28) "Exposing Kinky Sex" — Australian porn
- 29) "Triple Caliber Girls" — U.S. hardcore

LANDSCAPE PORTRAITURE

"Landscape" is a surface configuration of the earth — a countenance. It changes constantly, expressing the effects of both underlying forces and external pressures. We read landscapes like we read faces. Landscape photographs are portraits — images of a particular face at a specific time. They may be as superficial or as expressive as human portraits. Great photographs of the landscape go beyond landscape and evoke the primal earth itself.

—Freeman Patterson
Camera Canada, 9/81

LET'S HAVE MORE "PARTY PICTURES"

Successful party stereograms are not easy to shoot, but for human interest they are the greatest. The equipment is important, depth must be carefully controlled, and you must be fast.

CAMERA AND FILM

Because the situation is not going to wait until you are ready, start with a camera which you can operate rapidly, such as a Kodak Stereo, Iloca Rapid, or Realist 45. Other choices are Vivid and Colorist. Selection of film is a compromise. You need a film fast enough to shoot up to 10 or 12 feet with a small strobe, and you want pleasing skin tones. An ideal film would be "Kodachrome 200", which does not (yet) exist. Your best choices are Kodachrome 64 and Ektachrome 200 (with a warming filter if you dislike Ektachrome skin tones).

LIGHT SOURCES

If your subjects turn away as you approach, because your flash bulb has been blinding them, you won't get another picture. Use a strobe, not a bulb, and keep the size and power low, both for handling convenience and for subject comfort. A number of small strobes with outputs of less than 1000 BCPS (beam candlepower seconds) are available. The choice between a manually set strobe and an automatic one is a matter of personal preference. The manual is usually more flexible and cheaper. The automatic involves less thinking, but may require you to use a particular f/ stop. The most important characteristic of your strobe is its recycle time. With anything over 5 or 10 seconds, you will miss many of your best shots. Finally there is the choice of batteries. Alkaline cells have the most capacity for their size, ordinary dry cells the least. Cadmium rechargeable batteries may run out of power before the party is over. With throwaway batteries, you reach in your gadget bag for fresh ones. Throwaway batteries of both types can be recharged several times at a considerable saving. Mount your strobe off the camera to avoid redeye.

HOW DO YOU SHOOT THE PICTURE ?

Most of your best pictures will be at 7 to 12 feet. For your first attempts, set your focus and f/ stop for 10 feet, and memorize what that distance looks like. You won't have time for rangefinding. Make sure nothing is closer to the camera than 7 feet. A white tablecloth, or the back of someone's head 4 or 5 feet away is what ruins most party pictures. To shoot a round table of people, select a spot where someone has left his seat, and shoot through the opening. Don't try to include the two people nearest you. To shoot the head table, wait until they are eating, and stand back. Shoot two or three and select the one you like best. To shoot the Member receiving the award, crouch down at a point where you can see both the faces and where you won't interfere with traffic. The low angle will help your picture.

So much for the dog and pony show record. The pictures which will have all the appeal at a later date are the "candid" ones which caught the Member doing his thing. A stereogram of Joe clowning tells a lot more than the statement, "Joe is a regular clown". Make sure you save film for the "candid". Don't shoot it all up on the awards. Later you will wonder what to do with the award shots. Send them to the awardee.

OTHER POINTS TO WATCH

Any shiny surface directly facing you will have a burnt spot from the strobe. Get an obstruction in line with the reflection point. But a mirror at an angle can add interest to your composition. Try to get the faces of those people nearest you, even if it means speaking to get their attention. The back of a head spoils any picture. Remember that most strobes show READY when they are still a half a stop below full charge; learn how yours works. As soon as you have your pictures mounted and edited, (you will throw out 50 to 75%), identify the people on a label. Next year you won't remember who the guests were.

Good luck with your party pictures. You will be sorry you didn't start sooner!



3-D NEWS

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from the **STEREO CLUB** of southern california

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

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Club Competition Standings

A GROUP STANDARD CATEGORY

JAN	CUM	* Judge's scores averaged
63	195	Rick Finney HM: Pax in Terra Firma
65	195*	Susan Pinsky Award: Bike & Balloons HM: Pipe Dream
62	193*	Jerry Walter HM: Orange Anchor
66	188	Carl Felling Award: Bodie Shell Station HM: Climb to the Clouds
59	188	David Starkman
64	187	Ward Clark Award: Rock Bridges
63	187	Paul Wing Award: Wow! Wat Arun HM: Flowering Kale
60	186	Stergis Stergis
61	186*	Russ Terrill
58	185	Earl Colgan
63	177	Nathan Wong HM: Abandoned Wagon
57	172	Hugh Stilley
61	118	Stuart Weisbuch HM: 8 x 10 3-D
—	63	Oliver Dean
61	61	David Kuntz
—	60	Sylvia Sikes

B GROUP STANDARD CATEGORY

JAN	CUM	
68	195*	Marilyn Felling Award: 3-D HM: Merced River Tranquility HM: Out the Bottle House Window
60	187	Earl G. Anderson HM: The Sketcher
62	187	George Cushman Award: Heceta Head
—	183*	Tony Alderson
61	179	David Hutchison HM: Tree Grows in Boulder Field
—	177*	Darryl Medeen
58	177	Marjorie Webster
57	176	Ernest B. Marjoram
63	176	Thom Pentecost HM: Corn
56	173	Howard De Vorkin
51	171	Marshall Stewart
65	167	Jim Riggs Award: Fall Leaves HM: Cottages HM: Christmas Tree
54	167	Adolph Sanchez
60	164	Al Bohl
—	136*	Rich Bruland
41	136	George Skelly
59	119	Bill Daggett HM: Big Bear Meadow Fence

58	116	Holly Weisbuch
60	114	Dick Howe
—	71	Charlie Kamerman
66	66	Richard Evans Award: Sand Erosion HM: Twig in Dunes
62	62	Bill Shepard Award: After the Fog
59	59	Bill Papke
—	57	Richard Jean
—	56	Ken Dally
—	56	John Konrad
—	56	Bert Sikli
—	56	Richard Winsett
—	55	Ursula Sylvan
—	53	Herb Bann
—	53	Roland Kerber
52	52	Ray Zone
51	51	Robert See
33	33	Peggy Fogle

A GROUP NONCONVENTIONAL CATEGORY

JAN	CUM	
68	204*	Jerry Walter Award: Desolate Utahscape
67	198	Rick Finney HM: Skiing Blue Jay Bay
65	193	Ward Clark
65	193	Paul Wing HM: Pink Swirls
63	189	Stergis Stergis
62	188*	Susan Pinsky
62	180*	Russ Terrill
58	174	Hugh Stilley
66	149	David Starkman HM: Time to Brush
—	105*	Tony Alderson

B GROUP NONCONVENTIONAL CATEGORY

JAN	CUM	
66	194	Earl Colgan Award: I. C. U.
71	190	Carl Felling Award: Gumball Diver HM: Mold Baby
62	190	Stuart Weisbuch
59	181	George Cushman
55	115	Earl Anderson
55	105	Bill McKim
—	67	Richard Ogle
64	64	Bill Papke HM: Floating HM: Trinity
—	61	Bill Daggett
—	61	George Walker
—	59	Merry Nell Colborn
18	57	George Skelly
23	23	Richard Evans HM: Death Valley
—	20	Holly Weisbuch

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

Cover Story

by Rick Finney, Competition Director, and Jerry Walter, Editor

This month we give front-page credit to the Club Competition Participants. Three Cheers! These are the stereo shooters who are the life-blood of our Club. Five times each year they either dig deep into their file of stereo slides, or rush out to buy another roll of film to produce something fresh for the next competition. Whichever stereo mode they are in, their contribution to the status of the Club is ENORMOUS! Look at that front-page list! There are 54 different names on it, and every one is important (regardless of standing)! Some may say there should be even more, for this represents 31% of our present Club membership of 177. But many, many of our members are new — very new. Of these 177, 53 joined in 1981, 40 in 1982, and 11 so far in 1983, making our 2-year+ freshmen members 59% of today's Club profile. Many new members feel they must learn a lot before they plunge into competition, while the more daring jump in right away. Both approaches are valid, depending on the individual. For most important is the goal — that of improving and diversifying one's 3-D photographic abilities — technically, visually, aesthetically, and creatively.

Wasn't that a wonderful array of slides we saw in January? 173 slides from 37 different members! Here are the scoring statistics for the evening:


Number of slides...	Points											
	26	25	24	23	22	21	20	19	18	17	16	15
in Standard			7	4	15	19	24	22	15	6	6	1
in Nonconv.	2	1	4	7	4	8	11	9	5	3		
Standard Average: 19.9												
Nonconventional Average: 20.8												

Special thanks to Susan Pinsky, Nathan Wong, Rich Evans, and guest-member Bill Papke for their "Insights" on their slides. Now, if you would like to read something about any special eye-catching slide you see at any competition, please let the Competition Director know and we'll search out the maker and request details for the NEWS. Sharing in another way: Beginners, call up some of your fellow creative members and ask if you may see some of their work, and bring along some of your own slides to share. They will be able to give you hints and suggestions, and this is also a good way to get to know each other. If you are brand new and really don't know anybody, use the names on the front page along with your Club Directory and get busy!

Newer member/competitors please note! We will once again award a "Most Promising New Member" trophy at the end of the year. Here's how it works: Sometime after the May competition, but no later than the June 16 meeting, I will be accepting from all Club competitors 4 of their best slides from competition this year for the annual slide-of-the-year competition. If you

joined the Club in 1981, 1982, or 1983, your slides will also be judged, as a group of four, for the special "Most Promising New Member" Award. This award includes items of true value, and is worth going for! Think especially of variety. But remember that the four slides you give me must have been entered in Club competition in September or November, 1982, or January, March or May, 1983. Join the action.

"P". What does "P" mean? At the scoring table the scorekeepers are inserting a "P" behind the slide titles that are people/photo-journalism type slides, or simply "people doing things". What we are hoping to do is call for all of these "P" slides for a special feature for the Club's July Banquet, in addition to your best four for slide-of-the-year. Also, a special trophy will be awarded for best people/photo-journalism slide.

There are a number of philosophies being discussed concerning judging of slides — criteria, comments, qualifications. Any discussion along these lines is healthy, so long as it doesn't break down into perennial non-constructive grumbling and sour grapes. Yes, it would be nice if the judges' comments could be only positive, but would we really learn with artificially-nice comments? The judges, some of them being a little nervous because newer members are being encouraged to take a judge's seat, can't always think of a positive way to say something, and may simply blurt out "Too dark!" Okay, so be it. The only thing the slide maker should do is file these comments away in his storehouse of photo knowledge, and  keep smiling.
KEEP SMILING

Since 1978 it has been the policy of the Club to pick judges from within its ranks — giving newer members the experience of evaluating slides. This is done on purpose, since the Club should be a "learning experience" in every facet of stereo photography. Do those 6-6-8 or 8-5-7 scores bother you? They shouldn't. They are really not that frequent, and they definitely show that the judges are working and thinking independently — what more could we want? Disagree with the judges sometimes? Natural. Everyone sees different things in slides, and there are no absolutes in judging or slide criteria.

Thanks to our January judges Tony Alderson, Rich Bruland, and Darryl Medeen for their independent thinking with respect to the scoring, and their perceptive comments. All of these gentlemen are newer members, full of exciting ideas, and will be an important force in our Club's future. This style of judging has brought us a long way from the "routine" competitions of the past. There is no question that the Club shooters and competitions have "opened up" to reflect and recognize the photographic ideas of today — 1983! Another round of "three cheers" for the Club Competition Participants.

PISCES

Symbol: ♉ Element: Water. Planet: Neptune.
 Belongs to those born Feb. 19-Mar. 20.
 Traits: Sensitive, emotional, unworldly,
 secretive.
 Compatible with: Cancer, Scorpio, Taurus,
 Capricorn.
 Attracted to Leo.
 Careers: Dance, medicine, clergy, music.

**Stereo Activity Calendar**

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

THU FEB 17 Club Meeting - Photo Center - 7:30 PM
 A Stereo Variety Show
 MON FEB 28 Copy deadline - March NEWS
 SAT MAR 5 Club Movie Division Meeting at Bill
 Shepard's, W. Covina, 7:30 PM
 THU MAR 17 Club Meeting - Photo Center - 7:30 PM
 Fourth Club Competition
 SUN MAR 20 American Society of Camera Collectors
 Spring Show/Sale. Machinist Hall,
 Burbank. A good place to see/buy
 3-D equipment

Stereo Exhibitions Calendar

WED FEB 9 Showing - Hollywood Stereo Exhibition
 Pasadena Stereo Club/Rickey's Rest-
 aurant, 300 W. Valley Blvd, Alhambra
 MON FEB 21 Closing - Sydney Australia Exhibition
 TUE MAR 1 Showing - Hollywood Stereo Exhibition
 Jewel City Camera Club/First Methodist
 Church, 134 N. Kenwood, Glendale
 THU MAR 3 Closing - Potomac Stereo Exhibition
 Forms - Mel Lawson, APSA, 1400 S.
 Joyce St. A-513, Arlington VA 22202
 This Exhibition open to all formats.
 SAT MAR 12 Closing - Cornhusker Stereo Exhibition
 Forms - Jim Longman, 540 Jeffrey Dr.,
 Lincoln NE 68505
 SAT MAR 26 Closing - Chicago Lighthouse Exhib.
 Forms - Marion Smith, APSA, 145 West
 Park Ave., Wheaton IL 60187. Two
 SCSC members are traveling to Sunny
 Chicago to judge this one.

Classified

FOR SALE: World's largest used 3-D dealer now
 has 20+ stereo projectors. Please call for your
 needs. Mr. Poster, Box 1883, South Hackensack NJ
 07606 till 6 PM (201)794-9606

WANTED: I need Macro Realist outfit. Paying \$875!
 Also, Realist 82 Projector -- will pay \$700 each.
 Paying \$550 for cased Belplasca. Call Mr. Poster.

FOR SALE: F/3.5 Realist \$100. Bert Sikli, 12905
 S. Budlong Ave., Gardena 90247 (213)327-7163

Member & Subscriber Update

A hearty welcome to these 3 new Club members:

PEGGY FOGLE, 18288 Valley Blvd.
 Bloomington CA 92316 R(213)877-4575

BERT ALAN SIKLI, 12905 South Budlong
 Gardena CA 90247 R(213)327-7163

STEVE TRAUDT, 2726 Washington Street
 Lincoln Nebraska 68502

A new subscriber to the NEWS:

ROBERT L. CAPPS, 300 Devonshire Drive
 Waterloo Iowa 50701

Club membership anniversaries for February:

Marjorie Adams -- 17 years
 Tony Alderson -- 2 years
 Bill Daggett -- 2 years
 Marilyn Felling -- 5 years
 Carl Felling -- 5 years
 Richard Karmette -- 1 year
 Len May -- 2 years
 Jerry Norton -- 2 years
 Lee Pratt -- 3 years
 Joan Putnam -- 1 year
 Wayne Putnam -- 1 year
 Gail Reece -- 3 years
 Marjorie Webster -- 1 year

"Filming 3-D involves a whole new way of
 thinking. At first we had to learn the
 language of 3-D, but now filming in 3-D is
 not so restrictive. We've adapted ourselves
 to its advantages. It's wonderful to be
 able to choreograph actors for a 3-D qual-
 ity. The first weeks we were experimenting.
 We had a traditional, flat, two-dimensional
 film, and we were asking 3-D to fill the
 void. We should have been making the mess-
 age fit the medium. It's always been our
 intention to make this movie restful to the
 eye. When it's dramatically correct, we
 will bring things out to the audience.
 Those effects are a tremendous strain on
 the eyes, so we'll use them sparingly --
 dramatically in about eight places and
 humorously in about eight other places.
 There will be long periods without effects.
 We're investing far more money in "Jaws 3-D"
 than any past 3-D movie, and we want to go
 with a quality visual look."

--Joe Alves, Director
 --Rupert Hitzig, Producer
 --Jim Contner, Photography Director
 talking about "Jaws 3-D" now being
 filmed at Florida's Sea World

Join Us...

On February 17...

Five stereographers will each treat us to something different, creating a grand Stereo Variety Show.

Dick LaForge

"20 Years of Stereo Cave Photography"

NEWS subscriber Dick from Eureka has merged his hobby of 3-D photography with his cave exploration to produce this unusual and compelling sequence of slides.

Tony Alderson

"Stereo Drawings"

Our Vice President will demonstrate and illustrate the techniques used to make stereo drawings such as were used to produce "The Creature" which caused such a sensation at the November meeting.

Marjorie Webster

"Stereo Stars"

Marjorie will share some of the many stereos of stars and celebrities she has taken during her illustrious adventures around Hollywood over the years.

Nathan Wong

"Reflections On The Sierra"

This Pomona student's feature is a journey into the heart of the High Sierra where he portrays the excitement and thrill of bagging peaks, cross country skiing, and mountaineering at its best.

Ray Zone

"Anaglyph!"

Ray plans to take us through the history of anaglyph 3-D comics and drawings, in anaglyphic projection. Those unusual red/blue glasses will be supplied by the Club for this segment.

Plan to come by to share in this entertaining evening. 7:30, Photo Center. Early folks get the best seats!

--David Kuntz
Program Director



On March 17...

Club Competition Number Four for the year. Start searching out your best right now, or plan those winter photo sessions without delay.

--Rick Finney
Competition Director

Movie Division News

The second meeting of this new Club Division will be held on Saturday, March 5, at 7:30 PM, at the home of Bill Shepard, 425 N. Morada Ave., West Covina. Various projectors and screens will be available for different formats, and enthusiasts of the home 3-D movie are encouraged to bring any footage they may wish to share. RSVP Bill at home at (213)962-5581.

--John Hart

Movie Division Director

Twin Konica Update

Further to information contained in the article in the October NEWS, the following additional breakthrough is of interest. Following a short talk given at the National Stereoscopic Association Convention in San Jose in August, I had discussions with one of the Conventioneers, namely Richard Brush of Los Altos CA. Richard is experienced in the design of integrated electronic circuitry, and he expressed the view that he felt quite sure that he could design a circuit for use in a synchronizing unit built especially for the purpose of synchronizing any two Konica FS-1 camera "off-the-shelf" without the need for selection as described in the article.

Subsequent to this discussion, Richard has gone ahead and prepared a design and built a pilot model synchronizer. He has made available to me his circuit diagram and with the help of a fellow Sydney International Stereoscopic Union member, Foster Stubbs, a pilot model unit has been built in Australia. The good news is that the unit really works! And it works like magic. However, the following observations should be made:

A) The main use of the unit in the short term is to help those people who have already purchased two FS-1's and did not select them for synch match.

B) Because of the size, about that of a small cigarette pack, the unit can either be mounted on the bar or carried in one's shirt pocket.

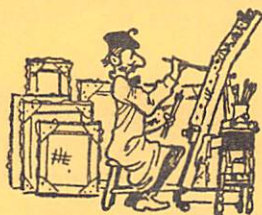
C) From my initial tests I have found that the unit is not the ultimate cure for all ills in shooting action with twin SLR. It is only capable of adjusting out all variation other than the "non-adjustable" mechanical factor. That might sound like double Dutch, but my tests revealed that I must have already been at the "mechanical threshold" with my selection method. As explained in the original article, with high speed action, one can lose up to 20% of shots with some synch variation. However, it will be worth the price of the unit to make sure that one is getting the very best performance out of one's twin rig even if it was "selected" for synch. Good insurance, shall we say.

D) Perhaps the main value of this unit is to help those who find it impractical to purchase cameras selected for match. However, it should be under-

stood that any saving in price by not buying a selected pair is offset by the price of the unit. Further, one needs to remember that there is some penalty in having the extra unit attached to the action bar, etc.

To conclude, I consider the emergence of this electronic synchronizer a major technical breakthrough in the field of 2x50x50 or twin SLR stereo. Even though my initial tests show that there is still a small mechanical error to be overcome, I am quite confident that this threshold will be pushed further back. In Sydney we are assembling 6 units to get the thing underway, and will sell to the first interested. Price is expected to be around \$40, with you supplying 3 cable switches. Alternatively, write to Richard Brush, address in the Club's December Friend's list, requesting a copy of the circuit diagram (large SASE, please). My address is in the Club's November Membership Directory.

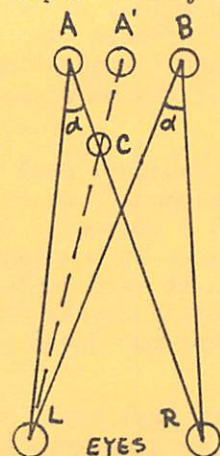
—Allan Griffin



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

"FLOATING" by Bill Papke. This slide was part of an on-going experiment in creating a new sense of space not usually encountered in photography and only possible in stereo photography. The Cordova Camera Club of which I am a member has a bi-monthly techniques competition devoted to only one technique. In this case the technique was called "put it where it ain't" or "space control". If the two chips are exposed separately (not at the same time) and if between exposures some object or objects are moved in the scene, these objects will not appear in the final stereo reproduction as occupying the same position in depth as they did in the original scene. A diagram might help to understand what is happening. Suppose we are looking at two points A and B say 20 feet from the camera. They appear in the final stereo slide at the same distance because the angle of convergence (α) is the same for both. Now what would happen if you closed your left eye and looked at A? It would be seen along line RA. Now close both eyes, move A to A', and open your left eye while closing your right eye, and you will see along the line LA'. If you could remember the previous right-eye



view and now superimpose it with the new left-eye view the point of convergence for the moved object would be C and the object which is really at the same distance as B now appears much closer. Now replace your eyes with the lenses of your stereo

camera or regular 35mm on a slide bar, and take two pictures exposing right chip first and left chip second after having moved the chosen object to the right some distance. The amount of movement depends on where you want the moved object to appear to be, and the distance that the moved object is originally from the camera. Remember, the moved object must be moved parallel to the film plane of the camera so that its size does not change. The orientation (pose), lighting, etc. must all be the same, and nothing else should move. Shadows cast by the moving object are a particular problem. In "Floating" the shadow cast by a noon day sun fell under the body and a lower camera angle prevented the shadow from being seen. The mind is not willing to believe that people can float unsupported, and even though the eye "sees" the person doing this, the mind may still refuse. Inanimate objects are easier to move around but aren't as much fun to work with. Using a nude body does alleviate one problem — that of wrinkles in clothing that are almost impossible to have the same in both chips, and this would enhance the mind's non-acceptance of the illusion. This slide was made in my favorite environment in the Sierra along a fork of the Cosumnes River among granite boulders the size of an average room. After setting up my camera near a relatively horizontal rock, my sun-bathing friend agreed to interrupt his activity in order to move a short distance to the right after the first exposure of the right chip. Then the exposure of the left chip was made. We tried this a few more times but then it was time to go for a swim. Photography isn't the only activity allowed here!

"WHITNEY ASCENT" by Nathan Wong. The eastern sky was just beginning to show signs of this new day, July 25, 1982, when we awoke at our base camp situated above the 12,600-foot-high Iceberg Lake. Above our camp rose the jagged Keeler Needles and East Face of Mt. Whitney. This slide was taken near the start of a Sierra Peaks Section (Sierra Club) climb in which I was participating. This climb was typical

of many, beginning shortly after the crest above was hit by the Sierra sun. I enjoy taking stereo shots of climbers ascending fields of snow with their ice axes in hand (it shows character and seriousness of such a climb). The view this slide portrays I find inviting because it shows well the goal that the climbers are headed towards — the jagged summits of the Sierra crest. Also, unlike some of my other snow ascents, the view is broken up into layers, which suggest a story. One could see it as climbers emerging from the shadowed darkness into the sunlit snow and then up into the heights of the jagged rocks. This slide was taken at about 1/50 second at f/8 or so. The Kodak Stereo camera (which my father purchased in the 50's) that I use for my stereo photography is easily handled (I almost never use a tripod) and provides for easy exposure control.



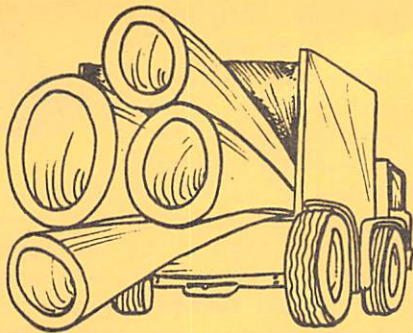
"TWIG IN DUNES" by Richard Evans. There was a comment by one of the judges that he liked the photograph because of its simplicity. That was the main idea for taking the picture. The scene consisted of two elements -- sand and a twig. Simple subjects like these can create a couple of challenges. The first is to recognize such a



scene. It can be easily overlooked. The 2nd challenge is to make the scene look interesting. In this case, it was done with lighting. The picture was taken on the

sand dunes in Death Valley National Monument in December, 1982. I was with a group of about 15 other photographers. I separated from the group to find a dune without any footprints. I was also looking for the right combination of ripple patterns, subject matter, and lighting. I found several small plants but they seemed to detract from the simple patterns in the sand. Then I came upon the twig. It seemed to be the right combination of elements. The lighting is what makes this picture work. The sun was low in the sky -- about one hour before sunset. The low angle of light is what gives the sand its texture. It also highlights the twig against the sand. A high angle of light would render the scene flat. The angular light gives it depth. A problem I encountered while I was photographing the dunes was also the low angle of light. I had to be aware of glare because many of my photos were shot towards the sun. The photograph was taken with a Stereo Realist. The exposure was made on Kodachrome 64, 1/125 second at f/11.

"PIPE DREAM" by Susan Pinsky. What appears to be exaggerated depth of long pipes stretched across a rustic field is, in fact, just as it appeared. Inspired by both the extremely long irrigation pipes and the lucky stereo red cloth hanging from them I captured this image with my TDC Vivid Camera and no gimmicks. Kodachrome 64 film was used with settings of f/11 at 1/80th. Visiting 3-D friends in Grants Pass, Oregon, about 1½ years ago, David and I were excited by all the different types of subject material. Their 14 acres are filled with fields, flowers, structures and most importantly, animals. Perhaps you recall my shot "Mr. Chicken" or close-up of white bunnies? Many attempts were made in quite a few categories of subject matter -- it was a photographer's paradise.



Reader 3-D News



Letters To The Editor

Dear Editor:

I was somewhat disturbed by the description of sequences in the November NEWS. The description reads: "Sequences are two to 18 related slides combined with narration, poetry, music and/or lyrics." This is incorrect as far as it goes, which isn't far enough.

The word "sequence" comes from the word "sequel" which means "to follow". A sequence, most used by the motion picture filmer, means a series of pictures (or scenes) in which the action (or the subject) is continuously in action, or, with still pictures such as stereo slides, an apparent or implied action in one slide follows or continues the action in the preceding one.

Two questions must be asked of a true sequence: The first, is there an elapse of time? The answer must always be "yes". The second question, can the scenes (or slides) be shown in any other order? The answer is always "no".

Some examples: First slide, an egg with a crack in it. Second slide, chick's beak protruding through widening crack. Third slide, head of chick out of egg. Fourth slide, chick emerging. Fifth slide, chick now fully outside egg stretching. We ask the two questions, is there a passing of time? Yes. Can the slides be shown in any other order. Obviously not.

We take another example: First slide, man beside a mound of clay. Second slide, man begins to gouge clay. Third slide, the forehead of a man is seen in the clay. Fourth slide, the eyes and nose begin to appear in the clay. Fifth slide, the mouth and chin appear. Sixth slide, the ears appear and texture in the hair is shown, and so on for a few more slides. Again the questions are asked: Elapse of time, yes; any other projection order possible, no.

A bunch of pictures on the same subject, such as a bunch of flower pictures, are just that -- a bunch of pictures. They are NOT a sequence. But if a person takes one flower, places it in a vase, then another flower is added to it, and another and another, with the final result a lovely bouquet, then we have a sequence; the two questions prove it.

In judging a sequence the judges must apply the two questions which must always be answered, the first "yes" and the second "no". Then they can consider quality, impact, stereo effect, technical perfection and whatever else they decide to apply to the entry, but first a sequence must

exist before any consideration can be given to the entry.

The article in the NEWS said from 2 to eighteen slides are the limit. This is suitable for one of the limitations of the contest, but a 2-picture sequence is pretty weak. I would suggest at least a minimum of 5, with no limit on the maximum, other than a duration of projection time.

A good sequence need not necessarily have music, narration, poetry, sound effects, or anything else other than the visuals, but if the competition committee wishes to accept a sound track it is fine for the competition.

If it is to be a sequence competition, then make sure the judges know what to judge on and look for, and that the entrants know the same.

—George Cushman

IN RESPONSE

George is here giving us the classic definition of a "sequence". And it is extremely valuable information if your proposed sequence is to tell a story with continuous action. George has many years as a motion picture hobbist, both taking and critiquing, to draw upon for this advice.

However, over the years, the term "sequence" has taken on an expanded meaning when it comes to stereo photography....both in our Club's April Sequence Meeting/Program, and the Photographic Society's Stereo Sequence Exhibition. Illustrated poems, how-to's, travelogues, mood-pieces, essays—all these are valid "sequence" entries. Over the years knowledgeable folks have sat around and tried to put into words a definition of this expanded "sequence" and/or tried to find a better

word than "sequence" to represent this definition. But "Sequence" has stuck.

But what's in a name? What's more important is the message. For without allowing this expanded meaning for sequences we would not have had such all-time greats as "So Long Frank Lloyd Wright" (Tim Cardinale, 1981); "Scuba Diving With A Stereo Camera" (Jim Lott, 1979); "Cave Exploring in the Guadalupe Mountains" (Dick LaForge, 1981); "An Albuquerque High" (Al Sieg, 1982); "Penguins" (Al Sinden, 1981); or "Lanes of Autumn" (Bryan Riggs, 1979), and many, many others. Though some of the greats such as "Genesis" (Mel Lawson, 1977) and "The Missing Piece" (Joy & Steve Aubrey, 1982) follow the classic definition. About all that's now required in stereo sequences is that the group of slides be "cohesive", made that way through photographic subject, narration, or story line; and where, somehow, the whole becomes greater than the sum of its parts. So in preparing the expanded definition of sequences, one could try to be all-inclusive and heap words upon words, or take the "lesser-is-better" route with the 15-word definition given above.

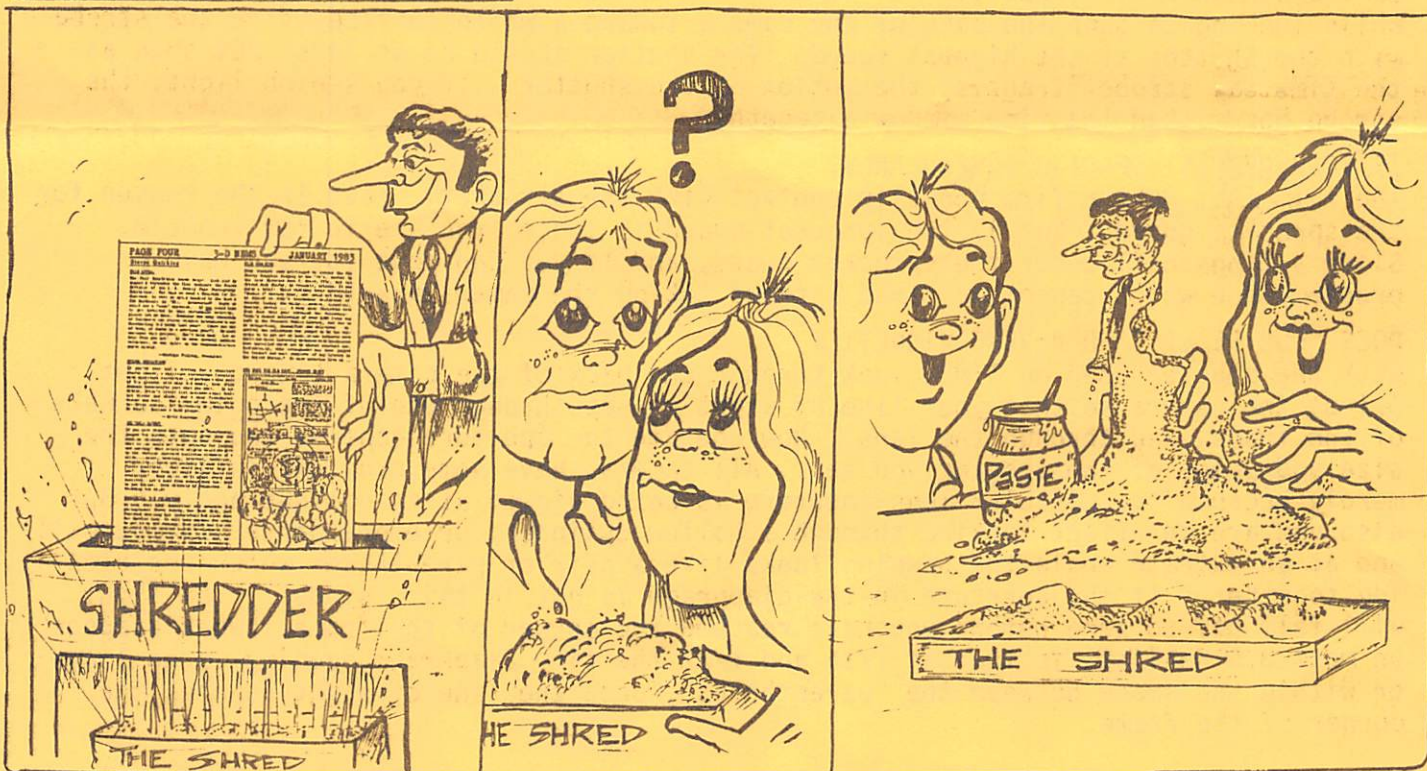
Follow George's excellent guidelines if your sequence is action story-telling; but don't restrict your thinking unnecessarily when it comes to any other type of "sequence" for either the Club's April meeting or the PSA Sequence Exhibition. Think creatively.

Incidentally, the 1983 PSA Sequence Guidelines will be available shortly from Director Norm Henkels, Glenview, Illinois. Closing will be the usual mid-May.

—Jerry Walter

1979-82 PSA Stereo Sequence Director

NEW USES FOR OLD NEWS...NUMBER NINE



SOME CAMERA CHECKS YOU CAN MAKE WITHOUT TOOLS

Despite several requests, I have resisted writing anything in this column which would encourage a reader to attempt a do-it-yourself camera repair. My experience repairing cameras has shown that the non-professional (including most advertisers in SHUTTERBUG) almost invariably goofs something up the minute he gets inside the camera. However, there are some checks you can make which will not jeopardize the camera even if done incorrectly. Most of the following applies to Realists.

BACKLASH IN FOCUSING; RANGEFINDER CALIBRATION

With the transport on ADVANCE, and the sprocket turned to a stop point, replace the back on your Realist and look through the rangefinder while moving the focus wheel back and forth. The image should move smoothly, following the motion of the wheel. With the back off, or on REWIND, or between frame points, the test is meaningless. When the wheel is at INF, the images should be together, or very nearly so.

LIGHT LEAKS DUE TO BADLY FITTING BACK

The problem occurs on Realist, KinDar, and some other cameras. With the back closed, grasp the camera firmly so as to press the back against the body. Do this at each end. If there is any play, especially at the spool end, you have a potential leaker. Even if the back has no shake, it may still leak at the closure if the two castings don't have a line to line fit. To check this, cut a strip of .001" plastic about 1/4" wide from a grocery store produce bag (in rolls in most stores). Close and lock the back on this strip at various points up and down the right side closure. If at any point you can pull out the plastic without stretching it, you have a leaker.

FALSE SHUTTER OPENING DURING COCKING

Many leaf shutters have an inherent tendency to open a bit during cocking, and this is usually prevented by a spring, (much weaker than the mainspring) which holds the shutter closed. If this spring is weakened or missing, the shutter may open a bit while it is being cocked. To check, look through the back of the camera toward a light while cocking the shutter. Try cocking both slowly and rapidly. Note: the Realist has an unrelated problem, which is that if the motion of the cocking lever is reversed after the first little click, the shutter will open wide and then close. Also, the flag will come up RED. Don't override and use that frame, because it is probably spoiled anyway.

IS THE STROBE SYNC CORRECT?

While looking through the back of the camera toward a white surface, fire the strobe with the shutter at the highest speed. The shutter should be at least 80% open at the time the strobe "freezes" the motion of the shutter. If you see no light, the strobe has missed the time window altogether.

IS YOUR REALIST SPACING IRREGULARLY?

The film must make a firm non-slip contact with the sprocket. That is the reason for the sprocket guard. But if the sprocket guard is loose, you are in for trouble. Slide a fingernail under the sprocket guard, and if you can move it, you have a problem, one which cannot be fixed without taking the camera apart.

DOES YOUR REALIST OR REVERE VIGNETTE?

With the shutter open on TIME, look through the back of the camera toward a light. Orient the camera so that your line of sight passes through one of the outer corners of the frame, and through the lens. Now operate the aperture control and note the size and shape of the opening you see. All cameras have some drop off in light merely because the circular lens aperture is being viewed at an oblique angle. But also you are in effect looking through a hollow cylinder, or empty barrel if you will and at an extreme angle the opening looks like a pair of parentheses which are closing together. If the aperture in the diaphragm is not in this "window", the light will fall off to zero before you have reached the corner of the frame. What happens on most 3.5 Realists is that at f/16 and f/22 the tiny diaphragm opening is no longer within the space between the "parentheses", once the line of sight reaches the corner of the frame.



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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Marilyn's Musings

Creativity!

During the past few competitions I've noticed some new, quite different responses from the judges. They had scored a slide high because either the slide was 1) an unrealistic visual image which had evoked an emotional response in them, or 2) there were incongruencies in the subject matter which made them wonder, or 3) it was an innovative composition using techniques which were unusual and, perhaps, confusing to them. These slides had made judges feel, and think beyond the ordinary. The judges were paying their respects to creativity of the makers.

CREATIVITY! This is an exciting different aspect to stereo photography, which each of us can enjoy. There are beautiful landscapes taken under perfect weather conditions (whether sunny or stormy). There are lucky compositions shot at that precise moment that will never occur again. There are people shots of perfect subjects (either weathered or unblemished). And, of course, all of these examples displayed perfect composition and perfect technique. But we all feel that to take such "perfect" slides we would have to 1) become much better photographers, mastering composition and technical theory, 2) travel widely with camera in hand seeing all as if it were being projected in competition, 3) devote an inordinate amount of time to stereography, and yet-somehow 4) still enjoy the wonders of nature and the thrill of seeing stereo delights. The "perfect" slide is an inspiration to all of us, but it seems almost unattainable in this life.

So, on your way toward the "perfect" slide, take a break. Explore capturing your imagination on film! Create stereo interpretations of your ideas and feelings. Try putting more of yourself into your compositions. Traditional slides have to be near-perfect for me to want to view them twice, while the creative slides possess undefinable attractions which make me want to experience them over and over again. Creative slides give us a "lift".

Marilyn



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

ARIES

Symbol: ♈ Element: Fire. Planet: Mars.
 Belongs to those born Mar. 21-Apr. 19.
 Traits: Energetic, assertive, impulsive.
 Compatible with: Leo, Sagittarius, Gemini,
 Aquarius.
 Attracted to Virgo.
 Careers: Experimental science, exploration,
 advertising.

**Stereo Activity Calendar**

March							April						
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 MAR 17 Club meeting - Photo Center - 7:30 PM
Fourth Club competition
- SUN MAR 20 American Society of Camera Collectors
Spring Show/Sale. Machinist Hall,
Burbank. A good place to see & buy
3-D equipment.
- WED MAR 23 Two mounting workshops conducted by
Tony Alderson and David Kuntz
- FRI APR 1 Copy deadline - April 3-D NEWS
(Watch out for 3-D April Foolery!)
- WED APR 13 Problem slide workshop conducted by
Russ Terrill
- THU APR 21 Club meeting - Photo Center - 7:30 PM
Club members sequence evening
- SUN JUL 24 SCSC Awards Banquet - Sorrentino's
Plan ahead!

Stereo Exhibitions Calendar

It's really quite easy to enter slides into any (or all) of these stereo exhibitions. Simply drop a postcard to the person supplying the forms. There's only a few simple items to fill out. Entry fees, which include return postage, are \$3 to \$3.50. Package up four of your best slides with forms and fee and send them off first class. Then wait for that magical day a few days after the judging for that report card with the news of your success (or failure). If you have total rejects (infrequently!) your slides will come back within a week; otherwise your slides will be back within 6 weeks or so. Give it a try! Refer questions to any regular Club exhibitor, such as Susan Pinsky, Jerry Walter, Rick Finney, Russ Terrill, Sylvia Sikes, Stergis Stergis, Don Cast, Earl Colgan, David Starkman, several others. Good luck!

- SAT MAR 12 Closing - Cornhusker Stereo Exhibition
- SAT MAR 26 Closing - Chicago Lighthouse Exhib.
Chairman Marion Smith informs us that the ZIP code on the mailing label is incorrect. It should be 60402.
- TUE APR 5 Closing - Wichita Stereo Exhibition
Forms: Mary Ann Rhoda, 2511 East
Funston, Wichita KS 67211

Member & Subscriber Update

A hearty welcome to these three new Club members:

LEROY G. BARCO, 24381 Delphinium Ave
Sunnymead CA 92388 R (714)653-1043

LORI ERVIN-BERLOWE, PO Box 3003,
Long Beach CA 90803 R (213)438-4777

BRUCE E. WENDORFF, APSA
2244 Harrison
Lincoln, Nebraska 68502

New subscribers to the NEWS:

Gene M. Faulkner, 3544 4th Avenue
San Diego CA 92103

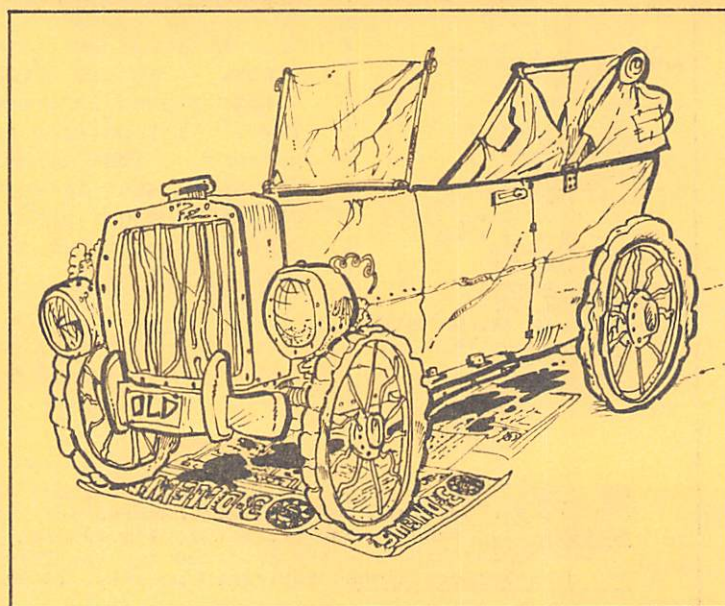
Frank T. Ricciardi, 1842 E. 51st Street
Brooklyn, New York 11234

Karen Sorensen, 103 North Ontare #B
Santa Barbara CA 93105

R. A. Bob Wilson
1501 Ptarmigan Drive No. 6C
Walnut Creek CA 94595

Club membership anniversaries for March:

Jim Boren - 1 year
Earl Colgan - 5 years
Howard Frazee - 2 years
George Kirkman - 8 years
Bob Kneisel - 2 years
David Kuntz - 3 years
Catherine Laursen - 18 years
Bert Laursen - 18 years
Ruby Steins - 5 years
Leighton Stewart - 4 years
Charles Strickland - 2 years
Joe Vidervol - 2 years
George Walker - 5 years

NEW USES FOR OLD NEWS...NUMBER TEN

Call For Articles

The call is out! If you've been a-hankerin' to write an article for the NEWS, step to it. A rough layout of the April NEWS indicates there is a lot of empty space—lots of space for readers to share their ideas on any subject. Articles can be long or short, scrawled, printed or typed, funny or serious, controversial or milque-toast, entertaining or expository, profound or simple, by stereo novice or expert. About the only criteria is that they be at least vaguely related to 3-D. Help the Editor to do the April issue up right. Copy deadline is April 1. Send to 1098 Montecito Drive, Los Angeles 90031.



Talking about the NEWS, after all these years a mini-staff is forming. With this issue, NEWS distribution is being handled by member John Konrad, who most generously volunteered to take on the task of envelopes, assembling, and mailing; about 250 copies are now being sent out each month. And, original art work is being created more and more frequently by stereo friend Bob Tiritilli, whose "New Uses For Old NEWS" are ever so much fun. (Bob is available for commercial art work at (213)249-6332.) Yours for enjoyable reading and looking...

—Editor

February Meeting Review

Traveling...to the High Sierra...from flat to 3-D in drawings....to circa 50's Hollywood....into incredibly beautiful caves...through red and green sensations....this was the theme of the February meeting. Here is a recap for those who missed it.

NATHAN WONG started the evening with some breathtaking scenics from the Sierra Nevada. Nathan took us from the gentle fields of Tuolumne Meadows and other trailheads to some of the highest and most treacherous peaks in the High Sierra. Unfortunately Nathan couldn't stay to see the rest of the features because of exams at Pomona the next day.

TONY ALDERSON took us through the history of stereo drawing, right up to the present-day techniques used in the "3-D Cosmic Book", the "Friday the Thirteenth" anaglyph 3-D poster, and his own stunning slide "The Creature". Tony illuminated some simple techniques that beginners can use to make 3-D drawings as well as showing some of the most advanced concepts in stereo drawing.

MARJORIE WEBSTER provided the evening's human interest with several slides of celebrities and movie stars, which she narrated in her own inimitable style. Included was an intimate view of

the late Jayne Mansfield's "pink" mansion, which showed her famous heart-shaped bathtub, heart-shaped fireplace, etc...

DICK LAForge, a 3-D NEWS subscriber from Eureka, CA, transported us to another world. His fascinating and unusual slides taken during his 20 years of cave exploration gave us a close-up view of a world very few of us will ever visit first-hand. While viewing these truly enthralling slides it was easy to forget the tremendous difficulty and danger Dick has experienced to take them.

RAY ZONE established a Club first with his anaglyph projection of various comic books and other anaglyph art; these have been an important part of the growth and development of 3-D throughout the years. Especially interesting were several "blinkies"—comic book pages in which the viewer saw a totally different image with each eye. Ray's knowledgeable commentary elucidated the development of anaglyphic art from its crude beginnings to the present.

—David Kuntz
Program Director

Join Us...

On March 17...

The fourth and next-to-last Club competition for the year will be with us on March 17. Keep bringing the slides — we're having a banner year. Of added interest are the series groupings we've seen by several shooters, such as the Death Valley set by Rich Evans, the Bodie and Sierra set by Nathan Wong, the adventuresome stereo-within-a-stereo experiments by Carl Felling, the infra-red group by David Kuntz, and the Rose Parade by several members. Somehow these groups added continuity to previous competitions.

Let's consider a couple more compositional/content guidelines for choosing slides to bring, if you have a choice.

1. Look for slides that contain no disturbing or inappropriate elements. Trash and litter in an otherwise pristine scenic is one example. In a slide the eye will go right toward that unwanted white styrofoam cup on a green lawn, or those soda cans. A new vehicle in a rustic scenic would probably be considered inappropriate. Take a closer look at your point of view; often these things can be avoided by a small change in shooting location.

2. Look for slides that are relatively simple in content. Busy slides often try to say too much. Concentrate on the center of interest and weed out things that don't contribute to the message

or complement the center of interest. We occasionally see slides that have enough material included to make several slides. Think of one center of interest.

Everyone is invited to bring some slides for us all to view. If you're new and want some help with entry cards and slide spotting, come a little early so we can give assistance. Remember, the meeting starts at 7:30, on St. Patrick's Day!



—Rick Finney
Competition Director

On April 21

April is the traditional Club members' sequence evening. Everyone is invited to participate with sequences of their own creation. Here are most of the rules, set down so we can bring this quickly organized program off without too many hitches:

- 2 to 18 slides per sequence tied together in some story-telling fashion — a poem, travelogue, photo essay, song — anything goes....
- No more than 30 words per slide
- Maker will sit near the projector and use a signal light to indicate slide changes
- More than one sequence okay
- May be a collaboration between 2 people
- No subject restrictions
- Dual-fade projectors will be used
- Script may be read by maker or anyone else at maker's request
- A cassette machine will be available for your use if you have the whole thing recorded

Notes on cassettes:

- One sequence per cassette
- Script to start immediately after leader
- Allow 12-15 seconds per slide
- Refer additional questions to Jerry Walter, 225-8042 weeknights

These things are fun! Give it a try! And they are a lot of fun to view. Don't miss the April meeting.

Board Meeting Notes

The Third Quarter Board meeting was hosted by Tony Alderson on February 9. Many different subjects were discussed during the 2½ hour meeting, during which a grand assortment of munchies were passed. Some of the more pertinent topics were: workshops are being planned on composition, slide bar work, sequence sound track taping, 3-D movies, titles, and selective focus; more attention will be devoted to getting help to have the Photo Center ready for the meeting at 7:30; the July Awards Banquet is set for Sunday, July 24 at

Sorrentino's; more volunteers are needed to bring refreshments to the meeting; name tags are very difficult to keep up to date and available; a Director for the Club's slide library is needed; members will be encouraged to trade goods via NEWS classified; progress has been made toward getting the 1000w Realist Projector in service at the Club; inquiries are being made to replace and upgrade the Club's stereo glasses; the Club will respond in the affirmative to the request to prepare a show for the August 1985 PSA Convention in Seattle; a special meeting devoted to new member orientation might be held at the Photo Center; plans were finalized for sponsorship of the 1983 County Fair Stereo Exhibition (see below); beginning in 1984 the Vice President will assume duties to organize the Fair Exhibition. The next Board Meeting will be a potluck on May 5th.

The above myriad of subjects points out the Club Board's diligence in pursuing the problems facing the Club and trying to resolve and implement them within the volunteer time allowable. Many of the above subjects could have been discussed at much greater length, and, had time allowed, numerous other subjects could have been introduced, but expedience was necessary due to the fact that most of the members of the Board are now working folks and must arise early.

SCSC Fair Team

Sounds like the name of a ship! Well, the following team will lead us through the Fair Stereo activities this year:

Judging Co-chairmen: Susan Pinsky
David Starkman

Viewer Booth Co-chairmen: Jim Riggs
Bob Kneisel

Each year the Club sponsors the Stereo Division of the L. A. County Fair Photo Exhibition. The Club's involvement comes in two parts: conducting the judging, and organizing the viewer booth. The judging will be on Saturday, August 20 at the fair grounds. Everyone is invited to attend, and offer a helping hand. The judges will be David Kuntz, Tony Alderson, and Carl Felling. Members are also encouraged to set aside a day or night or two to tend the booth during the duration of the Fair. It is great fun hearing those "ooh's" and "aaah's".



WORKSHOP CORNER

Stuart Weisbuch, Director

TWO SLIDE MOUNTING WORKSHOPS

Wednesday March 23 7:30 PM

Two workshops on the same night! Special "dual" beginning slide mounting workshops conducted by both Tony Alderson and David Kuntz at their respective apartments in North Hollywood and Costa Mesa. Attend whichever is most convenient! A maximum of 3 attendees at each location. Bring a few slides, a viewer, and any mounting equipment you might have. Call either Tony or David to make your reservation...

Tony Alderson	David Kuntz
5100 Willow Crest Ave	2386 Harbor Blvd #108
North Hollywood	Costa Mesa
Home (213)985-0476	Home (714)966-8350
Work (213)508-8301	Work (714)556-8200

PROBLEM SLIDE COMPOSITION AND CROPPING

Wednesday April 13 7:30 PM

Russ Terrill will lead up to 6 attendees through analysis and solutions to problem slides with special cropping. To be held at Russ' home at 2121 Hill Drive, Los Angeles (Eagle Rock area). Bring slides, a viewer, and your questions. Call Stuart Weisbuch at (213)466-0268 to make your reservation.

INTRODUCTION TO SLIDE BAR TECHNIQUES

Tuesday May 10 7:30 PM

David Starkman will conduct this intro to tabletop techniques using the SLR camera and slide bar, working at a distance of 5 feet or less. Six attendees maximum; bring your regular 35mm camera. Call David to reserve your spot at (213)357-8345.

Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Stereo viewers for twin 2"x2" (full frame 35mm) stereo slide pairs. Hold-up-to-the light, all metal with large glass focusing lenses. Great for preview of twin-camera or slide-bar pairs before re-mounting, or for full-frame viewing. Made by Radex in early 1950's. Limited quantity. Available at Club meetings from David Starkman. \$12.00

FOR SALE: Compco Stereo Projector. Realist slide mounting kit. I also carry a complete line of stereo mounts. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes CA 90274 (213)541-7143

FOR SALE: World's largest used 3-D dealer offers TDC 116 projector \$300. I buy, sell, trade, repair 3-D. Mr. Poster, Box 1883, S. Hackensack, NJ 07606 (201)794-9606

FOR SALE: Polaroid stereo glasses, plastic frames new, \$1 each ppd. 12 or more 80¢ ea ppd. Card-board frames (used) 10¢ each plus postage. George Cushman, Box 4034, Long Beach 90804 (213)498-1634

FOR SALE: Stereo Realist Viewer in 3-compartment storage cabinet, like new, holds 93 slides \$75. Six Aire-quist stereo theater trays \$30. Philip Smith, 1429 North Vista St., Hollywood CA 90046 (213)876-4426

FOR SALE: Copies of Installments 1-85 of the Technical Page. \$10.00, includes domestic postage. Profits accrue to the Club. Order from Technical Page Editor Charles Piper, 26810 Fond du Lac Road, Palos Verdes Peninsula CA 90274 (213)378-3294

Letters

Dear Competition Director:

I am a new member of the Club. I own a View-Master Personal Camera and was wondering if the Club competition includes that format. It didn't seem to tell on the rules. Also, are there others in the Club who use the View-Master format I could contact for exchange of information, etc?

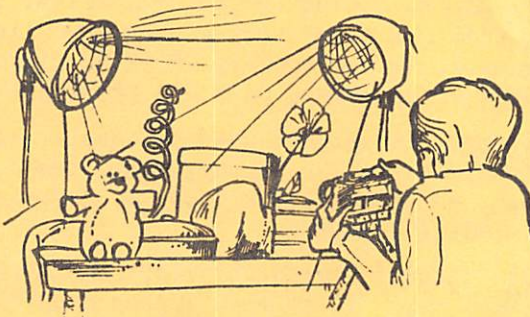
Sincerely,

Ron Jones
PO Box 355
Cedar Ridge CA 95924

Dear Ron:

Club competitions do not include the View-Master format, mostly because of lack of wide-spread use of this format among Club members. The 1 5/8"x4" Realist format size mounts have always been the Club standard for competition. However, the Club tries to respond to the wishes and needs of the members, and if enough members expressed interest, perhaps this format could be included, either in regular competition or as a separate activity. We are fairly swamped during a regular competition evening with slides using one type of projection equipment; using a second type would mean restructuring the evening. Perhaps some of the other View-Master enthusiasts in the Club would like to contact you to help organize ideas on this subject and exchange information.

Rick Finney



Why Mess Around With Tabletops?

Here we're going to define "tabletops" as including not only built-up arrangements on a table, but also portraits, flowers, and any situation in which complete control over subject, lighting, and camera position rests with the photographer. During the past 10 years, since I became seriously involved in 3-D photography and the Club, I've spent many hours arranging strange and wonderful objects on a table or flowers in a vase, and playing endlessly with lighting these objects. Lighting of all types, intensities, colors, and at all angles — there are infinite combinations. Objects of all styles, sizes, colors, shapes, textures and proportions — here also an infinite combination. And from every possible camera position. And then I've spent considerable time correlating 1) the real setup as seen by the roving eye, with 2) the limited image as seen through the camera's viewfinder, with 3) the actual pair of 3-D chips as seen in the stereo viewer. Was the setup recorded the way I wanted and imagined? Why or why not? What was recorded I didn't see? What wasn't recorded I thought would be? And on and on. Now, for the most part, the end photographic result is of little value or interest. After all, a basket of dried twigs!?! ...bleah! So why mess around with tabletops?

What has it gotten me other than lots of yellow boxes? Well, let me tell you. It has been very instrumental in sharpening my visual acuity. For now — when I go out there in the field, or walk around the city, or comb the seashore, or take a mini or maxi vacation, now when time is often of the essence, now when a quick appraisal of a scene can mean the difference between bringing back a decent photo or not — now I feel I can make a fair and reasonably accurate appraisal of the view (the subject, the lighting, the color, the composition potential), tell if there is something really there quickly, make whatever changes are possible (mostly in camera position), and do my very best with the situation at hand. It has also taught me to quickly dismiss situations that hold no promise, and move to more fertile photographic ground.

So think of how tabletops might be of value to you. A couple photofloods, a slide bar, and a tripod will get you started. Oh, most of your

first ones probably won't be much, and some of your later ones probably won't be much either. But don't think of it as taking a picture of a green pepper or a coiled spring or a plastic flower or a teddy bear. What you are really doing is sharpening your sense of vision. And you WILL do it. And then when it counts the most — out there in the real world — you'll be able to quickly size up the situation and record to their very best whatever photogenic elements might be present, and bring back a slide that is the most satisfying to you. After all, isn't that what it's all about?

—Jerry Walter

THE STEREO BOOKSHELF

by David Starkman



"AMAZING 3-D" by Hal Morgan and Dan Symmes, is a book to warm the heart of any 3-D enthusiast. Though having 3-D history/how-to, it's not a text-book on 3-D photography. Through the use of 150 anaglyph (red & blue) 3-D pictures, 17 full color plates and 82 black & white photos, this book takes a "deep" look at the incredible phenomenon of 3-D in the late '40's and early '50's. After some historical background which includes Tru-Vue, View-Master is well covered. 3-D movies come next, with many 3-D pictures from 3-D movies, and color plates of 3-D movie posters. The Stereo Realist and the amateur photography boom is not left out, and even some never-before-published 3-D photos taken by former President Dwight D. Eisenhower are included along with some other interesting shots that include early 1950's politics and atom-bomb testing. 3-D comics and gum-cards are in a class by themselves, and these are extensively covered, including many full pages of the comics duplicated in 3-D! The last chapter takes a look at what has been happening to 3-D since 1955, including Holograms and 3-D television. Chronologies of all 3-D motion pictures and comic books made are also included. All of these wonderful illustrations are in the context of an interesting historical background which the authors cover very well in the text. Through much background research this book takes you behind-the-scenes in the development of the View-Master, Stereo Realist, 3-D movies and 3-D comics. The stories are certainly as interesting as the illustrations. Of course, this book wouldn't be complete without the flashy pair of "Amazing 3-D Glasses" which are also included. "Amazing 3-D" is published by Little, Brown and Company, 34 Beacon St., Boston MA 02106. Price is \$13.95 softcover, \$29.95 hardcover. 176 pages 8½x11".

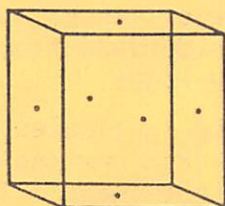
3-D Miscellany

CLUB PATRON STILL AVAILABLE

It's never too late to make a donation to the Club and thereby become a Club Patron. Donations are accepted all year long. Additional receipts are always usable for special Club projects. Treasurer Jim Riggs will be happy to deposit your contribution safely into the Club account. On occasion we hear members speak of getting from the Club more for their money than they put out for regular membership or subscriber dues. Being a Patron is one way of showing appreciation.

GAMES

This puzzle is from "Games" Magazine and was sent along by Joy Aubrey. It is reputed to be one of the simplest hardest puzzles ever seen. The figure on the left shows a transparent cube with a dot in the middle of each face. That's the example. Now, using the dots to the right, construct another cube so that each dot is in the middle of a face. Hint: the solution will come from an extraordinary power of 3-D visualization, or from a theorem of solid geometry.



NOTES ON STEREOBLINDNESS

Some people cannot perceive depth on the basis of cyclopean stimuli (combining by the brain of slightly different inputs to each eye). For example, they cannot get the illusion of depth when they look at an image through a stereoscope or when they go to a 3-D movie. They are stereo-blind. Some of them are born that way, just as some people are born colorblind. Others lose the ability because of defects that develop in infancy in the ability to align the eyes. Stereoblindness is somewhat rarer than color blindness. It seems to affect only a few percent of the U.S. population. A person who is stereoblind can still perceive depth on the basis of visual clues such as the apparent size of familiar objects or the fact that some objects in the visual field block others that are farther away. These monocular cues to three-dimensional depth are quite good; many people who are stereoblind do not know they are until a test reveals it.

—Scientific American, February 1983

3-D INTRO FOR MAGAZINE PHOTOGRAPHERS

On January 27, several Club members, spearheaded by Bob Kneisel, presented an introduction to 3-D photography to the local chapter of the American Society of Magazine Photographers. Several attending showed keen interest. The slides shown were drawn from the Club slide archival library, which now contains many excellent examples of stereo. As a sidelight, one of the photographers attending was Ken Oppenheimer, who, we discover, was a charter member of SCSC when it was founded back in 1955.

3-D AUTO DESIGN

Earl Anderson sent along an article from "American Motoring", from American Motors/Renault, describing the design/manufacturing process of the new Alliance automobile. Excerpts: "American Motors has installed some of the most advanced equipment available in the industry to assure that rigid quality standards are achieved and maintained. Key to achieving almost microscopic body accuracy is UNISURF, a computerized three-dimensional process developed by Renault which defines mathematically all exterior surfaces of a vehicle. UNISURF utilizes a stereo camera technique to develop numerical data and is the primary determinant in the evolution of a vehicle — from clay model, to machining of dies, to checking of components, to assembly. Two cameras are used to photograph the exterior of a model, producing a stereo image. Through mathematical equations, hundreds of tiny body sections are defined and the data is recorded on computer discs. This data is used for many purposes, including the creation of full scale models, die design, building of checking fixtures and inspection of car bodies by comparing actual dimensions with UNISURF definitions. UNISURF allows an ongoing new standard of quality to which the Alliance production team is committed."

THE DARK CRYSTAL

This note has nothing to do with 3-D, but it does relate to your imagination which is a big part of 3-D anyhow. If you were turned on five years ago by the incredible characters in the "Cantina" scene of "Star Wars", but really haven't seen anything like it to stir you since, then you will not be disappointed by "The Dark Crystal", now city-wide. Here, visual creativity is almost boundless, and the characters (there must be over one hundred!) are fascinating, though sometimes slightly gross. You won't soon forget the marvelous "Podling Dance", which comes across like an animated Flemish peasant dance painting. A wonderful treat for the eyes!

AUTOSTEREO PRINTS - HOW DO THEY WORK ?

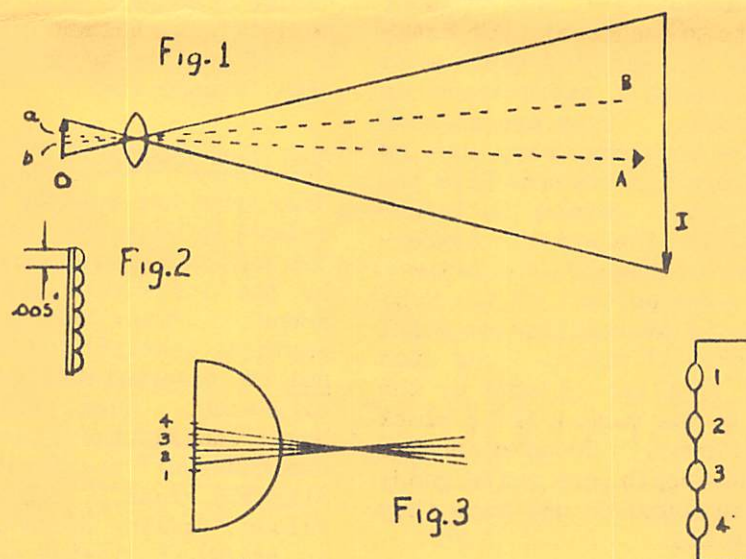
If you are old enough to remember the autostereo prints which were made one at a time on special order 30 years ago, you may already know how the "Great New NIMSLO" system works, and won't need to read this article.

The basic problem in any stereo system is to present two sets of information to the two eyes of the observer. The observer in our case wishes to look at a print at a distance of perhaps 10", and see two different images with his two eyes. A way in which this might be done is suggested in Fig. 1. If an extremely large image I of the object O is presented to an observer, he will only be able to see a small part "a" of the object at any one position of his head. When he looks toward the lens, it will appear to be entirely filled with the light originating from point "a" of the object. We can make a practicable stereo presentation out of this idea if we can solve two further technical problems. First we must place at point "b" the information we wish to direct to the observer's other eye. Second we must replicate this entire set-up many times horizontally and vertically over the observer's field of view. This sounds like a difficult order, and it is. The contribution NIMSLO are making (if any) is that they have sufficiently mechanized the process that it may become competitive with other forms of photography.

The details are as follows: one prepares a camera with a number of lenses in a horizontal row (Fig. 3 right) to gather the information one will need to place behind the tiny lenses. In the past the number of camera lenses was typically 7, and sometimes as many as 9, but NIMSLO are making do with 4, although their promotional material used 7 lens positions.

Fig. 2 shows the print material coated with clear plastic embossed with vertical striations to produce tiny cylindrical lenses about .005" wide. On older prints the lenses were larger. Fig. 3 left shows a greatly enlarged view of one of lenses and the disposition of image material behind it. The segments 1,2,3,4 are derived from the negative material produced by lenses 1,2,3,4 of the camera at the right.

The resolution of this process is obviously limited by the size of the lenticules, since, as is made clear in Fig. 1, the observer will see no detail within one individual lenticule, which will be flooded with light from one point in the image. The processor must optically chop each of the 4 to 9 negatives into several hundred vertical strips and place them behind several hundred vertical lenses on the surface of the print. If you are unhappy with the technical excellence of the presentation compared with a Realist slide in a hand viewer, consider how the print has to be made.





3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVII

NUMBER TEN

APRIL 1983



"I think we're in for the premier
of their stereo vacation slides!"

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

LESTER L. LAUCK, APSA

Lester passed away on March 19 after a difficult 7-month illness. He was the Club's 14th President, serving the 1971-72 term. Lester organized and participated in many photographic functions over the years, and he was always an energetic and clear-thinking friend of stereo. He was a member of the San Bernardino Stereo Group, and enjoyed a number of years of "part-time" retirement at his home in Yucca Valley. The Club's condolences are extended to his widow Erma.

**TAURUS**

Symbol: ♂ Element: Earth. Planet: Venus.
Belongs to those born Apr. 20-May 20.
Traits: Persistent, determined, enduring, loyal.
Compatible with: Virgo, Capricorn, Cancer, Pisces.
Attracted to: Libra.
Careers: Engineering, farming, building.

Stereo Activity Calendar

April							May						
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				

- WED APR 13 Problem slide workshop conducted by Russ Terrill
- THU APR 21 Club Meeting - Photo Center - 7:30 PM
Club members' sequence evening
- WED APR 27 Mounting workshop conducted by Tony Alderson
- SUN MAY 1 Copy deadline - May NEWS
- THU MAY 5 Fourth Quarter Board Meeting (Potluck)
- TUE MAY 10 Slide bar workshop conducted by David Starkman
- THU MAY 19 Club Meeting - Photo Center - 7:30 PM
Fifth (final) slide competition
- SAT-SUN MAY 21-22 Western Photographic Collector Association Trade Show, Pasadena City College. Great place to buy 3-D equipment
- TUE MAY 31 Last day to mail your film to Kodak for participation in the June meeting
- THU JUN 16 Closing - Club's Slide of the Year competition
- THU JUN 16 Club Meeting - Photo Center - 7:30 PM
"One Roll Assignment"
- THU JUN 30 Closing - President's Essay Contest
- SUN JUL 24 Club Awards Banquet

President's Essay Contest

New Club members, get out your pens. If you joined the Club in '81, '82 or '83, you are invited to write an essay on the subject:

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

Keep it to 300 words or less. Closing date is June 30, 1983. The essays will be evaluated by a panel, and a special worthwhile award will be made to the writer of the best essay at the July 24 Awards Banquet. The winning essay, plus several others, will be printed in the NEWS. May be handwritten or typed. Mail to Marilyn Felling, PO Box 90, Topanga CA 90290.

Member & Subscriber Update

A hearty welcome to these six new Club members:

DR. GARY FRIEDEN, 14802 Addison St.
Sherman Oaks CA 91403
R (213)789-6894 B (213)876-6600

TIM HAY, 409 W. Harvey Ave.
Santa Ana CA 92707
R (714)545-2214 B (714)754-4780

STEVE HINES, 515 N. Jackson #312
Glendale CA 91206
R (213)241-5018 B (213)956-7213

BOB HYSKELL, 24320 Mariposa Ave.
Harbor City CA 90710 R (213)539-4704

RICHARD PITMAN, 3516 Savana Lane
Alameda CA 94501 R (415)522-5330

RAY ROSS, 668 Sebastopol St.
Claremont CA 91711
R (714)626-2588 B (714)946-2851

"Good reading" extended to these new subscribers:

SCOTT MAPHIS, PO Box 3352
Sabraton, West Virginia 26503
R (304)291-1808 B (304)567-2548

JIM PETERSON, Mercury Camera Center
1040 Long Beach Blvd., Long Beach CA 90813

RANDY RANDER, 4212 Eastwood St.,
Fair Oaks CA 95628

PHILIP SMITH, 1429 North Vista St.,
Hollywood CA 90046 R (213)876-4426

STAN WHITE, 473 Grand Blvd.,
Oakville, Ontario L6H 1P2, Canada

Club membership anniversaries for April:

Lloyd Berman - 2 years
Barbara Henricks - 3 years
Duane Kesler - 5 years
L. Van Vliet - 2 years
John Wieland - 2 years
F. F. Worster - 1 year

WORKSHOP CORNER

Stuart Weisbuch, Director

PROBLEM SLIDE COMPOSITION AND CROPPING

Wednesday April 13 7:30 PM

Russ Terrill will lead up to 6 attendees through analysis and solutions to problem slides with special cropping. To be held at Russ' home at 2121 Hill Drive, Los Angeles (Eagle Rock area). Bring slides, a viewer, and your questions. Call Stuart Weisbuch at (213)466-0268 to make your reservation.

SLIDE MOUNTING WORKSHOP

Wednesday April 27 7:30 PM

A beginning slide mounting workshop conducted at Tony's apartment. Bring a few slides, a viewer, and any mounting equipment you might have. Call Tony to make a reservation.

Tony Alderson, 5100 Willow Crest Ave.
North Hollywood
Home (213)985-0476 Work (213)508-8301

INTRODUCTION TO SLIDE BAR TECHNIQUES

Tuesday May 10 7:30 PM

David Starkman will conduct this intro to tabletop techniques using the SLR camera and slide bar, working at a distance of 5 feet or less. Six attendees maximum; bring your regular 35mm camera. Workshop held at David's home in Duarte. Call David at (213)357-8345 to reserve your spot.

Join Us...

...On April 21

...for homemade sequences. Original sequences, not made in New York or Chicago or San Francisco, but created right here in Southern California by SCSC members. Premier showings. All Club members are invited to participate. What will the collection of sequences look like this year? We won't know until screen-time on April 21. Here are the guidelines again...

- 2 to 18 slides per sequence tied together in some story-telling fashion-- a poem, travelogue, photo essay, song -- anything goes....
- No more than 30 words per slide
- Maker will sit near the projector and use a signal light to indicate slide changes
- More than one sequence okay
- May be a collaboration between 2 people
- No subject restrictions
- Dual-fade projectors will be used
- Script may be read by maker or anyone else at maker's request
- A cassette machine will be available if the whole creation is recorded

Notes on cassettes...

- One sequence per cassette
- Script to start immediately after leader
- Allow 12 - 15 seconds per slide

Notes to participants...

- PLEASE arrive early. Putting this "instant" show together is not really quite so "instant"
- Refer additional questions to Jerry Walter, (213)225-8042 weeknights
- Plan to have fun!

... On May 19

....for the final competition of this big Club year. This is a last chance for newer members ('81, '82, '83) to enter diverse slides to qualify for their set of four for "Most Promising New Member" Award, given in conjunction with the Club's Slide of the Year competition. Let's plan to end the year with a bang, with lots of exciting new and unusual slides for all to enjoy.

... On June 16

...for a Club first! We're having a "One Roll Assignment" evening. All members are invited to participate in this opportunity to exhibit creative slides in a noncompetitive atmosphere. Here's how it will work (read carefully):

1. Buy yourself a 20-exposure roll of Kodachrome or Ekachrome and load it in your standard Realist-format stereo camera.
2. Make one exposure of each of the subjects listed below, in any order.
3. Prepare a Kodak PK36 mailer as follows:
 - a. Specify "stereo mounting" in the mounting instruction box.
 - b. Specify return address as:
David Kuntz/your name
2386 Harbor Blvd. #108
Costa Mesa CA 92626
4. Specify "stereo mounting" on the exposed film cartridge and mail to Kodak Los Palmas no later than Tuesday May 31.

That's it. I will assemble all the cardboard mounted slides I receive into a program for the June 16 meeting. Of course, you won't see your contribution until that night! Sounds like fun and will be all the more if YOU participate. The rewards? Suspense, humor, a chance to practice self discipline, plus a free roll of 36-exposure Kodachrome given at the June meeting to all who participate.

Only 12 subjects are given to allow a little waste on the roll and a possible second try. The 12 subjects, which may be shot in any order, are:

Animal	Design	Self Portrait
Building	Movement	Water
Color	Nighttime	Window
Crowd	Old Age	Work

Think. Act. And join us...

--David Kuntz, Program Director
R (714) 966-8350
B (714) 556-8200

Stereo Exhibitions Calendar

- MON MAY 2 Closing - Denver Stereo Exhibition Forms - Wayne A. Smith, 3396 South Stuart, Denver CO 80236
- WED MAY 18 Closing - Stereo Sequence Exhibition Guideline sheet from Norm Henkels, 3441 Ashley Drive, Glenview IL 60025. Sequences follow the same format as at the Club's April meeting. Plan to enter! Accepted sequences are retained for about one year and are made into a road show for display to 15-20 clubs and groups throughout the country. The 1982 Exhibition will even be shown in England.
- WED JUN 15 Closing - PSA Traveling Exhibition Forms - Doris Shook, 8815 Fallbrook Way, Sacramento CA 95826. Accepted slides are retained for about one year and circulated to clubs and groups who select their top eight. Cumulative scores of the top eight are kept, with final winner determined at end.
- WED JUN 15 Closing - PSA International Exhibition Forms - Lily Gabri, 1615 Maryland, West Sacramento CA 95691. This is the granddaddy of Stereo Exhibitions, with showings at the PSA International Convention in August 1983.

Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Stereo cameras, viewers, projectors. 1983 catalog, send LSASE if you haven't already received one. Stereo Photography Unlimited, 8211 27th Avenue North, St. Petersburg FL 33710

FOR SALE: Bell & Howell stereo camera with case. \$100. Mrs. Bernis Roberts, 331 D Avenue, Coronado CA 92118 (619)265-0206

FOR SALE: World's largest used 3-D dealer offers View-Master blank reels 6 pack \$4.50; 10-6 packs \$35. V-M Personal disassembled \$45. Send SASE for 3-D list. Mr. Poster, Box 1883, South Hackensack NJ 07606 (201)794-9606

FOR SALE: Revere stereo camera w/case. In top shape; 90-day guarantee. \$195. Morgan Camera shop, 6262 Sunset at Vine. (213)465-3101

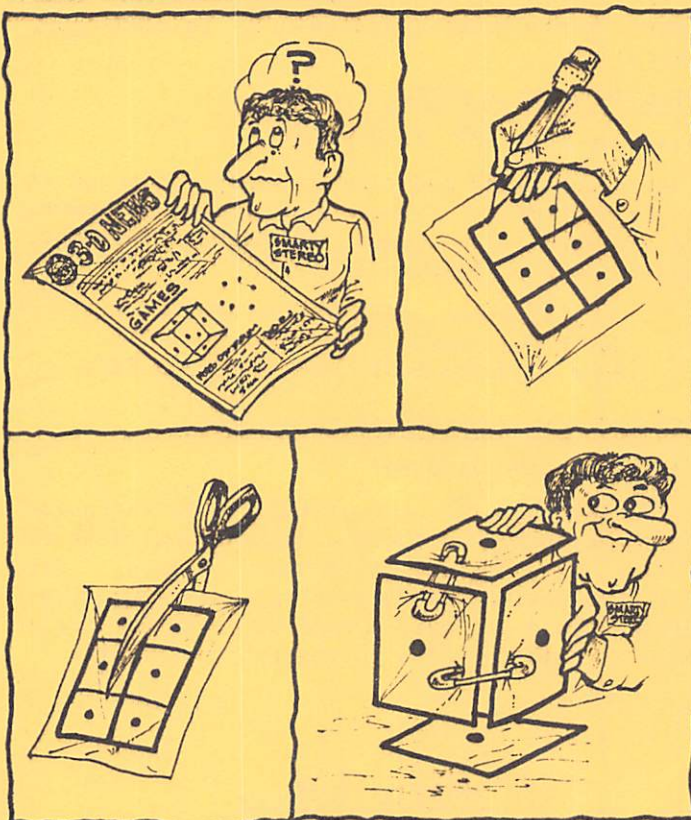
WANTED: TDC Stereo Camera. Philip Smith, 1429 North Vista St., Hollywood CA 90046 (213)876-4426

FOR SALE: Still in print: "Tips & Techniques for Better Stereo Pictures", 100-page comprehensive anthology of articles from the STEREO FLASH, the

official publication of the Chicago Stereo Camera Club. Subjects include lighting, kinds of pictures, color, exposure, stereo techniques, equipment, mounting. \$10.25 ppd from Dr. Charles Nims, 5540 Blackstone Ave., Chicago IL 60637

FOR SALE: Available June 15: Bound copies of the 1982-83 3-D NEWS, all 12 copies. \$5.00. Will make wonderful July 4 gifts. Order from Editor Jerry Walter.

3-D Puzzle Corner



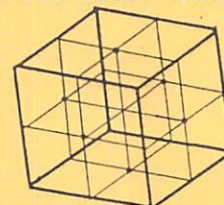
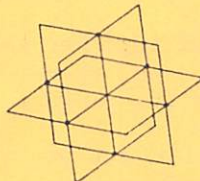
The task was to construct a cube so that each dot is in the middle of a face. Technically, Smarty Stereo has done it above. But there is another solution.

The theorem of solid geometry

says "The three lines connecting the midpoints of the opposite faces of a cube intersect at a common point."

By trial and error, these lines, the three axes of the cube, can be drawn using the given six dots. From here we can construct a series

of lines parallel to the axes that lie on the faces of the cube, and bisect their respective faces. Another series of parallel lines complete the cube. 3-D visualization helps throughout the process. Did you solve it during the month available?



3-D Miscellany

MOVIE DIVISION REPORT

The Club's Movie Division held a second successful and interesting meeting on March 5. After the marathon first meeting, no one was sure what material would be left to cover. But more reels of film appeared, and more unique comparisons were made of the amateur 3-D movie systems. Contact John Hart if you'd like to get involved and be informed of future meetings.

MAY MEMBERSHIP DIRECTORY

A new Club membership directory will be included with the May NEWS. Please notify the Editor if there are any changes from what was printed in the directory with the November 1982 NEWS.

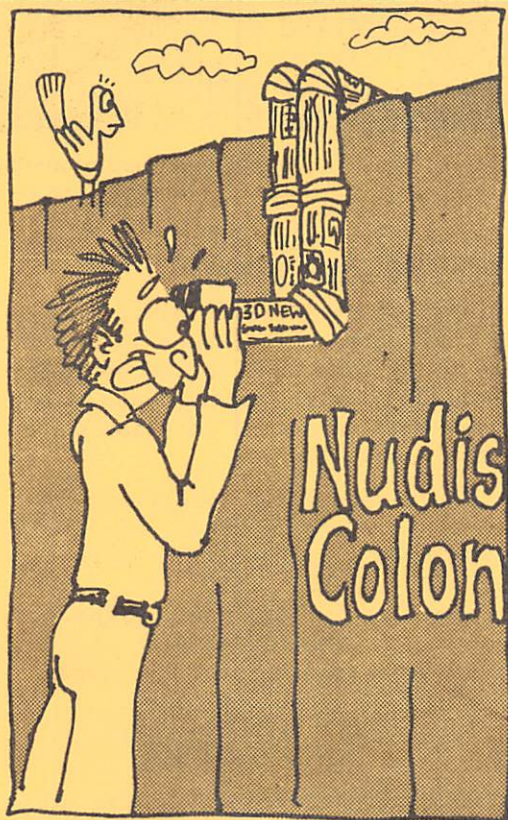
UPCOMING ELECTIONS

In accordance with the Club's Bylaws, I have appointed a Nomination Committee for this year composed of Rick Finney, Susan Pinsky, and David Starkman. It will be their responsibility to nominate members for the offices of President, Vice President, Secretary, and Treasurer for the 1983-84 Club year. Nominations will be announced in the May 3-D NEWS; additional nominations may be made at the May meeting; elections are held at the June meeting; installation will be at the July 24 Awards Banquet. Please give this Committee your support and serious consideration should you receive a call to serve.

--Marilyn Felling, President

NEW USES FOR OLD NEWS ... NUMBER ELEVEN

(Contributed this month by Ron Labbe)



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3-D Cave Art?

Archaeologists from the University of Pennsylvania have just announced a discovery which could totally upset our present conceptions of early man's artistic ability and his understanding of the human perceptual system. Field teams have discovered unusual and unique cave paintings in western Kenya, an area already established to be the home of some of man's earliest ancestors.

In two separate locations, researchers found cave art which closely resembles present day anaglyph 3-D drawings. In one location, an elaborate hunting scene is portrayed; many of the images are drawn in shades of red and green, with a slight displacement between the two colored images. By using the appropriate colored filters, these two images can be independently channelled to the left and right eye. The scientists who discovered the site have reported that if this is done, the drawing indeed becomes stereoscopic, with the closer picture elements also being rendered appropriately larger due to perspective. It had previously been believed that a full understanding of perspective and parallax did not emerge until western art matured during the Renaissance, and that the concept of anaglyph 3-D was invented by Du Haaron in 1858.



The obvious question to the team who made the discovery was if early man had the technology to fabricate the red and green filter anaglyph glasses needed to view these images. It was not until the scientists had satisfied themselves that they could, and had actually found evidence to substantiate their claim, that their find was announced to the public. The research team hypothesized that the colored transparency filter material was made by dyeing gelatin. Gelatin, which basically consists of the residue from boiled, crushed cartilage and bone, was undoubtedly known to man as soon as he began to cook animal meat. It seems likely that blood in the gelatin gave rise to the first red filter, which primitive man probably noticed changed the brightness of colored objects viewed through it. Various plant material thrown into the dinner "stew" likewise gave rise to green filters. It was probably not long before man noticed that things which appeared bright through the red filter were dark through the green filter, and vice versa. As final proof of this theory, the archaeologists have unearthed a number of clay pots at both sites which contain fine bone residue along with traces of plant dyes, notably indigo and grapes. Although the first site contains a scene which is uncanny in its similarity to modern anaglyph 3-D art, no explanation can be offered for the subject matter of the drawing at the second site, which appears to portray a large costumed flying mouse.

--Contributed by David Kuntz

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Photojournalism and the Stereographer

by Bruce Wendorff, APSA
Chairman, PSA Photo-Journalism Division

Interest was expressed in the October NEWS for guidelines for People/Photojournalism (PJ) type slides. A photojournalist is one who records a diary of events through the medium of photography. PJ in its many facets, covers a wide field. The most generally accepted theme for PJ is "Man and Man's Environment". This consists of story telling pictures such as those seen in the news media and in periodicals. It may include documentaries, contemporary life, spot news, and human interest. Emphasis is given to life in our world.

If photojournalism implies visual news, how do PJ pictures fit into stereo competition? Stereographers are not unfamiliar with PJ. Stereo sequences, in general, are a set of slides that tell a story with pictures and words. This is a photo essay which is the same as photojournalism. Many of the slides used in a sequence, however, are not strong enough to stand on their own. They rely on the written text plus the other slides to complete the story. The successful PJ slide will tell a complete story within a single picture. It must have enough impact that the viewer wants to stop and see what the story is.

The characteristics that are evident in a successful PJ picture are:

- A. Tight composition
- B. Simplicity
- C. The unusual - enterprising
- D. Quality of light
- E. Mood or atmosphere is captured
- F. Timely or timelessness

The rules and techniques that are used for excellent PJ pictures are also used for an excellent stereo picture. For stereo add:

- G. Stereo effect

People (human interest) pictures are the category of PJ that is the greatest interest to people. One must work at MAKING the PJ type picture. Rarely will the strong human interest picture be merely a snapshot. It is essential to capture the peak of action, or the body language, the emotion or drama of the story being told with a photograph. The face is a very important element of the picture. It is the basis for the story, whether happy, sad, anguished, victorious, or defeated. Finally, the picture must be cropped tight enough to avoid confusing elements, yet include enough to finish the story. A grief-stricken person against a brick wall would not be nearly as effective in conveying a complete story as having as a backdrop a burning house or a wrecked auto.

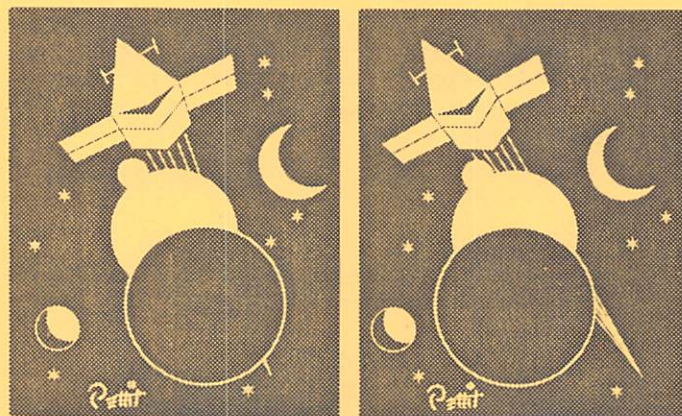
A valuable guide to what the professionals expect in a PJ picture can be found by studying the "Best of Photojournalism". This book is published annually and contains the winning photographs,

in the many categories, of the Picture of the Year Competition sponsored by the National Press Photographers Association and the University of Missouri School of Journalism.

Stereo slide competition, like color slide competition, encompasses all the disciplines: nature, photojournalism, photo-travel, and pictorial. It is not unexpected that the most successful pictures, of any type, in the PSA Color Slide Division or Stereo Division, have a strong pictorial quality. A method SCSC could use to recognize PJ pictures that have a good story but are not strong pictorially would be to have more than the "standard" and "nonconventional" categories. With a large enough group of entries, the "standard" category could be divided, depending on interest, into nature, PJ, or photo-travel, plus pictorial. This could stimulate added interest and add yet another dimension to stereo.

Happy PJing
In Stereo

Happy PJing
In Stereo



You can't be serious Captain!
No PHOTO stops?

PHOTO COURSES/UC SANTA BARBARA

The University of California, Santa Barbara, has announced a new series of courses in photography. Each would be of interest to the serious stereographer familiar with other photo equipment. Four courses are conducted at prime photo locations in the West. In brief:

Close-up/Coastal Wilderness...

...April 22-23, May 14 \$85

Moldvay's Illustrative Photography...

...May 7 \$55

Yosemite Spring: Magic Light...

...May 12-15 \$109

Invulnerable Beauty: Big Sur...

...June 3-6 \$109

Lake Powell by Houseboat...

...Aug 25-29 \$465

More info from University of California Extension,
Santa Barbara CA 93106 (805)961-3231

March Competition Report

Another interesting competition was held on March 17. This time there were 150 slides by 32 different members. Thanks to the three judges Thom Pentecost, Ernie Marjoram and David Starkman for their scores, and comments on random slides, and to Rich Evans for giving us a brief explanation of his unusual slide "Angioid Streaks", the stereo view of the retina of an eye. This competition saw four out-of-state members participating, and we all enjoyed seeing their slides, many of which were scenics not regularly viewed on our screen. Thanks also to Ray Zone, Lee Pratt, Tim Cardinale, and Jerry Walter for telling us a few things about their high scoring slides in "Insights". If you'd like to know more about any slide, please feel free to ask any of the makers. If you don't know who the maker was, contact me and we'll try to figure it out from the cards. I'm sure any member would be happy to explain the hows, wherefores and whys of their slides. Sharing is the Club's most important attribute.

--Rick Finney, Competition Director

STATISTICS FOR THE EVENING

Number of slides...	Points									
	24	23	22	21	20	19	18	17	16	15
in Standard			7	6	11	28	36	15	4	2
in Nonconv.	1	1	4	6	10	10	7	2		
Standard Average: 18.6										
Nonconventional Average: 19.8										

Photography is an art, and we can gain the same kind of control in photography as artists do in other media. Because everyday snapshots are made with cameras, it isn't within our usual experience to think of photography as an art form, but it is, if we work at it. Look at the hours many of us spent in childhood practicing the piano every day. But, how many will pick up a camera and practice their fine photographic tuning every day, even if only for a few minutes? How do we expect to become artists and produce work of enduring value if we're not willing to put in that time at regular intervals?

--Courtney Milne, Camera Canada 4/82

Club Competition Standings

A GROUP STANDARD CATEGORY

MAR	CUM	* Judge's scores averaged
62	257	Rick Finney HM: Winter Skier HM: Ancient Tree & Mitten
59	252*	Susan Pinsky HM: Silent Morning
--	251*	David Starkman
59	251*	Jerry Walter HM: Missouri Vine
59	247	Carl Felling HM: Silhouette In The Rain
56	243	Paul Wing
53	238	Earl Colgan
54	237*	Russ Terrill
--	187	Ward Clark
--	186	Stergis Stergis
--	177	Nathan Wong
--	172	Hugh Stilley
53	171	Stuart Weisbuch
--	81*	David Kuntz HM: Phantom Colors
60	80*	Tim Cardinale HM: Mary Ella #1
--	63	Oliver Dean
--	60	Sylvia Sikes

B GROUP STANDARD CATEGORY

MAR	CUM	
58	251*	Marilyn Felling HM: Up The Mist Trail
58	245	George Cushman HM: Rocky Coast
56	243	Earl G. Anderson
61	240	David Hutchison Award: Emerald Falls #2 Award: Line And Light
--	235*	Ernest B. Marjoram
--	235*	Thom Pentecost
46	233	Jim Riggs HM: Stone House

56	232*	Darryl Medeen HM: Depth In White
55	232	Marjorie Webster
57	228	Marshall Stewart HM: Rocky Waders
54	227	Howard De Vorkin
52	216	Al Bohl
55	211*	Rich Bruland
53	189	George Skelly
51	170	Bill Daggett
60	168	Bruce Wendorff HM: Motocross #65 HM: Leadville Minehead #2 HM: Louisiana Swamp
--	167	Adolph Sanchez
49	163	Dick Howe
--	163*	Tony Alderson
62	128	Richard Evans Award: Sunset Dune Award: Tubular Flow
--	116	Holly Weisbuch
56	108	Ray Zone HM: Quadrophenic Self Portrait
51	107	Bert Sikli
57	76	Lee Pratt Award: Holographic Sight
--	71	Charlie Kamerman
--	62	Bill Shepard
57	57	Jerry Fielder Award: Buoys
--	57	Richard Jean
--	56	Ken Dally
--	56	John Konrad
--	56	Richard Winsett
--	55	Ursula Sylvan
54	54	Leroy Barco
--	53	Herb Bann
--	53	Roland Kerber
--	53	Richard Ogle
51	51	Bob Kneisel
--	51	Robert See
--	33	Peggy Fogle

A GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
66	269*	Jerry Walter Award: East Orange Overlay HM: Lobster Red
63	261	Rick Finney HM: Biotic Floral Pulsar HM: Day Lily Aura HM: Pele The Fire Goddess
57	250	Paul Wing
57	243*	Susan Pinsky
--	193	Ward Clark
--	189	Stergis Stergis
59	181*	Russ Terrill HM: Jeweled Bouquet
--	177*	David Starkman
--	174	Hugh Stilley
--	93*	Tony Alderson
57	76*	Tim Cardinale

B GROUP NONCONVENTIONAL CATEGORY

MAR	CUM	
62	256	Earl Colgan HM: Behind The Iron Curtain
62	252	Stuart Weisbuch HM: Coinage
61	251	Carl Felling Award: Squirt
56	237	George Cushman
60	127	Richard Ogle
59	120	Bill Daggett HM: Pineapple Leaf Study
--	115	Earl G. Anderson
--	105	Bill McKim
58	81	Richard Evans
--	61	George Walker
--	59	Merry Nell Colborn
--	57	George Skelly
34	34	Leroy Barco
--	20	Holly Weisbuch

INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

"QUADROPHENIC SELF-PORTRAIT" by Ray Zone. This slide was shot as an attempt to achieve a magical effect using multiple exposures. Setting my Kodak



Stereo camera on "B" in complete darkness at f/22 (using a locking release switchcord) I stepped in front of the camera four successive times and each time popped off a flash that was out of frame and

covered with a different filter for each flash. For a final touch I waved a lit match before the camera while standing out of frame myself. The composition is to a great extent fortuitous although I assumed different positions for each flash at slightly different distances from the camera. The slide is a kind of spectral psychological reflection of how I sometimes feel.

"East Orange Overlay" by Jerry Walter. Here's an attempt to make a silk purse out of a sow's ear. The basic slide for this sandwich was made



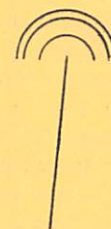
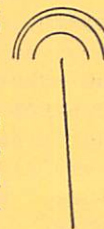
of the much-photographed church in East Orange, Vermont, just before attending the PSA Convention in Hartford in October 1980. The composition was good, with a fine center of interest. But the color saturation was dull, and the overcast

sky produced many distracting white areas through the openings in the leaves of the overhanging branches. Here was a slide I did not want to throw away, but it had little interest the way it was. So I decided to learn something about Kodalith, a high contrast negative b&w film used extensively in the commercial art field. I made a contact Kodalith negative with the original K25 chips (45 seconds exposure with a 7½w night light at 2 feet). The film was developed in Kodalith A+B developer, washed, fixed, rinsed, and dried. The film gave me a pair of chips with the white sky areas of the original K25 chips rendered black, and the colored and darker areas rendered clear. I then sandwiched these Kodalith chips with the original K25 chips, causing the white sky areas to go black. The sandwich was mounted slightly out of register, which created white halos around the clumps of leaves. Kodalith is an ester-based film which depolarizes on projection. So the final product had to be copied; my choice is Ektachrome 5071 duplicating film. The copy was overexposed about 3 stops to lighten the unsaturated color of the original. This is definitely a nonconventional slide. Two major problems encountered were dirt and registration. Everything in the Kodalith exposing/developing

process must be kept scrupulously clean, otherwise pinholes and white fuzzies will emerge quite randomly in the black areas. Off-registration must be identical between pairs (a very time consuming, frustrating, trial and error process) or else the similar images on the chip pairs will appear to be on different planes, a most disturbing situation. I'd be happy to share this frustration some evening in the form of a workshop if anyone is interested.

"HOLOGRAPHIC SIGHT" by Lee Pratt. I had several people ask me about this slide, usually "What is it?" or "How was it done?" This photograph was taken with a Stereo Realist and Kodachrome 25, showing a large helicopter on a landing pad. The unusual feature was that the camera was "looking" through a holographic pattern of a reticle.

The holographic film was sandwiched between two glass plates 4" x 8" in size, and was illuminated by a Helium-Neon laser. This produced the red "bulls-eye" pattern and aiming line which appeared to extend from the viewer to the target. I work for the Army, and we are evaluating holograms like this for use as aiming sights for helicopters and missiles. The advantage of the hologram is that once it is properly aimed at a target, the operator can move his head from side to side without the target moving from the bulls-eye. Also, by adjusting the position of the hologram relative to the incident laser beam, the bulls-eye can appear in a plane in front of, or behind, the target, just like moving the stereo window.

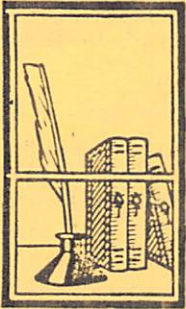


"MARY ELLA" by Tim Cardinale. A friend of mine named Cheryl has a friend Mary Ella, who graciously spent an entire afternoon posing for me and my Realist. I used up one roll of Kodachrome 64 on several different poses. This pose next to a window was Cheryl's idea, and I attribute the success of this shot to that, and to the fact that Mary Ella is an incredibly pretty girl. However, I will take credit for the lighting and the fact that it's in stereo, as it should be (unless you're a cyclops). I tried a few different lighting setups at the window: diffused sunlight, bounced flash, and finally, because it was late enough in the afternoon, direct sunlight. The direct sun was my favorite shot, and after a little retouching to spot out some unwanted pieces of light, it was mounted in an Emde close-up mask. In conclusion I'll make a suggestion to anyone wanting to try their hand at this kind of portrait: use a pretty face as I was lucky enough to find, and the whole session will go easier, even if you forget to load the film!



A STEREO HANDICAP?

by David Hutchison



How many times have you entered your best scenic stereo slide in one of the competitions only to be told by the judge that it's a nice "record" shot? As a member of various folio circuits, I can show you any number of written comments on slides that I have submitted which say: "nice record shot, but..."

A recent PLAYBOY interview with the dean of American photographers Ansel Adams addresses this problem with the very first question. Adams be-

gins by defining a record shot as literally a record of the scene -- a snapshot. He goes on to explain that it can be a very good snapshot, optically perfect in every way, and a completely realistic representation of the scene. In fact, the history of stereo photography is replete with thousands and thousands of old stereo views from the 1860s and onwards that are perfect snapshot records of events and scenes, and as such they have acquired a certain importance historically. But, historical importance or not, they are still not art, they are snapshots. They were the TV sets of the Victorian age. (I do not mean to imply that no Victorian stereographers were artists; there were some very good artists working in the stereo medium.)

Adams draws a distinction between photographing scenery as it is, thereby "capturing the image, but missing everything else", and creating a photograph that goes beyond the subject matter. He quotes photographer Alfred Steiglitz, who was asked by a skeptic, rather scornfully, "How do you make a creative photograph?" He answered, "I go out into the world with my camera and come across something that excites me emotionally, spiritually or aesthetically. I see the image in my mind's eye. I make the photograph and print it as the equivalent of what I saw and felt."

In the interview, Adams describes an early experience that illustrates what he means. It was while photographing Yosemite's Half Dome in 1927. "After a long day with my camera, I had only two photographic plates left. I found myself staring at Half Dome, facing the monolith, seeing and feeling things that only the photograph itself can tell you. I took the first exposure and, somehow, I knew it was inadequate. It did not capture what I was feeling. It was not going to reflect the tremendous experience. Then, to use Steiglitz' expression, I saw in my mind's eye what the picture should look like, and I realized how I must get it. I put on a red filter and figured out the exposure correctly, and I succeeded! When I

made the print it proved my concept was correct. The first exposure came out just 'all right'. It was a good photograph, but it in no way had the spirit and excitement I had felt. The second exposure resulted in 'Monolith, the Face of Half Dome', which speaks for itself."

Adams maintains that for a photograph to be more than a snapshot it must transcend the subject matter; the subject is of secondary importance to the total photograph. He insists that even though the subject is an important part of the picture, the picture is not "realistic", but is instead "an imprint of my visualization".

For many of us just starting out in stereography (myself included) it often seems that our 3-D cameras are working against us instead of with us. Just look at the advertising copy for the Stereo Realist: "The camera that sees the same as you." Others advertise "...amazingly lifelike pictures..." or "...so truly lifelike it's like being right there!..." or "...your photos are as real as life itself..."

These are not mere empty slogans. Our cameras are really designed to capture an image as realistically as possible. Yet this seems to be exactly what Ansel Adams is warning us against, unless we are content to merely record snapshots or record shots of our own surroundings.

For photographers who come from the world of 2-D, with its rich panoply of lenses, filters, camera formats and accessories, into the world of 3-D,

"...it often seems that our 3-D cameras are working against us instead of with us."

with its strict "rules" and limited equipment, the challenge seems formidable indeed. In 1951, Herbert C. McKay printed the following reader's question in his column "Stereo Photography" which appeared in U.S. CAMERA magazine during the height of the '50s stereo boom: "I have recently taken up stereo, but find that the limitations make any type of imaginative work impossible. I prefer to make novel angle shots and the like which I find I cannot do with stereo. Is there any way to do such work in stereo?" Now, what did that reader mean by "imaginative work" and why did he think it impossible?

Consider the power of the 2-D black and white photographer. The medium has great abstracting power. It takes the real world, full of 3-D and color, and renders form in terms of light and shadow. Many times these elements -- light, line and shadow -- are so powerful that the subject

matter is of no importance whatever. A photographer may point his camera at two garbage cans against a stucco wall, and his photograph reveals rounded grey forms against a flat wall with perhaps stark black and white shadows streaking across it. The mere elements of line, light and shadow alone can be strong enough to evoke a mood or emotional response.

When the photographer moves closer to reality by shooting in color, he adds another element that

"For them the third dimension was not a limitation but a tool of enormous power..."

can completely overpower the graphic simplicity of black and white. One blob of color in the wrong place can throw an entire composition out of whack, which, had it been shot in black and white, would work perfectly. Suddenly it becomes harder to create a photograph and easier to make a snapshot.

Adding the third dimension makes the photographer's job even harder. So strong is the compositional element of the third dimension that it can overpower the other elements of light, shadow and color.

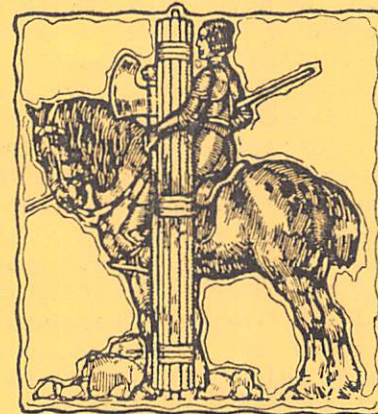
Recently, through one of the Photographic Society of America folios, I was able to view some of Ernst Steinbrecher's interesting black and white stereo slide work. One of his slides demonstrated the enormous power of 3-D very dramatically. It was a classic shot of two garbage cans against a concrete stucco wall. In 2-D, the abstracting power of black and white reduced the cans to rounded forms against a shadow-streaked wall. It was a study of the interplay of light, shadow and form. But by adding the third dimension the "simplifying" power of black and white was so completely overshadowed that you were conscious first of the content of the scene (two dull garbage cans) and that the shadows and light didn't really add or detract significantly to the scene. Suddenly it was a snapshot again. Such is the graphic power of the third dimension.

The 2-D photographer who wrote to Herbert McKay felt that the addition of the third dimension left his "imagination" imprisoned. His photographs were no longer "art" but had become realistic representations. He felt that 3-D photography left him no room for the techniques of image manipulation that had become second nature in his 2-D work. 3-D was too restrictive...too real. I wish I could step into a time machine and transport this photographer, who felt shackled by the third dimension, to a meeting of the Stereo Club of Southern California. A couple of years ago when I first picked up a Stereo Realist, I thought the same thoughts -- the format and the cameras were impossible -- no flexibility at all. But then, on my occasional business trips to Los Angeles from New York, I visited SCSC to see what the members of the largest stereo club in

the United States were doing in this "impossible" medium. I donned Polaroid glasses to watch a few Club programs and had my eyes opened -- wide. I looked at the screen through those Polaroid glasses and had my mind expanded. Here were people who had been working in the medium for 5, 10, even 20 years or more. For them the third dimension was not a limitation, but a tool of enormous power that could create windows onto the world as they saw it.

I am forever grateful for those evenings. I understood that as a 3-D photographer I could no longer rely on gimmicks like super wide angle lenses and split color filters. I had to learn to see -- to really see. I had to look at the world in three dimensions, with color, light, shadow, form and depth, and to be able to re-create that scene, not necessarily as it really was, but as I saw it and felt it while I was there.

Of course, as Ansel Adams says, knowing all these things and accomplishing them are two quite different things. Still, SCSC has allowed me to really see what's possible in 3-D and not to regard my Stereo Realist as a shackle on my imagination.



"I THREW A RECORD IN THE AIR"

I threw a record in the air,
And shot it with my gun,
Just for target practice
And to have a little fun.

My friend, he took a picture
Of my target practice play,
And put it in competition
Just to see what they would say.

There is a certain phrase,
Although meaningless and trite,
We predicted they would say it
On that competition night.

When our picture was critiqued,
And for words, the judge was caught.
Sure enough he said it:
"It's just a record shot".

--Tim Cardinale

STEREO ASTROLOGY

by Marjorie Webster



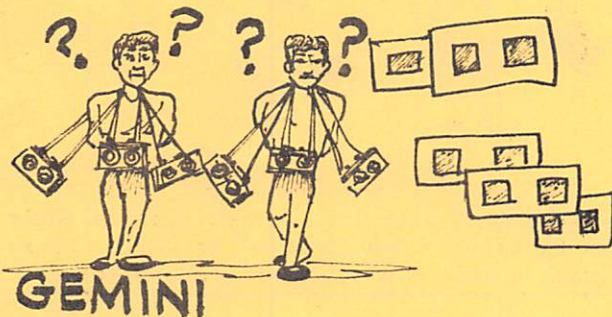
ARIES THE RAM

...must be first! They rush up to the subject with stereo cameras and all other photographers get shots of Aries' posterior in their pics! Aries get good 3-D close-ups.



TAURUS THE BULL

...is stubborn! They refuse to use a light-meter. They swear there was a full eclipse of the sun and moon that day. Their 3-D slides are underexposed.



GEMINI THE TWINS

...is dual! They usually carry many cameras and can't decide which ones to use, when. Their 3-D slides are usually double-exposures.



CANCER THE CRAB

...is very emotional! Their 3-D slides are usually foggy and misty and over-exposed, and best viewed sideways.



LEO THE LION

...is bossy! They are always telling everyone else how to shoot stereo their way. But they get very dramatic results in their 3-D slides.



VIRGO THE VIRGIN

...is methodical! They carry every possible lens and filter and usually trip over their tripod. They are critical of others' 3-D slides, as well as their own.

LIBRA THE SCALES

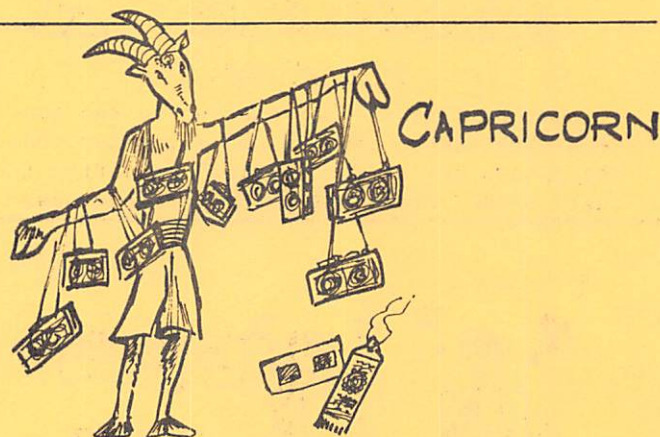
...is well balanced! Their horizons are always level, but the objects slanted in their 3-D slides. They are good companions on outings.

SCORPIO THE SCORPION

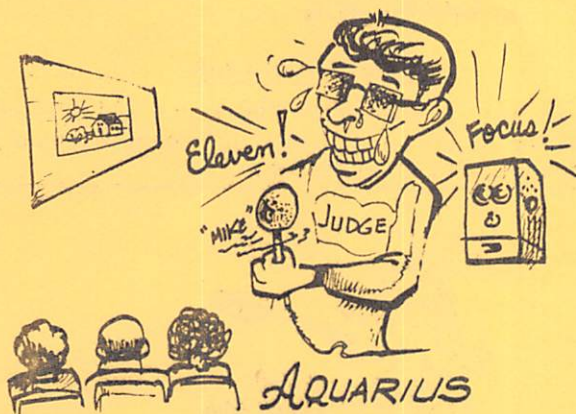
...is very secretive! They won't tell what f/stops or lighting they used in their sexy stereo slides.

SAGITTARIUS THE CENTAUR

...is adventurous! They climb chairs and stand in manholes to get unusual views. Their 3-D slides are unpredictable.

CAPRICORN THE GOAT

...is dependable! They not only carry their own equipment, but others' as well. They always submit 3-D slides for competition.

AQUARIUS THE WATER BEARER

...is gregarious and agreeable! They make poor judges because they like ALL stereo slides. They perspire over each decision.

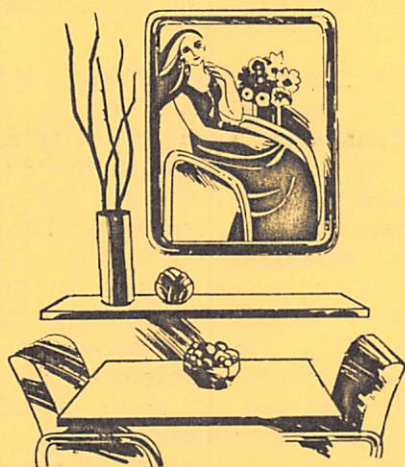
PISCES THE FISH

...is shy and sensitive. They can't take criticism, so won't enter most competitions. Their 3-D slides are seldom seen on the stereo scene or screen.

The creator of this 2-page Stereo Astrology Special is Club member Marjorie Webster who has studied, researched, and practiced this pseudo-science since age 8. Marjorie has taught Astrology and does personal charts and readings. This brief, humorous 3-D analysis of the 12 sun signs is based on generalities. Marjorie invites you to contact her for more details, enlightenment, and/or combat! She claims that Astrology has led her into amazing adventures, and incredible 3-D stereo slide super sensational serendipities!

Looking Backward 2003 - 1983

An April 1st Flight of Fancy by Ye Editor



MILESTONES 1983-2003

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1983 Big screen 3-D and 200 members
1984 Two meetings/month initiated
1985 ET-ET Group organized
 "Come-On-Along" stuns skeptics in Seattle
1986 RE-CAP, Inc. founded
 Salvador Dali lectures at 3-D Center
1987 "Make It Happen" becomes Club motto
 MIST Group Organized - Acapulco/Taxco fiesta
 Annual Club Yearbook - Volume I
1988 Hanker's Hoard Incident
1989 NIMSLO conversion plate devised
1990 Dimple Cache Affair
1991 Rogers Comparator I introduced
1992 RE-CAP, Inc. acquires Dimple Cache
 EGG organized
1993 Rogers Comparator II introduced
 MIST Group to Kauai
1994 3-D NEWS by Laser-Scan®
1995 Club buys 3-D Center
1996 Club hires Professional Manager
1997 3-D/NET and 3-D/NET-EM established
1998 MIST Group to Brussels
1999 SCSC/NSA affiliation signed
2000 World 3-D Conference at Hollywood/Pickwick
2001 Stereo Wizzer camera introduced
2002 3-D wins Most Rewarding Hobby Award
2003 MIST Group to London
 Dabler's Historical Sketches published

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Heaven only knows what prompted me to volunteer to write this outline of the Club's activities that occurred during the past 20 years. After all, the Club's Emeritus Guidance Group (EGG) now numbers in the nineties, and any of them could have penned these reflections on the Stereo Club of Southern California's phenomenal last 20 years. But most of them have extended their special bullet train outing to San Diego so they can attend the panda parade at the Balboa Zoo, and this article is due on...well, April 1. Everyone has their priorities.

Ah! 1983 seems so long ago. The Club was still 2 years shy of its 30th birthday. Flat home video was "new" (were you the first on your block to have one?) NIMSLO was the rage, and as I recall, another batch of worthless head-splitting 3-D motion pictures were making the rounds of those now-defunct cinema houses, predecessors of today's bio-entertainment centers. The only film of lasting value was "Jaws 3-D", which joined the '50s classics "Kiss Me Kate" and "House of Wax" as the three 3-D films having archival significance (currently available for viewing via 3-D/NEW Line 9). The Club was just emerging from its infancy, topping the 200-member mark in spring of '83, and still struggling along with one 2-hour in-person gathering each month. All this does seem so archaic now, but who could visualize the changes ahead?

Big screen 3-D came to the Club in late '83, with use of the modified 1000w Realist projector filling the 9-foot screen. Within 3 months of the system's debut, the 3-D Center became packed at each Club meeting (prompting several Board members to propose limiting meeting attendance to card-carrying members only!) Meetings became so frantic by '84 that there was no choice but to begin holding two meetings each month — one devoted to indoctrination and services, and the second devoted to competitions and entertainment.

"Come On Along", the Club members '85 stereo slide show, stunned skeptics in Seattle at the August PSA Convention. The dazzling presentation featured advances in style and techniques recently developed by numerous free-thinking members that had never before been seen in the 3-D medium. It clearly stamped out the Club's niche in the amateur photographic world. Thirty-four members attending the Convention side-tripped to cool and green Olympic National Park for photos and frolic. Here, MIST was conceived, though not brought to organized status until '87.



Many older members consider the Meeting II of August '86 as being of the greatest historical Club significance of all time. This meeting featured a lecture by famous Surrealistic artist Salvador Dali on his last visit to the United States.

The lecture topic was "Dimensional Perception" in which he reflected on his lifelong interest in spatial interpretations on canvas. This historical event came about through Mr. Dali's attendance at the re-established '85 Madrid International Stereo Exhibition, where he was fascinated by several new slides by Club members, and the coincidental chance attendance by Club member Arnold



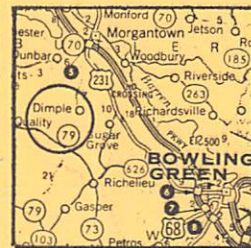
Monty Wizzer became Club President in '87, and with him the Club motto "Make It Happen" was born. The Club had long been attracting the Engineer/Tinker -- Electronic Type 3-D enthusiast, and in '85 the ET-ET Group was organized. Rapid advancements were made on all the Club's special equipment needs, and the ET-ET Group truly "made it happen"! To jump ahead for a moment, the biggest advance (until '01) from the ET-ET Group came in '91, when Kevin "Jolly" Rogers produced the prototype of the chip comparator. (See this month's classifieds for several good used Rogers Comparator I, still at pre-devaluation prices -- Ed.) Today's newer members can only imagine the tedious chore of hand-adjusting (by tweezers and magnifier!) those pairs of chips in the mounts for vertical and horizontal alignment, as had been done since the beginning of the Realist-format era more than 50 years ago. By '93, the Rogers Comparator II, with its electronic image scanner plus new window-placement sensor, became the most coveted of all 3-D equipment devices.

the winner of the first annual SCSC Research Grant made possible by the generosity of several benefactors. Morgan's research paper "Cyclopean Rejection of Random 3-D Color Optics" received widespread use in the emerging Elppa video graphics industry.

The equipment issue remained the leading topic throughout the two decades, just as it had been in the previous three decades. An entire chapter of 3-D history was written in '87-'88 with the Hanker's Hoard incident. Toward the end of '87, Realist-format cameras became virtually impossible to buy in the market at any price. The horrors of the new member's desperation in obtaining a camera is still vivid in the minds of many. Then, suddenly in April '88, thousands of cameras (estimated by stereo aficionados at more than 50 thousand) appeared at shows throughout the country at greatly depressed prices. Authorities later learned that this hoard of stereo cameras had been acquired by Jenny and Jerome Hanker of Hunkers, Texas. These two once highly regarded stereographers and former SCSC members were discovered to be agents of the Indonesian government, who was secretly financing a planned worldwide cornering of 3-D cameras. But the Hanker's balloon went bust during the '88 Indonesian coup d'etat, and the Hankers had to hock everything and were literally honked right out of Hunkers. All this was much to the delight of the Club's newer members who once again could get the camera of their choice.

Of course camera repair remained a critical matter throughout the decades. RE-CAP, Inc., founded by Charles A. Piper in '86, provided the highest quality of Realist-format repair throughout the world, and employs 5 part-time technicians today. Their business was greatly aided several years later by two milestones. First, winning the contract to install the NIMSLO conversion plate, which, in '89, an ET-ET Group member (remember ET?) devised to adapt the thousands of NIMSLO cameras, remaining unsold at the Scotland Timex plant, to the twin transparency chip Realist-format. Second, the outcome of the Dimple Cache affair (read on...)

In '90, a large cache of spare parts for the Realist and Kodak stereo cameras were discovered in a barn in Dimple, Kentucky. Shortly after the news broke over the wire service Club member and free-lance stereo historian Elsie Dabbler flew to Dimple to delve into the mystery of this improbable find. It was real—five trunks hermetically sealed, containing gleaming new parts for the more popular '50s-vintage stereo cameras. Through careful research, Ms. Dabbler was able to reconstruct the background of this cache — the philanthropic member of the Chicago Stereo Camera Club, his son who married the daughter









Someone sitting in a lofty position some years hence, maybe 20 years away in 2023, may read this reflective account and question whether all these events really happened. If by some Divine Grace I could be there, I would only respond with "It was an exciting 20 years, and those were the facts as they happened. Truth is stranger than fiction. The future was built on possible dreams."



MAY 11 1983



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVII

NUMBER ELEVEN

MAY 1983

## Marilyn's Musings

### A ROLL OF FILM CAN BE A RIBBON OF DREAMS

Stereo photography need never become boring, commonplace, or mundane if you care to experiment with different varieties of film and film-related techniques. There are many wonderful surprises contained in those little yellow boxes that make available so many exciting options to enhance your stereo slides and dazzle the viewer with "how did you do it" thoughts and questions.

Most results are totally unpredictable and therefore not repeatable. Be prepared for delights such as purple leaves on trees, illusions of reality, and FUN. Here are some examples for those bold stereographers to try who want to break the Kodachrome 25-f/11-1/60 habit.

Kodak Ektachrome Infrared. Dramatic, unusual false-color slides are a product of this film when coupled with special filters and exposed in daylight. Landscapes are startlingly unreal; portraits even more so. This film was used in achieving the strange colors in David Kuntz' "Phantom Colors", an award winning slide at our March competition.

Kodak Kodalith Ortho Negative Film. If you were as excited as I was about the special effects of Jerry Walter's "East Orange Overlay" (see complete "how to do it" write-up in the last NEWS) then this film, sandwiched with its counterpart Kodachrome chips, may be your new challenge.

Diazachrome. This is a second-step that's possible with Kodalith. A Kodalith sandwich allows you to turn the light-colored areas of the chips black; diazachrome allows you to turn the light-colored areas any brilliant color you want: red, orange, blue, magenta, brown, etc. It's made by contact exposing a pair of Kodalith chips with diazachrome film material, then sandwiching those diazo chips with the original chips. Brilliant, high quality diazo material (which is "developed" in ammonia vapor in a covered jar!) is available from Mediatek, PO Box 83, Wakefield MA 01880. When I think of diazo-chrome slides, the many beautiful eerie landscapes of Sylvia Sikes come to mind.

Black & White Slide Film. Who said stereo slides had to be shot with color slide film? Professional camera stores and mail-order houses handle this film, and numerous photo labs here in Tinsel Town will develop it for you. Some labs will even process your B&W negative film into slides. (Ask David Starkman who has experimented with this medium.) Why not try soaking your film in a sepia toning solution to achieve an "old time" look? One step further would be hand tinting the slide with color dyes and a tiny paintbrush (a la Tim Cardinale's slide touch-up technique).

Polachrome Slide Film. Brand new on the market today is this 40 ASA film whose basic premise just MIGHT revolutionize the entire film industry. You might be wondering "Does this film create magenta colored mountains?" No. "Does Polachrome create special graphic effects and have to be developed with

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



shoe polish?" No. "Then what's the gimmick with this film?" SPEED for reviewing your exposed film. With the special processing kit, you can have developed slide film ready for stereo mounting in only 3 minutes time!

(Unfortunately, there's one precaution to keep in mind with some of these films: they have an ester base which has a property that causes depolarization of light passing through it. The slides will look spectacular and dimensional in a viewer, but will appear flat upon projection because in most popular stereo projectors, the light is polarized before it reaches the film. And then these ester base films depolarize it. Kodalith and Infrared definitely depolarize; diazachrome has a high tendency to. The way around this is to copy, or have copied, these slides onto Kodachrome or duping film if you intend to project them.)

Combining the basic results from these films with using color and optical diffusion filters, sandwiching, coloring or tinting the film etc., can make an otherwise "ordinary" stereo exposure into an outstanding one. I'm so thrilled with utilizing some of these techniques and films I've described that it has strengthened my already high enthusiasm for the art of stereo photography. It is only YOUR imagination that limits you. I hope you have been inspired to try out a new film or new process. They're ready for you to try, NOW!

*Marilyn*

### President's Essay Contest

If you joined the Club in '81, '82 or '83, I am personally inviting you to write a short essay on the subject:

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

Keep it to 300 words or less. The essays will be evaluated by a panel, and a worthwhile award will be given at the July 24 Awards Banquet to the author of the best essay. A number of essays will be printed in the NEWS. Closing date is Thursday, June 30. Mail to me at P.O. Box 90, Topanga CA 90290.

--Marilyn Felling, President

"Through photography it is possible to expand one's inner self. I'm always looking for material that will affect my life, either teach me something or change my mind or my attitude in some way. That's the most interesting part of being an artist."

--Leonard Nimoy  
PSA Journal

### HAROLD HAWKINSON

Harold was a faithful member of the Club and an avid friend of stereo photography. He attended all the Club functions and other shows that he possibly could within the limits of his health and ability to find transportation. All who attended the Club's Yosemite Field Trip in 1979 remember Harold's enthusiasm and spirit. His determination held firm until the end on April 15 at age 82.



*Letters*

Dear Editor:

"You don't know what you've got 'til it's gone." I don't know why that is such a difficult lesson for me to learn. But with that thought, I have something to say about the companionship that is such an important part of our Club.

Over the years of my membership in SCSC, I have been lucky enough to become very good friends with certain members that I have met at Club meetings. And I know that this occurrence applies to many others as well. There is so often a sincere and sometimes precious companionship among members, and one such member was Harold Hawkinson. The companionship that came from the Club was so dear to him that long after his eyes were too blurry to focus, and long after his hands were too shakey to hold a camera, he kept coming to meetings. He literally kept coming until he died. Sometimes just the walk from the car in the parking lot to a chair in the Photo Center was an ordeal for him physically, but mentally it was a number one priority. I guess that one of the true wisdoms that comes with old age is knowing that companionship is something to cherish. That wisdom was evident from the glow in Harold's eyes when just a simple announcement from the podium and a birthday song seemed to mean the world to him. For Harold, in what could sometimes be a very lonely world, an SCSC meeting was sort of a happy party full of smiling friends and warm hand shakes, that took place once a month.

In the past when I have praised our fine Club for providing an access to equipment, and being a means of learning about and improving my 3-D hobby, I would say something like "...these are the most wonderful and valuable attributes of our Club." But I was wrong. Because after the loss of someone like Harold, all those other things seem so trivial.

Sincerely,  
Tim Cardinale



**GEMINI**

Symbol: ♊ Element: Air. Planet: Mercury.  
 Belongs to those born May 21-June 21.  
 Traits: Adaptable, lively, talkative, versatile.  
 Compatible with: Libra, Aquarius, Leo, Aries.  
 Attracted to: Scorpio.  
 Careers: Crafts, commentary, law, clergy.

**Stereo Activity Calendar**

| May |    |    |    |    |    |    | June |    |    |    |    |    |    |
|-----|----|----|----|----|----|----|------|----|----|----|----|----|----|
| 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 |    |    |

- THU MAY 19 Club Meeting - Photo Center - 7:30 PM  
 Fifth (final) slide competition
- SAT-SUN MAY 21-22 Western Photographic Collector  
 Association Display and Sale, Pasadena  
 City College, 10:30 AM - 5 PM. A  
 great place to buy 3-D equipment.
- TUE MAY 31 Last day to mail your film to Kodak  
 for participating in the June meeting
- WED JUN 1 Copy Deadling - June NEWS
- SAT JUN 4 Movie Division Meeting at the Longley  
 Way School Youth Center, Las Tunas &  
 Warren Way, Arcadia, 7:30 PM. New  
 films by Division Members. All invi-  
 ted. Call John Hart for more info.
- THU JUN 16 Closing - Club's Slide of the Year  
 competition
- THU JUN 16 Club Meeting - Photo Center - 7:30 PM  
 "One Roll Assignment"
- THU JUN 30 Closing - President's Essay Contest
- THU JUL 21 Stereo Information Meeting - Photo  
 Center - 7:30 PM
- SUN JUL 24 Club Awards Banquet

**Member & Subscriber Update**

"Good Reading" extended to these new Subscribers:

ARTHUR A. WAIGHT, JR., 112 Womack  
 Borger, Texas 79007

MIKE GOLDBERG, Bell High School  
 4328 Bell Ave., Bell CA 90201

DONALD W. SPIDELL, 13 Lum Ave.  
 Chatham, New Jersey 07928

CARL F. KOERBER, JR., 3608 S. Wenonah Ave.  
 Berwyn, Illinois 60402

Club membership anniversaries for May:

|                       |                          |
|-----------------------|--------------------------|
| Joy Anderson-1 year   | Jonathan Kuntz-2 years   |
| Earl Anderson-1 year  | Dennis Lockwood-7 years  |
| Charles Chiodo-1 year | Jim Lott-2 years         |
| Mike Eddy-1 year      | Thomas McDonough-2 years |
| George Goguen-1 year  | Lee Parker-1 year        |
| Bob Greenberg-1 year  | Kathleen Perkins-1 year  |
| Herb Guttman-9 years  | Josef Petr-2 years       |
| George Hiam-2 years   | Adolph Sanchez-2 years   |
| Roland Kerber-2 years |                          |

**Kodak Stereo Mounting****KODAK STILL OFFERS STEREO SLIDE MOUNTING**

Recently I have had many people ask me if anyone still offers stereo slide mounting. The answer is a definite "yes". Many independent labs will mount your 3-D slides in cardboard mounts. You have to ask around to find labs that offer this service. It seems to surprise everyone, however, that Kodak also still offers this service.

You can take your film (providing it was exposed in a standard American format stereo camera such as a Stereo Realist or Kodak Stereo) to any Kodak dealer. Simply specify "Stereo Mounting" with a label on the film cartridge and in the special instructions area of the film ID sticker. If the dealer seems mystified by all of this, he can look up prices for stereo mounting in his regular film processing price guide from Kodak. The official retail prices for Kodak stereo mounting are currently \$9.95 for a 36-exposure roll (29 stereos), and \$5.85 for a 20-exposure roll (16 stereos).

I could not confirm any official way to use Kodak mailers to get stereo mounting for 36-exposure lengths, but if you use a 20-exposure roll you can mail it in using the 36 exposure mailer with "Stereo Mounting" written in the special instructions box. This is because the retail price of the 36-exposure mailer is \$5.85, the same as the 20-exposure stereo mounting price. Since I've seen mailers discounted to as low as \$3.85 for 36 exposures, this may be the cheapest way to have Kodak do the work for you.

Stereo mounting is not available for European or special format stereo cameras, such as the Verascope F40, Belplaska, Iloca I, Kindar, Hyponar, or other camera attachments. If you have a post-war 35mm stereo camera other than the ones just mentioned, then you can get stereo mounting.

As a final note, the Customer Service desk at Kodak in Hollywood has reported an increase in requests for stereo mounting. This hopefully indicates that more and more stereo cameras are being dusted off and put back to use, and that mounting service will continue as long as there is a demand. And now that you have all these facts, you need not hesitate participating in the Club's June program. See Page 4.

--David Starkman, Equipment Director

**3-D Slide Shows**

Wednesday June 8. Last showing of the 1982 PSA Stereo Sequence Exhibition in Southern California. A very worthwhile program if you've missed it before. 16 diverse slide groups set to narration and music. Shown at the Pasadena Stereo Club meeting at Rickey's Restaurant, 300 W. Valley Blvd., Alhambra. Dinner (optional) at 7:00 PM; contact Ruby Steins (213)792-8739 for reservations. Show (just walk in) at 8:00 PM.



## Join Us...

### ...On May 19

...for the final competition of this Club year. This is the last chance for newer members ('81, '82, '83) to enter diverse slides to qualify for their set of four for "Most Promising New Member" Award, given in conjunction with the Club's Slide of the Year competition. Let's see lots of new and unusual slides for us all to enjoy.

--Rick Finney, Competition Director

### ...On June 16

...for the Club's "One Roll Assignment" evening. Already there has been much talk among members about this challenge and the anticipation of seeing those new slides for the first time at the meeting. One more time, here's all you have to do to participate:

1. Buy yourself a 20-exposure roll of Kodachrome or Ektachrome and load it in your standard Realist-format camera.
2. Make one exposure of each of the subjects listed below, in any order.
3. Prepare a Kodak PK36 mailer as follows:
  - a. Specify "stereo mounting" in the mounting instruction box on the mailer.
  - b. Specify return address as:  
David Kuntz/your name  
2386 Harbor Blvd. #108  
Costa Mesa CA 92626
4. Specify "stereo mounting" on the exposed film cartridge and mail to Kodak Las Palmas no later than Tuesday, May 31.

That's it! I will then be receiving all the cardboard mounted slides directly from Kodak, and will assemble these slides into a show for the June meeting. And everyone participating gets a free roll of 36-exposure Kodachrome. Do plan to participate. The more the better and the more fun. The 12 subjects are:

|          |           |               |
|----------|-----------|---------------|
| Animal   | Design    | Self Portrait |
| Building | Movement  | Water         |
| Color    | Nighttime | Window        |
| Crowd    | Old Age   | Work          |

Join in the fun. "The worth of an enterprise is often measured by the unpredictability of its outcome!"

--David Kuntz, Program Director

### ...On July 21

...for a New Member Stereo Information Meeting. Especially for newer members, this is a special meeting to answer all those questions you have about stereo and the Club, that we seem never to have time to answer at a regular meeting. A number of our more experienced members will be there to field questions and talk about certain subjects. And we'll be showing a few slides, too. So all new members, plan to attend, at the Photo Center!

### ...On July 24

...for our Annual Club Awards Banquet. The site is Sorrentino's in Burbank. You won't want to miss this great affair, for it will have:

- A great meal
- Officer Installation
- Essay Contest Winner Announcement
- Slide of the Year Show
- Slide of the Year Awards
- Most Promising New Member Award
- and other delights

Complete details in the June NEWS.

## Stereo Exhibitions Calendar

WED MAY 18 Closing - Stereo Sequence Exhibition  
WED JUN 15 Closing - PSA Traveling Exhibiton  
WED JUN 15 Closing - PSA International Exhibition

June 17-19 will be the weekend to be in the Sacramento Area if you want to see lots of slides (3-D and otherwise) for this is the weekend of the PSA International Exhibition judging. Accepted slides in this biggie exhibition will be shown at the San Francisco PSA Convention in August. Additionally, the Traveling Exhibition will also be judged in Sacramento the same weekend. And plans are underway to judge the Club's Slide of the Year Competition there too (though attendance at the latter is not open to SCSC members). A weekend to test anyone's immunity to 3-D saturation!

### Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Nimslo 3-D camera and case (new) \$150, postpaid. DP36-18 mailers 2 for \$25 ppd. Stereo Photography Unlimited, 8211 27th Avenue No., St. Petersburg FL 33710

FOR SALE: Polaroid stereo glasses, plastic frames new \$1 each ppd., 12 or more 80¢ ea ppd. Cardboard frames (used) 10¢ each plus postage. George Cushman, Box 4034, Long Beach 90804 (213)498-1634

FOR SALE: Radex plastic viewers \$2.50 ea, 25 for \$50. View-Master blank reels \$4.50/6 pack, \$35 for 10-6's. New polaroid glasses \$18 per dozen. \$75 for 100 pair. Realist Manual-style hand viewers \$2 each, \$25 for 25. Add \$2 per order UPS. Mr. Poster, Box 1883S, So. Hackensack NJ 07606 (201)794-9606

FOR SALE: Stereo Realist camera and Realist film cutter. \$150. Chuck Nelson (213)428-6209.





### NOMINATION COMMITTEE REPORT

The following nominations are hereby made for the four elected Club Officers for the 1983-84 Club year:

#### For President: TONY ALDERSON

Tony has been a very active member for 2½ years, participating in competitions with often startling slides, being Vice President for 82-83, offering important suggestions, and being generally involved in all Club activities. He has written articles and drawn illustrations for the NEWS, and works everyday in the world of commercial art, often doing anaglyph and 3-D separations for 3-D Video Corporation. Tony has formal education in cinema.

#### For Vice President: BOB KNEISEL

Bob Kneisel (pronounced Can-'eye-sell) has been with the Club for just over 2 years and has shown enthusiasm for the whole range of Club activities. He is eager to learn and participate and has frequently volunteered his assistance, most recently as co-chairman of the L.A. County Fair Stereo Exhibition. He hopes to revive the Club's Field Trip Program. Bob is employed by Southern California Edison as a Conservation Analyst.

#### For Treasurer: JIM RIGGS

Jim capably handled this office in 82-83 and has agreed to stay on for another year. He is semi-retired from the physics department at the La Sierra Loma Linda campus near Riverside, but still teaches quite regularly. Jim has been a member nearly 4 years and has been a successful competition competitor. He is also a County Fair Exhibition co-chairman.

#### For Secretary: BILL DAGGETT

Bill has been with the Club 2½ years, aptly serving as Secretary for 82-83, and has learned much about Club operations during this time. He has made extensive notes on the 3-D process, and used this information to create a number of delightful and dimension-filled slides. Bill is a grade school teacher who treasures his creative involvement with his students.

Respectfully submitted,

Susan Pinsky  
David Starkman  
Rick Finney  
1983 Nomination Committee

## 3-D Movie News

### "SPACE HUNTER" COMING SOON

(Condensed from "Variety" 3/30/83)

When Columbia's new \$12,000,000 3-D film "Spacehunter: Adventures In The Forbidden Zone" opens at 1,100 to 1,200 Theatres May 20 it will have the distinction of being the first major budget studio 3-D effort to be tried out on the public in the three years since more than 60 3-D pics have been announced. Though it will be followed by Universal's "Jaws 3-D" on July 22 and has already been preceded by Paramount's very successful "Friday The 13th-Part 3", it is "Spacehunter" that could very well be the true major studio litmus test of the genre's full potential.

What makes this film different is that it is the first relatively expensive 3-D picture financed by a major on an untried subject matter. It is neither cheap nor a sequel. Billed as a space adventure with a sense of humor, plans were underway to make "Spacehunter" long before the 3-D angle was considered. But the expanding potential of the genre and its easy adaptability to the story sparked the change to be made three weeks before production was scheduled to commence. "The decision was literally made in 24 hours," recalls executive producer Reitman, which wound up doubling "Spacehunter's" original \$6,000,000 production budget. "But the analysis we did convinced us it was worth it."

"Friday The 13th", one of the more profitable films in 1982 with \$16,500,000 in domestic film rentals, got them thinking. Reitman began investigating various 3-D techniques and finally decided to make "Spacehunter" in 3-D using a two-camera Panavision process. It originally began shooting in early October under director LaFleur, who had been signed when the film was scheduled to be made flat. But he was let go after two weeks, and production was shut down until November when new director Johnson came in. 10 additional shooting weeks were used.

Columbia was quick to agree to the 3-D angle and in fact is now so enthusiastic about the project that it has invested nearly \$2,000,000 in 800 to 900 specialty lenses to ensure the picture is properly exhibited. Because of silver screen requirements, plans are to play 3-D in only two-thirds of the bookings. It will go 70mm in major cities, with Dolby sound. The standout 3-D scenes are a natural part of the action and there was little adjustment in the script to integrate special sequences.

3-D will help set "Spacehunter" apart from other big summer pics at a time when the competition includes such potential blockbusters as "Return of the Jedi", "Superman III," and two James Bond films. "Even though we are the first 3-D picture out this summer, it is frightening to go against all of the others", confesses Reitman. "My hope is that there is an audience in this film not only because it is in 3-D, but because it is a film that would have existed without the process."



## ALLOWABLE PARALLAX OR PERCEIVED SIZE/DISTANCE

The terms which form the title of this month's column are two alternative criteria which can be applied in establishing baselines for use in hypo- or hyperstereos. This column has usually used the first criterion because your editor feels it is easier to comprehend and implement. However, many Chicago and East Coast stereographers use the second criterion, following the lead of Lee Klinefelter and others. Our purpose today is to reconcile the two concepts.

## BACKGROUND

The Stereo Realist camera and its imitators uses a baseline (interlens spacing) of about 70mm (2 3/4"), selected to be both an exact multiple of the chip width, and an approximation to normal human interocular. The lenses are displaced inward 1.25mm with respect to the film centers to create a stereo window at about 7 feet, which is about 30 times the baseline. However, users are advised to keep the foreground subject matter 10 or 12 feet away, or about 50 times the baseline to play it safe. The NORMAL or DISTANT mask leaves the window at slightly less than 7 feet, where the camera placed it.

## THE 1/30 TO 1/50 RECOMMENDATION

We believe the most important thing hypo- or hyperstereo does is permit better perception of shapes, so we have recommended using as much, but not more, parallax for hypo or hyper shots as is tolerated in normal shots. That is, use a baseline 1/30 to 1/50 of the distance to the subject, and mount in a NORMAL mask.

## THE PERCEIVED DISTANCE APPROACH

If you have been reading this column long, you are well aware that the perceived size and perceived distance of any subject in a stereogram is inversely related to the baseline used, normal Realist baseline being taken as 70mm. If we assume we wish to mount our hypo- or hyperstereo shot in a NORMAL or DISTANT mask, use of a baseline 1/30 of the subject distance will place the foreground right at the window. In other words, using a baseline of 1/30 of the subject distance is tantamount to deciding one wishes to perceive the subject as being located at 7 feet. Now if we are using the perceived size/perceived distance theory, we would have proceeded as follows: Our subject is, let us say, at a distance of 1 foot from the SLR on the slide bar. We wish to make it look 7 feet away, so it will be right at the window in a NORMAL mask. We need to decrease the baseline in the ratio of 1 foot (the actual distance) to 7 feet (the desired perceptual distance). Therefore, taking the normal Realist baseline as 70mm, we need a slide bar spacing of 70/7 or 10mm. That is, 5mm each way of center. How would we have come out if we had used the 1/30 parallax rule? Subject distance is 1 foot or 300mm, and we wish to use 1/30 of 300mm, which is again 10mm.

## THE PERCEIVED SIZE APPROACH

To make a 7" high figurine in a space walk recreation look like a normal male (70" tall), we should divide the normal 70mm baseline by 10, which is the ratio of the 70" man to the 7" figurine. So we use a baseline of 7mm.

## THE CHOICE OF METHODS

Both calculations will get you to the same place, provided you start from the right point. A 1/30 baseline is equivalent to a perceived distance of 7 feet, and a 1/50 baseline is equivalent to a perceived distance of 11 feet. For slide bar shots, there is not all that much reason to prefer the parallax method over the perceived distance method. But when you get into hyperstereos of distant scenery as shot from a moving aircraft, the parallax method seems to me to have a considerable advantage. What distance do you want the terrain to appear to be in your hyper of Canyon de Chelly? Or what size do you want Grand Canyon to appear to be in your hyper? All you need to do is use the maximum permissible parallax in either case, and you are home free. Try the perceived distance theory for a while and see if you like it. You might, and if you don't, you can always go back to the 1/30 to 1/50 rule. The really important thing is to get enough parallax into your stereograms so they will have impact, but not so much as to cause projection problems. Here's to better baselines!





# STEREO CLUB OF SOUTHERN CALIFORNIA

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 NORTON, Jerry W. 2/81, 19332 Hinsdale Ave., Torrance CA 90503 R(213)542-1361 B(213)536-3546  
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# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVII

NUMBER TWELVE

JUNE 1983

## Marilyn's Musings

### IN THE DARK ABOUT 3-D???

The Los Angeles Photo Center is usually still and quiet on the 3rd Thursday evening in the month of July as our Club holds its Annual Awards Banquet that month...BUT! Not this July 21st! While this will not be a regular SCSC meeting, it will be a special Stereo Information Meeting designed specifically for our newer members and anyone else who would like to become more acquainted with the workings of our Club, how to get help and/or simply get started shooting stereo slides.

Have you been in the dark about stereo? This evening is intended to give you "everything you wanted to know about stereo photography but were afraid to ask." We'll field any question you ask -- from "Why do I have to wear these here funny glasses?" to the esoteric "What are the treatments for 3-D addiction?"



Your Club Officers, Board Members, and other knowledgeable members will be on hand to meet you, offer guidance, and share stereo knowledge. There will be displays of useful stereo equipment to show you exactly what you need to get started shooting. Or, bring your own equipment if you need special help.

Our show for the evening will be informative for the novice and experienced stereographer alike. Susan Pinsky and David Starkman will present their PSA award-winning stereo sequence "There's More to Stereo Than You Think". This short show highlights stereo equipment, history of stereography, and is a tribute to Seton Rochwite, designer of the Stereo Realist camera. They will also project slides of stereo equipment from their vast collection to acquaint you with various products that have been available over the years.

But that's not all! All newer members (and Officers and Board Members) are encouraged to bring two slides each that will be projected that evening. If you've never seen your own creations on the big silver screen, or if you would just like to have your slides projected without judging or critique, then do not pass up this opportunity. Slides appear quite different on the screen as opposed to in your hand viewer. Take this opportunity to learn a little more about this important difference which will help you pick out the best slides for entering our 1983-84 competition year, beginning in September.

The remaining time will be an open question and answer period and/or a one-to-one instruction on equipment usage. If you have the desire to become an active participant in SCSC, and you're tired of "just watching", then please do yourself a favor and put two stars on your calendar for July 21st at 7:30.

*Marilyn*

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



**HUGH M. STILLEY**

Hugh was a grand man who showed us all how to be enthusiastic about life. He was the epitome of "young at heart", and even up to his last moments on May 29, he had energy and vitality, hopes and projects. He served the Club in several positions over the years, but more importantly he served as a spark plug, charging everyone he met with his eternal optimism and sparkle. From his memorial service remembrance: "Hugh never knew a stranger." The entire Club extends its condolences to his widow Roberta, and the entire Stilley Family.

**CANCER**

Symbol: ☿ Element: Water. Planet: Moon.  
Belongs to those born June 22-July 22.  
Traits: Compassionate, protective, imaginative, thrifty.  
Compatible with: Scorpio, Pisces, Virgo, Taurus.  
Attracted to Sagittarius.  
Careers: Business, art, history, antiques.

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

**Member & Subscriber Update**

A hearty welcome to these two new Club members:

JOHN BITTEL  
737 E. Providencia #E  
Burbank CA 91501  
R (213)848-2179 B (213)849-7111

CRAIG MATHIESON  
1638 Lake St #D  
Glendale CA 91201  
R (213)507-5332 B (213)956-2475

Club membership anniversaries for June:

Gladys Bergman - 2 years  
R. Theodore Bergman - 2 years  
Al Bohl - 2 years  
Oliver Dean - 13 years  
John Konrad - 2 years  
Abe Leibowitz - 9 years  
Barry Megdal - 2 years  
Sylvia Sikes - 23 years  
Holly Weisbuch - 2 years  
Stu Weisbuch - 2 years  
Dorothy Westbrook - 6 years  
Kermit Westbrook - 6 years

**President's Essay Contest**

If you joined the Club in 81, 82, or 83, I am personally inviting you to write a short essay on the subject:

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

Keep it to 300 words or less. The essays will be evaluated by a panel, and a truly worthwhile award will be given at the July 24 Awards Banquet to the author of the best essay. Hand written or typed okay. Closing date is Thursday, June 30. Mail to me at PO Box 90, Topanga CA 90290.

--Marilyn Felling, President

**Stereo Activity Calendar**

THU JUN 16 Closing - Club's Slide of the Year Competition  
THU JUN 16 Club Meeting - Photo Center - 7:30 PM  
"One Roll Assignment" slides  
THU JUN 30 Closing - President's Essay Contest  
THU JUN 30 Copy Deadline - July NEWS  
FRI JUL 15 Reservation Deadline - July Banquet  
THU JUL 21 Stereo Information Meeting - Photo Center - 7:30 PM  
SUN JUL 24 Club Awards Banquet - Sorrentino's - Burbank - 5 PM

**Stereo Exhibitions Calendar**

WED JUN 15 Closing - PSA Traveling Exhibition  
WED JUN 15 Closing - PSA International Exhibition  
WED AUG 17 Closing - L.A. County Fair Exhibition  
Forms - PO Box 2250, Pomona CA 91769  
The Stereo Division portion of this Exhibition is sponsored by our Club, and you will certainly want to enter. And plan on attending the judging on Saturday August 20 at the Fairgrounds.

**PHOTOGRAPHY: AN OPENING FLOWER**

Photography has been one of the most exciting adventures of my life. It is like a continually opening flower. Both artistically and technically, I never reach a finish, the room for improvement is endless; therefore I am never completely satisfied. I can feed into my work all the depth of which I am capable at the time. If things get too "heavy", I can do "light" work for a while and enjoy that, too. Though I am never quite satisfied with any of my work, it provides great satisfaction as long as it seems to be improving.

--William Lewis  
Camera Canada 8/82



## Join Us...

### ... On June 16

...to see slides not even their makers have seen! Members were asked to shoot a roll of assigned subjects and have Kodak send them to me directly. I have several interesting sets in my possession already, and more are coming. So come see for yourself the casual, wild, and desperate attempts at the assignments, all for the fun of 3-D.

--David Kuntz, Program Director

### ... On July 21

See Page One for all the details of this special meeting.

### ... On July 24

...for our Annual Club Awards Banquet at Sorrentino's in Burbank. \$12.00 per person, pay at the door. Reservations are necessary. Send a reservation card indicating choice of entree (Swiss steak, chicken parmigiana, or vegetable plate) and number attending to: Marilyn Felling, PO Box 90, Topanga CA 90290. Activities at the Banquet, which starts at 5 PM, will include:

- Installation of 83-84 officers
- Announcement of Essay Contest winner
- Presentation of Club Competition Medals
- Feature show: SCSC On Display - 1983
- Presentation of trophies and ribbons for the Slide of the Year Competition
- Presentation of Most Promising New Member Award

Reservation Deadling is July 15. Make plans now!

### ... On August 18

...for a very special program prepared by Charles and Colma Jones of Wahroonga, New South Wales, Australia. This program will first be presented at the PSA San Francisco Convention. Both Charles and Colma are accomplished stereographers and audio visual enthusiasts. The show promises to reveal "ordinary" Australia, featuring detail and mood slides. Mark your calendar for this treat!

--David Kuntz, Program Director

## 3-D Slide Shows

TUESDAY JUNE 21. "High Sierra Symphony" by Rick Finney and Jerry Walter (45 minutes, 220 slides). Presentation sponsored by the San Fernando Valley Group/Sierra Club. Reseda Park Rec Center, 18411 Victory Blvd., Reseda. 8 PM; Visitors welcome.

## WORKSHOP CORNER

Stuart Weisbuch, Director

### REVIEW OF MAY 10 SLIDEBAR TECHNIQUES WORKSHOP

A full house of six got an introduction to slide bar stereo photography conducted by David Starkman and Susan Pinsky. Attendees were Dick Howe, Bill Daggett, Norvin Armstrong, Ernie Marjoram, John Konrad, and Richard Pickens. Use of the slide bar was detailed, and a setup was provided. And there was the usual (and unusual) socializing during the evening. Thanks to Susan and David for hosting this evening.

## Classified

Classified ads are free. Any ad may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. No endorsement of advertisers or products is intended; neither the Editor nor Club assumes responsibility for transactions. Send ads to: Editor, Jerry Walter, 1098 Montecito Dr., Los Angeles CA 90031.

FOR SALE: Now that you have #12 of Volume XXVII of the NEWS in your hands, once again bound issues of the entire volume (July 82 - June 83) are available from the Editor. \$5.00 (\$5.50 by mail) Address Page 1.

FOR SALE: Black Realist Gem Viewers or 2-35mm \$2.50 ea, 25 for \$50. V-M blank reels \$4.50/6 pack, \$35 for 10-6s. Realist Manual Iorgnettes \$2. ea, 25 for \$25. Realist front covers \$6 ea, \$60/doz. Custom logos \$6 ea. Adj. map readers \$3.50 ea, \$35 doz. AC viewer bulbs \$2.50 ea, \$24/doz. Add \$2/order. Mr. Poster, Box 1883, South Hackensack NJ 07606 (201)794-9606

FOR SALE: Nimslo 3-D camera, case, optilite flash \$195 postpaid. DP36-18 mailers 2 for \$25. SVE stereo projector w/case \$375. Stereo Photography Unlimited, 8211 27th Ave North, St. Petersburg FL 33710

BUY OR SWAP: I'm interested in exchanging or purchasing nude female model color stereo slides with any collectors/photographers in the country. (All the year-around active nudist camps are in California -- they'd get pneumonia here in chilly Massachusetts). A.B. Corio, Edgemere Mobile Park, 151 Hartford Pike, Shrewsbury MA 01545.





## Club Competition Summary

### SLIDE OF THE YEAR

Please don't forget the closing date of June 16 for the Slide of the Year competition. I really want your slides for a fine Awards Banquet show on July 24. From your 1982-83 competition entries please give me your...

- Four best, any mix of standard/nonconv. PLUS
- All your people/photojournalism slides

New members (81, 82, 83): pick variety in your four best for a best shot at "Most Promising New Member". Get these slides to me at any time up through the June 16 meeting. (June 17 will be too late!) Again this year, all the Slide of the Year and honorable mention slides (about 14-18 total) will be copied and added to our Club Slide Library which is ever-expanding. Wouldn't it be nice to have one or more (or another one or more) of your slides included?

### THE MAY REPORT

The May competition finished our successful competition year. Many thanks to the judges Sylvia Sikes, Jim Pettit, and Carl Felling for their evaluation of the 148 slides.

Final results of the May competition are not printed here. All that must wait until after the July 24 Awards Banquet where the winners in each category and group are announced. But we can print the Award and Honorable Mention slides for May:

#### May Competition Awards and HMs:

##### A Group Standard

Award: Winter Sun - Rick Finney  
 HM: Exploding Space Needle - Susan Pinsky  
 Off The Wall - Tim Cardinale  
 The Rug Maker - Russ Terrill  
 L.A. City Hall - Susan Pinsky  
 The Mitten In Winter - Rick Finney

##### B Group Standard

Awards: Let's Share A Slice - U. Sylvan  
 #1 Skier - Marilyn Felling  
 Merry-Go-Round - Marilyn Felling  
 Time & Light Symphony - D. Medeen  
 HM: Brooklyn Bridge Cables - Rich Evans  
 Convergence - Rich Evans  
 Autumn Pool - David Hutchison  
 Hot Air Balloon - Bruce Wendorff  
 Transamerica Bldg #2 - B. Wendorff

##### A Group Nonconventional

Award: Morning Gulls - David Starkman  
 HM: Juanita - Russ Terrill  
 A Meeting With Baby - Hugh Stilley  
 Private Eye - Rick Finney  
 Fuzzy Cups - Russ Terrill

##### B Group Nonconventional

Award: 3-17 Doughnut - Earl Colgan  
 HM: Vice Squad - Stu Weisbuch  
 Very Berry - Stu Weisbuch  
 Ice Plant - Earl Colgan

And here are the May statistics:

| Number of<br>slides...        | Points |    |    |    |    |    |    |    |    |  |
|-------------------------------|--------|----|----|----|----|----|----|----|----|--|
|                               | 23     | 22 | 21 | 20 | 19 | 18 | 17 | 16 | 15 |  |
| in Standard                   | 1      | 6  | 8  | 8  | 25 | 34 | 17 | 3  | 1  |  |
| in Nonconv.                   |        | 1  | 4  | 4  | 13 | 16 | 7  |    |    |  |
| Standard Average : 18.7       |        |    |    |    |    |    |    |    |    |  |
| Nonvonventional Average: 18.7 |        |    |    |    |    |    |    |    |    |  |

### 60 MEMBERS PARTICIPATE IN 82-83

A look at last year indicates that 60 members participated in bringing slides. Some for only one competition; some for every competition. Whatever the frequency, it is all wonderful. For this is how our Club and stereography are nurtured. Sharing. Sharing our photographic experiences. And exploring together this ever-living medium of stereo photography.

We saw 743 different slides this year. Everyone will agree they were highly varied in mood, subject matter, concept, and execution. For those who paid attention, it could only be a wonderful learning experience. Here are more statistics:

| Standard Cat.          | SEP  | NOV  | JAN  | MAR  | MAY  | YEAR |
|------------------------|------|------|------|------|------|------|
| Average Score          | 19.9 | 20.5 | 19.9 | 18.6 | 18.7 | 19.5 |
| Nonconv. Cat.          | SEP  | NOV  | JAN  | MAR  | MAY  | YEAR |
| Average Score          | 20.2 | 21.1 | 20.8 | 19.8 | 18.7 | 20.1 |
| Number Slides Standard | 87   | 96   | 119  | 109  | 103  | 513  |
| Number Slides Nonconv. | 38   | 52   | 54   | 41   | 45   | 230  |

A special thank you to the 15 Club competition judges for the year. Who were they? They all were your fellow members and competitors:

|                 |                |              |
|-----------------|----------------|--------------|
| Ernie Marjoram  | David Kuntz    | Susan Pinsky |
| David Starkman  | Tony Alderson  | Russ Terrill |
| Jerry Walter    | Rich Bruland   | Sylvia Sikes |
| Tim Cardinale   | Darryl Medeen  | Jim Pettit   |
| Marilyn Felling | Thom Pentecost | Carl Felling |

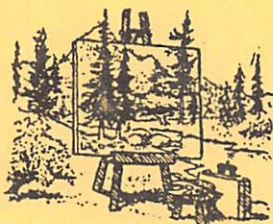
I suppose there are other avenues to follow to search for Club judges. They could be all stereographers from outside the Club -- there is a large body to draw from, all with excellent credentials. Or they could be all non-photographers -- artists, technicians, instructors and the like from our vast creative Southern California society -- no one can deny the pool to draw from there. Or any combination of the above.

But instead, this year we used all active Club member/competitors. What better way is there to have our members gain experience in judging? What better way is there to learn what your fellow members think about your slides? All in all this program has been extremely successful.

Thanks to all of you for your assistance and support. And be sure to be at the Awards Banquet to see the final results.

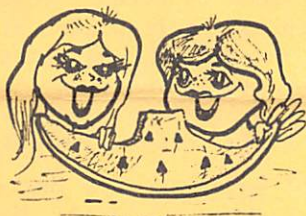
--Rick Finney, Competition Director





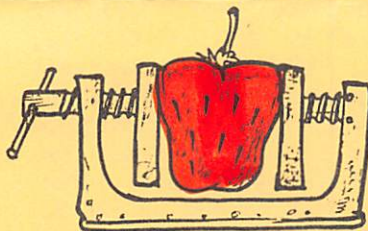
## INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

"LET'S SHARE A SLICE" by Ursula Sylvan. Two years ago we went to Lake Isabella over Father's Day weekend and naturally, by the time we got there it was THE heat wave time. We spent most of the time in the water, but in the afternoon we found a store and bought a quarter slice of watermelon. We ate it in record time, and then our daughters - Lori, then 5, and Michele, 2, worked at getting every last bite. I found my camera, shot three exposures, and had the film developed.



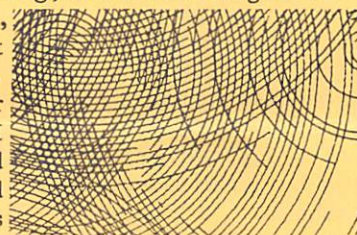
I then hung it up in our extra room to uncurl. Recently, Marilyn Felling our Club President, came over for lunch. We got to talking stereo when I reluctantly admitted I had several rolls of film still hanging but that I didn't know how to mount them. (I had already attended four mounting workshops but just could never get the hang of it.) Marilyn said we had to try again so one evening over dinner she showed me again and the fifth time finally did the trick. The afternoon of Stereo Night I tried the last minute things that still needed doing, which included cropping out a lot of background, and I did it with lots of sheer luck. Was I ever pleased to get an award after several years of not competing due to lack of mounting knowledge.

"VICE SQUAD" by Stu Weisbuch. In this slide I brought together two images: a cold, steel vice, and lush red strawberries. The effect is startling, partly because the combination is so incongruous. The shot was set on a tabletop with two strobes, one on either side of the table. The left hand light was set at 800 w/sec,

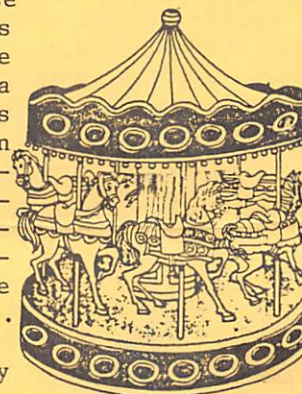


while the light on the right was set at 400 w/sec, adding to the hard/soft effect. The camera was a Nikon F2 with a 55mm macro lens, mounted on a slide bar. The film was K64, with an f/stop of 22. I find that the Minolta III flash meter is extremely helpful for macro photography because depth of field is so critical. It is often difficult to keep edible subjects from wilting under the lights. To combat this I mist them with cool water and keep the lights low until I'm ready to shoot. Photographing food does have its drawbacks, but it is also delicious!

"TIME AND LIGHT SYMPHONY" by Darryl Medeen. Big Ben, the subject of this slide, was literally time in motion. It was one of the electric light spectacular floats in Disneyland's nightly closing parades. Since it was moving, and I was wedged between thousands of people, I had little choice but to take a time exposure. Not having a tripod, nor room to set one up if I did, I had to hand-hold the Realist 45. I held the camera angled up as steady as I could. The exposure was made with Kodachrome 64 film for about five seconds at f/5.6. The result was that the points of colored lights on Big Ben recorded their trail of motion on the film. The exposure settings were educated guesses and I was surprised at the results when I got them back from Kodak.



"MERRY-GO-ROUND" by Marilyn Felling. I love antique merry-go-rounds. Whenever I travel I make a point to seek out all known local 'rounds and take great delight in the pleasure of riding on a non-stationary horse, pig or goat. Second to riding is photographing these relics in 3-D. My slide was an attempt to capture the joy and essence of the Santa Cruz Beach amusement park's circular spinning dream. In a deliberate effort to present my subject in a different way, I used its reflection in one of the many ornate mirrors hanging on the adjacent circular block wall. This mirror, on a bright orange wall, served as my "window" to frame my colorful subject. Since the interior lighting was low, and I was using Kodachrome 25, I knew I had to compromise on speed or depth of field. The mirror was only eight feet away while the spinning subject was about 25 feet away. F/5.6 accommodated that depth of field on my Stereo Realist f/2.8 Custom, but the exposure time was a slow 1/25 second. I noticed that the adults watching their children riding were not moving at all. Great! Plus I used the blurred movement of the children to accentuate the action of the scene. So I braced my elbows on the railing to steady myself, and took one shot. Then I paid another 25 cents and took another spin in ecstasy.





## Club Finishes First!

...In the International Stereo Club Competition. Congratulations to the following for making it all possible:

|                 |                   |
|-----------------|-------------------|
| Susan Pinsky    | Tony Alderson     |
| Stu Weisbuch    | Catherine Laursen |
| Earl Anderson   | David Starkman    |
| Marilyn Felling | Jerry Walter      |
| Don Cast        | Bill Daggett      |
| Earl Colgan     | Stergis Stergis   |
| Rick Finney     | Richard Ogle      |
| Jim Pettit      | Russ Terrill      |
| Tim Cardinale   | Sylvia Sikes      |

Three times each year the 3-D Clubs around the world compete among themselves. For each round, each Club sends 6 slides, selected from its members, to a Club chosen to "host" the competition on a rotating basis from among the competing Clubs. This year SCSC involved as many members as possible and truly tested the "depth" of its quality shooters by submitting 18 slides from 18 different members. It worked! During the course of the year the Club wound up with 8 honors in addition to the "ultimate" Number One Prize:

Russ Terrill - 2nd Place  
 Tim Cardinale - 4th Place  
 Stergis Stergis - 5th Place

and Honorable Mentions to Sylvia Sikes, Marilyn Felling, Tony Alderson, Richard Ogle, and Jerry Walter.

Other competing clubs were: Deutsche Gesellschaft fuer Stereoskopie, Victoria 3-D Association, Chicago Stereo Camera Club, Arizona Stereographers, Oakland Camera Club, Sydney Stereo Camera Club, Puget Sound Stereo Camera Club, Potomac Society of Stereo Photographers, Lincoln Camera Club, Rocky Mountain Stereo Club, Wichita Stereo Club, Detroit Stereographic Society, Utah Stereo Club, Kodak Camera Club, and the Third Dimension Society.

Thanks for your support and confidence.

--Jerry Walter, Club ISCC Coordinator



## Summer Convention Happenings

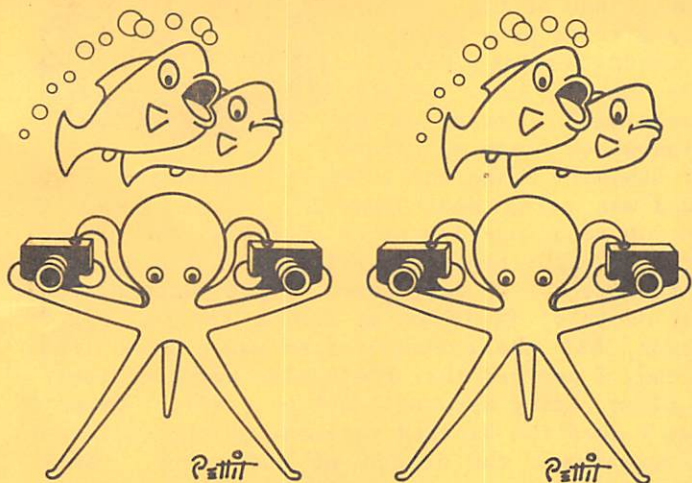
Attendance at all these conventions/conferences is open to anyone, anywhere. No special membership is required. You are guaranteed to be grandly stimulated and entertained at each, and the fine people you meet and memories gathered will last a lifetime. And they all feature in part, or fully, displays of stereo photography!

JULY 8-9-10. New England Camera Club Council Conference, Amherst, Massachusetts. Only two stereo programs: "Stereo Spectrum" and "3-D For You And Me" by Rick Finney and Jerry Walter. Many other instructive and entertainment shows in all mediums. Info: Etta Heeney, PO Box 475, Kittery, Maine 03904

AUGUST 5-6-7. National Stereoscopic Association Convention/Seminar/Trade Fair, Washington, DC. Programs include "French Tissues" by Paul Wing, "American Labor Movement" and "NSA and Holmes Library" by John Waldsmith, "Smithsonian Smillie" by Susan Myers, "American Stereographers Directory" by William Darrah, "Scanning Electron Microscope" by Norman Patterson, "Short Takes" by David Burder, "Stereo Hall of Fame" and "1982 Stereo Sequence Exhibition" by PSA Stereo Division. Also extensive trade fair, exhibit and seminar activities. Info: Dave Wheeler, PO Box 26, New Milford CT 06776

AUGUST 10-11-12-13. The Photographic Society of America Convention, San Francisco. Programs include "Glamour in 3-D" by Otto Walasek, "Terra Australis" by Charles and Colma Jones, "Computer Generated Stereo Graphics" by Matthew Rebholz, Stereo Hall of Fame III, 1983 Stereo Sequence Exhibition, Stereo International Exhibition, Slide of the Year Judging, plus many other instructive and entertaining programs in all other mediums, plus luncheons, banquets and meetings. Info: Joseph Meyers, 657 Terra California Dr. No 6, Walnut Creek CA 94595, or at Club Freebie Table.

SEPTEMBER 22-23-24-25-26. International Stereoscopic Union Congress, Buxton, England. Programs include "Stereoscope In America" by Paul Wing, "Terra Australis" by Charles and Colma Jones, "Underwater Stereo" by Hans-H Koeppe, "Winter" by Werner Weiser, "Action" by Allan Griffin, "Special Sequences" by Guy Ventouillac, "The Pat Whitehouse Show", "NSA and Holmes Library" by John Waldsmith, and the 1982 PSA Stereo Sequence Exhibition, plus various luncheons, dinners, symposiums, auctions, and tours. Info: Paul Wing, 50 Floret Circle, Hingham MA 02043.



They say he's  
**HYPER-something!**



## Significant Stereo Miscellany

### A HAROLD HAWKINSON CONTACT

The May NEWS reported the death of Harold Hawkinson. No name and address of next of kin was known at that time. But now we have one, and cards may be sent to Harold's brother:

Ray Hawkinson  
631 James Avenue  
Rockford IL 61107

### NAME TAGS AVAILABLE AGAIN

Special thanks to Bob See for providing the backgrounds for the new set of name tags for Club meeting use. Find yours on the tag board, and wear it at the June meeting.

### CLUB PSA CONVENTION PROGRAM COMING UP...

Our Club has been graciously invited to participate in the Stereo Division programs for the 1985 PSA International Convention in Seattle, by John Funaro, SD Convention Programs Director. This is quite an honor which our Board voted to accept and pursue.

Those members who have been with us for three years will vividly recall our 1980 Club program "Stereography: A Fresh Portrayal" which was presented at the PSA Convention in St. Louis and at our local Club meeting. It was indeed a fresh, inspiring mixture of innovative and diverse stereo slides that were collected from all of our active stereographers. Many members put a great deal of enthusiasm into preparing this show, highlighted by Tim Cardinale's expert narration he authored.

Now that we have committed ourselves another stereo extravaganza to dazzle the Seattle PSAers, we need to organize members to perform the necessary tasks of putting such a show together. Tim has already graciously offered to present our show at the Convention, but we need many others to help. Everyone is encouraged to participate. If you haven't been involved in a Club activity such as this, here's your opportunity to become

acquainted with other members and have a fun time working together while learning the behind-the-scenes preparation for a professional slide show.

How can you help? We need a:

- Director
- Slide Collector
- Script writer and/or narrator
- Audio technician for background music combined with narration
- Committee members to aid in slide selection, coordination of the show, titles, and all of the odd jobs necessary to compile, create, and present a spectacular SCSC program.

We need YOUR indication of interest NOW as we must decide on the theme of the program and present it to PSA by September 15, 1983 to assure inclusion in Seattle 1985. Let's hear from you. Get involved and have more fun!

--Marilyn Felling

### FOURTH QUARTER BOARD MEETING

The Annual Pot Luck Club Board Meeting was again graciously hosted by Stergis and Maudie Stergis, who enjoyed seeing the whole troupe perform a 6-hour take-over of their home and garden on the evening of May 5. The theme was Cinco de Mayo, and the 22 attending feasted on all sorts of great colorful and tasty Mexican snacks, drinks, salads and entrees. Wow!

A serious Board Meeting followed, touching on such topics as...83-84 Officer nominations...planning for the July New Member Information Meeting...seeking out worthwhile subjects for workshops...100 new polaroid glasses will be purchased for the Club...need volunteers to bring refreshments to the meetings...membership badge progress...1000w Realist projector a reality soon...need for field trips to illustrate stereo taking techniques to new members and to further social goals...need to get new members interested in taking 3-D rather than just observing...design and purchase of Club stationery....confirmation of Club Program for PSA/Seattle/85...next Board Meeting on August 3.

### NEW USES FOR OLD NEWS...NUMBER TWELVE





## WHAT IS THE CONDITION OF YOUR TDC PROJECTOR ?

The typical problems with the TDC projector, not necessarily in this order are: lamp condition, polarizer condition, dirt accumulation, optical alignment, changer operation.

### LAMP CONDITION

Using a tissue or a rag so as not to leave fingerprints, remove the lamps by turning counterclockwise and examine them. As a lamp deteriorates over life, tungsten evaporates from the filament and deposits on the glass bridge at the top and on the glass envelope. If there is much blackening of either, you may be in for a burnout. Look at the filament with a magnifier. If the coils show any non-uniformity, burnout is imminent. Always keep a pair of spare lamps, and replace both when required.

### POLARIZERS

To remove the polarizers loosen two screws about one turn and lift the assembly straight up. Test each side for extinction by crossing it with a camera polarizer or a pair of viewing glasses. If your polarizers do not extinguish properly, or are spotty, get replacements from Walter Heyderhoff. See PSA Jnl. For light dusting, use a soft brush. For real dirt, remove the polarizer films and clean them in warm water and dishwashing liquid. Don't handle them except when in the wash water. Remove most of the water with a photo sponge and allow to dry in air. When dry, reassemble. You can't put them in wrong because they are coded.

### OPTICAL ALIGNMENT

The mirror behind each lamp should be adjusted so the image of the filament falls on the filament, with the image coils between the real coils. You check this by looking into the projector from the front. Illuminate the lamp filaments with a small flashlight. The filament image should fill the entire aperture of the lens. If it does not, the condensers are probably not strong enough. The standard model has loose condensers and heat glass held on grooved rods by means of a spring clip. The shape of the groove on the rod tells you which way the elements go. Clean these items with water and dry with a paper towel. Remove and clean the end elements of the projector lenses likewise. Screw the left lens in tight and leave the right a few turns loose. When setting up, focus the left with the focus control and the right by turning the lens.

### CHANGER PERFORMANCE

The item which causes the most consternation on the TDC is the changer on the standard model. This changer places the slide in a fixed groove at the bottom and moves it under a grooved spring at the top which is supposed to locate the top in the same plane as the bottom. If the spring is distorted or loose, the slide will not locate properly in the top spring and the slide will be cocked and jam. Operate the changer in daylight out of the projector to make sure that no matter how the slide is placed in the starting end of the bottom groove it straightens up when it reaches the spring. Make sure the spring is centered and has some but not too much tension. Sight along the outside of the changer and straighten anything which is out of line. When in the projector, the changer must be free of shake, and must be perpendicular to the optical axis. Check this by using a square or by projecting a test slide and noting that top and bottom are in focus at the same time. If necessary, shim the changer so that it is perpendicular. Tilting the screen will not correct top to bottom focus error.

### MISCELLANEOUS

It should not be necessary to do anything to the blower as long as it operates and produces a good stream of air. The noise of the blower is something you have to live with. The reason the TDC never burns up slides is that it is the only common projector to have an adequate cooling system. The quiet projectors overheat. There are exact replacement quartz iodine lamps for most projectors. The advantage that they have is somewhat longer life and less light decrease with age, but they are not any brighter when compared with a new tungsten lamp. They cost quite a bit more.



## HIGHLIGHTS OF THE 1981-82 CLUB YEAR

**JULY...**Awards Banquet at Pike's Verdugo Oaks, Glendale...Slide of the Year to Susan Pinsky's "High Voltage"...David Starkman becomes President...Katy Cardinale wins "Most Promising New Member"...Seven members donate all the trophies...Cookbook proposed...

**AUGUST...**Club sponsors, conducts and views the L.A. County Fair Stereo Exhibition, with potluck after judging, George Walker, Chairman...Projector Controls Workshop held...

**SEPTEMBER...**Twenty members help tend the stereo booth at the Fair...Huntington Gardens Field Trip...Glassware Workshop...Slide sets from Club Archival Library made available for borrowing...Russ Terrill, Jim Pettit & Gene Kirksey judge first competition; Big Slide: "Drifting Clouds" by Tony Alderson...SEPT LIFE features 3-D article with members' photos included...

**OCTOBER...**\$1865 Auction nets Club \$226, with Oliver Dean as Auctioneer...Club sees "The World of 3-D" by Susan Pinsky and David Starkman...Fifteen members attend PSA Convention in Salt Lake City.

**NOVEMBER...**Rich and Dori host Club Board Meeting with endless chocolate chip cookies...Marilyn Felling, Rick Finney & Oliver Dean judge 118 slides in competition; Big Slide: "Where Am I?" by Tim Cardinale...6th mounting workshop for the year held...4th Stereo Assignment Group (SAG) meeting of the year held...

**DECEMBER...**Disneyland Field Trip...Installment #74 of the Technical Pages edited by Charlie Piper in NEWS...Club closes year with 150 members...Christmas Banquet at The Castaway, Burbank...

**JANUARY...**David Starkman, Hugh Stilley & Rich Bruland are competition judges; Big Slide: "Light Weave" by David Kuntz...John Konrad wins first Club Essay Contest on "What Makes A Good 3-D Slide"...1982 Stereo Update in NEWS raises eyebrows on its futuristic predictions...1000-W Realist Projector tried at Club...

**FEBRUARY...**"A Briton On Britain, In 3-D" plus Jewel City Camera Club Stereo Slide of the Year slides make up the Club program...Newell Color Lab Tour...Board Meeting concentrated on "busy people"...President talks about "Participation"...Zoo Field Trip...George Skelly brings Realist Mask Machine to So. Calif...

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*Stereo Club of  
Southern California*





STEREO CLUB  
OF  
SOUTHERN CALIFORNIA

1982 AWARDS BANQUET

PIKE'S VERDUGO OAKS RESTAURANT  
GLENDALE

SUNDAY JULY 13, 1982

CLUB OFFICERS

1981-82

1982-83

|              |                |                 |
|--------------|----------------|-----------------|
| President    | David Starkman | Marilyn Felling |
| V. President | Don Cast       | Tony Alderson   |
| Secretary    | Don Cast       | Bill Daggett    |
| Treasurer    | Katy Cardinale | Jim Riggs       |

AWARDS BANQUET COMMITTEE

Marilyn Felling - Director  
Ursula Sylvan - Hospitality  
David Kuntz - Competition Director  
Oliver Dean - Installation Officer

Evening Activities

Invocation

- \* Buffet Dinner
- \* Break for Show Setup
- \* Introductions
- \* A few words from David...
- \* Installation of Officers
- \* A few words from Marilyn...
- \* Presentation of Club Slide Competition Awards
- \* Feature Show: "SCSC On Display - 1982" with slide entries by:

Tony Alderson.....Rich Bruland  
Tim Cardinale.....Don Cast  
Earl Colgan.....George Cushman, FPSA  
Carl Felling.....Marilyn Felling  
Rick Finney.....David Kuntz  
Darryl Medeen.....Tom Pentecost  
Susan Pinsky.....Jim Riggs  
Sylvia Sikes, FPSA.....David Starkman  
Stergis Stergis, APSA...Marshall Stewart  
Russ Terrill, APSA.....Jerry Walter  
Stuart Weisbuch

- \* Presentation of Honor Slide Ribbons
- \* Presentation of Slide of the Year Awards
- \* Closing Remarks

For your records...

- \* Best People Picture \_\_\_\_\_
- \* Most Innovative \_\_\_\_\_
- \* Best Flower \_\_\_\_\_
- \* Best Landscape \_\_\_\_\_
- \* Most Promising New Member \_\_\_\_\_
- \* Slide of the Year \_\_\_\_\_



# Stereo Club of Southern California

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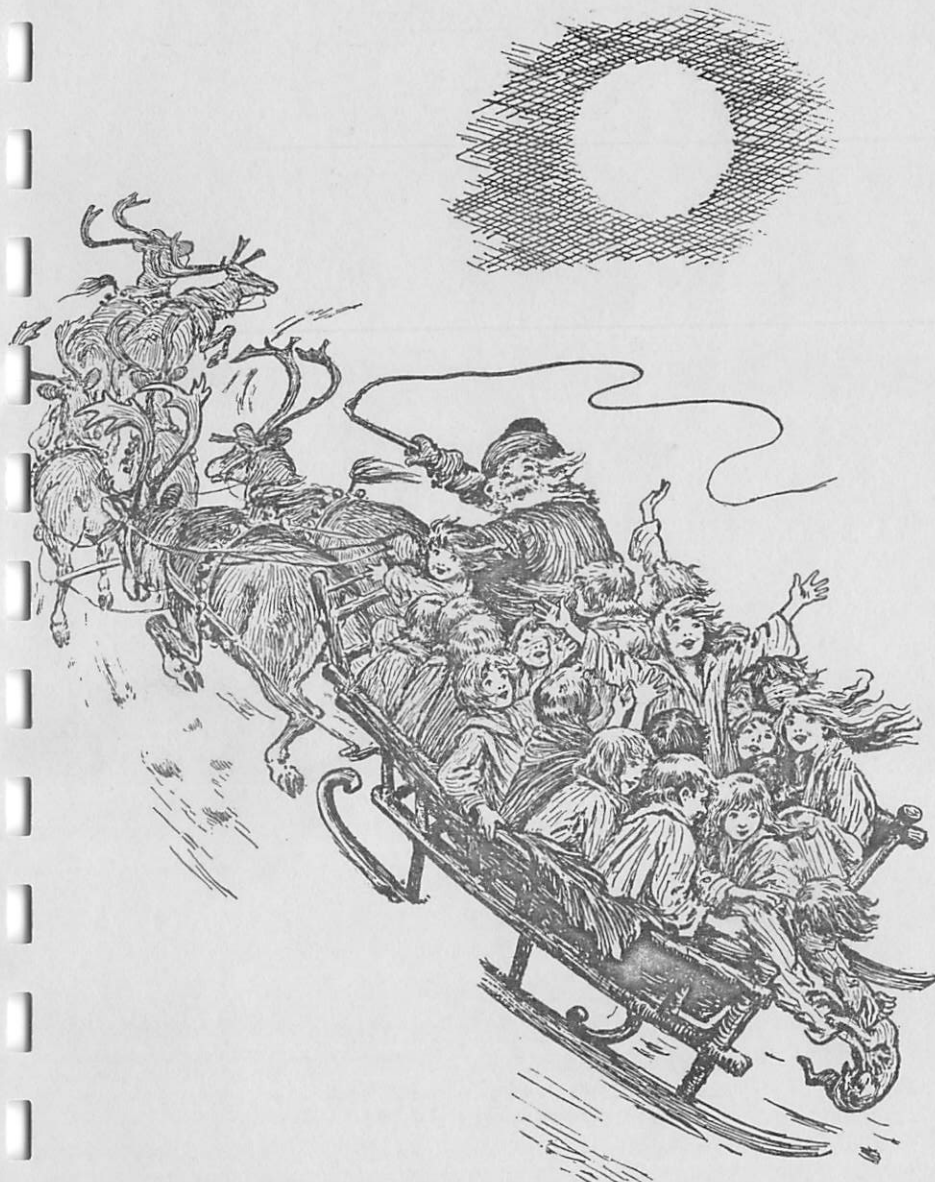
**AUGUST...**NSA Conference/San Jose draws members...PSA Convention/New Orleans attended by 10 members...3-D NEWS receives 3rd Place PSA Bulletin Plaque...Club conducts L. A. County Fair Stereo Exhibition...August program is Fair Stereo Exhibition with 200 outstanding slides in audio-visual format...

**SEPTEMBER...**35 members help tend booth at Fair, where thousands view stereo...First competition (124 slides) has Susan Pinsky, Russ Terrill & Jerry Walter judging...Big Slides: Elvira as "Mistress of the Dark" by David Starkman and "Day's End" by Earl Anderson...

**OCTOBER...**3rd Annual Auction nets Club \$250 on sales of \$1890...Oliver Dean, Grand Auctioneer..."Old L. A." slide show created by Tony Alderson & Tim Cardinale...Inexpensive fade/dissolve device premiered...Special 16-page issue of NEWS...Freeviewing Workshop...New Member David Robinson challenges competitions...Allan Griffin details twin Konica FS-1 rig...

**NOVEMBER...**Club establishes 3-D Movie Division...Second Competition (148 slides) judged by Tim Cardinale, Marilyn Felling & David Kuntz; Big Slides: "The Creature" by Tony Alderson & "Tiger At Large" by Charlie Kameron...Another mounting workshop held...Club meeting starting time advanced to 7:30 PM...Many members find needed equipment at WPCA Trade Show/Pasadena...Installment 82 of The Technical Page published, Charles Piper Editor...

**DECEMBER...**Christmas Luncheon at Sorrentino's/Burbank...Show is 1982 PSA Stereo Division Sequence Exhibition...7th crazy "New Uses For Old NEWS" published...Club closes calendar year with 170 members...HAPPY NEW YEAR...



# SEASON'S GREETINGS





## *The 1982 Christmas Luncheon*

STEREO CLUB OF SOUTHERN CALIFORNIA

SATURDAY DECEMBER 11, 1982

SORRENTINO'S, BURBANK

### Club Officers

President...Marilyn Felling  
Vice President...Tony Alderson  
Secretary...Bill Daggett  
Treasurer...Jim Riggs

### Luncheon Committee

Banquet Director...Tim Cardinale  
Program Director...David Kuntz  
Hospitality...Ursula Sylvan



## Program

THE 1982 STEREO SEQUENCE EXHIBITION

A PHOTOGRAPHIC SOCIETY OF AMERICA STEREO DIVISION CLUB PROGRAM

- \* HAYWIRE MACK  
J. F. Chase, Sacramento CA
- \* BASIC SPACE  
Col. (Ret.) Melvin M. Lawson, APSA, Arlington VA
- \* THE MYSTERIOUS MYSTERY HOUSE  
David Starkman & Susan Pinsky, Duarte CA
- \* STRAWBERRY SHORTCAKE  
Dr. Bernard S. Stell, APSA, Sun City AZ
- \* THE EARTHWORKS POTTER  
James R. Longman, Lincoln NE
- \* THE BEE SWARM  
Hugh Stilley, San Marino CA
- \* DON'T BE NERVOUS  
Ron Labbe, Brookline MA
- \* BUTCHART GARDENS: WHERE HAS EDEN GONE?  
Oliver Dean, Dominguez Hills CA
- \* FULFILLMENT  
Rick Finney, APSA, Los Angeles CA
- \* STAR NET  
Stergis M. Stergis, APSA, West Los Angeles CA
- \* FABULOUS IGUASSU FALLS (Honorable Mention)  
Paul Wing, Hingham MA
- \* RAINBOW OF STEEL (Honorable Mention)  
Susan Pinsky & David Starkman, Duarte CA
- \* THE WHITE DOVE OF THE DESERT (Honorable Mention)  
Russ Terrill, APSA, Los Angeles CA
- \* SELECTIVE FOCUS IN STEREO (Third Place)  
Rick Finney, APSA, Los Angeles CA
- \* AN ALBUQUERQUE HIGH (Second Place)  
Dr. Albert L. Sieg, FPSA, Rochester NY
- \* THE MISSING PIECE (First Place)  
Joy & Steve Aubrey, New York NY