

STEREO CLUB OF SOUTHERN CALIFORNIA

3-D NEWS
VOLUME XXI
JULY 1976 -- JUNE 1977

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

JULY 1976

NO. 1

President:	Charles Piper	3-D News Staff
Vice President:	Jerry Walter	
Treasurer:	Bert Laursen APSA	Editor: Jerry Walter
Secretary:	Russell Terrill	

The Club Meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Guests welcome.

PRESIDENT'S MESSAGE

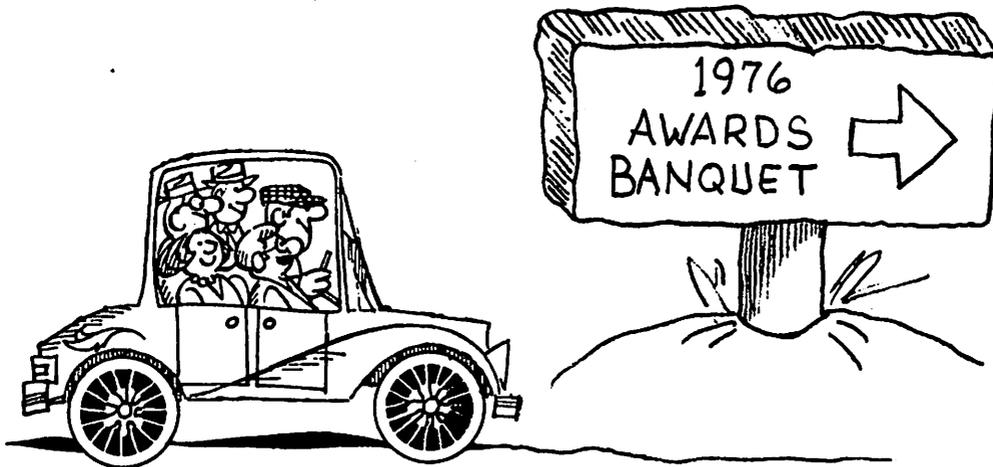
Kick off for the Club's 1976-1977 fiscal year will occur at the Banquet on July 18. Come and get acquainted with your new officers and committee chairmen. Bring your friends, and bring anyone who shoots stereo or enjoys viewing stereo. I am sorry now that the first 17 years I shot stereo no one ever invited me to a stereo club. Try not to let that happen to someone else!

This year the PSA Annual Convention will be held in Portland, Oregon, August 3 through 7. Another autobiographical note: I first got turned on to PSA when they held a Regional Convention in Jackson Hole, Wyoming. Since then I have attended every PSA Convention I could. As to the Portland Convention, if you have not lived in or visited the Northwest, you have a thrill in store. The Cascade Range, with many perpetually snow-capped peaks, extends from Mount Rainier in Washington to Mount Shasta in California, and includes Crater Lake, the water-filled remains of the ancient volcano, Mount Mazama. The west side of the Cascades is lush and green in summer, snowbound in winter. East of the Cascades is a veritable desert. Eastern Washington is drier than Arizona. I would suggest to any of you that have the slightest interest in photography or the Northwest that you attend the Convention, and take in some of the other sights at the same time. These include, reading from the north, Olympic Park, Mount Rainier, Grand Coulee Dam, Bonneville Dam, Mount Hood, Crater Lake, Lava Beds National Monument, Shasta Dam, Lassen Volcanic National Park. Need I say more? Try to make it to the Portland Convention. Be sure to get back in time for the Club meeting on August 19.

Meantime, I'll see you all at the Banquet the 18th of July.

Charles Piper

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Nearly everyone's on their way to the big summer fling of the Stereo Club of Southern California. The Annual Awards Banquet will be at Michael's Los Feliz Restaurant, 4500 Los Feliz Blvd., just east of the entrance to Griffith Park, on Sunday July 18. Cocktails at 6:30, Dinner at 7:00. Awards to be given to the top three exhibitors in each of the three competition groups in club slide competition. Showing and awards given to the honor slides and top slide in the Slide of the Year Competition. And a slide show presentation of "High Sierra Symphony" by Rick Finney and Jerry Walter, about which the following can be said: "High Sierra Symphony" is a personal statement on California's Sierra Nevada by Rick and Jerry. During the past 5 years, they have spent nearly 100 days backpacking some 600 miles in the Sierra. Much of this time was spent in country over 10,000 feet in elevation. Out of their more-or-less 2000 stereo exposures, they have chosen 225 that they would like to share with you. They have combined these slides with their favorite music, and adapted a script from the writings of early conservationist John Muir. Their creation is a stereo slide symphony having 5 movements, titled: Music in Form, Sierra Champagne, Sierra Gardens, Winter Interlude, and The Range of Light. After viewing this show, you will know what John Muir meant when he said "Of all the upness accessible to mortals, there is no upness comparable to the mountains."

If you haven't done so already, it's not too late to get your reservation in to Roz Freund at 839-5367, or drop her a note at 3287 Overland Ave., LA 90034.

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WORKSHOP REVIEW

To discuss slide mounting techniques, on three evenings they came by twos and threes and twos: Derek Cowie, George Hutton, Dennis Lockwood, George Kirkman, Paul Voorhees, Marshall Stewart, and Bob Aisley. These newer members of the Club suspected, and they were right in concluding, that the more experienced members often did something special with their chips before exhibition, and weren't just routinely slipping them into masks and glass. A great deal of care is taken in assuring that the chips are mounted properly and adjusted to bring out the best of the photograph. The advantages and frustrations of chip mounting and manipulation were discussed and illustrated. It was agreed that this should be considered an open workshop and after a number of hours of practice, we could meet again to review the successes and continuing uncertainties in stereo slide mounting. (Cake and ice cream were served.)

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WHO'S WHO IN STEREO PHOTOGRAPHY

Each year there is a compilation of the acceptance records of all exhibitors in PSA-approved International Exhibitions and a "Who's Who in Photography" for each PSA Division is published in the PSA Journal. This tedious task is performed for the Stereo Division by Club member Erma Lauck. There were 19 exhibitions in 1975. Of the top 27 exhibitors, here's how our Club members fared:

<u>Rank</u>		<u>Acceptances</u>
5	Lester Lauck	49
6	Catherine Laursen	47
	Stergis Stergis	47
7	Marjorie Adams	45
9	Lillian Garton	43
10	Charles Osborn	42
11	Maude Osborn	41
13	Erma Lauck	39
14	Conrad Hodnik	38
15	Joe Abramson	37

Congratulations to all of you! The excitement of stereo photography continues because of the inspiration created by your superb work.

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STEREO SHOP AND SELL AND SWAP SECTION

For Sale: Realist 3.5 camera, good condition, with case. \$50. Contact Ursula Sylvan, 4329 N. Fireside Lane, Moorpark CA 93021. Phone 805-529-3277. (Ursula adds that this is an extra camera; with babe in arms she is continuing to shoot stereo as ever.)

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A BIT OF HISTORY"The First Cycle"

Adapted from an article in the PSA Journal

Stereo photography is noted for its cycles of popularity. The first cycle began in the 1850's and diminished before 1880. To a whole generation now growing up who think of stereo as some sort of record or tape recording, it may come as a surprise to learn that there is a photographic kind of stereo that existed long before any record or tape, and that it is more properly called stereo than is the musical variety, because of its first use of the term and its true appearance of depth and solidity. The work stereo comes from the Greek work "stereos," meaning solid, and is properly applied to stereo photography, and only of late years applied to stereophonic recordings.

The year 1839 is generally accepted as the year that saw the birth of photography, for it was in that year that the Daguerreotype process was announced in France and Fox Talbot's paper negative process in England. Euclid had pointed out, around 300 B.C. that the images of an object seen by the two eyes were dissimilar. Leonardo da Vinci elaborated on his observations in about 1500 A.D. Others had studied the phenomena of binocular vision, and its principles were well known prior to the advent of photography. (To be continued...)

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SHOOT THE AQUARIUM TANKS FOR TIDE POOL PICTURES OF SALON QUALITY

Several years ago I was shooting the tanks at the Boston Aquarium. Just after my strobes fired, I heard a voice behind me "Lots of luck". I turned to face a well-dressed young man with a Canon f/1.9 camera around his neck. He explained that "it is not possible to photograph these tanks; many people have tried." The purpose of today's article is to unlock the secrets of aquarium tank pictures. Once you understand the principles, tanks are easier to shoot than tide pools, and a lot more likely to make a Salon.

WHERE YOU LOSE THE LIGHT

Briefly there are three things you must understand, all of them related to exposure, and you will need to work out the mechanics of avoiding reflections, holding your camera steady, etc. I shall quote the principles, and you can use my tips on mechanics or invent your own. The first principle is that there is a great light loss in water. In most tanks it is nearly one stop per foot of water. If your camera and strobe are 2 feet from the subject, the light has to travel 4 feet. If you use the simple guide number, your picture will be about 4 stops underexposed! In addition, there is loss where the light passes in and out of the tank. This can amount to $\frac{1}{2}$ to 1 stop. Finally, the refraction of the water causes the range to read low. When the apparent range is 3 feet, the range is really 4 feet.

EQUIPMENT AND MECHANICS

For stereo pictures your best bet is a KinDar or Hyponar, preferably modified to eliminate vignetting; for flattie pictures any SLR will do. A standard stereo camera doesn't work too well because it doesn't focus close enough for many subjects, and the lens spacing is too wide for close subjects. To light the picture I use two 700 BCPS strobes (G.N. 30 on ASA 25 film). The camera is fastened by its tripod socket to the center of a double flash bracket with a strobe at each end. To support the whole assembly I use a Kalimar vacuum pod with pan/tilt (you want the model that is 4" high). To keep stray light out of your lens, you may use a collapsible rubber lens hood touching the tank glass. I focus my Hyponar with fixed auxiliary lenses of -1, -2, and $+\frac{1}{2}$ diopter, and can tell from the auxiliary lenses the distance, and hence the aperture to use. If you are using a varifocal attachment on your KinDar, you may wish to calibrate it so you can use it to estimate distance.. The table below will tell you how to expose if you know the distance. Or you may determine the round trip distance the light travels and allow 1 stop per foot over and above the guide number. And one other precaution, your camera must be looking straight into the tank. No angle shots; one picture will be larger than the other. Carry a towel to wipe the glass of the tank.

Aperture stops for KinDar tank pictures using two 700 BCPS strobes with film of ASA 25, 64, and 160

AUX. LENS	APP. DIST	TRUE DIST	APERTURE		
			ASA 25	ASA 64	ASA 160
+0.5	8.3"	11.1"	19		
0.0	9.0"	12.0"	17	28	
-0.5	9.9"	13.2"	14	24	
-1.0	11.0"	14.7"	12	19	
-1.5"	12.3"	16.4"	10	16	24
-2.0"	14.0"	18.7"	8	12	19
-2.5"	16.4"	21.9"	6	8	13
-3.0"	20.1"	26.8"	4	5	8

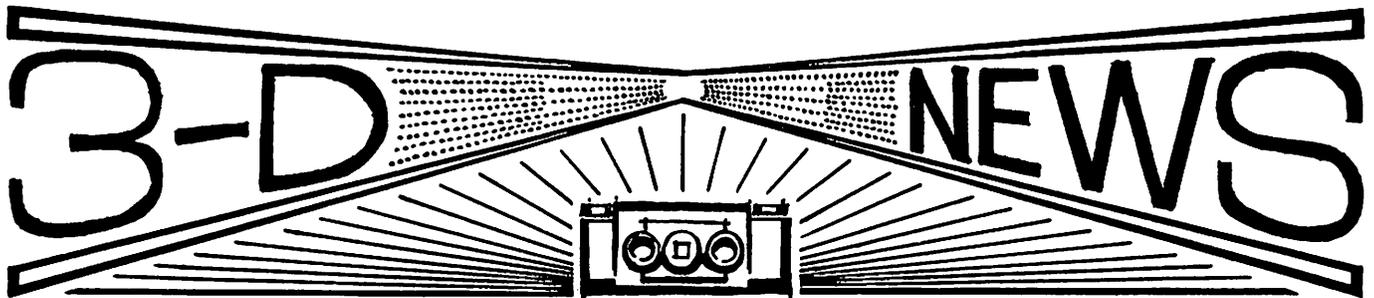
IMPORTANT NOTE:

Apertures below the bottom line will usually give inadequate depth of field.

With unmodified KinDar apertures above the top line will vignette badly.

A point on flash brackets: if you can not find one you like, as I could not, you can make one from a piece of aluminum 13"x 1 $\frac{1}{2}$ "x 3/32", with a ball joint and accessory shoe at each end. I raised one shoe on a 3" standoff, so I have a high light and a low light, which works well. Lots of luck, and I really mean it!

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AUGUST 1976

NO. 2

President: Charles Piper 3-D News Staff
Vice President: Jerry Walter Editor: Jerry Walter
Treasurer: Rick Finney
Secretary: Julie DeLongfield

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Guests welcome.

PRESIDENT'S MESSAGE

The Awards Banquet at Michael's on July 18 set a record for attendance with 71 dinners served. It also set something of a record with its program which was "High Sierra Symphony", a creation of Rick Finney and Jerry Walter. When I read Jerry's notice in the July 3-D NEWS that the program was a personal statement, I didn't really know what that meant. (And I might add, what a pleasure it is to read a 3-D NEWS that someone else had to write!) The personal statement turned out to be the innermost feelings of the two authors about the World of Sight, and the World of Sound, not to mention a few peripheral comments on the Worlds of Smell, Taste and Feel. In my mental arrangement of things the High Sierra does not occupy the same perceptual niche as Mahler's music, or Stravinsky's Rite of Spring, but in the minds of Rick and Jerry it evidently does. I found this at once both interesting and revealing, and even at one or two points, unsettling. In the final analysis, this is what any worthwhile artistic statement is all about. I wish we could have more programs of this type.

Your Club officers met at my house on July 29 to plan activities for the year. Programs and competitions will alternate, and George Hutton, Outing Chairman, scheduled the first outing for September 25. Details on next page.

In line with the efforts of all interested parties to support the continued existence of the Los Angeles Photo Center, the Board voted a contribution of \$100 to the Photo Center.

Because the price of everything has gone up: postage, stationery, medals, ribbons, printing, the Club had a net deficit for the fiscal year 1975-76. Incidentally, 10 years ago at the time the dues were established at the present level of \$9.00, a banquet meal cost \$3.50. The Board has voted to increase dues effective October 1, 1976 to \$12.00 for individuals, \$18.00 for couples.

I am sure most of you missed the DeLongfields at the Banquet. Their 8-year-old fell and cut his leg just as they were preparing to leave the house. By the time the boy had got his stitches at the hospital, Chuck thought it was too late to try to get to the Banquet. The boy will be okay. Chuck, you will have a second chance to see the Program. See Page 3.

Charles Piper



Members and friends of the Stereo Club of Southern California: Mark your calendar and reserve Saturday September 25 for the AUTUMN BOX SOCIAL AND STEREO SHOOT.

Place: Palos Verdes Bay Club - between Marineland and the new County Park at Abalone Cove

Time: Saturday 10 AM to 8 PM

All day shooting - Wide variety of subjects: Tide pools - Clouds(?) - Pretty girls and wild animals (mostly men) - Hang gliders - Model air planes - Balloons (maybe) - Acrobatic aircraft - Flowers - Scenics - Fellow members - etc...

Get to know other Club members better. Show them how you do it. Find out how they do it. Do-it-yourself cook-out and box social late afternoon and early evening. Cook your own

hamburgers or weiners or steaks. Coffee and ice on the house. Full details to be announced at Club meeting and in the September issue of the 3-D NEWS.

George Hutton, Outing Chairman

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STEREO ACTIVITY CALENDAR

August 19	Club Meeting - Photo Center - 8 PM - "How To Do It" Program
August 25	Closing - LA County Fair International Exhibition
September 3	Closing - Detroit International Exhibition
September 11	Closing - Stockton On Tees International Exhibition
September 16	Club Meeting - Photo Center - 8 PM - First Club Competition
September 25	Autumn Box Social and Stereo Shoot - Palos Verdes Bay Club 10 AM
September 26	PSA Roundup - Hilton Hotel - 9 AM
October 5	Workshop - Getting Started in Stereo - Russ Terrill's - 7:30 PM
October 21	Club Meeting - Photo Center - 8 PM - Members Show
November 1	Closing - San Bernardino International Exhibition

Jerry Walter, Editor

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THE AUGUST CLUB MEETING PROGRAM

The program for the August meeting will consist of two "How To Do It" shows which were developed for, and used by, several Camera Clubs in Australia. Catherine Laursen and Sylvia Sikes APSA, were invited to make up these instructional programs for showing to Clubs in Sydney and Melbourne. The programs cover the technique of slide bar work and table tops in detail, as well as other factors in producing stereo pictures of merit for competitions and exhibitions.

Both programs have the narration on tape, and have been well received by the Australian Clubs. Both Sylvia and Catherine have received glowing letters of appreciation from the several Clubs and learned that many members were inspired to try more slide bar work in stereo. Both lecturers have an enviable record in exhibitions and are well known for their fine work in producing stereo slides of merit.

Do attend this meeting, as all our membership can learn a great deal about various stereo techniques which can be used to produce worthwhile pictures.

Conrad Hodnik FPSA, Program Chairman

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Recently I drove over to Dr. Harold Lutes APSA in Pasadena to accept the 9-foot stereo screen he gave to the Club and while there I visited with him for over an hour. As many of you know, he was one of the founders of this Club, and its first President twenty years ago. He designed the Triad stereo projector and numerous 3-D items and does research and development for a medical group in Pasadena. Now retired, he keeps busy with his R & D and plans to move soon to Idaho where he will continue his inventing. One of his latest projects is a machine for neurosurgeons to use while operating on the human brain. He showed me two 2x2 transparencies, taken with two SLR cameras, of a brain operation which I fused by natural vision into a fantastic 3-D slide. With this device, the surgeon can operate while seeing his movements in third dimension, a truly revolutionary procedure. I felt that stereo has much more to offer than ribbons, medals and star ratings after leaving this man's incredible machine shop, a dream few can ever realize.

Russ Terrill

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A SECOND CHANCE

Those who missed "High Sierra Symphony" by Rick and Jerry at the banquet, or those friends to whom you may have recommended it, will have the opportunity to see it on Sunday September 26 at the Hilton Hotel, downtown Los Angeles. This program is the stereo feature for the Fall 1976 PSA Roundup. Come by for an all-day friendly session of entertainment and instruction in all aspects of photography -- regular 35, motion picture, prints, stereo. Open to everyone. Obtain your program and reservation envelope by dropping a card to Pauline K. Prezant, 5659 Noble Avenue, Van Nuys, CA 91411.

Leona Piety FPSA
PSA Roundup Stereo Program Chairman

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PLEASE WELCOME THESE NEW MEMBERS

Richard and Nancy Ogle, 138 Redwood Avenue, Ventura 93003 805-642-1942
D. J. Sandler, 317 Dochan Circle, Montebello 90640 721-6669
Lewis D. Chidester, 2020 Alamo Drive, Monterey Park 91754 265-3956

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1976 PSA EXHIBITION, STEREO DIVISION

Congratulations to Club members Stergis M. Stergis for his three honorable mentions in the Exhibition, and to Elmer Weidknecht, APSA for his honorable mention. Club members having acceptances were: Joe Abramson, Marjorie Adams, Ward Clark, Rick Finney, Ken Fordyce, Lillian Garton APSA, Conrad Hodnik FPSA, Lester Lauck APSA, Bert Laursen APSA, Catherine Laursen, Charles Osborn APSA, Maude Osborn, Bryan Riggs APSA, and Jerry Walter.

1976 PSA EXHIBITION OF STEREO SEQUENCES

Sequences of three of our Club members have been made a part of the 1976 PSA Sequence Show. They are Russ Terrill's "Land of Room Enough and Time Enough" which received an acceptance; Jerry Walter's "In Search of a City" which received an Honorable Mention; and Rick Finney's "The Quiet America" which received the First Place Award.

Jerry Walter, Editor

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CLUB SLIDE COMPETITION FINAL RESULTS 1975-76**- AA Group -**

Place		Total Score
1	Conrad Hodnik FPSA	338
2	Stergis M. Stergis	322
3	Marjorie Adams	320
4	Kenneth Fordyce	312
5	Catherine Laursen	305
6	Russell Terrill	303
7	Jerry Walter	293

- A Group -

1	Richard Finney	313
2	Ward Clark	307
3	Charles Scarborough	218
4	Oliver Dean	196
5	Rosalyn Freund	67

- B Group -

Place		Total Score
1	Chuck DeLongfield	288
2	Ursula Sylvan	269
3	Don Cast	211
4	Harold Cosel	182
5	Hugh Stilley	144
6	Herb Guttman	140
7	John Etcheverry	129
8	Zane Haag	128
9	Marshall Stewart	109
10	Jason Cardwell	68
11	George Hutton	62
12	Paul Voorhees	61
	Fred Wolfe	61
13	Roger Hyde	56
14	George Kirkman	55

SLIDE OF THE YEAR COMPETITION

Judges: Arthur Y. Neill APSA, Frank Roark, and Cecil Wilson APSA

Slide of the Year: "Winterhaven" by Conrad Hodnik FPSA

- Honor Slides -

Marjorie Adams:	"Black Light Daisies"	Rick Finney:	"Grandview Point"
	"Red Dragon Fly"		"Cohab Canyon"
	"Conway's Giant"		"White Frosting"
Ward Clark:	"Standing on the Steps"	Conrad Hodnik FPSA	"Winterhaven"
	"Epyphillum Glorious"	Russell Terrill	"Pair of Dolls #1"
	"Gigantic Gooseneck"		"Sheep Drive #2"
		Jerry Walter	"Widtsoe Junction"

Submitted by Marjorie Adams, Competition Chairman

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WORKSHOP ANNOUNCEMENT

The first workshop of the season will be held on Tuesday October 5. The subject will be "Getting Started in Stereo". Russell Terrill will be the leader. More details in the next issue.

Don Cast, Workshop Chairman

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THE FIRST CYCLE, Con't. Sir Charles Wheatstone, the British scientist, had for some years been studying the mysteries of vision and depth perception. In 1838 he published his report "Contributions to the Physiology of Vision" in the Transactions of the Royal Philosophical Society, in which he pointed out that depth perception was due to the merging of the two different images seen by our two eyes. To prove this, he had pairs of pictures drawn of cubes and other simple geometric solids, the two drawings being made from slightly different viewpoints eye distance apart. These pictures were mounted on a device he made, which through the use of two mirrors, allowed the viewer to see one picture with the right eye, and the other with the left. When properly adjusted, the images of the two drawings "merge" to give the effect of depth or solidness. To this he applied the term "stereography."

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KNOW YOUR STEREO CAMERA - GENERAL

Perhaps you have taken pictures for years with your 35mm RF or SLR camera and never felt any need to know how the camera worked except for loading and unloading. In stereo it will help quite a bit to know a little more about your camera, particularly if you intend to do your own mounting. The format and winding progression adapted by nearly all modern 35mm stereo cameras derives directly from Seton Rochwite's Stereo Realist, which in turn derives from the Homeos, first produced by Jules Richard in Paris in 1913 (thus antedating Oskar Barnack's Leica). Motion pictures, then as now, were made on film 35mm wide, having a picture width of 24mm, and sprocket perforations every 4.75mm. The film ran vertically, and one frame was 4 perforations, resulting in a picture 24mm wide and 19mm high. Colardeau, the Chief Engineer at Richard, designed a stereo camera to take two such frames simultaneously on a horizontally running film. Since one wishes to space the lenses about the same distance apart as the human eyes, Colardeau selected a spacing of 3 frames or 57mm. This leaves two blank frames between the two stereo frames. As we shall see, this permits the entire film to be used, and wastes only one frame at each end. To see this, let us number all the frames on the film, and let's designate the two pictures of each pair thus: A left, A right, etc. The Colardeau progression lays out the exposures as shown below.

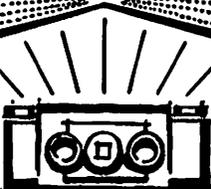
1	2	3	4	5	6	7	8	9	10	11	12	13	14
Al	--	B1	Ar	C1	Br	D1	Cr	E1	Dr	F1	Er	--	Fr

Each transport moves the film forward two frames. Frame No. 2 is wasted, and one frame is wasted at the end. The Stereo Realist, and all other modern 35mm stereo cameras, use exactly the same idea, but one frame is 5 perforations instead of 4. This results in a stereo spacing of 15 perforations or 71.25 mm, and makes the format nearly square. The spacing of human eyes averages 65mm, Colordeau's camera having a little less, and Rochwite's camera a little more than this value.

CREATING THE STEREO WINDOW

With the camera frames located on 71.25mm centers, and looking straight ahead, the picture areas covered will not be quite the same. The right frame will see 71.25mm (3 inches) of subject matter at the right which the left frame does not see, and vice versa. This so called "ghosting" is psychologically disturbing, and one remedy is to trim off the ghost areas. A better remedy is to move the lenses a little closer together. Therefore the lens spacing is reduced to 70mm, whereupon any subject matter more than 7 feet distant no longer exhibits ghosting. Note that we do not tip the optic axis, which would distort the picture shape, but we merely slide the lenses together to eliminate the ghost. The boundaries of the two images now coincide in space like a large window frame located 7 feet from the camera. Thus we have created a "conceptual window" which we are looking through, and anything more than 7 feet away is beyond the window. If we take a picture of something closer than 7 feet, the ghost bands reappear, and we must fall back on trimming off the offending areas. This we do by using a mask which cuts off the outer edges. In effect we are moving the conceptual window closer, so it is nearer than the subject matter. The stereo camera is thus most satisfactory for subjects 7 feet and beyond, i.e. 30 times the lens spacing. For nearer subjects the pictures can be made acceptable by trimming, but a better solution is to reduce the lens spacing. Many classic stereo cameras provided adjustable lens spacing for this reason.

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL OF CAMERA CLUBS AFFILIATED WITH PSA PHOTOGRAPHIC SOCIETY OF AMERICA

VOLUME XXI SEPTEMBER 1976 NO. 3

President: Charles Piper 3-D NEWS STAFF
Vice President: Jerry Walter Editor: Jerry Walter
Treasurer: Rick Finney
Secretary: Julie DeLongfield

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PRESIDENT'S MESSAGE

The Club has now had the opportunity to see and hear, at the August meeting, the show created by Catherine Laursen for the Australians. See the note in the June 3-D NEWS for other details. Catherine, it was great! Ah! but the August meeting was a double feature! Our screen was additionally graced by the always perceptive, always delightful work of former member Sylvia Sikes, also prepared for the Australians. To me it was most interesting to compare and contrast the intuitive, emotional approach of Catherine's work with the analytical approach of Sylvia's. The world of photography contains many kinds of artists, which is perhaps what makes it so interesting and so challenging. I look forward to opportunities to look inside the minds of other Club members to see what makes them tick.

Foremost among the Club's unachieved goals is an ongoing Field Trip and Outing Program. Our new Outing Chairman, George Hutton, begins to remedy this with his Box Social on September 25 at Palos Verdes. Be there! Other field trips which have been well received in past years are: Fall Color at Kolob Terrace, Cedar City, Utah, in late September or early October; Fall Color at Bishop, California, late October or early November; Lichen Fields at Merced Falls, California in mid-February; Santa Barbara Mission in the Spring; Huntington Library Gardens at nearly any season. If any of these places particularly strikes your fancy, please convey your thoughts to George. Fishing boats have not been the subject of a Club Outing in my recollection. Who has expertise or opinion in this area and would like to share information or make recommendations?

-- Charles Piper

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STEREO ACTIVITY CALENDAR

- September 16 Club Meeting - Photo Center - 8 PM - Club competition, bring 4 slides
- September 25 Autumn Box Social and Stereo Shoot - Palos Verdes Bay Club - 10 AM
- September 26 PSA Roundup - Hilton Hotel - 9 AM
- September 30 L.A. County Fair Stereo Exhibition Showing - Photo Center - 8 PM
- October 5 Workshop - Getting Started in Stereo - Russ Terrill's - 7:30 PM
- October 21 Club Meeting - Photo Center - 8 PM - Members Show
- November 1 Closing - San Bernardino International Exhibition
- November 16 Closing - S4C International Exhibition

-- Editor

DETAILS OF THE AUTUMN BOX SOCIAL AND STEREO SHOOT

DATE: September 25, 1976

TIME: 10 AM to 8 PM

PLACE: Palos Verdes Bay Club (a private residence) near Marineland.

Assemble on the upper lawn between 10 and 11 AM. Move to the Clubhouse and park excess baggage. Make up groups according to who wants to go where and take pictures of what. Depart in all directions for a full day of fun anywhere on the peninsula. Return to the Clubhouse to refresh, replenish, regroup, etc. as often as desired. All return to the Clubhouse about 5 PM for the Box Social.

HOW TO GET THERE: The Palos Verdes Bay Club is located about 2 miles south of Marineland between Palos Verdes Drive and the Pacific Ocean. It is directly in back of St. Peters By The Sea Church. From Santa Monica, West L.A., San Fernando Valley and all points north: take the San Diego Freeway south to Hawthorne Blvd., turn west and go all the way to the water, turn left to the first street after the Standard Oil gas station - Seahill Drive - turn right and you are there. From the Hollywood, Los Angeles, Pasadena, etc., areas and all points south: take the Harbor Freeway south all the way through San Pedro on Gaffey Street to 25th Street, turn right to the Standard Oil gas station just past St. Peters By The Sea (about 7 miles), turn left and you are there.

The Clubhouse will have two refrigerators available to store perishables, two barbeque grills inside, restrooms, tables, chairs, etc. Bring your own dinner and service, grill steaks, etc. as you wish, rehash the day's activities with your friends and have a good time. Coffee and ice on the house, bring all else.

The date for this event was chosen because good tide conditions prevail at the best time of day for general seashore-type pictorial work. The area is considered one of the best anywhere for tide-pools, rocks, caves, splashing waves, moving water, sand, pretty girls, etc., all with gorgeous backgrounds. In addition, the area abounds in other subjects: Less than a mile down the road is the famous Wayfarers' Chapel, open to all (except when in use). Its distinctive architecture, unique setting, beautiful grounds, and spectacular views, make it easy to use up all your film. About three miles farther down the road is "Model Airplane Hill" where people come from all around to fly their radio-controlled gliders. Many prize-winning pictures have been made of this activity from close-ups to the distant crash of a glider out of control. Anyone for telephoto stereo? Hang gliders hang out at Point Fermin Park, another ten minutes down the road and present nearly endless possibilities for pictures. This is one of the few places where they launch from a vertical cliff a hundred feet high. The assistants sometimes tie themselves to the fence in case of a slip. Lots of action here, and at the other end of the park a grand view including Los Angeles Harbor and the outer breakwater. Also, the old Point Fermin Lighthouse is here and is a very nice subject; it also serves as a good background. Bring plenty of film.

Since this is a private facility and you are my guests, I must have an accurate list by September 17th of everyone in my party. Children are welcome but leave your pets at home, and please use discretion in the size of your group. Send me a postcard with your name first and the names of everyone you are bringing. Send cards to: George A. Hutton, 32679 Seagate Drive., #102, Rancho Palos Verdes, CA. 90274. Happy Shooting!

-- George Hutton, Outing Chairman

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SLIDE BARS

Any Club member who would like to obtain a slide bar for close-up stereo work, please let me know. I plan to be making a production run of 2-rail slide bars in the near future. I will bring a prototype to Club in about 2 months, and I'll take orders up to that time. These will be made from 5/16" drill rod, be 7" long, and will have a millimeter scale. Considering the time and materials I plan to put into this product, the cost of these slide bars will be \$40.

-- Ward Clark

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THE TECHNICAL PAGE, CHARLES PIPER, EDITOR
INSTALLMENT #19- KNOW YOUR STEREO REALIST

Last month we discussed the rationale for the standard format which is shared by nearly all of today's 35 mm stereo cameras. We now take up some of the more important features of the most common stereo camera, the Stereo Realist. The Realist has a die cast body, a die cast lens board, and a die cast internally moving focal plane. The view finder is midway between the lenses and has no parallax. The split image range finder is separate from the view finder. A flip up plastic lens cover fits over both the lenses and the view finder.

LENSES

Lenses provided on most Realists are 35 mm Cooke triplet types of f/3.5 aperture, but a small number of Realists are equipped with 35 mm f/2.8 triplets or with 35 mm f/2.8 Tessar type lenses. Various lens vendors were used. Stops to f/22 are provided on all models, but most f/3.5 models vignette somewhat at the smallest apertures. Realist f/3.5 lenses typically have excellent central definition, but considerable fall-off at the edges, and so require f/8 or smaller for critical sharpness from corner to corner. The f/2.8 triplet lenses are free of vignetting, and are sometimes much better in edge definition than the f/3.5 triplets. The f/2.8 Tessar type lens, used on the Custom Realist, is generally regarded as the sharpest lens that has been provided on a 35 mm stereo camera. It does not vignette, and is sharp, corner to corner at all apertures. Focusing action on the Realist is produced by rotating a knob at the top of the right end. On later models there is a depth of field scale on the index plate. The focusing knob is actually a drive nut, engaging a horizontal shaft which travels transversely. This horizontal shaft drives two bell cranks, supporting either end of the focal plane against two return springs. In the bottom of the right focal plane window is a notch which produces a witness mark on the top of the right chip as held for hand viewing. This is different for each make camera, and serves to identify both left/right and camera make. The internally moving focal plane obviates helical focusing lens mounts, but is somewhat subject to hang up because the film sprocket shaft, which is part of the movable focal plane, must also interface with the fixed transport mechanism.

SHUTTER

The shutter mechanism of the Realist is behind the lenses and is built into the camera body. By means of a two-speed escapement, settings from 1-1/150 sec, T, B, are provided. Models with f/2.8 lenses are marked 1/200 instead of 1/150, but the mechanism is identical. The shutter is not coupled to the wind mechanism, and is cocked by a lever which is very hard to reach if the camera is on a tripod.

TRANSPORT

The Realist transport is operated by starting the wind knob while pressing an unlock button, releasing the unlock button, and continuing winding until the mechanism locks. Late model Realists have double exposure prevention, as well as means to defeat it. On all models it is possible to transport the film without operating the shutter. Flash synchronization is provided via a hot shoe, which regrettably is not standard size and requires an adapter for use with a standard flash or strobe.

OTHER CONSIDERATIONS

The Realist is an excellent camera, capable of high quality work. It does take some getting used to because of the number of motions required to range find, frame, unlock, wind, release the unlock, finish winding, and cock the shutter. Also the range finder windows are located at the bottom where you would normally place your fingers, so you must learn how to hold the camera. The lens assembly of the Realist provides some pluses and some minuses. The lens cap covers the view finder and so prevents pictures with the cap on; it opens to a horizontal position and so serves as a lens shade of sorts; it can be closed with a sky filter or type A filter in place. Most other accessories, such as polarizers and lens shades aggravate the vignetting on f/3.5 models, and must be mounted by a series V push-on adapter, to the aperture setting ring. This obscures the aperture settings, prevents closure of the lens cover, and complicates the use of polarizers. The use of polarizers can be simplified by a custom modification Seton Rochwite will make for about \$100. Understand your Realist and make Salon quality pictures.



From August 3 through 7, 1976, the Annual Photographic Society of America Convention was held in Portland, Oregon. Some 1600 PSAers were on hand. I asked our Club members who were in attendance to jot down their Convention highlights for publishing in the 3-D NEWS. Here are the responses received, edited as necessary because of space limitations and to avoid repetition.

-- Editor

Rick Finney: Sitting through the Sequence Awards Program and waiting, and becoming disappointed, and waiting and waiting...It can take a lot out of you. Also, meeting all the fine stereographers from all over the country (and Australia) who's work and names I knew through the salons, but who were only faces in the crowd until the Convention got going.

Catherine Laursen: Hearing and seeing the Stereo Sequence Awards Program, having them start with Russ Terrill's, and later Jerry's HM, to be climaxed by Rick's first place award, we nearly burst with pride for our Stereo Club of Southern California. Visiting with the good friends from past conventions scattered over the U.S. who came together for 5 days of fellowship; the meeting of new friends including Charles and Colma Jones of Australia, who are 2 delightful members of our stereo family; viewing exceptional programs of how to help us improve our photography - all of this and much more.

Bert Laursen: As Director of the Stereo Slide of the Year I was very happy the way the judging went and seeing the trophies and honorable mentions going to people I thought deserved them. Also, the PSA Stereo Division International Exhibition I thought was outstanding.

Charles Piper: On Sunday eating lots of seafood, drinking lots of wine, talking lots of stereo with a group of 8 Chicago stereographers. On Wednesday, during the Sequence Awards, I'm sure I visibly swelled with pride when someone turned to me and said "I see your boys made it." On Thursday, having sunshine at the Timberline Lodge on the Mount Hood trip. On Friday at the Stereo Division dinner, being able to accept for the Club the National Stereo Competition Award.

Gladys and Brian Riggs: We always marvel at the great friendly spirit of all photographers attending these conventions. It is a thrill to meet friends from past years and most of all try to absorb the great wealth of information from the many programs available. Every photographer should attend at least one convention in his or her lifetime.

Maude and Stergis Stergis: The Stereo International Exhibition was by far the best we have seen. The judges did an outstanding job in their selection of the slides. The presentation using a two-projector-dissolve system accompanied by choice background music was excellent! The Sweezys, Randers and all the others who must have worked like Trojans, did an admirable job of production and well deserve all the praise and thanks they received. We enjoyed the technique programs, too. John Paul Jensen, FPSA, an artist with a keen interest in abstract art, presented an informative stereo program on black light that revealed many imaginative approaches to "set-ups". It was disappointing that it was only a half hour program. Alfred Sinden's program was extremely interesting and his showing of slides of Petra was unusually good using his development of a fade-in-and-out system with no controls manipulation. While a number of our Club members attended the Convention, we wish all of you could have seen these fine programs.

more...

Jerry Walter: Seeing Charles Summers, Jr. put the bears Reggie, cubs, and friends through antics in at least 200 35mm slides, and making each slide exciting through spell-binding narration; viewing that portion of Mel Olmstead's 35mm program that was a sequence of Oregon's elements of nature set to the strains of The Moldau; attending the stereo shows, instructions, banquet, parties, and hallway conversations -- observing the fantastic people associated with each of these -- and then stepping backward and realizing that stereo is truly alive, well, and thriving.

Marilyn and Elmer Weidknecht: First, the hospitality was excellent and we have never met such a nice helpful group of people. The field trips were very good, especially the Tuesday trip with a superb lunch of outstanding salmon. It's so good to meet old friends from past conventions and make new friends, too. Sure glad to see so many from Southern California there.

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3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

OCTOBER 1976

NO. 4

President: Charles Piper
Vice President: Jerry Walter
Treasurer: Rick Finney
Secretary: Julie DeLongfield

3-D NEWS STAFF
Editor: Jerry Walter

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Guests welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

The 1976-77 Outing Program is now off the ground with George Hutton's Stereo Shoot and Box Social on the 25th of September. Also, the first workshop of the new season was held on the 5th of October at Russ Terrill's.

Members Rick Finney and Jerry Walter presented their High Sierra Program to a capacity crowd at the Roundup on the 26th. People who normally pass up the stereo show crowded into the room, and had to be reminded to take stereo glasses. This was followed by the usual number of people asking what stereo is and how it works, while the crew hustled to get their gear out of the way for the next show.

You should all start thinking about the December Banquet, which will be at Michael's as usual, and will be on Tuesday December 21. We could not get a Sunday date, and did not want to change restaurants. The good news is that the restaurant does not expect any advance in price. Plan now on coming and bringing all your friends so we will have enough people to get the use of the large room we had last time. My spies tell me that Program Chairman Connie Hodnik is already busily at work lining up a fine program for the event.

As you know, we took first place in the National Stereo Club Competition last year. Let's see if we can do it again. To get a calibration on your opponents for this year, be sure to come to the judging November 16 at the Photo Center. Since our Club does not enter slides in this first round, our scores for the remaining rounds will be pro-rated.

Our sequence workshops in 1975-76 paid off with three awards in the Sequence Competition. I confidently expect the Club to make its presence felt in this show in 1977. Start thinking about your sequence ideas for this year.

For some time now I've been associated with the S4C Committee on Judges and Judging. The First S4C Seminar on Judging will be held on Friday October 29 at the Photo Center at 7:30 PM. A panel of four experienced speakers will discuss all aspects of this sometimes controversial subject. Plan to attend if you are interested in gaining some insights on this matter.

--Charles Piper

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STEREO ACTIVITY CALENDAR

October 21 Club Meeting - Photo Center - 8 PM - Members Show
 October 29 S4C Judging Seminar - Photo Center - 7:30 PM
 November 1 Closing - San Bernardino International Exhibition
 November 9 S4C Stereo Competition - Photo Center - 8 PM
 November 16 Nat'l Stereo Judging and Workshop - Photo Center - 8 PM
 November 16 Closing - S4C International Exhibition
 November 18 Club Meeting - Photo Center - 8 PM - 2nd Club Competition
 December 21 Club December Holiday Banquet - Michael's Restaurant

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PROGRAM FOR OCTOBER

A members show will be the feature of the Club meeting on October 21. The program will consist of six members showing about 25 slides each. The members will comment on their slides and possibly about any special interest they may have in stereo photography. The members represented will be: Don Cast, Harold Cosel, Charles DeLongfield, Ken Fordyce, Zane Haag and Marshall Stewart. Do attend this meeting. I am sure that you will be pleased with the program as well as learn something about the special interests of your fellow Club members.

-- Conrad Hodnik, FPSA, Program Chairman

* * * * *

NATIONAL STEREO CLUB COMPETITION JUDGING
AND NOVEMBER POSITIVE COMMENT WORKSHOP

Date: Tuesday November 16, 1976 8 PM

Place: Photo Center

Here we are combining two activities to produce a very worthwhile evening for all Club members. First, what is the National Stereo Club Competition? Well, three times each year the 12 to 15 active stereo clubs throughout the country send 6 of their very best members' slides to a host stereo club for judging. Scores are cumulated for the 3 competitions and the highest scoring clubs win that year's top awards. Last year our Stereo Club won first place; therefore, we are hosting the first competition this year. On this evening we expect to judge 60 to 80 outstanding slides from throughout the country. The judges will be Conrad Hodnik, FPSA, George Pond, and Stergis Stergis, with Charles Piper as alternate.

The Club will take advantage of this situation by having the judges comment on as many slides as time will permit after judging is completed -- thereby creating our workshop for November. Because the slides will all be exceptional, it seems inappropriate to make negative comments. Consequently, the judges will explain to us what makes each slide a top-notch slide, and what characteristics each slide has to make it stand out and be a winner. So, mark November 16 on your calendar now, and come on by to see great slides and hear positive comments.

-- Ken Fordyce, National Competition Chairman

-- Don Cast, Workshop Chairman

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DETROIT INTERNATIONAL SALON, STEREO DIVISION

Congratulations to the following Stereo Club of Southern California Members whose slides were part of our 1976 Salon: Marjorie Adams (3) acceptances; John Chord (1); Rick Finney (1); Catherine Laursen (2) with 1 HM; Charles Osborn (3) with 1 HM and The Spirit of Detroit Medal; Stergis Stergis (4) with the PSA Medal for Best of Show; Jerry Walter (1). Hope to see even more from your Club enter our future salons.

-- Bart Myers, Detroit Stereo Chairman

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DR. DUANE SMITH, FS4C

The Club was saddened to hear of the passing of Duane Smith. Many of the newer members probably didn't know Duane as many of the "old timers" did. He was one of the pioneer stereo leaders in the area and was the third President of our Club for the year 1957-58. He was active in S4C and was President during the 1958-60 term. He was also active in the promotion of the first few Hollywood Stereo Salons and worked on the committees for years. During the period when the Mobil auditorium was the S4C stereo competition meeting place, he sponsored a number of stereo technical instructional meetings to help members become familiar with stereo projectors and their adjustments. During the past few years his health began to fail and he was forced to drop his stereo activities. He was an expert X-ray reader and had a large clientele of physicians who patronized his services. He will be missed by all who knew him. Our Club extends its sympathy to his widow, Shirley.

THE WINTER HOLIDAY SHOW

As you may recall, last year the Club assembled a Winter Holiday Show that people are still talking about. This year we plan to assemble the show again, and present it to various groups who requested to see it last year but because of the fleeting Holiday Season couldn't get it worked into their program schedule. (Because it was presented at the Club's December Holiday Banquet last year, it will not be shown at a Club function this year. However, if you want to see it again, keep in touch with me and I'll let you know of the program's showings.) I'm putting the call out again for more Holiday-related slides because we plan to expand the show somewhat. If you have any slides that you would like to submit for possible inclusion in the show, especially of children or churches, please get them to me no later than the October Club meeting. Last year we had slides from 11 participating members -- this year let's have even more. And I sincerely hope all of our members will take a close look at their Holiday activities this year, record some of the happenings in stereo, and make these slides available for an even bigger and better Winter Holiday Show in 1977.

-- Conrad Hodnik, FPSA
Winter Holiday Show Producer

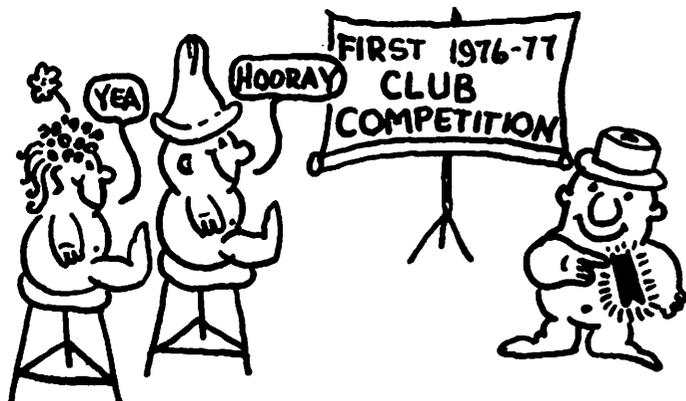
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MAJOR BREAKTHROUGH IN HOLOGRAPHY ANNOUNCED

"The technique of holography--a type of photography in which the observer perceives light waves as though they were emanating from the original object, in effect "seeing" the object as if it were actually there--is now nearly 30 years old, having been invented by Dennis Gabor in 1947...It was not until the early 1960's...that for the first time startlingly realistic holographic images were made of various types of three-dimensional reflecting objects...Recent public exhibitions have included holograms that can be viewed...with...white light derived from the sun or from an ordinary incandescent bulb. Many people viewing these holograms have expressed surprise that holograms, which had long been associated with the sophisticated and expensive technology of the laser, could be viewed with such common light sources."

--Scientific American, October 1976

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At our September meeting we held the first Club competition of the year. The judges were:

- Lillian Garton, APSA
- Floyd Garton, FS4C
- Merle Ewell, FPSA

21 Members participated. Here are the results of the competition.

AA GROUP (Awards 23, 24, 25 points; HM's 22 points)

- | | |
|-------------------------------|-----------------------------|
| 1. Stergis M. Stergis 87 | Award - Symphony in Blue #2 |
| | Award - Blue Asteroid |
| 2. Conrad Hodnik FPSA 84 | Award - Country Road |
| | HM - The Matriarch |
| 3. Marjorie Adams 82 | HM - Lily Jewels |
| 4. Ward Clark 80 | Award - Clinging Bubbles |
| tie Russ Terrill 80 | HM - Utah's Fall Magic |
| 5. Charles Piper 79 | HM - Blue and Gold |
| | HM - Orange Portrait |
| 6. Kenneth Fordyce 77 | Award - Tiki Torch |
| 7. Catherine Laursen 72 | |
| 8. Rick Finney 68 | |
| 9. Jerry Walter 67 | |

A GROUP (Awards 22 points; HM's 20 points)

- | | |
|-------------------------------|-----------------------|
| 1. Chuck DeLongfield 76 | HM - Outpost on Titan |
| 2. Eleanor Hemstreet 73 | Award - The Nibbler |
| | HM - Blue Lake |
| 3. Don Cast 70 | |

B GROUP (Awards 19 points; HM's 18 points)

- | | |
|---------------------------------|-------------------------|
| 1. Herb Guttman 71 | Award - Got Him |
| | HM - Full Speed Ahead |
| 2. Fred L. Wolfe 69 | HM - Old Wagon |
| | HM - Out of Gas |
| tie Hugh Stilley 69 | Award - Kauai Coastline |
| | HM - Rainbow Falls |
| 3. Dennis Lockwood 66 | Award - Breakfast |
| tie Richard Ogle 66 | |
| 4. Marshall Stewart 65 | |
| 5. Jason Cardwell 60 | |
| 6. George Kirkman (2 slides) 35 | HM - Tri Motor |

--Marjorie Adams, Competition Chairman

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"In stereo photography the eye is enticed to look more, to discover more, to be suprised by the unexpected and held by the sublime. The eye delights in probing objects which do not reveal themselves entirely at first glance. Stereo photography invites the viewer to linger."

-- Notebook of Thoughts on Photography

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OUTING REPORT

One of the very good things about our Club is the abundance of real talent and skills of so many of the members. Some have devoted most of a lifetime, and are truly giants of accomplishments. If you missed the September Box Social and Stereo Shoot, you missed an opportunity to walk with giants. The weather was beautiful, the scenery was gorgeous, hang gliders, tide pools, and generally nice places all performed superbly, and even if you did not produce any masterpieces this time you now know where they are. We had about fifteen people for dinner in the Clubhouse at sunset overlooking Abalone Cove. A grand occasion that everyone thoroughly enjoyed. I personally took the opportunity to investigate some of the different kinds of equipment being used by our members and was quite suprised at the large variety. Maybe someday we could ask some of our members to show and demonstrate this equipment.

I have been considering the possibilities of a weekend field trip either to San Diego/Tijuana or Santa Barbara. Both places are served well by the new Amtrak trains and by local public transportation, and accommodations are abundant and reasonable. Both areas are very picturesque, full of pagentry, and have great historical content. If you have any thoughts about this please let me know.

--George Hutton, Outing Chairman

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PSA STAR RATINGS

Congratulations to the following Club members who recently received new Star Ratings awarded by the PSA Stereo Division for acceptances in International Exhibitions.

Stergis M. Stergis ... 5 Stars (Which represents a total accumulation of 480 acceptances with 96 or more different slides)

Marjorie Adams 4 Stars (240 acceptances, 48 slides)

Rick Finney 1 Star (30 acceptances, 6 slides)

-- Editor

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THE FIRST CYCLE, CONTINUED

After the announcement of Fox Talbot's system of photography in 1839, Wheatstone had pairs of photographs made to exhibit in his viewer. At the London Exhibition of 1851, Queen Victoria was so impressed with a stereoscope by Duboscq and Soleil of Paris that she was presented with a beautiful stereoscope which brought many orders from England and began the Victorian stereo craze. Sir David Brewster developed a simple viewer using lenses and small Daguerreo-type or card views and stereo photography really hit its stride. It soon became standard to mount the picture pairs on cards 7" x 3½" and the size of each picture was in the region of 3" square. In 1858 two books were published illustrated with stereo views: The Stereoscopic Magazine, Vol. 1, and Teneriffe, an Astronomer's Experiment by C. Piazzzi Smyth. At the London Exposition of 1862, stereo was one of the prime attractions. The Stereoscopic Company sold over 300,000 stereo views and thousands of viewing devices. From 1860 to 1880 there was hardly a photographer who did not make stereo negatives. No special camera was needed, as the common view box of the 5 x 8 inch camera could be fitted with twin lenses and a partition to divide the bellows in two. No better-class drawing room worthy of the name was without a stereoscope. Some could accept stereo cards or slides, and had an adjustable angle of elevation and a massive magnifier to enable pictures to be examined in detail. But interest was waning, and the first cycle came to a close. The second cycle was stimulated by the introduction of the dry plate in 1880. To be continued...

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THE TECHNICAL PAGE, CHARLES PIPER, EDITOR
INSTALLMENT #19⁷² KNOW YOUR KODAK STEREO CAMERA

The camera most recently using the name Kodak Stereo is an American Standard format camera for 35 mm film. It is but the latest in a long line of stereo cameras manufactured by Kodak, or by the Blair Company (originators of the Hawkeye trademark) which Kodak acquired in 1899. The earliest such camera on which I have been able to get data was called No. 2 Stereo Kodak, used #101 roll film, 3-1/2" x 6", and was manufactured from 1901 to 1905. The last Kodak stereo camera before the mid-century stereo revival was, interestingly, called Stereo Kodak Model 1, also used #101 roll film, and was manufactured from 1917 to 1924. Today's Kodak Stereo, manufactured from 1954 to 1959 has a brown molded pnenolic body and a sheet metal back. With its centrally located parallax-free view finder, built-in spirit level, and scale focusing, it is an extremely easy camera to use, particularly for a beginner.

OPTICAL EQUIPMENT

Lenses are 35 mm Cooke triplet type, of aperture f/3.5 with click stops to f/22. Central sharpness is excellent, but there is considerable edge fall-off. Critical sharpness from corner to corner requires f/8 or smaller. These Kodak lenses do not vignette at any aperture, although most other f/3.5 stereo camera lenses do. Focusing is accomplished by rotating the coupled front elements in their helical mounts. This method has the advantage of focusing with very small lens movement. Also, with front element focusing the field of view does not contract at close focus as it does with integrally focused lenses. The rotating front elements carry a depth of field scale, and a zone focusing scale. The aperture stop control is located on the top front portion of the body where it is easily seen by the operator. Built-in Series V adapter rings are provided on the lens mounts. The view finder of the Kodak Stereo is a real joy to use. The whole area can be seen by eyeglass wearers, and there is a large easily visible spirit level with fluorescent liquid.

SHUTTER

The Kodak Stereo's shutter is a single speed escapement providing 1/25 - 1/200 sec and Bulb, and is coupled to the transport. There is also a manual shutter cocking lever on the bottom of the camera. Because the cocking lever is near the tripod socket it becomes inaccessible if the camera is on a tripod having a large platform. Flash sync is provided with the usual Kodak bayonet receptacle. An adapter is required for use with PC cords.

FILM TRANSPORT

Film loading is simple; the film tongue is merely placed in an opening in the wind drum. A prong picks up a film sprocket hole and completes the threading. Film transport is accomplished by turning the wind knob until it locks, about one turn. This action also cocks the shutter. The wind knob stays locked until the shutter is fired. The Kodak Stereo also boasts a rewind crank, which speeds up film changing.

OTHER CONSIDERATIONS

Clearly the Kodak Stereo's designers thought a great deal about user convenience. However, in spite of all the pluses, the camera does have a few minuses. If the camera has a weakness, it is the plastic body which can be broken, and whose threaded holes can be stripped. Even so, there are many Kodak Stereos that have been dropped and later epoxied back together for a new lease on life. The top and bottom covers are rather thin aluminum, and have paint-stencilled rather than engraved legends, and so will not take much abuse. There is no accessory shoe, but some users have solved this problem by fastening a replacement type shoe to the central raised portion of the top cover using epoxy. The rotating lens mounts complicate the use of polarizers. Among the pluses not previously mentioned is the transverse tension-spring in the film gate which helps up/down registration. The polished pressure plate and roller never scratch the film. Also the back is hinged, and snaps shut securely and light-tight. If you haven't used a Kodak Stereo, you should try it.

3-D NEWS

STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL OF CAMERA CLUBS AFFILIATED WITH PSA PHOTOGRAPHIC SOCIETY OF AMERICA

VOLUME XXI NOVEMBER 1976 NO. 5

President: Charles Piper 3-D NEWS STAFF
Vice President: Jerry Walter Editor: Jerry Walter
Treasurer: Rick Finney
Secretary: Julie DeLongfield

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Guests welcome, 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

The Seminar on Judging at the Photo Center on 29 October played to a capacity audience. Our own Conrad Hodnik FPSA was one of the Panelists, but the Club's representation in the audience was disappointing. You missed a good program, you-all! By studying judging, you will make better pictures.

Eleanor Hemstreet, the Banquet Chairman, will be contacting you about the December 21 Holiday Banquet. If she asks you for assistance, please pitch in. But in any case, show up at the Banquet and bring your friends. In this issue Connie tips his hand on what his Banquet program will be.

It has been called to my attention that the list of all Executive Board Members for 1976-77 has never been published. So here it is. For the Club Officers, see above.

- Club Competition: Marjorie Adams
- Workshop: Don Cast
- National Competition: Kenneth Fordyce
- House Arrangements & Projection: Herbert Guttman, Acting
- Banquet: Eleanor Hemstreet
- Program: Conrad Hodnik FPSA
- Outing & Field Trip: George Hutton
- S4C Delegate: Charles Piper
- Membership: Stergis M. Stergis
- Hospitality: Ursula Sylvan
- Bulletin Editor: Jerry Walter
- Past President: Bryan Riggs; Floyd Garton alt.

As you will remember the Club took an active part in efforts to persuade the City Council not to close the Photo Center. We also voted to contribute some money to the General Fund for the Photo Center. In this connection I believe you will all be interested in reading the letter on the next page from the Recreation and Parks Commissioners.

Hope to see you all at the National Stereo Judging at the Photo Center, November 16, and the Regular Competition Meeting, November 18.

--Charles Piper
* * * * *

CITY OF LOS ANGELES
CALIFORNIA



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MAYOR

COMMISSIONERS
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DONN B. MILLER
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SECRETARY

DEPARTMENT OF
RECREATION AND PARKS
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13TH FLOOR
LOS ANGELES, CALIF. 90012
488-8571

—
JAMES E. MADAWAY
GENERAL MANAGER
JOHN C. HORAN
ASSISTANT GENERAL MANAGER

October 26, 1976

Mr. Charles A. Piper, President
Stereo Club of Southern California
26810 Fond Du Lac Road
Rolling Hills, CA 90274

Dear Mr. Piper:

The Board of Recreation and Park Commissioners,
at its Meeting held on October 14, 1976, grate-
fully accepted your Club's generous donation of
\$100 to the fund for the operation of the Photo-
graphy Center for the Fiscal Year 1976-77.

The Board appreciates the interest your Club has
shown in the Photo Center and extends to you its
thanks for this much appreciated and very
thoughtful donation.

Very truly yours,

BOARD OF RECREATION AND
PARK COMMISSIONERS

PATRICIA A. WILSON
Secretary

pdw

STEREO ACTIVITY CALENDAR

- Tues. November 16 Nat'l Stereo Judging & Workshop - Photo Center - 8 PM
- Thurs. November 18 Club Meeting - 2nd Club Competition - Photo Center - 8 PM
- Sat. November 20 Judging - S4C Stereo Exhibition - Glendale - 9 AM
- Tues. November 23 Showing - S4C Stereo Exhibition - Long Beach - 8 PM
- Tues. November 23 Showing - San Bernardino Salon - Glendale - 8 PM
- Fri. December 3 Workshop - Choosing Salon-Quality Slides - Stergis' home 7 PM
- Tues. December 21 Club December Holiday Banquet - Michael's Restaurant
- Tues. January 18 Closing - Oakland International Exhibition
- Tues. February 1 Closing - Hollywood International Exhibition

* * * * *

FOR SALE

Kodak Stereo Camera. Owned by a friend. Newly reconditioned by Charles Piper.
With case. \$75. Contact Jerry Walter, 1098 Montecito Drive, LA 90031. 225-8042

* * * * *

NOVEMBER CLUB MEETING

On Thursday November 18 we will hold our second Club competition for the year. Please bring 4 slides and share your work with your fellow Club members. Listed below for your reference are the Competition Rules for the 1976-77 Club year. Please read the Rules carefully. Entry cards should be made out in duplicate. Members in the AA Group should use orange entry cards; A and B Group members should use white cards. Please have your slides submitted by 7:45 in order that they can be processed to allow the meeting to start promptly at 8 PM. Following these few procedures will make the evening go more smoothly and allow more time for Judges' comments.

**STEREO CLUB OF SOUTHERN CALIFORNIA
COMPETITION RULES FOR 1976-77**

1. There will be four competitions during the year.
2. There will be three groups: AA, A, and B. Members' classification shall be assigned at the discretion of the Competition Chairman.
3. Groups AA, A, and B slides shall be judged as one complete group. Comments shall be made on the "B" group only, after all slides are scored.
4. Four slides may be entered by each member in each competition.
5. All slides should be mounted in glass. However, to encourage beginners and less experienced to enter, this requirement may be waived for group "B" competitors, who may enter slides in cardboard mounts.
6. Slides should be spotted in the lower left hand corner as viewed in an upright position.
7. There shall be three stereo judges for each competition. A member of the Club who is judging shall not submit slides that night and he shall receive a pro-rated score based upon the other three competitions of the fiscal year.
8. As a general rule make-up slides will not be allowed for competitions missed. If you are unable to attend a competition, your slides should be mailed in advance to the Competition Chairman, or be given to a member to bring for competition. Exceptions can be made in dire circumstances by the Competition Chairman.
9. Slides previously entered in Club competition may not be entered again during the fiscal Club year.
10. Similar slides previously entered, whether titled the same or different titles, may not be entered.
11. Scoring shall be from 3 to 9 points.
12. The top scoring slides in the regular Club competitions in each group shall be given Award and Honorable Mention ribbons. Number and distribution of ribbons to be awarded shall be determined by the Competition Chairman. Any slide that has won an Award or Honorable Mention ribbon in any previous Club competition shall not again be eligible for Club competition.
13. The three highest accumulated scores in each group at the end of the fiscal Club year shall each be awarded a trophy or medal presented at the Annual Banquet.
14. Rules for "Slide of the Year" competition shall be approved by the Executive Board and announced later in the Club year.

Approved by the Board of Directors, September 11, 1975

--Marjorie Adams, Competition Chairman

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S4C STEREO DIVISION INTERNATIONAL EXHIBITION

This Stereo Exhibition will be judged on Saturday November 20 at the First United Methodist Church, 134 North Kenwood, Glendale, starting at 9 AM. Please join us if you can. This would be a good opportunity for newer members to see the inside workings of a Stereo Exhibition. If you can help at the judging table, please send me a note to 1019 Luray Street, Long Beach 90807 or call me at 422-9312. The accepted slides will be shown at 8 PM at the Los Altos Library, 5614 Britton Drive, Long Beach on Tuesday November 23. Everyone is welcome. Drop by to see these fine slides.

--Lillian Garton, S4C Stereo Division Chairman

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REMINDER: NATIONAL CLUB JUDGING AND WORKSHOP

Date: Tuesday November 16 at 8 PM

Place: Photo Center

As detailed in the October 3-D NEWS, we are combining two activities for an extra worthwhile stereo evening for all Club members. First, we'll see 60 to 80 exceptional slides from stereo clubs throughout the country and witness them being judged by 3 highly-rated members of our Club. Then the judges will comment on the slides and tell us what makes the slides outstanding. This evening will be of benefit to everyone.

--Ken Fordyce, National Competition Chairman

--Don Cast, Workshop Chairman

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A LOW BOW

to all who participated in the Members Show at our last meeting. Although the material shown was the personal choice of each member, the program was nicely diversified. Don Cast showed a variety of pictures, some of people at sporting events, others of beautiful pictorial landscapes, as well as some that missed getting in salons. Don's humorous commentary was refreshing. Zane Haag's stereo pictures were of scenes and buildings in Paris and of some interesting interiors featuring many works of art. Marshall Stewart had a collection of stereo shots of the Colorado River which were made before Glan Canyon Dam created Lake Powell. These scenes are no longer available to photographers as they are now under water. Ken Fordyce showed many beautiful and interesting pictures of Hawaiian scenes he made on a recent vacation trip. A special thanks to Oliver Dean for his pictures of Butchart's Gardens in British Columbia. Oliver came through on short notice when someone was unable to make this meeting. Oliver's commentary centered on the mystery of the missing gardeners, which were never in sight in any of his daytime or evening pictures. It was an enjoyable meeting for an interested audience and it was good to learn more about some of the special interests of our members.

--Conrad Hodnik FPSA, Program Chairman

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THE DECEMBER HOLIDAY BANQUET

will be at Michael's Los Feliz Restaurant on Tuesday December 21. Make your reservations now with Eleanor Hemstreet. The program for the Banquet will be a presentation of the 1976 PSA Sequence Show. Perhaps I should say it will be a super sequence show as a second show on the Bicentennial theme was also selected. Applying a bit of magic (work) both shows are being combined into one super sequence show which will fit into our allotted time span. These are some of the best stereo sequences ever produced. Our Club members are well represented, and the sequences are tremendously varied. This being a one-time show, it is recommended that all members bring a friend to share the enjoyment of good food, good fellowship and an outstanding program.

--Conrad Hodnik FPSA, Program Chairman

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WORKSHOP ANNOUNCEMENT

Subject: Choosing Salon-Quality Slides

Date: Friday December 3, 1976 7 PM

Place: Stergis M. Stergis, 601 Saltair Ave., West Los Angeles

Notify: Stergis at 472-5465

The December workshop will be to instruct the stereographer how to select and recognize salon-quality slides which may be in his library. Each member is requested to bring 20 to 30 of his better slides to the workshop for "salon judging". Stergis has been a stereographer for many years and is well qualified to help choose salon-quality slides. Attendance at this workshop will be limited, but if there is sufficient interest, a repeat workshop on this subject may be scheduled. Call early to reserve your spot.

--Don Cast, Workshop Chairman

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THE TECHNICAL PAGE, CHARLES PIPER, EDITOR
INSTALLMENT #21 - THE STEREO WINDOW

Questions which have been addressed to your editor at Club Meetings suggest that some of the Members did not get a clear understanding of the stereo window from Installment #18, and that perhaps a whole installment should be devoted to it.

WHY A STEREO WINDOW?

The medium of stereo photography, by whatever method the picture is viewed, attempts to place before each eye of the viewer the exact same image which that eye would have seen of the real object. You may ask, what does that have to do with a "stereo window"? A good question. Any photograph reproduces only a limited portion of a scene, as determined by the coverage of the lens and film. A flat photograph on paper simply stops at the edge of the paper. But in the stereo medium the "picture" conceptually extends from the foremost object all the way back to infinity. Where are the edges of the stereo picture as represented on the two film frames? The solution which has been adopted is to present to each eye of the observer what he would have seen looking through a window. This results in a 3-dimensional "picture" with no ambiguous margins. Referring to Figure 1, let us assume a camera photographing a scene through a hole in a solid black wall some distance in front of the camera. Only those portions of the film marked Left Image and Right Image will receive light; the rest of the film will be blank. When the two pictures are developed, turned upside down, and viewed by an observer, he will experience the same sensation as if he had stood where the camera is, and looked through the hole in the wall.

HOW TO CREATE THE WINDOW

In the real world there is of course no wall, and no opening. All the rest of the discussion about windows involves making and viewing pictures which look as if they had been made as shown in Figure 1. A standard stereo camera therefore records the two images which would have been seen through a window about 5 feet square, located 7 feet in front of the camera. The edge masking takes place at the film plane rather than at the "wall". The camera has its lenses slightly closer together than the film frames as suggested in Figure 1. We now address the question of how to mount and view the pictures. This is simple if all parts of the scene were more than 7 feet from the camera, i.e., beyond the "conceptual window". In viewing the two frames we have the sensation of viewing the real objects through a window located 7 feet away. Our viewing mask places the two frames about the same distance apart as our eyes, 62.3 mm, so we can look straight at them without looking cross-eyed, or wall-eyed. Do not be concerned that this is not exactly the distance (71.25 mm) which existed between the frames when the picture was taken. This merely means that we always have a tiny amount of hyper-stereo when using a normal mask.

THE PROBLEM OF CLOSE-UPS

What happens if we photograph something closer than 7 feet? The situation is depicted in Figure 2. The dotted lines show the location of the film frame edges designed to place a conceptual window at 7 feet, and we have several objects at about 5 feet. Object A appears in both frames, but object B is seen only by the left frame, and object C only by the right frame. How do we correct this problem in which the camera is giving the viewer conflicting information. The answer: we trim off the portion of each chip containing the ambiguous information. This trimming moves the conceptual window in Figure 2 from its original position shown by the solid lines, to the new position shown by the dotted lines. The way this is done is shown in Figure 3 where the chips are now right side up as they would be viewed. The "trimming" is done by mounting the chips in a close-up mask which covers up the outside edge of each chip. If you examine a close-up mask you will note that the centers of the windows are the same distance apart as in a normal mask 62.3 mm. We are merely placing the pictures straight in front of the observer, again ignoring the small hypostereo effect it creates. Maintaining this center distance fixed also does something for us in projection; it obviates the need for changing the horizontal control on the projector every time we change from a normal to a close-up slide.

INSTALLMENT #21 (Continued)

At this point it is appropriate to take up the use of close-up masks for cropping a normal slide to a narrower format. In Figure 4 we show a pair of chips mounted in a close-up mask for format cropping. Note that the chips are centered with respect to the windows; an equal amount has been removed from each side. What does this exercise tell us? It tells us that what makes a close-up mask is not how wide the apertures are but where the chips are located with respect to the apertures.

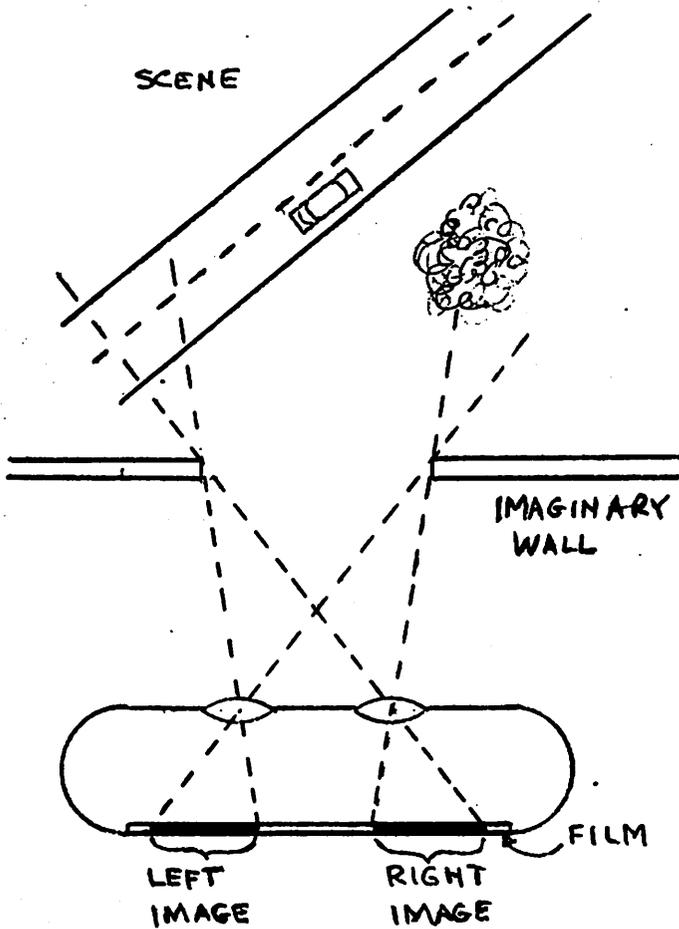


FIG 1
NORMAL PICTURE

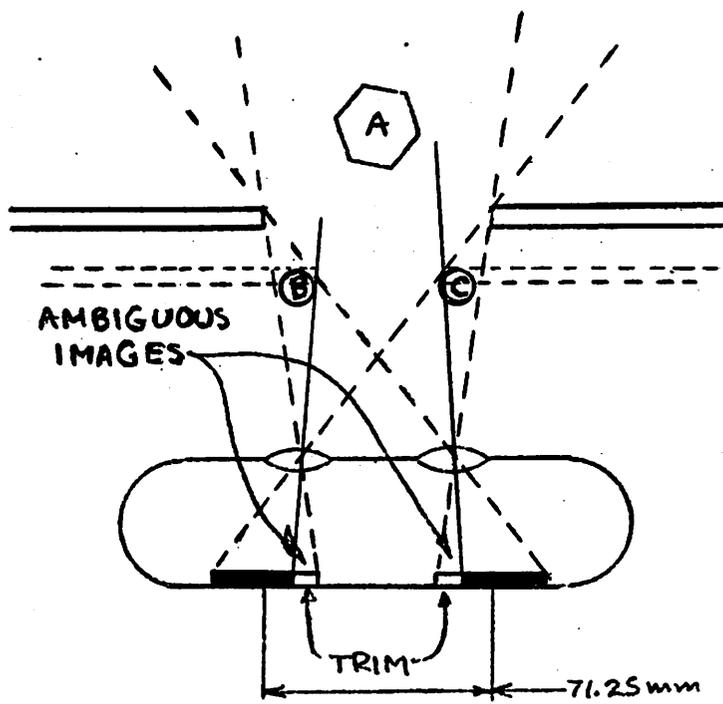


FIG 2
CLOSE-UP

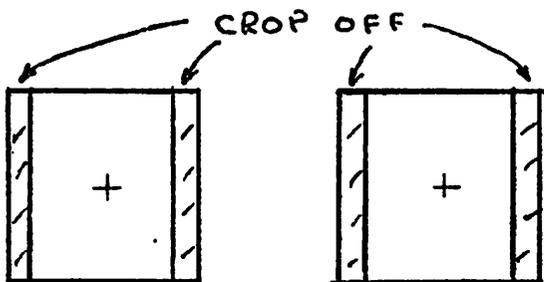


FIG 4
CROPPING
WITH CLOSE-UP MASK

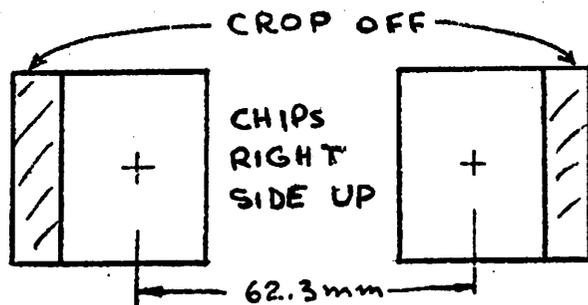


FIG 3
CLOSE-UP MASK

3-D NEWS

STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

DECEMBER 1976

NO. 6

President: Charles Piper

3-D NEWS STAFF

Vice President: Jerry Walter

Editor: Jerry Walter

Secretary: Julie DeLongfield

Treasurer: Rick Finney

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Guests welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

GREETINGS FROM THE OFFICERS

Whether you regard this season as a celebration of the winter solstice, or of the birth of Jesus, or of the Festival of Lights; whether you regard it as a time for partying, or for gift giving, or merely as a thing to be hidden from until it goes away, I bring you Greetings. I hope this year has been better for you than the last. I hope you have accomplished the thing you have worked so hard for. I trust you are a little wiser, a little more compassionate. I pray next year will see you setting your goals a little higher, and achieving them. I wish you all a Merry Christmas and a Happy New Year.

Charlie



'Tis the Season to think of people, especially those that are close and help give meaning to everyday life. Our Club is people - and slowly, surely, happily, the members have become the best people in my life. I'm wishing each and every one of you pleasant memories from this Holiday Season, and satisfaction in all your activities during the New Year.

Jerry

My sentiment to all the members of the Stereo Club for the Christmas Season is this: "May all the joy, peace, and happiness that you feel at this time of the year be with you and all your loved ones throughout the New Year."

Julie

God has given us two beautiful gifts: Christmas, the birth of our Savior, and our life. Our gift to God is what we do with our life. Let us give God a beautiful gift. Christmas is a time of memories and dreams, wonder and delight. Christmas is a time of love. Love was born at Christmas. May the love that is Christmas remain in your heart all year. Merry Christmas and love throughout the New Year.



Rick

STEREO ACTIVITY CALENDAR

TUE December 21	Club December Holiday Banquet - Michael's Restaurant
TUE January 18	Closing - Oakland International Salon
THU January 20	Club Meeting - 3rd Club Competition - Photo Center 8 PM
SUN January 30	PSA Roundup - Hilton Hotel LA - 9 AM
TUE February 1	Closing - Hollywood International Salon

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THE 1976 CHRISTMAS BANQUET

Nearly everyone's on their way to the big winter fling of the Stereo Club. The Banquet will be on Tuesday December 21 at Michael's Los Feliz Restaurant, 4500 Los Feliz Blvd., just east of the entrance to Griffith Park. Happy hour 6:30; Dinner 7:30. Great food and fellowship, and an outstanding show, all for \$7.00 (payable at the door.) Program Chairman Conrad Hodnik has

arranged to bring us a "Super Sequence Show" which features tremendously varied 1976 PSA award winning sequences made by stereographers from throughout the United States and Australia. Reservations are necessary. Please call me now at 447-4648, or drop me a note at 1014 Huntington Drive, Arcadia, 91006.

--Eleanor Hemstreet, Banquet Chairman

REVIEW: NATIONAL CLUB JUDGING AND WORKSHOP

On Tuesday November 16, 22 members of the Stereo Club assembled to host the judging of the first National Competition of this fiscal year. As host, our Club entered no slides, but we will take the average of the other two later competitions to arrive at our missing score. Our Club must search for its very best slides to bring us into the running for the year-end awards. The Judges, Conrad Hodnik, FPSA, George Pond, and Stergis Stergis, as usual, did a commendable job, and after selection was over, gave very constructive comments on many of the slides as a workshop for our Club. Benefits of cropping were well illustrated by simple projector manipulations, and all in attendance vividly observed the results. Ten Clubs participated, and the top three Clubs in this first competition were: Oakland Camera Club (47), Chicago Stereo Camera Club (45) and Kodak Camera Club (45). Award slides were: The Haymaker by Arthur Ojeda; Mod Tanks by Sylvia Sikes; Maine Splash by Russ Anderson; Wheat Pattern by Albert Sieg; Dyarama by Alexis McKinney. Local names receiving HM's were Succulent and Lichen in Depth by Charles Osborn; Reflections at Mill Creek by Donald Hayward; Glassware #7 by Ken Fordyce; Church Roof and Steeple by John Chord.

--Ken Fordyce, Nat'l Club Competition Chairman

--Don Cast, Workshop Chairman

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NOVEMBER S4C STEREO COMPETITION

On Tuesday November 9 the second S4C Stereo Competition was held at the Photo Center. The judge was Clark Sager, APSA, who has 5 stars in Nature and 4 stars in Color. As each slide appeared on the screen, he first commented on the slide's strong and weak points, then gave his score. It gave all in attendance some insight into the thoughts of the judge as he was analyzing the slide and preparing to give a score. Results of the judging will be given in the S4C News. Watch the Stereo Activity Calendar for the next S4C Stereo Competition.

-- Editor

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S4C STEREO DIVISION INTERNATIONAL EXHIBITION

Congratulations to the following Club members whose slides were part of this Exhibition: Joe Abramson (2 acceptances); Marjorie Adams (3) with 1 HM; Don Cast (1); John Chord (3) with 1 HM; Rick Finney (3); Ken Fordyce (1); Floyd Garton (2); Lester Lauck (3); Catherine Laurson (1); Charles Piper (2) with a Long Beach Camera Guild Bronze Medal; Sylvia Sikes (1); Stergis Stergis (3) with 2 HM's; Russ Terrill (3); Jerry Walter (2); Elmer Weidknecht (1). The judges were Gladys Riggs, APSA, Maude Osborn, and Lucia Braun, APSA.

--Lillian Garton, S4C Stereo Division Chairman

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NOVEMBER COMPETITION RESULTS AND GROUP STANDINGS

At our November meeting the second Club competition of the year was held. The judges were Arthur Maddox, FS4C, Arthur Y. Neill, APSA, and John Ray. We had an excellent turnout for this competition, both in exhibitors and audience. Let's make it even better for our January 20, 1977 meeting and top the entry of twenty-four participants. Here are the results of the November Competition and group standings, listed in order of cumulative score within groups.

AA Group (Awards 23 to 26 points; HM's 22 points)

	<u>NOV 18</u>	<u>CUM</u>	
1. Stergis Stergis	94	181	Award(26)-Inferno; Award(23)-Blue Danube Award(23)-Pure Form #2; HM-Blue Rose
2. Marjorie Adams	84	166	Award(23)-Iridescent Red #2; HM-Orange Velvet
3. Conrad Hodnik	81	165	HM - Tub Debut
4. Ken Fordyce	79	156	Award(25)-Night Sentinel
tie Russ Terrill	76	156	
5. Ward Clark	75	155	
6. Floyd Garton	71		(Judging make-up)
	79	150	HM - Red Sweater
7. Rick Finney	81	149	HM-Sierra Tranquility; HM-Castle in October
tie Charles Piper	70	149	
8. Jerry Walter	78	145	HM - Capitol Spring
9. Catherine Laursen	69	141	
10. Charles Scarborough	74	74	
11. Joe Abramson	72	72	

A Group (Awards 21 points; HM's 20 points)

1. Chuck DeLongfield	74	150	Award - Lunar Alps
2. Don Cast	68	138	HM - Ship Ahoy
tie Eleanor Hemstreet	65	138	
3. Oliver Dean	77	77	Award-Guess Who Came to Dinner; HM-Glorious Pathway; HM-Butchart Evenfall

B Group (Awards 22 points; HM's 20 points)

1. Hugh Stilley	78	147	Award - Jewelled Petals
2. Richard Ogle	76	142	HM - Colorado Highs
3. Herb Guttman	70	141	
tie Dennis Lockwood	75	141	HM - Boo; HM - Toady
4. Zane Haag	70	70	
5. Fred Wolfe	-	69	
6. George Hutton	68	68	
7. Lewis Chidester	65	65	
tie Marshall Stewart	-	65	
8. Jason Cardwell	-	60	
9. George Kirkman	-	35	

-- Marjorie Adams, Competition Chairman

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HOW THEY DID IT

Here's what 3 members have to write about their award winning slides in the November Competition. Thanks Ken, Chuck, and Hugh for sharing your photo experience with us. --Editor

Ken Fordyce: My 25-point slide titled "Night Sentinel" was a blacklight tabletop. It was a silhouette of an antlered deer on a mountain top against a large yellow moon hanging in a starry sky. The mountain was cut out of black cardboard, stapled to a wooden base, and edged with yellow florescent paint to separate it from a black sky which was full of stars made with a sprinkle of detergent. A couple sprigs of cedar were fogged with yellow florescent paint, as was the 4-inch moon disc. The deer was 8 inches behind two florescent tubes and the sky

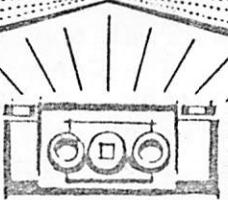
more...

THE TECHNICAL PAGE, CHARLES PIPER, EDITOR
INSTALLMENT #22 - QUIZ ON STEREO

If you are using this column as a textbook, you may wish to check your knowledge. All the questions below have been covered in this column, installments 7-21.

1. Film should be flat before mounting (a) for ease in handling (b) to prevent distortion (c) to prevent Newton's Rings.
2. Polarization is used in stereo projection to (a) prevent glare (b) increase color saturation (c) separate left and right images.
3. For stereo projection it is essential that the screen be (a) metallized (b) beaded (c) lenticular.
4. For best projection perspective a stereo picture should be taken with lenses of focal length (a) 35mm (b) 85mm (c) 150mm.
5. Persons unaccustomed to stereo projection usually feel most comfortable if the stereo window is placed (a) in front of the screen (b) at the screen (c) behind the screen.
6. When the top of the screen is in focus, the bottom is out and vice versa. The cause is probably (a) slide carrier misalignment (b) incorrect screen tilt (c) incorrect camera focus.
7. The advantage of a quartz iodine lamp is (a) lower power (b) longer life (c) clearer picture.
8. The principal reason for using hyperstereo is (a) to better show the shapes of distant objects (b) to win Salon acceptances (c) to create shape distortions.
9. The perspective in a stereo photograph depends only on (a) the focal length of the lenses (b) the lens spacing (c) the location of the camera.
10. A camera produces sharp images over a large field, but the eye sees clearly only in one spot (a) true (b) false (c) it depends on aperture.
11. The lens axes in a stereo photograph should be (a) converging (b) parallel (c) diverging.
12. For best slide bar close ups (a) the lens focal length should be as long as possible (b) the lens focal length should be 75-85mm (c) the lens to film distance should be 75-85mm.
13. The principal cause of underexposure in aquarium tank pictures is (a) light loss through the water (b) reflections off the glass (c) rangefinder errors.
14. Stereo camera lenses are spaced a little closer than the centers of the frames (a) to create toe-in simulating human eyes (b) to make the camera more compact (c) to create a conceptual window in space.
15. The advantage of having the finder of a stereo camera between the lenses is (a) to avoid parallax (b) to occupy the otherwise unused space (c) to make the camera easier to hold.
16. A lens cap which also covers the viewfinder (a) saves parts, thus simplifying the camera (b) helps prevent blank frames (c) would be larger and more difficult to lose.
17. Front element lens focusing (a) is more accurate than integral focusing (b) is less accurate than integral focusing (c) avoids change of field size with focus.
18. The main purpose of a stereo window is (a) to avoid ambiguous margins in the two pictures (b) for esthetic effect (c) for impact.
19. The conceptual window in stereo is (a) provided by the front lens of the viewfinder (b) dependent on the spacing between film chips (c) fixed by the design of the camera.
20. To move the stereo window back, one should (a) separate the chips (b) bring the chips together (c) use an EMDE mask.

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

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SOCIETY OF AMERICA

VOLUME XXI

JANUARY 1977

NO. 7

President: Charles Piper 3-D NEWS Editor
Vice President: Jerry Walter Jerry Walter
Secretary: Julie DeLongfield 1098 Montecito Drive, LA 90031
Treasurer: Rick Finney

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

Congratulations to Eleanor Hemstreet for her overall handling of the Christmas Banquet. Congratulations also to all the others who helped make it a success: Marjorie Adams, Rick Finney, Connie Hodnik, Margaret Hutton, Maudie Stergis, Russ Terrill, Jerry Walter, and Cecil Wilson.

As we enter 1977 let us resolve as a Club to equal or surpass our performances of last year in the Sequence Competition, and in National Stereo Competition. We now have a reputation to uphold! Incidentally, the appearance of the distinguished National Stereo Competition Chairman, Sally Maurer, at the Banquet suggests to me that we are being watched by the PSA hierarchy. Let's let them know that we intend to be a force to be reckoned with in stereo affairs. So dust off your sequence scripts and your salon slides, and let's have at it.

-- Charles Piper

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CATHERINE LAURSEN HONORED

One of the highlights of the Christmas Banquet was the presentation of a plaque to Catherine bearing the inscription: "Dear Catherine, In appreciation of your many contributions over the years. With love and gratitude, Stereo Club of Southern California, 1976."

CATHERINE RESPONDS: For the lovely plaque presented to me at the Christmas party banquet I want to express my thanks to the Club. It was such a complete surprise and has such a beautiful sentiment expressed on it that I'm still a bit overjoyed. Believe me, our Club has meant so much to us, the friendships made so warm and lasting that all I can say is a very grateful "thank you" to each and every one of you for helping me in making ours a warm friendly caring and sharing fellowship.

-- Catherine Laursen

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STEREO ACTIVITY CALENDAR

THU January 20 Club Meeting- 3rd Club Competition - Photo Center 7:45 PM
 SUN January 30 PSA Roundup - LA Hilton Hotel - 9 AM
 TUE February 1 Closing - Hollywood International Stereo Salon
 TUE February 8 Workshop - Pictorialism I - Conrad Hodnik's home 7:30 PM
 THU February 17 Club Meeting - Photo Center - 8 PM
 MON February 28 Closing - Rochester International Salon
 SAT March 5 Closing - PSA Traveling Stereo Exhibition

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WORKSHOP ANNOUNCEMENT

The February workshop will be hosted by Conrad Hodnik on Tuesday February 8 at 7:30 PM at his home at 1026 W. Huntington Dr., Apt C, Arcadia. The subject will be "The Art of Pictorialism" and will consist of an illustrated talk session on organizing the content of stereo slides and getting the best possible results from a given subject. Conrad will show comparative slides illustrating poor and good approaches to producing satisfactory stereo slides. This workshop will be limited to six members who have previously never attended a pictorialism workshop. To reserve your spot, call the workshop chairman Don Cast during the workday at 481-4792 or drop a note to 3001 N. Buena Vista, Burbank 91504.

FUTURE WORKSHOPS: An advanced workshop is planned for March by Conrad on pictorialism for members who attended last year's session, as well as other members who feel competent on the subject. Each member will be asked to bring 2 slides for evaluation. ...ALSO, in April we will possibly have a sequence workshop at which Club members who are assembling sequences for this year's PSA Competition (closing date May 21) can have their sequences projected and critiqued by other participants. Host and place to be announced.

-- Don Cast, Workshop Chairman

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THE PSA TRAVELING STEREO EXHIBITION

is a good opportunity for the newer members of the Club to get started in exhibition work. The accepted slides are sent out to many different clubs for judging, besides the original judging, for a period of one year. All scores are then tabulated and the winners notified. Entry forms will be available at the Club meeting. Closing date is March 5, 1977.

-- Elmer Weidknecht, APSA, Director

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THE WINTER PSA ROUNDUP

will be held on Sunday January 30, 1977 at the Los Angeles Hilton Hotel beginning at 9 AM. The stereo program will feature "America, Stand Up and Cheer", a Bicentennial program created by members of the San Bernardino Stereo Group. The program was shown at the 1976 PSA Portland Convention and at the PSA Valley Forge Regional. Also, Stereo Club member Charles R. Osborn, APSA, will present his 35 mm show "Exploring the Fascinating Tidepool World", and Merle Ewell, FPSA, will show his 35 mm show "North to Alaska." The afternoon program will be "Scandinavia... Land of Pictures," the new Kodak multimedia extravaganza. Plus 4 other programs to choose from. Programs and dinner \$7.00. A real buy.

-- Editor

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FOR SALE

TDC Vivid Stereo Projector, 500 watts, with case. Contact Jack Ostrov, 6660 Whitsett Ave., North Hollywood, CA 91606. Phone 765-3223

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STEREO CLUB PROFILE: OAKLAND CAMERA CLUB, STEREO DIVISION

(Editor's note: This is the first of a series of articles that will present profiles of the other stereo clubs and groups throughout the U.S. and foreign countries. These are presented to help give our members a feeling for the scope of stereo photography.)

The Oakland Camera Club has approximately 160 members, of which about 50 are members of the Club's Stereo Division. (In addition to the Stereo Division activities, the Club has activities in B&W and color prints, and color, nature, and phototravel slides.) The Division was formed in the early '50's and it meets the first Tuesday of the month in Oakland. Regular members travel as far as 100 miles to the meetings and all cities and communities in the Oakland area are represented. The general format of each of eleven of these meetings is: competition (2 slides, 1 judge), refreshments, and a program or special competition. Over the year, about 35 members participate in competitions. A special stereo sequence competition is judged outside the Division each year, and the slides are shown to the Division as a program. -The June meeting is the Awards Banquet for the entire Club. The Club sponsors the Oakland International Stereo Exhibition (1977=22nd), and the Club publishes a monthly paper, "The Panoram." The Stereo Division holds 10 slide-evaluation clinics each year, and about 3 of these are in conjunction with Saturday workshops. Overnight field trips are also held at intervals. The Chairman of the Division is elected by the Club. All other positions, of which there are 16, are filled by appointment by the Chairman. Positions include: assistant chairman, secretary, field trip, workshop, projectionist, slide secretary, programs, judges, Nat'l club competition, badges, sequences, clinics, trading post, and the "cookie bookie" who is responsible for the refreshment goodies. The Division is very social, and many members are involved in PSA activities and activities of other clubs. The Division is attracting new members who are experimenting with new concepts in stereo photography. (Data supplied by Howard Swezey, APSA, Chairman, Stereo Division, Oakland Camera Club.)

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CORRECTION

Chuck DeLongfield called to my attention two typographic errors that occurred in his discussion of his "Lunar Alps" in the December 3-D NEWS: The viewer is near the Crater Plato, not Pluto, and is east of the terminator rather than north of the terminator. (How will I ever keep up the wonderful flow of contributions to the NEWS if I allow errors like that to creep in?)

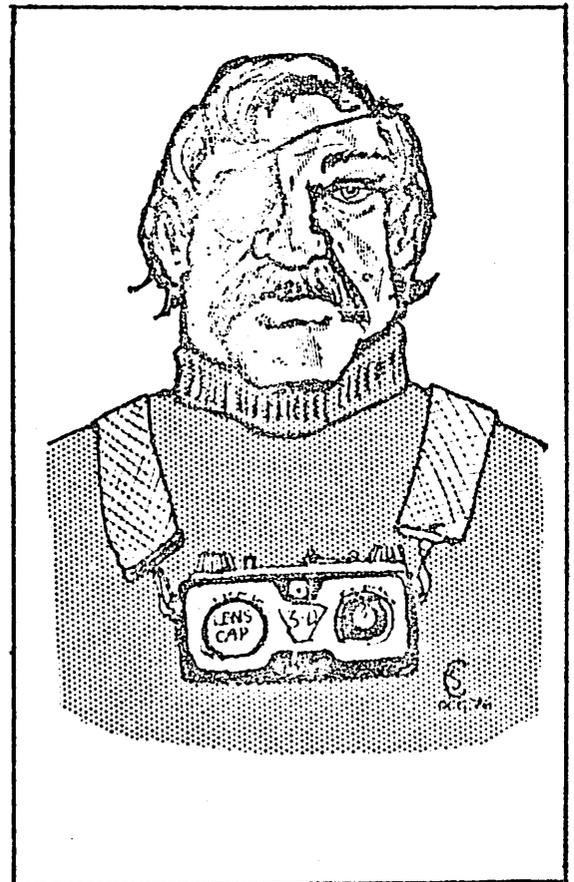
--Editor

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"Stereo photography is an art form in its own right. It furnishes the photographer with a vehicle to record how he has filled cubic space with form, light and color. All other photographic media utilize a planar surface which at best only hints of spatial relationships."

--Notebook of Thoughts on Photography

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ANSWERS TO LAST MONTH'S QUIZ

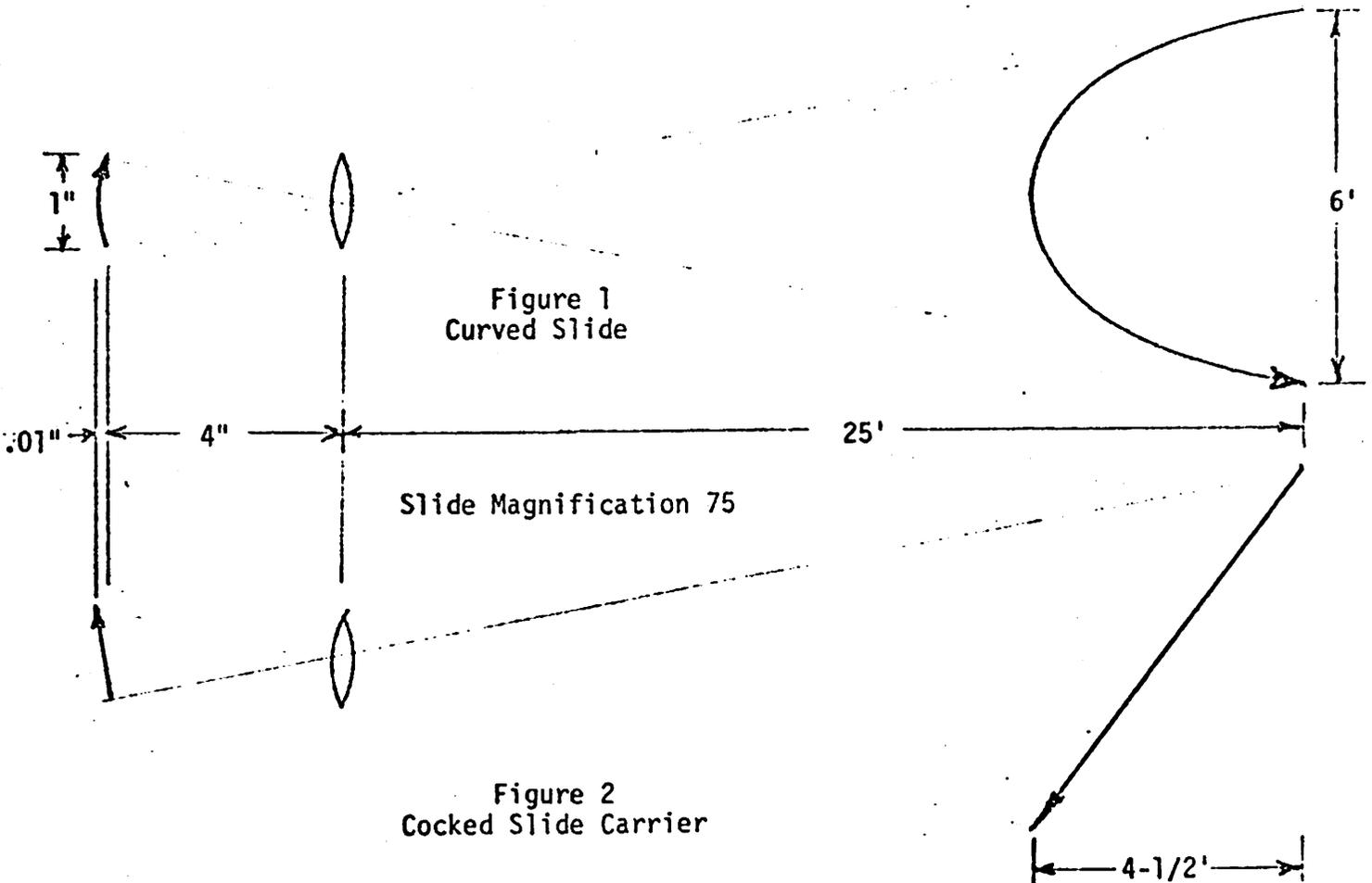
- | | | | | |
|------|------|-------|-------|-------|
| 1) c | 5) b | 9) c | 13) a | 17) c |
| 2) c | 6) a | 10) a | 14) c | 18) a |
| 3) a | 7) b | 11) b | 15) a | 19) b |
| 4) b | 8) a | 12) c | 16) b | 20) b |

PROJECTOR ALIGNMENT

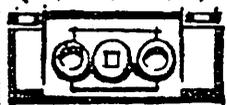
This note is an attempt to clear up the mysteries of the often argued subject of how to get all-over sharpness in projection. Projection lenses are designed to give a flat image of a flat transparency. Any deviation from flatness in the transparency will give rise to a deviation from flatness in the image. Moreover if the projector magnification is M, the curvature of the image is M times worse than the curvature of the transparency. Thus in Figure 1 the 1% curvature of the slide results in a 75% curvature of the image.

What about a flat transparency which is not square with the optic axis? The situation is shown in Figure 2. The tilt of the image is multiplied by the magnification. A slide tipped 1% of its height will give an image tipped by 75% of its height.

What saves the day in both of these cases is the depth of field. The depth of field of a projected image is analogous the depth of field of a camera having the same dimensions as the projector, so the above situations would still give reasonable sharpness for viewing. However, let us suppose a given projector won't bring the top and bottom of a slide into focus at the same time. Can we correct it by tipping the screen? The answer is no; tipping the screen 10° or 15° will have no effect on focus because the movement is less than the depth of field. We must correct the slide carrier.



3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

FEBRUARY 1977

NO. 8

President: Charles Piper
Vice President: Jerry Walter
Secretary: Julie DeLongfield
Treasurer: Rick Finney

3-D NEWS Editor:
Jerry Walter
1098 Montecito Drive, LA 90031

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

The year is off to a lively start with the "pictorialists" squaring off with the "table toppers". Last month's "Stereo Eye" has generated some discussion in which your President will try to avoid taking sides. If you have a well thought out comment, send it to the Editor.

At the January Board Meeting your Outing Chairman, George Hutton proposed an out-of-town trip in March. Let's give him full support.

The Competition on 20 January brought forth the finest group of slides I have ever seen at a Club Competition in any Club. A number of Salon judgments I have attended did not produce as high an average quality of slides as the January Competition. One of the judges of the evening is also quoted to have expressed high praise for the quality of the slides presented.

A new vinyl screen curtain has been prepared by Marshall Stewart for the 9-foot screen donated by Dr. Harold Lutes, our first President. This new high reflectance screen was used for the first time at the monthly Competition. The Club's regular 750 watt projector was operated with about 8-foot image size. Several people commented favorably on the large image. The entire Club expresses its appreciation to Marshall Stewart. Thanks, Marshall.

At the PSA Roundup 30 January your President saw Dr. Lutes and told him about the new screen. Dr. Lutes thanked us for the gift of a 3-D NEWS subscription and wished the Club success.

-- Charles Piper

STEREO ACTIVITY CALENDAR

TH FEB 17 Club Meeting - 8 PM - Photo Center - Showing of the Hollywood Stereo Salon
MO FEB 28 Closing - Rochester International Salon
TH MAR 3 Copy Deadline - March 3-D NEWS
SA MAR 5 Closing - PSA Traveling Stereo Salon
TU MAR 8 Closing - Washington International Salon
WE MAR 9 Workshop - New Member Discussion Session
SA MAR 12 Judging - PSA Traveling Salon - 9 AM - Photo Center - Everyone welcome
TU MAR 15 Closing - Wichita International Salon
TH MAR 17 Club Meeting - 8 PM - Photo Center - 4th (final) Club Competition
* * * * *

PLEASE WELCOME THESE TWO NEW MEMBERS

Tim Cardinale, 6855 Costello Ave., Van Nuys, CA 91405 R 781-5222
 Robert A. Skaletski, 17 Village Park Way, Santa Monica, CA 90405 R 450-4625, B 394-2997

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MARCH WORKSHOP ANNOUNCEMENT

Subject: New Member Discussion Session
 Date: Wednesday, March 9, 1977 7:30 PM
 Place: Don Cast's home, 3001 N. Buena Vista, Burbank
 Notify: Don at home 767-0638 or work 481-4792

This will be a "no-host" workshop in that there will be no leader or teacher. The workshop will be for newer Club members and will consist of a mutual discussion session that concentrates on defining the motivation and goals of Club membership. After the discussion session, if there is time, there will be a brief showing of a few unusual? favorite? surprise? stereo slides. Let's all get together and get acquainted and explore the reasons that bring newer members into the Club.

---And this advance notice: There will definitely be a Sequence Workshop the first week of May. Similar to last year, all Club members who plan to submit sequences to the national competition and would like to get together for a mutual critique session are welcome. This year, sequences must be in the hands of John Chord of Prescott, Arizona by May 21, 1977. So, let's all be ready the first week of May (which is only 11 weeks away!)

-- Don Cast, Workshop Chairman

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HOLLYWOOD INTERNATIONAL STEREO SALON

There will be two showings of this Salon. The first will be on Thursday February 17 at 8 PM at the Photo Center for the regular meeting of the Stereo Club. The second will be on Tuesday March 1 at 8 PM at the First Methodist Church in Glendale (a change from the entry form announcement.) Congratulations to the following members of the Club for their success in the Salon: Joe Abramson (3) acceptances with the Member Gold Medal; Marjorie Adams (3) with 1 HM; John Chord (3) with 1 HM and the Emde Award for Best Landscape; Ward Clark (3); Oliver Dean (2) with 1 HM; Chuck DeLongfield (1); Rick Finney (4); Eleanor Hemstreet (1); Conrad Hodnik (3); Lester Lauck (4) with 2 HM's; Bert Laursen (2); Charles Osborn (2) with the Member Bronze Medal; Charles Piper (2); Sylvia Sikes (3); Stergis Stergis (4) with 3 HM's and the PSA Medal for Best of Show; Hugh Stilley (1); Russ Terrill (2); Jerry Walter (4) with 1 HM and a Bronze Salon Medal; Elmer Weidknecht (2) with 2 HM's. Thanks to all who gave me their assistance. I thought the Salon entries showed much new and creative work.

-- Joe Abramson, Chairman

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OAKLAND INTERNATIONAL STEREO EXHIBITION

Here's how the Stereo Club of Southern California members fared in this Exhibition: Joe Abramson (2) acceptances; Marjorie Adams (2) with 2 HM's; John Chord (2); Ward Clark (2) with 2 HM's; Rick Finney (3) with the 1st place Oakland CC Medal; Ken Fordyce (4); Floyd Garton (3); Conrad Hodnik (1); Lester Lauck (2) with the 2nd place Oakland CC Medal; Sylvia Sikes (3); Stergis Stergis (3) with 1 HM; Russ Terrill (2) with 2 HM's; Jerry Walter (3); Elmer Weidknecht (4) with the Oakland CC Medal for Best Nature. Thanks to all of you for your entries.

-- Howard Sweezey, APSA, Chairman

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JANUARY COMPETITION RESULTS AND GROUP STANDINGS

It is my duty to check each member's entry after a competition to make sure their slides were eligible. Unfortunately one member had a slide entered on January 20 which had been entered in this year's competition on November 18, 1976. This is contrary to Competition Rule 9 published in the November 1976 3-D NEWS and I had to rule this slide ineligible. Therefore, it was necessary to deduct the points from the maker's score. Please members, do check your slides carefully before entering them. I am truly sorry to have this happen. Our final competition for the year will be on March 17, 1977. The judges for the January 20 competition were Elva Hayward, APSA, Gladys Riggs, APSA, and Bryan Riggs, APSA.

AA Group (Awards 25 and 24 points; HM's 23 points)

	<u>JAN 20</u>	<u>CUM</u>	
1. Stergis Stergis	94	275	Award-Black Ruby; HM-Frosty Pink; HM-Dawn
2. Marjorie Adams	89	255	HM - Pillar Rose
3. Kenneth Fordyce	86	241	
4. Ward Clark	84	239	Award - Following the Star
5. Russ Terrill	81	237	
6. Charles Piper	87	236	HM - Autumn Composition
tie Jerry Walter	91	236	Award-Sunlight and Snow; HM-Brewing Storm
7. Rick Finney	84	233	
8. Floyd Garton	79	229	
9. Conrad Hodnik	63	228	
10. Catherine Laursen	82	223	HM - Lake Lenore One Frosty Morning
11. Charles Scarborough	82	156	HM - Half Dome Reflections
12. Joe Abramson	82	154	

A Group (Awards 22 points; HM's 21 points)

1. Chuck DeLongfield	81	231	HM-Contrast; HM-We Have Ignition
2. Eleanor Hemstreet	82	220	Award-Vernal Falls; HM-Red Eppy
3. Don Cast	74	212	
4. Oliver Dean	77	154	HM - Tree of Life

B Group (Awards 22 points; HM's 21 points)

1. Hugh Stilley	80	222	Award-For Burst to Glory; HM-Lone Pistil with Stamens Galore
2. Dennis Lockwood	80	221	HM - Rose
3. Richard Ogle	77	219	HM - Golden Gate Stroll
4. Herb Guttman	-	141	
5. Zane Haag	70	140	Award - Water Fantasy
6. Marshall Stewart	74	139	
7. Paul Voorhees	72	72	
8. Fred Wolfe	-	69	
9. George Hutton	-	68	
10. Lewis Chidester	-	65	
11. Jason Cardwell	-	60	
12. George Kirkman	-	35	

-- Marjorie Adams, Competition Chairman

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MAKERS' WORDS ABOUT THEIR SLIDES

Ward Clark: I've been thinking about how I would create "Following the Star" for two years-- how I'd make the stars out of little lights instead of spattering silver paint or pasting stars on a cardboard background or using pins for stars. I have used different size pearls hanging by black thread giving depth to the star arrangement in my space tabletops, but I can't do this with lights because the wires would show. Instead of pasteboard, I used a purple cloth as a sky mounted on 1/4 " plywood because pasteboard reflects too much light. I drilled holes for the wires. The large star was obtained by a variable fiber light making it brighter.

more...

...more MAKERS' WORDS ABOUT THEIR SLIDES

A cross-hair filter was used to get the four-pointed stars. I also have slides where I used a crystal star filter giving six-pointed stars. The night effect was from blue cellophane over blue photo floods. The table is 3' x 3½'. I used rocks and cement to get the hill, and cemented the tile road leading to Bethlehem and covered it with sand. The houses were made of wood dipped in cement. I was lucky to find camels, trees, and figures in the right proportion.

Eleanor Hemstreet: The slide "Vernal Falls" which received an award in last month's competition was made on a camping trip to Yosemite about ten years ago. It was a "grab shot" and I have no idea what the exposure was. It is surprising that I can come up with good pictures from my files of slides made in the past. Correct and careful mounting is essential for any stereo slide, and it can even improve some not-so-good slides. Pictures can be found almost anywhere if you look for them.

Zane Montayne Haag: Thinking about my slide "Water Fantasy" I remember having a very warm feeling and excitement when I shot the largest globe and fountain I had ever seen at the New York World's Fair. What f-stop and shutter speed I used I don't remember. I said to myself, after 13 years: How can such a handsome one as myself have so much -- a Stereo Realist camera, a roll of 36 exposures, and a silver tripod -- and then get a Stereo Club of Southern California award, too. The answer has to be: "Just lucky I guess."

* * * * *

"Try to make a picture that says silent, noisy, strong, soft, smooth, reliable, comfortable, speedy, warm, cold, fresh, pure, mild, lazy, busy, energetic, powerful, safe, quiet, dangerous, happy, worried, cool, refreshing, peaceful, dark, bright, hard, mysterious, graceful, careless, lucky. Make the picture convey a feeling.

-- Notebook of Thoughts on Photography

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STEREO CLUB PROFILE: POTOMAC SOCIETY OF STEREO PHOTOGRAPHERS

This Society is the only camera club with 3-D interests in the Greater Washington, D.C. area, and is devoted to the taking and viewing of stereo for the pleasure of it. The Society membership is 35, which is the largest since establishment in 1962. Over half have joined in the last four years; about half of these are newcomers to stereography. The Society meets monthly October through May on the third Wednesday or Thursday (visitors always welcome). Occasional workshops are held. Typical meetings include a Program Feature (PSA-SD Program or membership show), a Show-and-Tell session for display (or critique) of members' slides, a Rap Session for general discussion, equipment/literature display, and the like. The Society does not have slide competitions, and member participation in Stereo Salons is not very great. However, members are active in the Stereo Section of the Washington International Salon (1977 closing date March 8). The Society publishes a monthly "Bulletin" which usually includes an appended "Stereo Notebook" article on 3-D techniques. Members have a high interest in experimental or non-standard stereo, including such things as making their own lenticular free vision views, stereoscope and 6 x 13 cm print cards, panoramic stereo with Wide-Lux cameras, designing and constructing new type beam splitters and hand viewers, and doing black and white views. To promote stereography outside the Society, members are prepared to present 3-D slide shows or lectures to other groups, and to answer questions or provide assistance to non-members, camera shops, the media and others, in all aspects of stereography. (Data supplied by Col. (Ret.) Melvin M. Lawson, PSSP Program Chairman.)

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REVIEW OF FUNDAMENTALS

This column has been presented more or less regularly since January 1974 for the purpose of indoctrinating new members (old members also, if they feel the need) in the technical intricacies of stereo. A complete set of the back issues is available from the Editor for \$1.50; make checks to Stereo Club of Southern California. This month we review some of the points which have traditionally tripped up the largest number of beginners in the Club. All of these were addressed in Installments 1-5. In addition, Stereo Window was taken up in #18 and #21.

DEPTH OF FIELD

Your depth of field scale is the most important single control on your stereo camera, for two reasons. First, all the material in your picture should be sharp, so your eyes can scan it fore and aft just as they would scan the real scene. Second, you must limit the depth, i.e., horizontal displacement of corresponding points in the two chips, so the slide will be projectable. Keep the subject matter between the f/5.6 marks on the depth of field scale, and you will have no problems.

PAY ATTENTION TO HORIZONS

Because sloping horizons are a lot more difficult to correct in stereo than in "flattie" slides, make sure your camera is level if the subject contains any horizontal or vertical cues, such as buildings or trees.

TITLING AND SPOTTING

Incorrectly titled and spotted slides can drive a competition chairman or projectionist up the wall! PLEASE CONFORM TO THESE RULES.

1. As a slide goes into a projector, the shiny side is toward you and the picture is upside down. The title faces you right side up.
2. In the upper right hand corner is a thumb spot, and a slide number to agree with your entry form. Your name is NOT VISIBLE on this side.
3. On the dull side your name appears right side up when the slide is right side up.

SLIDE BAR SEPARATION AND PARALLELISM

For optimum results the spacing between camera positions should be 1/30 to 1/50 of the distance to the nearest part of the subject. The two camera positions should be parallel, i.e., not converging. These rules apply as well to any and all stereo pictures, including both hyper (very long distance), and hypo (extreme close up) stereos. A stereo camera is of course a compromise, and works best for a subject whose foreground begins 8 to 12 feet from the camera.

THE STEREO WINDOW

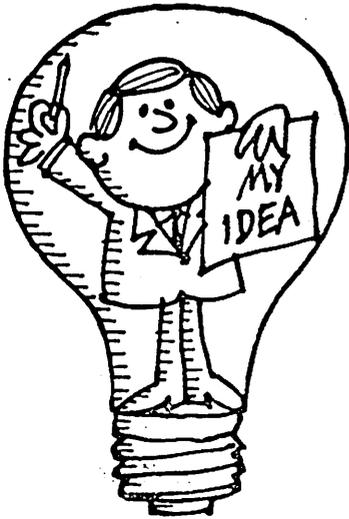
Everything in a stereo slide is seen through a perceptual stereo window. A subject whose two images are farther part than the frame centers of the mask appears behind the window, and vice versa. Learn to "see" the window, and keep your subject matter behind it. Exception to this rule should not be taken lightly, and should always be physically plausible.

REVERSE ROLLING OF FILM

Before attempting to mount an uncut roll of film, reverse roll it until the curl is removed. This will go far toward avoiding Newton's Rings.

LEFT AND RIGHT WITNESS MARKS

A pseudo mounted slide, i.e., left and right chips reversed, is the "give away" of an unskilled mounter. To help you tell left from right, the makers of nearly every 35mm stereo camera (except Verascope) have provided witness marks. Usually there will be a notch in one film gate but not the other. Learn the witness marks of your camera, and avoid the "give away".

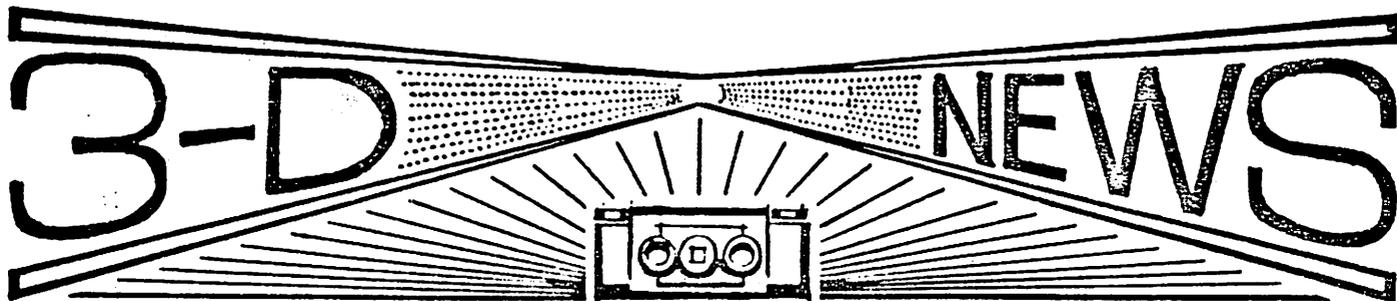
FIELD TRIP QUESTIONNAIRE

I need your ideas. In order to know what kind of field trips to plan, I need some guidelines from you, the members. I want to plan outings that correspond to your interests. This survey is for planning purposes only, it is not a commitment, and you need not sign it. But please complete it. Return it to me at the next Club meeting or mail direct (32679 Seagate #102, Rancho Palos Verdes, CA 90274). Your comments and suggestions will be much appreciated.

--George Hutton, Field Trip Chairman

1. How much money are you prepared to spend? (Transportation expenses include my guess as to how much it would cost to drive your car.)
 - a. About \$25 - Short trip (transportation - lunch - activity). Return same day.
 - b. About \$50 to \$75 - Short overnight trip (transportation, motel, picnic lunch - hamburger dinner)
 - c. About \$75 to \$100 - Short overnight trip (same as b. above but better accommodations - extra activities and dining out.
 - d. About \$75 to \$100 - Same as b. above except somewhat greater distance
 - e. About \$100 and up - Extended vacations anywhere for any length of time - Special photographic tours are being organized almost every day by professional tour leaders.
2. What kind of subject matter?
 - a. People and other subjects in public places such as parks, beaches, resorts, zoos, museums, etc.
 - b. Buildings, bridges, monuments, etc.
 - c. Natural scenery such as sunsets, trees, canyons/mountains, snow, fall colors, lichen, etc.
 - d. Pageant, parades, sporting events, etc.
 - e. Other (describe in detail below)
3.
 - a. What weekend day is best for a one-day trip: SAT SUN
 - b. What weeknight is best for an evening session: MON TUE WED THU FRI

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PCA PHOTOGRAPHIC
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VOLUME XXI

MARCH 1977

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President: Charles Fiper
Vice President: Jerry Walter
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PRESIDENT'S MESSAGE

The January meeting was a real joy. A well-organized team under the able leadership of Joe Abramson showed the accepted slides from the 1977 Hollywood Salon--oops, you are supposed to say "Exhibition" now, so it won't sound like a competition. There were many guests, about as many as I have ever seen. A number stayed to discuss stereo after the meeting. One guest gave an informal demonstration of his own modernized version of old time stereo: two 2-1/4 square transparencies and an illuminated stack loader. The Club's new 9-foot screen was used at the January meeting, with a 6-foot image projected at the top of the screen. For once I could see the bottom of the picture even from the back row.

I also enjoyed George Hutton's spur of the moment outing to the tuna boat mooring in San Pedro on the 19th. The most interesting thing going on was the mending of nets, which I had never really studied. It is much like tatting, except that the shuttle is a foot long instead of a couple of inches. But one thing is the same--the operator's hands move so fast you can't easily see what he is doing.

-- Charles Piper

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STEREO ACTIVITY CALENDAR

TH MAR 17 Club Meeting - 8 PM - Photo Center - 4th (final) Competition
TU MAR 22 Closing - Cordova International Salon
TU APR 5 S4C Stereo Competition - 8 PM - Photo Center
WE APR 6 Closing - Chicago Lighthouse Stereo Exhibition
TH APR 7 Copy Deadline - April 3-D NEWS
WE APR 13 Workshop - Glassware - Laursens' home - 7:30 PM
TH APR 21 Club Meeting - 8 PM - Photo Center - Program

"Collecting a series of photographs on the same subject can be as much fun as any other kind of collecting. The series usually can't be made in one day. It may take months or years of various lighting conditions and subject availability. But keep the series in mind, think of what angles you want to cover, and work away, snaring your collection bit by bit."

-- Notebook of Thoughts on Photography

WORKSHOP NEWS

The February workshop on the "Art of Pictorialism" was attended by five Club members. There was a great deal of discussion on various points, and the session didn't break up until midnight. Our thanks to Conrad Hodnik, FPSA, for his work in preparing for the workshop and devoting his time to the newer members.

April workshop: Subject: "Glassware Techniques"
 Date: Wednesday April 13, 1977 7:30 PM
 Place: The Laursens' home, 6460 Mantova Ave., Long Beach 90815
 Notify: Catherine at 431-4475

Over the years Bert has refined the art of photographing glassware and has made many prizewinners in this field. The Laursens have graciously offered to host this workshop and share their knowledge with the members of the Club, and in their home nothing pleases Bert more than having enthusiastic stereographers around. Catherine confirmed this workshop as being "on" on March 7, and Ken Fordyce has volunteered to assist the Laursens in handling the technical setups during the evening. Members are invited to bring their 35mm cameras and slide bars if they wish for making a few exposures of the setups, or just come to observe the techniques used. Call now.

The May workshop will be on Monday May 2 on Sequences and will consist of a mutual critique session for those planning to enter the National Competition which closes on May 21. Location to be announced. Let's be ready!

-- Don Cast, Workshop Chairman

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STEREO EQUIPMENT AVAILABLE

In 1945 Seton Rochwite, FPSA, began his work that led to the production of the Stereo Realist camera. Still very active in stereo work, a recent letter from Seton states that the following items of equipment of interest to stereo photographers are again available. (A number of Club members have at least one of these items if you are interested in seeing a sample before buying.)

LIGHT BOX - For mounting stereo slides. Has a translucent top with grid lines to simplify the spacing of the chips and a cool 6 watt fluorescent lamp.
 Price \$37.50 plus tax postpaid.

POLARIZING FILTER ATTACHMENT - For Realist cameras only. Replaces the plastic lens cover. Has three polarizing filters rotating in unison so that the effect is seen through the viewfinder. All metal construction. Price \$90 plus tax. Camera must be sent for installation.

HYPONAR - Close-up attachment for Exakta VX, VXIIa or VXIIb. Only 3 are available. Reflex viewing - automatic diaphragm - ideal for moving subjects as close as 3½ inches. Price \$180 plus tax.

Order these items direct from Seton Rochwite, FPSA, 1234 Collins Lane, San Jose CA 95125

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NEW MEMBER PROFILE

From Tim Cardinale: I'm a "native" Southern Californian, and became interested in photography while majoring in advertising design in college. My wife, Katy, met Oliver Dean at Lockheed where they both work. Last year Oliver helped me get started in stereo. By trade I am a commercial photographic retoucher, using airbrush and specializing in transparency retouching on mass media printing preparations. I also do free lance commercial art. I really appreciate all the assistance, encouragement, and hospitality from the Club members in helping me get started in what is turning into my most favorite hobby. Thank you.

* * * * *

To recognize the length of time member stereographers have been with the Club, here are the Club Membership anniversaries for March, 1977: Bert and Catherine Laursen (12 years); Joe Abramson (10); Chuck Scarborough (6); and George Kirkman (2).

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ALIGNING SLIDES FOR PROJECTION

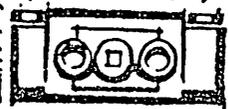
If a stereo picture truly presents to each eye of the viewer the same exact image it would have received in viewing the real scene, there is no distortion, and no cause for annoyance or fatigue. To the extent that this provision is violated, the viewer may experience eyestrain, fatigue, and in extreme cases even disorientation or nausea. Also alignment errors are distinctly less acceptable in projection than in hand viewing, for reasons which are not clearly understood. Alignment errors arising from camera design or adjustment, e.g., unequal image size or vertical alignment, should be corrected by a competent technician. Similarly, projector problems such as unequal lenses should be corrected. Most other errors are due to the materials or techniques used in mounting, and are under the control of the photographer. The most annoying error is probably rotation or twist, followed by vertical alignment, and horizontal or window errors in that order. The keystone distortion due to toe-in or to use of angle lenses or beam splitters creates a misalignment which is a combination of twist and vertical error.

Twist error results from a chip fitting loosely in the mask, or from disparity between chips which were shot individually, such as with a slide bar or hyperstereo set up. Vertical error can be of two kinds. Due to part tolerances the center line through the mask apertures may not be parallel to the top of the slide; the two mask apertures will therefore not be at the same height on the screen. This can be corrected by the projectionist or by shimming (See Installment #12). If the two pictures are not at the same height in the mask apertures, due to camera error, or to loose fitting chips, the top and bottom edges will be ambiguous and annoying. Finally, if the chips are located in the mask too close together, or too far apart, the "window" will be wrong.

To prepare a show in which adjustments of the projector will be minimized, we offer the following tips. All slides should be checked by projection before the show. Slides which have been made with a stereo camera, of subjects more than 10 feet away, and mounted in a NORMAL or DISTANT mask should project perfectly if care is exercised in mounting. In a Realist mask, make sure each chip is seated in its nest. If there is any vertical play, the chips should be raised as high as possible. Slide the mask temporarily into an EMDE glassless frame and put it in the projector. Check for twist, by covering first one lens, and then the other. If you see any twist it is best to correct it. The amount of twist most viewers can tolerate is only about 1/4" to 1/2" from side to side of a 48" picture. You can check for vertical mounting error by looking at the top and bottom edges, and you can check for vertical part tolerance error by reversing the mask side for side; the image of the mask aperture should not move up or down. Most viewers can accept only 1/4" to 1/2" of vertical mounting error, but will tolerate 1/2" to 3/4" of vertical part tolerance error. If there is excessive mounting error, correct it. If there is excessive tolerance (reversing) error, discard the mask. If you do not use a mounting gauge for horizontal (window) alignment, you may do it by projection. When the two frames coincide on the screen, the two images of the most remote object should not be more than 4" apart on a 4-foot screen.

When you are satisfied with the stereogram in its mask, secure the chips and put it in glass. The chips may be secured with a dot of Elmer's glue on two corners or by bending down the ears of an EMDE mask, or by embossing the metal of a Realist mask down into the sprocket holes. You can use tape, but it tends to ooze, and loosens in the heat of projection. Before closing off the slide either with a metal frame or with tape make sure that the top edge of the mask and of both glasses are flush. If using tape, tape that side first. Recheck in the projector for part tolerance (side to side) vertical error. If there appears to be an error, tapping the top edge of the slide against the table may correct it. If there is still more than about 1/2"-3/4" error it is best to remount. If you check all your slides before the show, even the old timers will be pleased, and there will be no squawks from the neophytes. Best of all, there will be no projector adjustment required but focus.

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

APRIL 1977

NO. 10

President: Charles Piper
Vice President: Jerry Walter
Secretary: Julie DeLongfield
Treasurer: Rick Finney

3-D NEWS Editor:
Jerry Walter
1098 Montecito Dr., LA 90031

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

The March meeting was a bittersweet experience for me. Kenny Fordyce gleefully announced that Stereo Club of Southern California had swept the Second National Stereo Competition with five ribbons out of six slides entered. The handing out of the ribbons was greeted by broad grins, much applause, and ill-concealed pride on the part of your Prexy.

The Monthly Competition began with the realization that the scoring boxes had not been placed in readiness, and there was no power on them. From that point on, everything went downhill. While in January the slides were about the best I had ever seen, March's slides were another story. Perhaps the most often exhibited fault was excess stereo depth, resulting in projection difficulty. When combined with poor mounting, as it was in several cases, the result was disastrous. With the huge horizontal discrepancies on the slides, the operator on the horizontal control couldn't decide which part of the image to favor. Oh well, you can't win them all.

This month's Technical Page is directed specifically to the problems in March's slides, and I wish you would all read it, even if yours were not among the bad slides shown. Better luck next time.

-- Charles Piper

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STEREO ACTIVITY CALENDAR

TH APR 21 Club Meeting - Photo Center - 8 PM - Everyone bring 2 slides
MO MAY 2 Workshop - Sequences - Jerry Walter's house - 7:30 PM
TH MAY 5 Copy Deadline - May 3-D NEWS
MAY 11-17 Stereo movie at the Tiffany Theater (See The Stereo Eye)
SU MAY 15 PSA Roundup - Hilton Hotel - 9 AM
WE MAY 18 Closing - Denver International Exhibition
TH MAY 19 Club Meeting - Photo Center - 8 PM - Program

* * * * *

PLEASE WELCOME THESE NEW MEMBERS

David Magnan, 2585 North Spinnaker Ave., Port Hueneme, CA 93041 805-985-6593
 Lawrence Merrill, 4150 Arch Drive, Studio City, CA 91604 762-1326
 Stephen Paley, 9809 Hillgreen Place, Beverly Hill, CA 90212 556-3322

AND CHANGE THIS ADDRESS, EFFECTIVE APRIL 18

Floyd D. Garton, 4170 Elm Ave., #307, Long Beach, CA 90807
 * * * * *

BE ON THE LOOKOUT FOR

a Stereo Realist Custom #020087 that was stolen from the home of Harold Cosel.
 Buy it (you'll be reimbursed). Get a bill of sale, and let Harold know immediately.
 * * * * *

PROGRAM FOR THE APRIL MEETING

The action will be at our Club meeting on April 21. The meeting will start with a short Travelog of the Caribbean area by Russ Terrill. Russ recently enjoyed a vacation there and of course enjoyed making pictures meanwhile.

We would like to encourage any members who make pictorial vacation trips, to make them available for showing at some of our programs. Generally, the shows should be about 15 minutes or so, in order to seed them into any of our programs.

The scheduled program will be a slide analysis -- with a different slant. The slide analysis will be by YOU, our Club members. This kind of practice -- verbalizing your evaluation of a picture -- is invaluable as an educational aid. You will learn to really

study each picture, rather than merely glancing at a picture that has no particular interest to you. To be fair to the members who bring slides to this program, a qualified analyst will follow up on any important points that may have been omitted. All members may submit two slides for analysis, numbering them #1 and #2. It would be more educational and interesting, if the submitted slides were out of the ordinary, or may have a different slant, or are unusual in character.

-- Conrad Hodnik, FPSA, Program Chairman
 * * * * *

WORKSHOP NEWS

On March 9, 1977, 11 newer members gathered at my home for a workshop discussion session to explore the members' motivations and goals in joining the Club. Evidence that it was attended by the newer members was in the fact that everyone had to go to work the next morning. It was a rousing, stimulating, brainstorming session, with no thoughts barred, only a minimum of negative opinions allowed to be expressed, and all ideas encouraged to be presented. For the surprise slides promised in the announcement, we previewed the 30-minute show "Some People..." that Rick and Jerry will be sending to Australia for an audio-visual stereo program requested by the stereographers there.

MAY WORKSHOP

Subject: Sequences
 Date: Monday May 2, 1977 7:30 PM
 Place: Jerry Walter's home, 1098 Montecito Dr., LA 90031
 Notify: Jerry, 225-8042 home; 481-5501 work

It's sequence time again -- time to put together 2 to 18 slides with something in common, writing a script, and submitting them to the 1977 PSA Sequence Competition. All members planning to do so are invited to bring their slides and scripts to this pre-submittal workshop for a mutual review and discussion session by all those attending. Other members interesting in coming by to see what's going on are welcome.

-- Don Cast, Workshop Chairman
 * * * * *

Where the
ACTION
 is

MARCH CLUB COMPETITION

Our final competition for the year was held on March 17, 1977. The judges were Sylvia Sikes, FPSA, George Pond, and Cecil Wilson, APSA. The final scores will remain undisclosed until the Club's Awards Banquet on July 24 at Michael's Restaurant. At this time the medals, honor slides, and slide of the year awards will be made. The August 3-D News will carry all the final scores for this competition year. The following are the Awards and Honorable Mentions for the March competition:

-- Marjorie Adams, Competition Chairman

AA Group

Stergis M. Stergis

Award - Aurora

Award - Wondrous Star

HM - Star of India

Rick Finney

Award - Mt. Ritter Glacier

HM - Fruita From Above

Marjorie Adams

HM - The Snail

Floyd Garton

HM - Red Aspens

Catherine Laursen

HM - Up Up and Away

A Group

Chuck DeLongfield

Award - Life on Gamma Alpha Sirkineus

Don Cast

HM - Misty Falls

B Group

Dennis Lockwood

Award - Daffodil

Award - Sunbathing

HM - Rainbow on Green

Tim Cardinale

HM - Squirrel

Hugh Stilley

HM - Mauna Kea Beach

HM - Peppermint Stick Camellia

MAKERS' WORDS ABOUT THEIR WINNING SLIDES

Rick Finney: "Mt. Ritter Glacier" was made in September, 1975, on the 8th day of a 10-day backpack trip in the High Sierra. The picture's subject -- the Minarets and Mt. Ritter -- can be seen far in the distance to the west along the very rough road between Mammoth Lakes and Devil's Postpile, which was our trailhead. On this 8th day, after setting up camp in mid-afternoon in a quiet meadow, we went for a hike to get a closer look at the glacier on Mt. Ritter. I saw this beautiful view and shouted to Jerry Walter (who sometimes gets a few hundred yards ahead of me) to stop and model. The slide was made at f16 at 1/50 on Kodachrome 25 with my Stereo Realist, no filters. Yes, the Sierra skies really are that blue up there near heaven.

Don Cast: "Misty Falls" was made on a car trip to Yosemite National Park in June, 1957. Of special interest was Yosemite Falls being whipped by the wind. It was made on Kodachrome (Weston 8) with a Stereo Realist. One characteristic of this film was its high contrast. There has been no apparent color change or deterioration of the chips over the years, which speaks well of Weston 8 Kodachrome. This slide was made under "step out - snap - step in - move on" conditions. It was obviously not made with Club competition in mind, but while searching my library recently, this one caught my attention as being worthy of competition.

Dennis Lockwood: "Sunbathing" is a stereo slide of a large flying grasshopper that was taken in November 1976 by me in my backyard. I used a Pentax ESII on a slide bar. The camera was equipped with a medium extension tube, a 105mm lens, set on f8 and Kodachrome 64 film. Over a six week period I spent about six hours taking about ten stereo pairs of the grasshopper. The main difficulty in photographing the grasshopper was that the subject kept moving behind obstacles or into places where the lighting was bad. Also, the wind tended to move the subject. Early one morning I saw the grasshopper sunbathing. I took one stereo set before it moved which was the last pair of slides I took of the grasshopper.

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THE MONTH OF SALONS

Here's how our members fared in the raft of Stereo Salons during the past month:

Rochester: Joe Abramson (1) acceptance; Marjorie Adams (2) with 1 HM; John Chord (2); Rick Finney (2); Lester Lauck (2); Charles Piper (1); Sylvia Sikes (2); Stergis Stergis (3); Russ Terrill (2); Jerry Walter (3) with 1 HM; Elmer Weidknecht (4).
-- Steve Hedges, Chairman

Cordova: John Chord (1); Conrad Hodnik (4) with 2 HM's; Catherine Laursen (1); Sylvia Sikes (4); Stergis Stergis (2); Hugh Stilley (4); Jerry Walter (3).
-- Al Sharpe, Chairman

PSA Traveling: Joe Abramson (1); John Chord (2); Floyd Garton (2); Lester Lauck (3); Sylvia Sikes (2); Stergis Stergis (4); Hugh Stilley (1); Jerry Walter (1); Elmer Weidknecht (1). -- Elmer Weidknecht, Chairman

Washington: Joe Abramson (1); Marjorie Adams (1); John Chord (1); Ward Clark (1); Rick Finney (1); Conrad Hodnik (3); Lester Lauck (3); Catherine Laursen (2) with the Second Place Medal; Charles Osborn (3) with 1 HM and the First Place Medal; Sylvia Sikes (2) with 1 HM; Stergis Stergis (2); Russ Terrill (1); Elmer Weidknecht (3). -- Mel Lawson, Chairman

PSA National Club Competition: Score 64 for the Club. Rick Finney HM; Conrad Hodnik HM; Stergis Stergis HM and 3rd Place; Jerry Walter HM. -- Ken Fordyce, Club Chm.

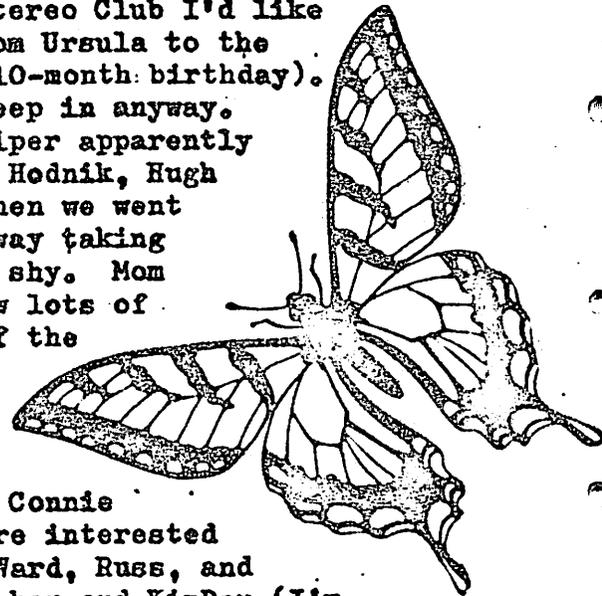
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FIELD TRIP REVIEW

Hi big people! As the youngest participant of the Stereo Club I'd like to tell you about my first Club outing. I took my mom Ursula to the Arboretum in Arcadia on March 19 (the day before my 10-month birthday). We had to get up kind of early, but then, I don't sleep in anyway. We were the second ones to arrive, because Charlie Piper apparently got up even earlier than we did. Pretty soon Connie Hodnik, Hugh Stilley, and Ward and Gladys Clark arrived too and then we went into the Park. I noticed that Hugh was busy right away taking pictures of me, and I did the best I could to appear shy. Mom pushed me around in the stroller and from there I saw lots of ducks and peacocks. They sure were pretty and one of the prettiest peacocks came to say hello to me. We walked all around the place -- around lakes and hills, and saw flowers and trees, and then we finally stopped at another lake and I wanted to play with the ducks in the water. I think I smiled while Connie and Charlie were taking pictures of me, but I was more interested in the little things floating around in the water. Ward, Russ, and Charles also took pictures of the orchids with slide bar and KinDar (I'm learning fast). For me it was a pretty full day, but I sure hope that mom takes me back there again soon.

-- Lori Sylvan

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THE SPRING PSA ROUNDUP

will be held at the Los Angeles Hilton Hotel on Sunday May 15 beginning at 9 AM. A whole day of interesting programs will be presented. The stereo feature will be "The Wonderland of Nature" (an inspirational experience in sight and sound) by Robert and Vera Haven of Ventura. This program is a beautiful collection of stereo slides from throughout the West set to music. Program and lunch \$7.50.

* * * * *

STEREO CLUB PROFILE: THE PASADENA STEREO CLUB

In the Fall of 1953, Russell Terrill and Ruby Steins met at the Beverly Hills Stereo Club of which Roy Haines was President. It seemed to them that there should be a Stereo Club for interested stereographers in the San Gabriel Valley. Considerable time was spent contacting photo dealers for names of those who had purchased stereo equipment. When the list was completed of prospective members, a date was set for a planning meeting which was held October 1, 1953 at Ruby Steins's home. On October 21, 1953, the organization meeting was held at the Pasadena Athletic Club, at which time it was decided to name the Club the Pasadena Stereo Club and the annual dues were set at \$6.00, and they have never been raised in 24 years. The formulation of a constitution and by-laws of the Club was referred to a committee. There was a showing by projection of all the slides that the new members turned in.

The November meeting consisted of organizational business and a demonstration of Emde mounts. Slides made by the Hollywood Film Colony were shown in addition to members' slides. The January meeting consisted of Holiday subjects which included Christmas activities, New Year's Eve, Rose Parade and the Rose Bowl Game. The year of 1954 started off with the following people as officers: Richard Oden, President; Russell Terrill, Vice President; Georgia Dutro, Secretary; and Lee Janzen, Treasurer. The charter members of the Pasadena Stereo Club numbered approximately 80 people. During the first ten years of the Club's activity, competitions were a major part of the Club program. In those days the competitions had categories such as animals, flowers, portraits, scenics, and general.

As interest in stereo began to decline, (as we are all aware of), the Club's membership began to drop and as a result, competitions were discontinued. The Club's program then, and until the present, consisted mostly of PSA slide shows, such as the Traveling Salons, Sequences, and many of the Stereo Division's recorded lecture slide shows. We also had and still have a generous number of "Mutual Admiration" slides submitted by the Club members. In addition, programs of travel slide shows have been shown by members and guests. Many of the Pasadena Stereo Club members contributed slides for a joint Club effort to provide a new program for the Stereo Division called "Los Angeles In Depth". The Club has also seen 35mm slide presentations.

The Pasadena Stereo Club has a publication called the "Cable Release", and now has about 40 members. Membership is open for anyone who is interested in meeting friendly people who are not particularly competition minded. A number of members of the Club are also members of the Stereo Club of Southern California. The Club invites anyone who is willing to participate in presenting programs and helping out in Club activities. Our Club dinner meetings are held on the third Tuesday of every month with the exception of July, August and December, at Rickey's Restaurant, 323 W. Valley Blvd., Alhambra. Dinner is served at 7 PM. (Data supplied by Russell Terrill and Ruby Steins.)

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PHOENIX REGIONAL

Looking for something to do the fourth weekend of April? Try Phoenix. Starting Thursday and running through Sunday will be the Photographic Society Regional Convention. Many speakers, tours, events, and 2 stereo programs, too.

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"When you think 'Shall I try to make this photograph?' the answer is 'Yes, get it out of your system.' Only by making the shot, and so putting it behind you mentally, can you go on to new experiments."

— Notebook of Thoughts on Photography

* * * * *

MAKE SURE YOUR SLIDES ARE PROJECTABLE

By far the most severe test of the stereo alignment properties of a slide is to project it. This is the reason why stereographers who hand view exclusively are usually quite happy with cardboard mounts. It is also the reason why slide bar pictures and hyper-stereo pictures, which looked great to the maker in his hand viewer, so often elicit only grumbles from judges when they are projected. Many of us have been brought up on (and adhere to) the theory that "If a little is good, a lot is better". In stereo photography there are two places where the adage might better read "If a little is good, less is better". The two places I refer to are: fore and aft depth in a stereo close-up, and baseline separation in a slide bar close-up. The overwhelming majority of poorly projecting stereo close-ups have either too much fore and aft depth, or too much baseline separation.

THE STEREO SYSTEM GROUND RULES

A standard American format 35mm stereo camera will make perfectly projectable pictures of subjects from 10 feet to infinity. The NORMAL or DISTANT mask will place the stereo window at 7 feet, so unless the maker misses his estimate of distance by more than 3 feet, he is still safe; nothing will come through the window, and the slide will project perfectly. A skilled maker will operate right down to 7 feet, but beginners had better not plan on having anything in the picture closer than 10 feet.

SAVING (?) A SLIDE

We now address the first trap the beginner falls into. He has learned that there are MEDIUM and CLOSE-UP masks. So the first time he shoots a picture with some foreground at 4 or 5 feet coming through the window, he decides to save it by putting it in a MEDIUM or CLOSE-UP mask. For purposes of hand viewing this does save the picture, but, if there is any distant material in the picture, it still won't project. There is too much fore and aft depth, and when the projectionist places the foreground objects in register on the screen, the distant objects are too far apart. If the near subject matter is at 5 feet, the farthest subject matter should be no farther than 10 feet, if the picture is to project well. And don't even try to take a picture with a stereo camera at closer than 5 feet if you intend to project it.

CLOSE-UPS

What about slide bar close-ups? This is where the real problems in projectability crop up, even with experienced makers. Let's go back and look at the stereo camera. The space between the lenses is 2-3/4 inches. The normal lower limit of good projectable pictures is about 10 feet or about 45 times the baseline. The window location is at 7 feet or 30 times the baseline. Therefore if you want your slide bar close up to be just as projectable as your landscape, plan on a baseline 1/40th or 1/50th of the distance to the subject. The object is to be able to mount the picture so that the effective viewing window is closer than the subject, so as to keep everything behind the window, but not to get the window closer than 30 times the baseline, which would cause projection problems. It should be easy to see that if you have a slide bar with a millimeter scale, and you take one millimeter each way of center for each inch of distance to the subject, you are using a baseline only 1/12th of the distance to the subject.

It is four times too much! Instead, measure the distance to the subject in millimeters, point off two places, and set that amount either side of center. For example, with a subject distance of 200 mm, set the slide bar 2 mm each way. With some risk on projectability you might go to 3 mm, but not more.

DON'T TOE IN

Finally, don't toe in your camera. A simple explanation of the reason is that when you swing the camera, one end of the film is moving closer to the subject, making a larger image, while the other end of the film is moving away from the subject, making a smaller image. In the other position the magnification errors are reversed, so the effect is doubled. It will create eyestrain, and you won't know why.

3-D NEWS

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MAY 1977

NO. 11

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PRESIDENT'S MESSAGE

My information is that your Vice President, Jerry Walter, did himself proud in his handling of the April Meeting, while I was at Phoenix for the Regional. Also I hear that Connie Hodnik's program was enjoyed by all.

At Phoenix Sally Maurer came up to me and said "You did it again" and I then realized she meant in National Stereo Competition. Congratulations. Keep up the good work.

REPORT ON THE REGIONAL CONVENTION AT PHOENIX 21-23 APRIL 1977

I had the good fortune to be able to ride to Phoenix with Maudie and Stergis Stergis. The Club was also represented by Joe Abramson, Jack Chord, and Charles Osborn. A total of 970 people were registered, which is a new record for Regionals. The Riggs stereo show, the Osborn Hawaii show, and the Kodak Scandinavia show, most of you have seen.

Of great interest to me was Al Sieg's program describing the new Ektachrome 5071 copy film, which makes copies you cannot tell from the original - and no inter-negatives! It is processed by standard E-6, and is available in both 35mm magazines and 100 ft rolls.

Irv. Lawres' program "The Tyranny of Rules" following his PSA Journal article of the same name, kept the audience in stitches. For each rule he quoted, he then put on the screen a famous museum piece which violated the rule. Of course "RULES" for judging is one of my pet peeves anyway.

I also saw Paul Milligan (shooting with his Italian Super Duplex stereo), Henry Erskine, Joe Fallon, and the Rochwites. Seton is moving to Loveland Colorado area - has had it with San Jose.

-- Charles Piper

* * * * *

"Composition is not meant to be looked at. It is a means to an end, to the end of emphasizing the central theme and giving unity to the picture. If the picture has no central theme to carry it, composition cannot redeem it."

-- Notebook of Thoughts on Photography

STEREO ACTIVITY CALENDAR

THU MAY 19 Club Meeting - Photo Center - 8 PM - Bring up to 6 "doghouse" slides
 SUN MAY 22 Long Beach Harbor Day - 11 AM - 4 PM
 THU JUNE 2 Copy Deadline - June 3-D NEWS
 SUN JUNE 5 Deadline for Slide-of-the-Year submittal to Marjorie Adams
 THU JUNE 16 Club Meeting - Photo Center - 8 PM - Elections - Program
 SUN JULY 24 Club Awards Banquet - Michaels Los Feliz Restaurant

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STEREO QUICKIES

AT THE APRIL MEETING the members may have been hesitant to make comments on the slides at the beginning of the analysis, but after the session got going, and after being prompted by CONNIE HODNIK to "say what you feel", everyone became aware that they had individual ideas about the projected slides and were eager to comment. Special thanks to RUSS TERRILL for starting off the evening by sharing his Carribean Cruise with us.

CHARLES PIPER has been elected to serve out an unexpired 1-year term of office on the Board of the Southern California Council of Camera Clubs.

THE SEQUENCE WORKSHOP on May 2 was attended by just a few members for a discussion and showing of sequences to be submitted to the PSA Competition this year. But the discussion on various topics was stimulating, and the refreshments were super.

BERT LAURSEN is making a steady improvement after his recent heart surgery. He hopes to be back in Club activities soon and wants to thank his many friends who have been so thoughtful in sending cards, calls, and prayers for his recovery. They have all given him a big lift.

Club Membership Anniversaries for May 1977: HERB GUTTMAN - 2 years; DENNIS LOCKWOOD - 1 year.

18 STEREOGRAPHERS continued the April meeting by having coffee and calories at Jerry's Restaurant on Vermont. They were further entertained by old stereo views and fine anaglyphic prints from the collection of STONEALL O'BRIEN, who was delighted to share these with the members.

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COMPETITIONS

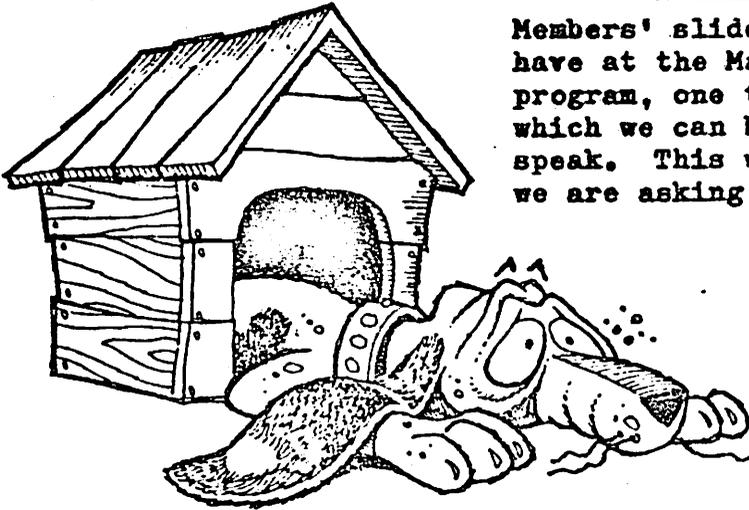
National Club: Stereo Club of Southern California brings in the First Place Trophy the second year in a row. Honors for our participants in the 3rd (final) competition judged by the Oakland Camera Club went to Stergis M. Stergis - 5th Place; Conrad Hodnik - HM; Rick Finney - HM. Final club scores for those clubs entering all 3 competitions were:

Stereo Club of Southern California	169
San Bernardino Stereo Club	161
Rocky Mountain Stereo Club	156
Long Beach Camera Guild	154
Chicago Stereo Camera Club	153
Oakland Camera Club	153
Kodak Camera Club	149
Lens & Shutter Club of San Bernardino	147
Arizona Unit	133
Cordova Camera Club	133

-- Ken Fordyce, Club Chairman

Chicago Lighthouse Exhibition: Joe Abramson (1) acceptance; Marjorie Adams (3); John Chord (2); Ward Clark (3); Chuch DeLongfield (1); Rick Finney (3); Ken Fordyce (3); Conrad Hodnik (1); Lester Lauck (2) with 1 HM; Sylvia Sikes (3) with a Lighthouse Medal; Stergis Stergis (4) with 1 HM and a Lighthouse Medal; Russ Terrill (2) with the Best Landscape Award; Jerry Walter (3) with 1 HM.

-- Marion Smith APSA, Lighthouse Chairman

FOR MAY: THE MEMBERS' DOGHOUSE PROGRAM

Members' slides from the doghouse. That's what we'll have at the May program. It's time we had a fun program, one that need not be taken seriously, and in which we can bare our (photographic) souls, so to speak. This will be a show-and-tell program, and again we are asking all members to cooperate and bring slides -- up to about 6 -- of pictures THAT YOU NEVER SHOW TO ANYONE. The slides are our failures through the years, failures that sometimes are very interesting. Or again, any unusual subject, or photographic result that is unusual, or freaky double exposures, drastic under-exposures, strangely colored pictures (wrong film?) or some unexpected

result you may have gotten while trying to make a good picture -- like someone in the crowd barging into your scene suddenly -- or waving a hand in front of your camera at the critical moment. I have dozens of these unusual results, and I am sure that all stereo shooters have had these experiences. It will require a lot of hunting for these pictures, as they are generally put aside -- somewhere. If the program is to be enjoyed and be successful, it will depend on your cooperation in furnishing these "wayout" pictures. Let's search our doghouse, and all contribute for a fun program on May 19.

-- Conrad Hodnik FPSA, Program Chairman

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STEREO FIELD TRIP RECOMMENDATION FOR MAY

This activity will present many opportunities to use your stereo camera. This outing is "self-guided"; you are on your own. There may or may not be other stereo shooters there. If you attend, please drop me a postcard with your comments. Happy shooting. An INTERNATIONAL FOLK FESTIVAL of music, song and dance will be featured during the Port of Long Beach's annual Harbor Day on Sunday May 22. Sponsored by the Harbor Department and the Long Beach Chamber of Commerce, the colorful celebration will be staged at Harbor Plaza in front of the Port Administration Building from 11 AM to 4 PM. Admission to the event is free and the public is invited. More than 40 non-profit ethnic organizations are participating in the Festival with troupes of costumed dancers and musicians. Booths will feature foreign foods and craft displays and Long Beach's Municipal Band will play. Free hour-long cruises covering Long Beach Harbor are scheduled every 15 minutes from the Harbor Inn one block south of the Festival Site, from 10 AM to 5 PM. The number of cruise boats has been doubled from last year to accommodate the expected turnout. To reach the Port of Long Beach Administration Building, follow the Long Beach Freeway south into the Port and turn off at Harbor Plaza.

-- George Hutton, Outing Chairman

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LEON KADISON

The Club was sad to learn of the death of Club member Leon Kadison on April 6, 1977. He passed away after a 9-hour heart by-pass operation. He was a chemical engineer who loved to be at his shop. He held many patents, one of which brought him fame when he perfected a system of chromium-plating plastic materials. He was active in the field trip activities of the Club. Our sympathies go to his wife Dorothy, at 795 Calderwood Lane, Pasadena.

CLUB SLIDE-OF-THE-YEAR COMPETITION

It's time again to enter this annual Club event. Our good friend and fellow member Max Bruensteiner gives a beautiful Slide-of-the-Year Trophy, and in addition, the Club gives up to 12 runner-up honor ribbons. Please bring to me at the May meeting 4 of your best slides that were entered in any of the four Club competitions this year. If you entered all 4 competitions, you have 16 slides to choose from. 4 of only these 16 are eligible. (S4C competitors: If you have any of these 4 slides in the S4C annual competition, please inform me of their titles and I'll pick them up directly from Lillian Garton.) The Slide-of-the-Year and the honor slides will be shown at the Club Awards Banquet on July 24. All entries will be returned at that time. If you can't bring them to the May meeting, mail them to me at 6222 Ranchito Ave., Van Nuys, CA 91401. Closing date is June 5. Get your entry in and give the judges the very best Club slides to choose from this year.

-- Marjorie Adams, Competition Chairman

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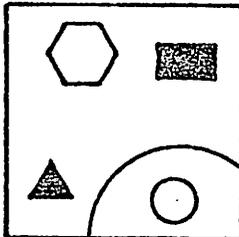
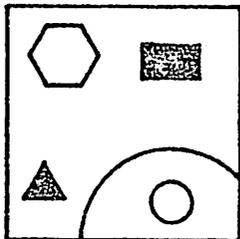
CLUB HONOR SLIDE LIBRARY

One of the best and most easily implemented ideas to come out of a recent discussion with newer Club members is an honor slide library. It is regrettable that this project hadn't been pursued in the Club's past (to my knowledge). Think of how interesting (historically, artistically, and technically) would be a collection of copies of 10 or so of the Club's "best" slides from each year since 1956. Well, there's no sense moaning over what hasn't been done in the past, but rather let's look to the future. I plan to pursue this matter with the Club's Board for approval and financial backing. I propose to have the Slide-of-the-Year and the honor slides copied, starting this year.

So, get your best 4 competition slides from this year to Marjorie Adams as outlined in the article above, and get in the running on having at least one of your slides "make history" by becoming part of the Club's Honor Slide Library.

-- Jerry Walter, Vice President

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If you are wondering what these are, read the Technical Page and practice what's written. And if there is some interest shown, free viewing can be explored further in future issues of the 3-D NEWS.

NOMINATING COMMITTEE REPORT

In March, a Nominating Committee was chosen by Club President Charles Piper per the Club By-Laws. The Committee has nominated the following members to be officers for the 1977-78 Club year:

For President:	Jerry Walter
For Vice President:	Marshall Stewart
For Secretary:	Julie DeLongfield (Second Term)
For Treasurer:	Rick Finney (Second Term)

Annual elections will be conducted at the regular Club meeting on June 16, 1977.

Respectfully submitted by the Nominating Committee
 Stergis M. Stergis, Chairman
 Sylvia Sikes, FPSA
 Russ Terrill

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**THE TECHNICAL PAGE, CHARLES PIPER, EDITOR
INSTALLMENT #27.- YOU CAN LEARN FREE VIEWING**

Free viewing, or the art of seeing a stereo picture without the aid of a stereoscope, is a skill most people can learn with a little practice. When you have acquired it, you can view old fashioned stereo cards "free hand", you will be able to "read" the stereo illustrations occasionally appearing in PSA Journal and other magazines, and you will be the envy of your acquaintances who have not acquired free vision. Your practice and preliminary training will consist of learning to "fuse" various pairs of images from a repeating pattern.

THE WALL PAPER PHENOMENON

At least one hundred years ago several astute observers noted that one may look at patterned wall paper, and by converging or diverging one's eyes varying amounts, make the wall appear to be nearer or farther away. When the wall appears near, the patterns appear small, and when the wall appears far away, the patterns are very large. Since patterned wall paper is no longer common, we shall do our practicing with a sheet of postage stamps.

PRACTICE WITH STAMPS

Obtain a horizontal strip of at least 5 postage stamps. In what follows, I shall assume you are using standard U.S. Postage stamps which are about 13/16 inch wide. If you are using some other width stamps, these exercises will differ in some minor details. It is convenient to fasten your strip of stamps to a strip of cardboard to serve as a stiffener and a handle so you can hold it up by one end. You should mentally, (or on the cardboard) number the stamps from left to right 1 - 5 (do not write on the stamps themselves). All the exercises will consist of fixating one stamp with the left eye, and another stamp with the right eye. It is convenient to hold the strip in one hand and a pencil in the other hand. With the pencil touching stamp 3, look at the pencil and the stamps, and while fixating stamp 3, move the pencil fore and aft and note that the image of the pencil doubles when it is before or behind the stamps. Take note of this phenomenon as we shall be using it to locate the apparent image plane.

EXERCISES - CONVERGING OR CROSSED VIEWING

Next, bring the pencil a little closer to your eyes so that your right eye sees the pencil pointing to stamp 3, and your left eye sees it pointing to stamp 4. After you have fused the stamp images, you can verify that the apparent distance of the stamps is the same as that of the pencil, using the technique outlined above. Now try looking with your left eye at stamp 4, and your right eye at stamp 2. When fixating on stamps 4(left) and 3(right), you will be perceiving the strip of stamps as one fourth closer to your eyes than they really are, and one fourth smaller. When fixating on 4(left) and 2(right), the stamps will appear one third smaller.

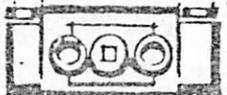
EXERCISES - DIVERGING OR PARALLEL VIEWING

Finally, and this may be a little more difficult, fix your right eye on stamp 4, and your left eye on stamp 3. To learn this the first time, hold the pencil about 15 inches away, and the stamps 10 inches away. Now when you fixate on the stamps, you will perceive them as 50% increased in size, and 50% farther away. When you can repeat the experiment without the aid of the pencil, see if you can fixate 2(left) and 4(right). Finally, when you can fixate 2(left) and 5(right), you have perceptually pushed the stamps back to infinity, and made them of infinite size.

VIEWING STEREO CARDS AND BOOK ILLUSTRATIONS

All stereo cards, and most stereo book illustration call for parallel viewing, (infinity position) but a few are arranged for crossed viewing. If you will look at the Stereo Supplement in the December 1975 PSA Journal, you will see a sample of each. The baby picture is (probably inadvertently) mounted for crossed viewing. The illustrations in most stereo texts such as Herbert McKay's "Three Dimensional Photography", and Kaiser's book, Morgan and Lester's book, etc., are arranged for parallel viewing.

3-D NEWS



STEREO CLUB OF SOUTHERN CALIFORNIA

S4C. SO. CALIF. COUNCIL
OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC
SOCIETY OF AMERICA

VOLUME XXI

JUNE 1977

NO. 12

President: Charles Piper
Vice President: Jerry Walter
Secretary: Julie DeLongfield
Treasurer: Rick Finney

3-D NEWS Editor
Jerry Walter
1098 Montecito Drive LA 90031

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors welcome. 3-D NEWS published monthly. Subscription rate \$4.00 per year for non-members.

PRESIDENT'S MESSAGE

Since Jerry Walter will be taking over as your leader July 1, this is my swan song. Whatever good has been accomplished during my administration, I ascribe to the devotion of my assistants; for whatever was lacking I take full responsibility. Our ascendancy in National Stereo is due to the efforts of Kenny Fordyce. Our membership growth is due to the efforts of Stergis. The improvement in slides presented at Club Competition is due in large part to what Connie Hodnik has taught us. The excellence of this newspaper is due to the efforts of Jerry Walter and Rick Finney. Our By-Laws are not yet revised, and for this I take responsibility. Our Field Trip program is not really off the ground, and for this I also take responsibility.

I look forward to a year of unparalleled growth and a renewed sense of dedication to the best in photography under Jerry Walter. If Jerry asks you for help, please pitch in.

-- Charles Piper .

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STEREO ACTIVITY CALENDAR

THU JUNE 16 Club Meeting - Photo Center - 8 PM - Elections - Members' Program
FRI JULY 1 Closing - City of Angels International Exhibition
THU JULY 7 Copy Deadline - July 3-D NEWS
SAT JULY 9 Judging - City of Angels - 1st Methodist Church - Glendale
WED JULY 13 Closing - Sydney International Exhibition
SUN JULY 24 Club Awards Banquet - Michaels Los Feliz Restaurant

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"Creative photographic ideas are notoriously elusive. At the moment when the idea appears, the photographer feels that it will be impossible to forget. Yet only moments later it becomes blurred, then fades away altogether. So the compulsion some photographers have to make notes and sketches immediately as a formative thought appears proves to be of immense value."

-- Notebook of Thoughts on Photography

PROGRAM FOR THE JUNE MEETING

A members' show will be presented at the June 16th Club meeting. Six members will show approximately 25 slides each, and reveal some of their special interests in stereo photography. There are many pictures that are interesting and groups of pictures that can effectively tell some story, even though they may not be considered Exhibition material. This type of program provides an outlet for these pictures which in many cases are far more interesting than Exhibition pictures.

The members represented in the program are Joe Abramson, Charles DeLongfield, Rick Finney, Herb Guttman, George Kirkman, and Hugh Stilley. These programs have proved to be popular in the past and I feel that you will be pleased with this one.

-- Conrad Hodnik FPSA, Program Chairman

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THE 1977 ANNUAL AWARDS BANQUET

It's that time again! Come one, come all, bring friends and family.

DATE: Sunday July 24

PLACE: Michaels Los Feliz Restaurant,
4500 Los Feliz Boulevard, Los Angeles

TIME: Happy Hour 6:30 PM
Dinner Served 7:00 PM

PRICE: \$7.50 per plate, including tax, tip

MENU: Fillet Mignon with all the trimmings

PROGRAM: Installation of Officers; Club
Competition Awards; Showing of
Slide of the Year and Honor Slides;
Presentation of the City of Angels
Stereo Division Exhibition

RESERVATIONS: Sign up at the June 16th Club meeting, or contact me at
1014 West Huntington Drive, Arcadia 91006. Phone 447-4648

-- Eleanor Hemstreet, Banquet Chairman

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STEREO QUICKIES

At the May Club meeting planned by Connie Hodnik, everyone shared down-to-earth laughs, along with knowledge, trick stereo, and incongruities. Among the many outstanding doghouse slides were: Dennis Lockwood's great "Bees"; Hugh Stilley's "Simplicity"; Harold Cosel's "Night Couple on the Town"; Oliver Dean's "Perfect Arm"; Joe Ebin's "Portrait of Lady with Hand on an ___"; Marjorie Adams' "Banana"; Charles Piper's "1953 Goddesses". For those who participated -- recall these highlights -- and chuckle again.

The Three Stooges (!) hit it off very well in their 3-D short "Spooks" (circa 1953) shown along with the polarized 3-D version of "It Came From Outer Space" at the Tiffany Theatre for 1 week in mid-May. Flying bats and pies, needles and knives; all the stereo gimmicks. Stupid, but fun.

Over Memorial Day, Rick Finney, Jerry Walter, and Elmer and Marilyn Weidknecht met in Prescott Arizona to assist John Chord in the judging of the 1977 PSA Sequence Competition. Russ Terrill was one of the three judges.

Club membership anniversaries for June, 1977: Oliver Dean - 7 years; Ottis J. Duty - 3 years; Abraham Leibowitz - 3 years.

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PSA HONOR CORNER

Congratulations to Lester Lauck on earning his PSA Diamond Star in stereo photography. This honor represents a total of at least 680 acceptances in international exhibitions with 146 different stereo slides. Such an honor takes many years of individual exemplary work to achieve.

Stergis M. Stergis received the First Place PSA Medal for the Traveling Exhibition. His slide "Heavenly Star" was placed by 8 out of 10 clubs judging this exhibition which travels throughout the country.

Six Club members are included in this year's PSA list of 24 "Tops in Stereo" for 1976. Top of the list is Stergis M. Stergis with 58 acceptances in 18 international exhibitions. Other Club members in the "Tops" list are Sylvia Sikes (43 acceptances in 14 exhibitions); Lester Lauck (40/15); Elmer Weidknecht (35/12); Jerry Walter (35/13); and Marjorie Adams (34/14). Sixteen other Club members were listed in PSA Who's Who in Stereo Photography - 1976 (minimum requirements are acceptances in 2 international exhibitions): Joe Abramson, Don Cast, John Chord, Ward Clark, Chuck DeLongfield, Rick Finney, Ken Fordyce, Floyd Garton, Conrad Hodnik, Bert Laursen, Catherine Laursen, Charles Osborn, Charles Piper, Hugh Stilley, Russ Terrill.

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Members' successes in the Wichita International Exhibition - Stereo Division: Joe Abramson (1) acceptance; Marjorie Adams (4); John Chord (2); Ward Clark (4) with 1 HM and a Wichita Medal; Rick Finney (1); Ken Fordyce (3) with 1 HM; Conrad Hodnik (1); Lester Lauck (2) with 1 HM; Catherine Laursen (2); Charles Osborn (3) with 2 HM's; Sylvia Sikes (4); Stergis Stergis (4) with a Wichita Medal; Russ Terrill (2); Jerry Walter (2) with 1 HM.

In the Denver International Exhibition - Stereo Division: Marjorie Adams (3); John Chord (1); Ward Clark (2); Rick Finney (2); Ken Fordyce (2); Lester Lauck (2); Catherine Laursen (3); Stergis Stergis (3) with 1 HM; Hugh Stilley (3); Russ Terrill (4) with the Denver Silver Medal for Best Portrait; Jerry Walter (2):

-- Margaret Bivans, Denver Stereo Chairman

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CITY OF ANGELS INTERNATIONAL EXHIBITION

To all Club members: PLEASE ENTER. Closing date is July 1, 1977. As this year's Chairman of the City of Angels Stereo Division, I'm hoping all members of the Stereo Club will enter. I would certainly like to see our newer members use this opportunity to try out their 4 best slides for the first time. Entry forms are at our Club meeting information table. I'd be happy to answer any questions you might have to get started.

THE JUDGING: Whether you enter or not, you've invited to the judging on Saturday July 9 at the First Methodist Church meeting room 134 North Kenwood, Glendale, beginning promptly at 9 AM. Come by to see some 500 stereo slides from makers from all over the country, plus foreign countries. You'll see so many fantastic slides it will make your head spin! Watch the judges select about 40% for a show, and pick HM's and medal winners. Plan to spend all day. Please let me know you are coming, and receive additional information.

THE SHOW: There will be 2 showings of the accepted slides. The first will be at the Photo Center on Thursday July 21. The second will be at the Club's Awards Banquet on Sunday July 24. The subtitle for this Stereo Exhibition Show will be "Janet Meets the Stereo Wizard".

-- Jerry Walter, City of Angels Stereo Chairman

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THE CARE AND FEEDING OF YOUR STEREO REALIST

If you are the type photographer who dusts off his cameras for summer vacation, and can't remember what film is in his camera from last summer, this month's column is for you. We shall talk about normal maintenance, checks you can make, and precautions in the use of your Realist.

NORMAL MAINTENANCE

Normal maintenance consists mainly of cleaning. Dust out the inside of the camera with a blower brush, or with a small artist's paint brush. Wipe the outside of the camera with a damp cloth (wrung out very dry) to remove water soluble surface dirt. The most important step in cleaning is the lenses and other optical surfaces, and no step is more fraught with danger. Don't ever wipe any optical surface with your pocket handkerchief. If it has been in your pocket, and you are outdoors, it is probably already full of grit. Usually all you need to do to the lenses is dust them. Dust both outside and inside, with the shutter open on "T". A lens that is really dirty, or has finger marks or salt spray on it, must be cleaned. The safest thing to use is a freshly opened cotton tipped applicator slightly moistened in water. Roll the applicator so that grit picked up will be rolled away from the glass, and work from the outside toward the center of the lens. Use a second clean applicator to finish the job. If the dirt won't come off with water, use rubbing alcohol or lighter fluid. Be careful, coated optical surfaces scratch easily. Lacking cotton applicators, you can use a small piece of paper hand towel wrapped on a toothpick, or of course lens tissue.

CHECKS YOU CAN MAKE YOURSELF

Verify that the rangefinder is "ON" at infinity. Very small errors, (i.e. coincidence at 50ft instead of at infinity), can be ignored. If you have to use your camera and the rangefinder is off, trust the focus wheel. Most important is that the rangefinder does not show backlash. Make this check with the back on, and with the rewind button at "A". A camera with backlash showing on the rangefinder needs an overhaul, and is likely to produce out of focus pictures. Check for free operation of the wind knob. With the rewind button on "R", it should be possible to turn the wind knob in either direction with the tip of one finger. If you feel any grittiness or "toothiness", the transport needs overhauling. Similarly check for free operation of the rewind knob. If you have an old outdated roll of film, you can check the operation of the transport and counter. When the film is transported, it should stop with a clean, definite click. A dull thud means the parts are dirty. When rewinding, stop as soon as the wind knob stops turning so you will not roll the tongue in and spoil your test film for reuse. The back latch should require some force to close, and the back should be free of play. If any of your pictures ever have a pink vertical streak on the right side of the right chip, the back closure is leaking light. In most cases a gasket is required to stop the leak. Listen to the shutter, especially at 1 sec. If it hesitates, your shutter needs an overhaul. Rotate the aperture rings. They should be free of grittiness, and should be neither too loose nor too tight.

PRECAUTIONS

Don't snap the lens cover shut, let it down gently and it will last longer. If your Realist is a 3.5, avoid vignetting by avoiding f/16 and f/22, and using f/11 sparingly. The 2.8 Realists don't vignette. Always wind your shutter with a definite, single stroke. If the Realist shutter is wound about 2/3 over and returned before reaching the stop point, the shutter will not be set, but more importantly, the blades will open as the lever returns and expose the film. This happens on all models, and is an idiosyncrasy of the design. While shooting rapidly be very careful that you don't accidentally move the focusing wheel. Finally, make sure your fingers, and the flap of your everready case are not in front of the lens. It is easy to forget if you haven't used your camera since last summer. Before you go out on your safari, go back and read Installment #1 of this series.