

3-D News

from the Stereo Club of Southern California

Volume 62

September 2017 to August 2018



3DNews

From the LA 3-D Club

Volume LXII #1

LA3DClub.com

September 2017



3DCon Photos

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Bob Bloomberg tickles ivories



Goings on at the Card Exhibit

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3-D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out.

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15-9:45 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

LA 3-D Club Board Members

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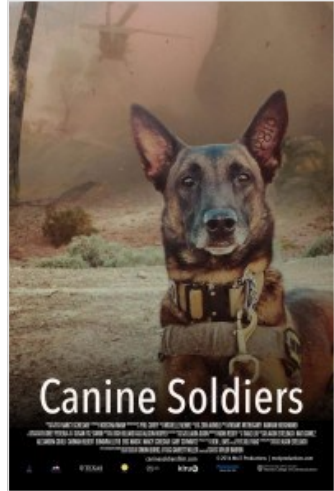
3D Calendar

Sunday, September 17th, 3pm, the Stereo Sisters, 3-D SPACE, and the LA 3-D Club Present

Canine Soldiers: the Militarization of Love

Followed by a Q&A with producer/
director Nancy Schiesari

Canine Soldiers: the Militarization of Love is a 3-D documentary film that explores the intimate bond between Military Working Dogs and their handlers—combat soldiers who make life-and-death decisions based on the instincts and behavior of the dogs who lead their patrols. In wars where the rules of engagement have shifted from traditional combat to the unforeseen and the invisible, these highly trained dogs are saving soldiers' lives and giving them comfort, hope and protection.



"While we anticipate TV distribution in 2-D, we choose to film in 3-D to bring a fresh perspective to the way audiences understand the experience of war. Average viewers have become desensitized to the wars in the Middle East in part because of a visually flattened representation of war: vast expanses of desert, sand, the color of khaki uniforms. 3-D gives us new visual elements, like tracking shots at ground level to simulate a dog's point of view." – producer/director Nancy Schiesari



Nancy comes with twenty years experience as a Director of Photography on over 30 documentaries and feature films broadcast for England's Channel 4, BBC, ABC, National Geographic, and PBS. Nancy has filmed in Europe, the U.S, Africa, India, Pakistan, Iceland, and Latin America. She was nominated for a 2002, Television Emmy for outstanding cinematography on *The Human Face*, (producer John Cleese). Among her work as cinematographer is Barbara Sonenberg's *Regret to*

Inform, 1998, nominated for an Oscar, and Pratibha Parmar's and Alice Walker's *Warrior Marks*, Channel Four, London. Her work as a narrative director includes *Loaves and Fishes*, which premiered in 2000 at the South by Southwest Film Festival, screened at the International Latino Film Festival in Los Angeles, and broadcast on PBS' experimental film series "The Territory" in 2001. Nancy is a professor and teaches filmmaking and cinematography at the University of Texas at Austin.

Visit caninesoldiersfilm.com to view a trailer for the film and explore the site for information about the filmmakers, soldiers, and experts who were all essential in putting this film together. *Canine Soldiers* has played at various festivals and universities around the US and was officially broadcast on PBS on Memorial Day Weekend 2017.

Thursday September 21st, 2017 at the Armory, Regular Club meeting.
Installation of officers and slide of the year results! Don't miss this exciting meeting. Please see page 3 for meeting details.

SEPTEMBER, 2017, COMPETITION NEWS

By David Kuntz

We didn't have a Club meeting in August because of its proximity to 3D-Con. As a result, we'll have the Image of the Year Show and awards presentation ceremony at the September meeting. This, in turn, will delay the start of our 2017-18 Club competition season until October. So, this gives everyone another month to assemble their entries, and I hope that we'll have a bumper crop of submissions that month as a result.

We'll continue to have competition themes for this coming year. The topics for each competition are listed here. I've chosen some fairly "conceptual" themes in order to give people wide latitude in creating their entries, and hopefully, to stimulate some creative thinking.

2017-18 Competition Themes

September: **ROUND**

November: **HOT**

January: **WATER**

March: **PINK**

May: **STRONG**



Month	Competition Theme	Competition Category
July image 1		
July image 2		
July image 3		

NEWS & NOTES

from the LA3-D Clubhouse

by Lawrence Kaufman, Chairman National Stereoscopic Association & President International Stereoscopic Union

3D-Con 2017

The convention is now for the record books, since it was local, most members were able to enjoy it. 3D-Con 2017 made a triumphant return to Southern California for its 43rd year. The National Stereoscopic Assn. joined the International Stereoscopic Union for one Big Event. The Hotel Irvine in Irvine, California was a great location. We had a cutting-edge 3D theatre, informational workshops & meetings, stereoscopic art exhibitions, a 3D equipment & view auction, a large trade fair, photo excursions, speakers, banquets, Historic & Modern Stereo Card Exhibits, Image Competitions and much, much more.

We had a very successful joint convention/Congress. The final count was 438 attendees. I wanted to thank everyone who helped make 3D-Con 2017 a success, all the attendees and especially all the volunteers. So many worked so very hard to make this 3D get-together memorable. We have many challenges finding volunteers and future locations, so it is very reassuring to see such a successful event. If you have any ideas for the future or thoughts on something we could do better, please feel free to pass them along.

I hope everyone is looking forward to 3D-Con 2018 in Cleveland.

Upcoming 3D Conventions

3D-Con 2018 – Tuesday July 17 2018 – Monday July 23 2018 at the Embassy Suites Cleveland – Rockslide Hotel in Independence, Ohio. Co-chaired by Barb Gauche and John Bueche.

International Stereoscopic Union (ISU) - The 22nd ISU Congress is being held in Lübeck Germany from August 20 – 26, 2019. The new location will be announced at 3D-Con 2017 - isu3d.org/

Queen in 3D

The London Stereoscopic Company, Ltd. graciously invited the LA 3D Club to the U.S. Launch of their new book Queen in 3D. Email invites went out as seats became available, finally going to the LA 3D Club Yahoo group. Thanks to Dr. Brian May and Melanie Martin Keady for making this great event available to us. Eric Kurland of 3-D SPACE was the technical director for the evening with sherpa duties provided by Jodi Kurland. Oliver Dean set up a great 3D display with the assistance of a number of members. Shannon Benna and Stereo Sisters assisted with the book sales.

The book was released in the United Kingdom early this year and then Brian went on tour with Queen. His book was available at 3D-Con for pre-sales. The previous evening Book Soup hosted a book signing. They reported 500 copies of the book sold. For

“Brian May is coming out with a new book almost every year”

Brian this must have been a great satisfaction, except that meant he had to autograph 500 copies. Brian's frequent co-writer Denis Pellerin did the photography for both events, taking pictures of individuals with Brian, mostly on their smart phone or camera. I asked Denis if he had to take 500 photos on Thursday night and he corrected me that he had the pleasure of taking 1,500 pictures.

Brian May is coming out with a new book almost every year. Brian has been taking 3D photos since he was a child. He has many from his Queen years, so he figured it was time for the book. It was fun seeing never-before published 3D photos of the band along with Brian's narrative of life with Queen. Brian mentioned during his presentation the the first printing of this book is selling out fast.

PSA Interclub Competition

The PSA 3D Division InterClub Competition Round 3. The third and final round of the 2017 InterClub Competition was hosted by Georgia3D Photo Club with judges Ralph Reiley, Chris Reynolds, MPSA, and H. Lee Pratt, HonPSA. Thanks are due to Suzanne Hughes for all her background work throughout the season arranging and running the competitions. The winner of the final round was Sydney Stereo Camera Club, which despite a fine finish, was unable to overtake the overall winner, Ohio Stereo Photographic Society, who was in the lead at every stage of the competition. Congratulations go to Ohio with 197 points; Sydney Stereo in second place with 189 points; and Georgia3D in third place with 187 points.

In the final round, the individual awards went to: 1st Place—Orange Splash by George Themelis, Ohio Stereo Photographic Society; 2nd Place—Sardines by Malcolm McCormick, Victorian 3D Society; 3rd Place—A Leap too Late by Greg Duncan, MPSA, BPSA, EFIAP/b, Sydney Stereo Camera Club; HM—Jump by Carlton Wright, Sydney Stereo Camera Club; HM—Dramatic Sky at the Pinnacles by Mark Brennan, Sydney Stereo Camera Club; HM—Sprinkler in the Street by Jim Olsen, Cascade Stereoscopic Club; HM—Blue Jay by George Themelis, Ohio Stereo Photographic Society; HM—Jewel Lotus by David Kuntz, LA3D Club; HM—Blue Paddle by Nancy Moxom, Sydney Stereo Camera Club; HM—Melbourne by Malcolm McCormick, Victorian 3D Society. The Image of the Year went to George Themelis from the Ohio Stereo Photographic Society for Orange Splash. A great idea and a great image. The Best Participation Certificate went to the Detroit Stereographic Society who utilized images from 18 different members during the season. This is quite an achievement when one considers that some clubs do not have that many active people, never mind active shooters. It will soon be time to register for the 2017-2018 season, so get shooting.

Meeting Nights

A reminder that members are welcome to arrive early and help set up the meeting room. There is plenty of visiting prior to the meeting. The earlier the meeting gets started the more we have time to see and enjoy. Also members are encouraged to help clean up after the meeting, so we can get out of the building on time.

3D Exhibitions

The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions. Here is a partial list:

September 11, 2017, Third Dimension Society – Digital (altered reality & reality) Slides (open) thirddimensionsociety.org

September 14th, 2017, PSA Stereo Sequence Stereo Sequences 2-18 Digital Images with Theme H. Lee Pratt, FPSA, Director e-mail: lee@pratt.us Submit either via email or on a CD Fee: \$0.00 - yes, free! Must be a PSA member to enter (easy to join!) Entry form and Info: www.psaexhibition.com

Sep 15, 2017, **CHICAGO LIGHTHOUSE**. DIGITAL(OPEN) PRINTS(OPEN) SLIDES(OPEN); www.chicagostereocameraclub.org

Sep 18, 2017, **DETROIT STEREO**. DIGITAL (Open, Macro/Close-up) SLIDES (Open); www.detroit3d.org

Oct 9, 2017, **CASCADE**. DIGITAL (Altered Reality, Landscapes/Seascapes/Cityscapes, Open); www.3dpdx.org

November 26, 2017, Hollywood 2017, Digital and Prints. la3d.com

3D in Hoboken, New Jersey

If you find yourself in Hoboken check out the Hoboken Historical Museum which has opened an exhibit of World War I, which features some large format versions of historic stereocards. The exhibit focuses on the transformation of Hoboken and its residents after the U.S. entered the Great War and converted the city into the main port of embarkment for the U.S. Expeditionary Forces destined for Europe. The exhibit runs August 6th through December 23rd. They obtained a Large Format print viewer for the exhibit and they have blown up some historic stereo card images. You can see an image on their Facebook page: facebook.com/HobokenMuseum/

Wild Africa Nominated for Best Theatrical Film at Jackson Hole Wildlife Film Festival

BBC Earth and Giant Screen Films announced that *Wild Africa* had been nominated for Best Theatrical Film at the Jackson Hole Wildlife Film Festival. This year, there were more than 900 category entries and nearly 600 films overall, making 2017 the biggest competition year in JHWWF history. *Wild Africa* is one of the most ambitious 3D nature films ever to premiere on the giant screen. It fuses Hollywood techniques with the best in nature filmmaking and storytelling. The production team worked with camera and housing specialists to film in highly challenging conditions not previously attempted – underwater 3D and 4K, 100% humidity, temperatures of over 120F and altitudes of 19,000 feet.

Judging by the response of theatrical viewers of this film in museum giant screen cinemas worldwide, it is clear that this is a special documentary. Some venues beat their forecast by 200%. Winners will be selected by a distinguished panel of international judges, and will be announced at the Grand Teton Awards Gala in Jackson Hole on September 28th. *Wild Africa* is distributed by Giant Screen Films and BBC Earth in all theatrical formats.

Save Their Imax 3D Theater

A 'Save Our Imax' campaign hasn't been successful at the Smithsonian National Museum of Natural History. The museum's Samuel C. Johnson Imax Theater will close on Oct. 1, after 18 years. Smithsonian officials say the museum has been planning the closure for a couple of years, in large part to make way for expanded food services. The Natural History cafeteria is the oldest and one of the smallest on the Mall, and in the summer it's not rare to see a tourist wandering around helplessly holding a tray, waiting for a table to free up. The Imax space, on the other hand, only draws in 4 percent of those who visit the museum. Officials also say that the average screening reaches no more than 20 percent capacity.

But the Smithsonian could not provide a projection to show that a revamped dining area would net more profits than the theater does today. And though the museum has claimed that Imax attendance has "dropped off dramatically," the numbers from recent years do not bear that out: In 2014, the theater sold about 265,000 tickets. In 2016, it sold 310,000.

In short, it seems the Museum of Natural History just isn't that interested in Imax. Teachers take their students there, parents say their children have left the Johnson Theater suddenly determined to become scientists. The Smithsonian claims the museum made its decision according to its mission, not a bottom-line calculation. Maybe, but chicken tenders provide less education to the public than, say, an Imax film can provide. More promising is the area the demolition would free up that would not be devoted to food services. While an Imax ticket costs \$9 for adults and \$7.50 for children, the Smithsonian says the space could house new programming or exhibitions for which the public will not have to pay a dime.

The Smithsonian secretary so far has declined to veto the theater's closing, and barring an extraordinary reversal, the Johnson will shut down. Natural History museum leadership has yet to provide a concrete vision for what, beside more hamburgers and french fries, will replace it. If Imax is going to go, those who have enjoyed it for so many years at least deserve to know that whatever it is making way for will be a worthy successor. And we're still holding out for that reversal. Compared to losing the immersive and educational experience of an Imax film, is a crowded cafeteria really so unbearable?

IMAX Steps Away from 3D

After recent slips in stock prices, Imax is stepping away from 3D as its default release vehicle for Hollywood films. August's "The Dark Tower" had originally been announced as an IMAX 3D film, it only came out in 2D. This summer's hit movie, "Dunkirk," was also not shown in 3D, but it had never been announced as a 3D release.

The Motion Picture Association of America collects data on the cinema market and has reported that the revenues for 3D cinema have declined from a peak of 20.75% of the overall North American box office revenues in 2010 to just over 14% for 2016. Cinema content in 3D is slowing down and that isn't helping. Rare successes such as "The Jungle Book" earned 43% of its opening weekend revenues in 3D. But most new 3D releases are lucky to show for two weeks at the theater. Imax creates around 35 films per year and the CEO of Imax Entertainment, Greg Foster, has said that he estimates that five to ten titles would be released in 3D annually in the future.

Flash-Then and Now -A Dr. T Tutorial, Part II

Flash Units to Consider

In my 2010 Workshop I listed the following favorite flash units: Vivitar 283, Metz 34 CS, Metz 40Z, Quantum QFlash. From these units I only used the Metz 34CS which always worked well for me in all my stereo cameras (Realist, RBT S1, Fuji), but it does not have manual control, so now I am favoring other units. It is interesting to note that these, and most vintage flashes, were made in Japan or Germany. Today, most flash units are made in China. These are inexpensive and, often, of excellent quality.

The Table here summarizes some of the flashes that I use. We can classify these into compact units (using 2xAAA batteries), medium units (using 4xAA batteries) or large units with external power supplies. When I travel I usually carry one or two compact units. The ability to switch them to slave mode is useful for multiple flashes. I use the medium units at home. Lately I have been having fun with the larger Bolt VB-22 unit.

Exposure control is an issue when selecting a flash. There are three general ways to control exposure:

TTL (Through the lens): The flash communicates with the camera which controls the flash duration based on light measurements during the exposure.

AUTO (A): The flash has a sensor that measures the reflected light and stops the flash exposure when the selected exposure has been satisfied.

MANUAL (M): The flash delivers a certain predetermined amount of light. It is nice if the flash has variable manual control so one can select a fraction of the full flash power. This is indicated as “M var” in the Table here.

<i>Unit</i>	<i>Power</i>	<i>Exposure Control</i>	<i>Price</i>	<i>Comments</i>
Nikon SB30	CR-123A (Lithium)	TTL, Auto, M var	~\$25-\$50 used	Compact flash, not available new
Sunpak PF20XD	2x AAA	Auto, M var, slave	~\$50+ used	Compact flash, hard to find
Fujifilm EF-X20	2x AAA	M var, slave	\$160+	Very compact and well made but expen- sive
Bolt VS-210 Metz 20 C-2	2x AA	Auto, M (not var)	\$40, \$60	Compact with easy bounce mode
Bolt VD-410 Neewer TT5600	4x AA	M (var), slave	\$50, \$33	Larger unit, lots of flash for the money
Bolt VB-22 (and others)	External power	M (var), slave, strobe	\$385 or more	Large unit, similar to the Quantum QFlash

For our needs, TTL is not important. AUTO is nice to have. MANUAL with variable intensity requires some trial and error but it is the most consistent way to use flash.

Bounce Flash

One common flash technique is to bounce the flash off the ceiling. This is simple to do with most medium-sized flash units and gives good results because the light is distributed over a wide area. One example is shown in Fig. 7.

For bounce flash I enjoy using the Bolt VS-210 (or Metz 20 C-2, essentially the same unit). The auto mode in this unit helps because with bounce flash you never know what you will get (the amount light depends on the distance of the flash from ceiling, aim angle, etc.) One tip: When using bounce flash, use the white card that comes in most units send some light directly to your subject and add highlights to the eyes.

Multiple Flash

Two flash units off the camera, are always better than one. How are these units fired? We mentioned (optical) slave flash. The light from one flash fires the slave flash. The simplest implementation is one flash on the camera fired by the camera, the other on slave mode. A potential problem with optical slaves is that the slave flashes can be fired by other photographers firing a flash in the same area.

An alternative to optical slave flash is wireless flash. One unit (emitter) attaches to the camera and the receivers are attached to the various flash units. The camera triggers the (attached) emitter, which in turn, triggers the receivers using radio frequencies. The receivers then fire the flash units attached to them. This way one can fire multiple flashes without any connection with the camera and without interference with other flash units.

Fig. 6 shows some options for wireless flash and one example of multiple flash.

Useful as it may be, many stereo photographers today avoid flash for two reasons: 1) It is not easy to use with certain stereo camera systems, 2) On-camera flash does not look good.



Problems with On-Camera Flash

With a few exceptions (mentioned later) on-camera flash is possibly the worst way to use flash, because of a number of reasons:

Harsh Shadows

Quick light drop off

Artifacts, like red eye and dust halos

Flat (unflattering) pictures (especially portraits)

The first two are simple physics: 1) Harsh shadows are caused because the light source is relatively small, compared to the subject. 2) Light intensity drops with the square of the distance (doubling the distance reduces the light 4 times). Because of this, objects closer to the flash tend to be overexposed while objects far away tend to be underexposed (dark).

The artifacts (red eye and dust halos) are caused when the flash is close to the camera lens. The “red eye” is a reflection of the retina. The “dust halos” are small particles in the air that close to the lenses and are therefore out of focus and overexposed. They also appear on one image of the stereo pair only.

Unfortunately, the placement of the flash in the Fuji and Panasonic stereo cameras (close and in-between the lenses) is in the worse possible position showing all these problems (**Fig. 7 left**). In addition, the shadows are unnatural. With the flash between the lenses, the shadow is on the left side of on object on the left image and on the right side of the object on the right image. In real life light does not come from between the eyes. It comes from above or the sides, forming shadows on the same side in both images.

I find it interesting when traditional (2D) photographers say that on-camera flash makes objects look flat, two dimensional, or lacking depth. I learned this lesson when I was a graduate student and getting started in photography. I was asked to take a picture of my thesis advisor, a portrait to be used in a publication. I was instructed by the photo technician not to use on-camera flash, but, instead, take the flash off the camera and aim it from the side. I did not listen to his advice, thinking that the portrait with on-camera flash would be OK. I could not believe how bad it looked. Lesson learned.

In stereo photography we have stereopsis to add depth to our picture, but still it helps if the lighting augments this depth, instead of working against it.

To overcome the issues with on-camera flash, there are several techniques that I would like to discuss here:

1. Fill Flash

2. Bounce Flash

3. External / Slave / Multiple Flash

4. Flash modifiers

1. Fill Flash

Fill flash is the one exception where on-camera direct flash can be useful. Here the flash is used not as the main source of light but to fill-in the shadows (usually from the sun, outside) and to throw some extra light to our subject (often a person). You can see great images using this technique by googling “fill flash” and selecting “Images.” My personal favorites are pictures at sunset, by the beach, with a person or persons in the foreground. Without fill flash the photographer can either expose for the background, in which case the people will appear as silhouettes (dark, underexposed), or expose for the foreground, in which case the background will appear washed out (overexposed). With fill flash it is possible to balance the exposure and have a rich saturated background and a well-lit foreground.

How does one go about balancing the exposure when using fill flash? I would start by first selecting the exposure for the background, even underexpose it a bit for more rich colors. Then I would use the flash in manual mode and vary the (fixed) flash output for best results. It is very important not to overexpose the foreground. Some trial and error might be required for best results, which is not a problem with today’s digital cameras.

2. Bounce Flash

With “bounce flash” you can still use an on-camera flash but instead of pointing it directly at your subject, you point it elsewhere (typically up at the ceiling, or sideways at a wall). As a result, the light is reflected from a larger area (softer shadows) and comes at the subject from a different direction (top or side), both of which result in more pleasing light.

Ideally, the flash head should be able to move not only up and down but also sideways, to be able to bounce it in all different directions. This is called “bounce and swivel.” **Fig. 7 right** shows some ways bounce flash can be used. Some units have a “catch eye card” or you can add one yourself. This is used to send some direct light to the subject to create nice catch eye reflections.

When done properly, bounce flash can eliminate all the problems associated with on-camera flash: 1) No harsh shadows since a much larger surface is used to illuminate the subject, 2) No light drop off because the light path is increased by bouncing so the distance of the light to a person in the front (in a case of group picture) is not very different than a person in the back, 3) No red eye or halos because the direction of the light is not from the front, 4) More pleasing shadows.

Here are a couple of things to have in mind when doing bounce flash:

1. A lot of light is lost in bouncing so you need a strong flash, or use high ISO/ wide aperture. If a room has very high ceilings, bouncing off ceilings will be of no use. You can bounce your light off anything, even a person's white shirt standing close to you.
2. Be careful about the color of the bouncing surfaces. If they are not white, the main subject color balance can be off.
3. Do not come too close to your subject (for portraits) or the light might come directly from the top, which creates a situation known as "raccoon eyes" (dark circles under the eyes). Stay back and zoom in.

Balancing bounce flash and existing (ambient) light is again a trial and error situation. Experiment with different bounce directions and camera/flash settings to get the best results. Bounce flash can work well with portraits, group pictures, and pictures of interior spaces.

Next Month- Slave and Multiple Flash



Fig. 7. I took these pictures of Ted with the Fuji. Left: external flash located close to the camera. Strong shadows are evident around Ted's head and body (on the right side). Right: Flash bounced off the ceiling. The shadows are diffused and the overall quality of the light is better.

Presidential Message by John Hart

I think most would agree that this summer's 3-D Con was one of the best ever. Many thanks are due to Steve and Anna Berezin for taking on the leadership of organizing this 3-D extravaganza for a second time. Oliver Dean's StereOdeon was a big hit once again and Ron Labbe's projection expertise and witty commentary were much appreciated. It was my pleasure to sit next to Masuji Suto at the banquet and have the opportunity to thank him in person for changing the face of 3-D with Stereo Photo Maker. I would only request that the program be larger next summer in Ohio. Some of us geriatric stereographers have trouble with small print.

Thanks to Eric Kurland for maintaining a monthly opportunity for those of us who like our stereo to move, to share video at the Downtown Independent. Last month's Open Screen was poorly attended. I would hate to lose this venue due to lack of interest.

Brian May's book-signing event was a major August 3-D treat that drew a full house to the Burbank Disney Studio. Not only was it an opportunity to rub elbows with the rock star but it gave us an opportunity to hear about and see the progression of Queen through the years. Brian's enthusiasm for all things stereoscopic has led him to produce five books, each chock-full of 3-D images. The books include a clever invention of his—the Owl Viewer. The viewer assembles in seconds and permits full color viewing. The book A Village Lost and Found is one of my favorites. In it Brian tells the story of some 19th century stereo cards he had in his collection and how he tracked down the village in the English countryside depicted in the cards. David and Susan shared that they visited this quaint village on a recent trip to the U.K.

In addition to the anaglyph and polarizing glasses at 3-D Con, eclipse glasses with very dark lenses were distributed. These were much appreciated—especially by foreign guests who decided to remain in the U.S. to watch the sun disappear.

I'll see you at the September meeting for the installation of officers and the distribution of awards from competitions.



Workshops were at full capacity!



Susan Pinsky transports a friend



Denis Pellerin examines a stereoscope



3DNews

From the LA 3-D Club

Volume LXII #2

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October 2017



Body Paint Warrior by Scott Ressler

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Old Tree and Mitten

Lee Pratt



Times Square Fantasy

David Kuntz



Trans Concert 1

Lee Pratt



Praying Hands

David Kuntz

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If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3-D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out.

Single Membership \$30 per year, Dual Membership (spouses and significant others) \$40, 3D News (Hardcopy) Subscription only \$20, International Subscription Only to 3D News \$25 per year To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15-9:45 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

Art Night Pasadena Friday, October 13th, 2017 6:00 PM to 10:00 PM **Armory Center For the Arts**

145 North Raymond Avenue, Pasadena, CA

Enjoy a free evening of art, music, food, and entertainment as Pasadena's most prominent arts and cultural institutions open their doors. Free shuttle buses link all venues all night long. The LA 3-D Club will be at the Armory Center for the Arts. If you have work that you wish to share at the event please let us know by email at president@la3dclub.com so that we can make arrangements for exhibition. If you are exhibiting here is the relevant information:

Setup: 6:00 PM Armory Center for the Arts, 145 N Raymond Ave, Pasadena, CA, first floor studio.

Please feel free to contact us if you have any questions. Looking forward to seeing everyone and hoping to have great night! www.artnightpasadena.org

3-D Halloween Screening at the Downtown Independent 10/15, 2pm

3-D SPACE presents a special screening of the Russian 3-D horror/fantasy film *Viy* to celebrate Halloween. From Russian director Oleg Stepchenko featuring Jason Flemyng (*X-Men: First Class*) and *Game of Thrones* star Charles Dance, *Viy* is loosely based on the short story of the same name by Russian fantasy writer Nikolai Gogol, *Viy* is set in the 18th century. Cartographer Jonathan Green (Flemyng), on a trip across Europe, finds himself trapped in the dark woods of Transylvania, where a strange village, cut off from civilization, hides a dark secret.



Show up to the screening in costume to be eligible to win a SPECIAL 3-D PRIZE in our Halloween Costume Contest!

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members

\$10 at the door for non-members (admission is waived with USC Student ID)

October Club Meeting 10/19

First Competition of the 2017-2018 Year

The evening will include the first competition of the LA 3-D Club year. The special theme for this month is ROUND. Club members may enter their images into the competition by using the UPLOADER which will be available online until 11:59pm on October 18.

In addition to the competition, we will also present the 2017 3D-Con Stereo Theater Video Award winner, *ANITYA* by Ikuo Nakamura.

A Visual Poem in Stereoscopic 3-D. 14th Annual Halloween & Mourning Tours, Saturday and Sunday, October 28 and 29, 12 to 4 pm.

3-D SPACE will be participating in the Heritage Square Museum's HALLOWEEN & MOURNING TOURS, with an educational display of Victorian era stereoscopes and stereo cards featuring diableries, funerals, and other macabre 3-D images. Learn all about death and mourning etiquette during the Victorian era, the movement of Spiritualism, and how other cultures celebrate and remember their loved. The program is more family friendly on Sunday (only), as children ages 2 to 12 may come play period games, make 19th century harvest crafts, trick or treat and listen to spooky stories. \$20 for Adults, \$15 for Seniors over 65, \$8 for Children 6 to 12 years. Free for Children under 6 and Museum members. heritagesquaremourning.brownpapertickets.com

Heritage Square Museum, 3800 Homer St, Los Angeles, CA 90031

Club members interested in volunteering for one or both days, please contact 3D@3-DSpace.org

Call For Entries!

PSA Hollywood Exhibition 2017 – ENTRY UPLOADER IS NOW OPEN

The 58th Hollywood International Stereo Exhibition – 2017

All stereo photographers are invited to enter the annual Hollywood Exhibition

The Hollywood Exhibition is a photography contest sanctioned by PSA (meaning acceptances and awards count towards PSA star ratings and other honors). It is open to everyone, whether or not they are members of the PSA, the LA 3-D Club or any other organization. This year, both digital and stereo-card formats will be accepted. So, get your best images together, and show us what you've got.

Closing date for all entries...Nov 26th, 2017, check club website for information and uploader. Selection...Dec. 3th, 2017

The 14th Annual LA 3-D Movie Festival is now accepting entries. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place in December, 2017, at the Downtown Independent Theater in Los Angeles. www.LA3DFEST.com

Entries will be accepted in three categories: Shorts under 40 minutes, Features over 40 minutes, Student Films

Submission deadlines and entry fees are as follows:

\$25 Early Deadline: Oct 15th, 2017

\$30 Regular Deadline: Oct 31st, 2017

\$40 Late Deadline: Nov 15th, 2017

VISIT LA3DFest.com TO DOWNLOAD THE ENTRY FORM

Technical questions and general inquiries can be sent to 3D@LA3DFest.com

NEWS & NOTES

from the LA3-D Clubhouse

by Lawrence Kaufman, Chairman National Stereoscopic Association & President International Stereoscopic Union

Terminator 2: Judgment Day 3D

James Cameron brought the 1991 sequel to The Terminator (1984,) Terminator 2: Judgment Day (1991) (T2) back in 3D. T2 was the top-grossing film of 1991 and is currently #111 on all-time (adjusted) U.S. box-office gross. It would have to produce another \$21 million to move into the top 100. It was only placed on 371 U.S. Screens and for the opening week-end it made \$552,773, it brought in over \$1 million in it's 3 week theatrical release. It also rolled out in Australia, Russia, Germany, France and other markets. No surprise that it was originally planned for a 2016 release, as with most Cameron films, you can add a year or two for the actual release date. Cameron had previously converted and re-released Titanic in 3D. He told Entertainment Weekly that if this film does well in 3D, he may take a look at Aliens (1986.) But no word on The Terminator (1984,) The Abyss (1989,) Piranha Part 2: The Spawning (1981) and any other gems Cameron can uncover.

Cameron has been an outspoken proponent for 3D since shortly after the release of T2. After he released True Lies (1994) and began work on the Universal 3D attraction T2 3-D: Battle Across Time (1996,) a true multi-media 70mm film show with action across three screens in 3D with interplay between live-action look-a-like actors. This played for two decades. Prior to the role out of digital 3D, Cameron released Ghosts of the Abyss in 3D IMAX, but also made 3D film prints available to enable the film to play on more screens. Also in 2003 he was executive producer on Volcanoes of the Deep Sea, but his involvement was mainly a monetary one. In 2005, he again released a 3D IMAX film Aliens of the Deep.

For the new 3D conversion of T2, Cameron oversaw the conversion of his epic action, sci-fi film starring Arnold Schwarzenegger in his most iconic role. The original 35mm negative was scanned and then restored in 4k at Deluxe LA. The film was calibrated in 4k at Technicolor Hollywood, with a selection of the best 35mm prints from the film's first release. Stereo D came in to finalize the 3D work. There have been a few CG tweaks made to the upcoming 3D version, to fix some minor production gaffes or continuity issues. Changes occur during the truck chase scene early on in the film. When the T-1000 drives the truck into the storm drain, the original cut featured a continuity issue where the truck's windshield busted off but then returned to being in place later in the scene. In the new version, Cameron has used digital tools to keep the windshield intact when the truck lands. Schwarzenegger's

face has been seamlessly pasted over his stunt double's in a few shots where it used to be clear it wasn't really Arnold. In addition, wires connected to the motorcycle when it enters the drain have been digitally erased and, in the scene where the T-1000 arrives in the past, Robert Patrick's private parts have also been covered up. Finally, Cameron has adjusted the film's color timing a bit as well, and it's possible other minor tweaks will be found when the new 4K blu-ray is released on October 3rd. For a 3D version, you will have to buy from an overseas provider.

Genesis: Paradise Lost

This Event Addresses Creation vs Evolution Debate with Groundbreaking Images and Insights In Cinemas Nationwide November 13 Only. Enlightening Presentation to Include Panel Discussion with Historians, Researchers, Scientists and Christian Leaders. Cutting-edge cinematography meets trusted creation science and biblical accuracy to deliver the new movie "Genesis: Paradise Lost" which brings the book of Genesis to life in RealD 3D. Using stunning visual effects and presenting careful research to explore the history and context of this highly studied and much-debated book of the Bible, the thought-provoking event will be shown in cinemas nationwide for one night on Monday, November 13 at 7:00 p.m. and feature an exclusive panel discussion with leaders in both the science and faith communities. The event is presented by Fathom Events, Sevenfold Films and Creation Today.

"Over the past 150 years, we have seen an increasing attack on the idea that God created the heavens and the earth," said President of Creation Today, Eric Hovind. "By focusing on creation and the science behind it, 'Genesis: Paradise Lost' will reinforce how the universe was intelligently designed by a divine Creator." "Genesis: Paradise Lost" presents scientific evidence on a number of controversial topics in the world of creation science: Creation vs Evolution Climate Change – see how the Bible wrote the answers about climate change thousands of years ago The truth about Pangaea Divine design is evident in biology, geology, physics, microbiology, and astronomy, and much more...

"Genesis: Paradise Lost" is intended to entertain and educate, making it an event for the whole family. The presentation will feature segments with various trusted scientists and experts including Ken Ham, Dr. David Menton, Dr. Georgia Purdom, Dr. Terry Mortenson, Dr. Tommy Mitchell, Dr. Danny Faulkner, and Ray Comfort, who will provide contextual conversation around Scriptural and scientific cases for biblical creation, and is narrated by Dr. Voddie Baucham Jr. Tickets for "Genesis: Paradise Lost" in both 3D and 2D can be purchased online by visiting genesismovie.com, at participating theater box offices or fathomevents.com. Fans throughout the U.S. will be able to enjoy the event in more than 650 select movie theaters. For a complete list of theater locations visit the Fathom Events website.

Image of the Year and 2016-17 Competition Results

By David W. Kuntz

Normally, we have our annual competition awards presentation in August, and the September meeting includes the first competition of our Club year. However, due to 3D-Con, we didn't have a meeting in August, so this pushed our awards presentation into September. As a result, we'll have our first Club competition this year in October, followed immediately by the second competition in November.

This year we had 19 photographers submit a total of 94 images to our Image of the Year (IOTY) competition. These were sent to Dennis Green of the Detroit Stereographic Society (DSS) who managed the judging process. He chose three judges – Rick Shomsky, Barb Gauche, and Steve Kiesling – who were all current or past presidents of the DSS and active stereo photographers, to make the selections. Thank you to all of them for their help in making the 2017 LA 3D Club IOTY competition a success. The results of their judging are listed in the table.

2017 IOTY Awards

Award	Image	Maker
1st Place (Image of the Year)	Trans-Concert 1	Lee Pratt
2nd place	Breckenridge Parking Lot	Jim Long
3rd place	Star Bridge	Randall Vandegrift
Best Landscape	Old Tree and Mitten	Lee Pratt
All Creatures Great and Small	Mountain Cattle	Lawrence Kaufman
Best People or Person	Body Paint Warrior	Scott Ressler
Most Innovative	Times Square Fantasy	David Kuntz
Most Humorous	Praying Hands	David Kuntz
Honorable Mention	To the Moon	Eric Kurland
Honorable Mention	Grand Canyon Photographer	Lawrence Kaufman
Honorable Mention	Cozy Cone Motel	Carl Wilson
Honorable Mention	Sherman Succulent	Steve Berezin
Honorable Mention	Hurricane Wear	Andrew Parke
Honorable Mention	Beatrice and Susan Enjoying a Fudgsicle	Susan Pinsky
Honorable Mention	Train's a Comin'	David Starkman
Honorable Mention	Hot Dog Cart	David Kuntz

The cumulative results from our monthly Club competitions were also presented at the September meeting. First and foremost, I'd like to recognize the individuals who participated 100% in our monthly competitions. These folks are the heart and soul of our Club, and their hard work ensures that we have wonderful 3D images to enjoy when we come to our meetings. I'd also like to like to give a particular shout out to Jim Long who was the only member to accomplish the herculean task of participating 100% in two categories.

100% Participation, 1 category:

Anna Berezin
Steve Berezin
John Hart
Cassie Kaufman
Lawrence Kaufman
David Kuntz
Eric Kurland
Andrew Parke
Abe Perlstein

Lee Pratt
Scott Ressler
Carl Wilson

100% Participation, 2 categories:

Jim Long

The next table presents the results of the May competition, as well as the final, cumulative totals from all five competitions of the Club year. As can be seen, the competition for second and third place was quite tight. There was only a five point difference between the fifth place and second place. Even the seventh place winner was only 11 points behind second place.

Congratulations to all our winners, and thank you to everyone who participated. We currently have a very closely matched group of photographers participating in our competitions. This means that anything can happen this coming year. I encourage everyone to get their images ready for October, and to bring their "A game."

Name		May	Cum
STANDARD - A Group			
1st	David Kuntz	68	355
2nd	Scott Ressler	63	330
3rd	Carl Wilson	69	328
	Abe Perlstein	70	326
	Lawrence Kaufman	63	325
	Steve Berezin	61	321.25
	Lee Pratt	59	319
	Cassie Kaufman	64	315
	Eric Kurland	65	311
	Jim Long*	60	300
	Anna Berezin	59	296
	Andrew Parke	63	292.5
	John Hart	58	280
	Randy Vandegrift	0	221.25
	Barry Rothstein	0	170
	David Starkman	0	162.5
	Susan Pinsky	0	121
	Janet Havey	56	114
	Jodi Kurland	0	70
	Mark Kernes	64	64
	Perry Hoberman	0	58
	Tom Koester	0	53
STANDARD - B Group			
	John Boland	0	116
	Dan Dresselhaus	0	19
MODIFIED - A Group			
1st	Jim Long*	73.5	367.5
CGI - A Group			
	Perry Hoberman	0	24

* Judge's score averaged

Advanced Flash Techniques in 3D

Useful as it may be, many stereo photographers today avoid flash for two reasons: 1) It is not easy to use with certain stereo camera systems, 2) On-camera flash does not look good.

Problems with On-Camera Flash

With a few exceptions (mentioned later) on-camera flash is possibly the worst way to use flash, because of a number of reasons:

1. Harsh Shadows
2. Quick light drop off
3. Artifacts, like red eye and dust halos
4. Flat (unflattering) pictures (especially portraits)

The first two are simple physics: 1) Harsh shadows are caused because the light source is relatively small, compared to the subject. 2) Light intensity drops with the square of the distance (doubling the distance reduces the light 4 times). Because of this, objects closer to the flash tend to be overexposed while objects far away tend to be underexposed (dark).

The artifacts (red eye and dust halos) are caused when the flash is close to the camera lens. The "red eye" is a reflection of the retina. The "dust halos" are small particles in the air that close to the lenses and are therefore out of focus and

overexposed. They also appear on one image of the stereo pair only.

Unfortunately, the placement of the flash in the Fuji and Panasonic stereo cameras (close and in-between the lenses) is in the worst possible position showing all these problems (Fig. 1). In addition, the shadows are unnatural. With the flash between the lenses, the shadow is on the left side of an object on the left image and on the right side of the object on the right image. In real life light does not come from between the eyes. It comes from above or the sides, forming shadows on the same side in both images.

I find it interesting when traditional (2D) photographers say that on-camera flash makes objects look flat, two dimensional, or lacking depth. I learned this lesson when I was a graduate student and getting started in photography. I was asked to take a picture of my thesis advisor, a portrait to be used in a publication. I was instructed by the photo technician not to use on-camera flash, but, instead, take the flash off the camera and aim it from the side. I did not listen to his advice, thinking that the portrait with on-camera flash would be OK. I could not believe how bad it looked. Lesson learned.

In stereo photography we have

stereopsis to add depth to our picture, but still it helps if the lighting augments this depth, instead of working against it.

To overcome the issues with on-camera flash, there are several techniques that I would like to discuss here:

1. Fill Flash
2. Bounce Flash
3. External / Slave / Multiple Flash
4. Flash modifiers

1. Fill Flash

Fill flash is the one exception where on-camera direct flash can be useful. Here the flash is used not as the main source of light but to fill-in the shadows (usually from the sun, outside) and to throw some extra light to our subject (often a person). You can see great images using this technique by googling "fill flash" and selecting "Images." My personal favorites are pictures at sunset, by the beach, with a person or persons in the foreground. Without fill flash the photographer can either expose for the background, in which case the people will appear as silhouettes (dark, underexposed), or expose for the

(Continued on page 4)



Mode
AUTO (auto)
☼ (auto with red-eye reduction)
⚡ (fill flash)
⓪ (off)

Fig. 1: The location of the flash in-between the lenses in the Fuji W3 (also, the Panasonic 3D1) seems reasonable from a designer's point of view, but it is really the worst place to put a flash. Here are the problems that this causes:

- 1) Shadows cast in different sides (left side on the left image, right side on the right image).
- 2) Dust Halos: Overexposed out of focus dust particles close to the lenses. These usually show on only one side.
- 3) Red eye: Caused by a reflection of the retina. This happens because the flash is very close to the axis of the lens.



(Continued from page 3)

foreground, in which case the background will appear washed out (overexposed). With fill flash it is possible to balance the exposure and have a rich saturated background and a well-lit foreground.

How does one go about balancing the exposure when using fill flash? I would start by first selecting the exposure for the background, even underexpose it a bit for more rich colors. Then I would use the flash in manual mode and vary the (fixed) flash output for best results. It is very important not to overexpose the foreground. Some trial and error might be required for best results, which is not a problem with today's digital cameras.

2. Bounce Flash

With "bounce flash" you can still use an on-camera flash but instead of pointing it directly at your subject, you point it elsewhere (typically up at the ceiling, or sideways at a wall). As a result, the light is reflected from a larger area (softer shadows) and comes at the subject from a different direction (top or side), both of which result in more pleasing light.

Ideally, the flash head should be able to move not only up and down but also sideways, to be able to bounce it in all different directions. This is called "bounce and swivel." Fig. 2 shows some

ways bounce flash can be used. Some units have a "catch eye card" or you can add one yourself. This is used to send some direct light to the subject to create nice catch eye reflections.

When done properly, bounce flash can eliminate all the problems associated with on-camera flash: 1) No harsh shadows since a much larger surface is used to illuminate the subject, 2) No light drop off because the light path is increased by bouncing so the distance of the light to a person in the front (in a case of group picture) is not very different than a person in the back, 3) No red eye or halos because the direction of the light is not from the front, 4) More pleasing shadows.

Here are a couple of things to have in mind when doing bounce flash:

1. A lot of light is lost in bouncing so you need a strong flash, or use high ISO/wide aperture. If a room has very high ceilings, bouncing off ceilings will be of no use. You can bounce your light off anything, even a person's white shirt standing close to you.
2. Be careful about the color of the bouncing surfaces. If they are not white, the main subject color balance can be off.
3. Do not come too close to your subject (for portraits) or the light might come directly from the top, which creates a

situation known as "raccoon eyes" (dark circles under the eyes). Stay back and zoom in.

Balancing bounce flash and existing (ambient) light is again a trial and error situation. Experiment with different bounce directions and camera/flash settings to get the best results. Bounce flash can work well with portraits, group pictures, and pictures of interior spaces.

3. External / Slave / Multiple Flash

Taking the flash off the camera is a bit of a hassle but often gives better results. How do you fire the flash once it is off the camera? There are three basic ways, one wired, two wireless:

1. Use a cord. One choice is a used 5ft coiled Nikon SC-17 cord, which can be found used for about \$10. You cannot beat the quality and reliability of this cord, but it is a bit too heavy for travel use for me.
2. Optical Slave Flash: The flash is fired by another flash, usually the camera's flash (as in the case of the Fuji camera) or a small on-camera flash. You can minimize (or even eliminate) the on-camera flash by reducing its intensity or covering it with a material that blocks

(Continued on page 5)

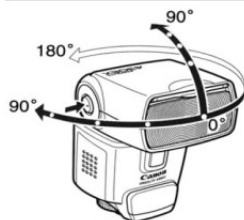
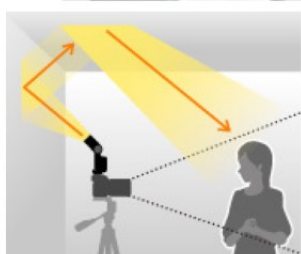
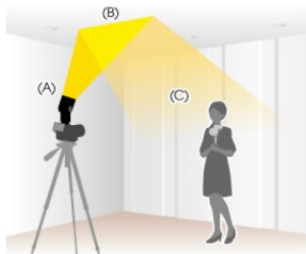


Fig. 2: Bounce flash with on-camera flash is possible if the flash can rotate up and down (bounce) and to the sides (swivel), left. The idea is to bounce the flash off the ceiling or the walls (including the wall behind the photographer, see below). This distributes the flash over a larger area, softening the light and reducing the light fall off. When it is possible, it can result in very pleasant portraits, group pictures, or pictures of rooms and interior spaces. Some flashes have a small card called a "catch eye card" (right) which helps put a sparkle in the subject's eyes.



(Continued from page 4)

visible light but lets infrared light go through and it is the IR light that triggers the slave. Some flash units have a built-in slave mode or one can buy an external slave to attach to the flash. One potential problem with optical slave flash is that the flash can be fired by another photographer taking flash pictures in the same room. So this will not work well in a place where other people are taking flash pictures.

3. Radio Slave flash: This is the method of choice for most professionals. The emitter attaches to the camera and receivers attach to various flashes, which fire when the camera is fired. Usually there is a choice of several channels to avoid interference by other photographers.

Once the flash is off the camera, it is possible to fire more than one flash unit at the same time, either wired (a bit awkward) or, most likely, as slave flashes. This opens the way to many different situations / effects. I recommend reading some books or websites on this topic and then experimenting for best results.

4. Flash Modifiers

A flash modifier is anything that attaches to the flash and alters the light (direction, distribution, color, etc.) The goal is more pleasing flash pictures,

especially with on-camera flash.

To start, the flash housing itself is a modifier. The heart of the flash is the flash tube. Some flash heads (known as "bare flash" heads) give you just that, the flash tube that will distribute light uniformly over a large area around it (not only in front but also behind and up). In a standard flash unit, the flash tube is housed and this housing directs the light in a certain direction. Some flashes have zoom heads that can spread the light at different angles. Some flashes also have built-in wide angle panels or diffusers that further modify the light.

Past the unit itself, there is a great variety of commercial units that one can buy and attach to the flash. Also one can make their own flash modifiers. **Fig. 3** shows a few commercial flash modifiers. There is a plethora of information, websites, videos, etc., that discuss and compare the various modifiers. Needless to say, there is no one single modifier that will magically transform your flash light to wonderful light for portraits, group shots, etc. If this is something that interests you, my advice is do some research, and experimentation to find what works for you.

One thing to remember: Flash modifiers reduce the amount of light that you get out of the flash. You trade quantity for quality.

In Search of the Perfect Flash

For me, the ideal flash should have the following:

1. Be compact and lightweight
2. Powerful with fast recycling time
3. Tilt and swivel head for bounce flash
4. Manual mode with variable intensity
5. Auto mode with at least two settings
6. Zoom head
7. Slave mode (optional)

Construction & Power: Clearly, #1 and #2 do not go well together. Especially older flash units with lots of options tend to be heavier. Some newer units, aimed for smaller mirrorless digital cameras, are compact and lightweight, but also expensive. One might need two units, a compact for every day travel and a more powerful one for home or special uses. #3 is nice for bounce flash but it is usually only found in larger units.

Exposure Control: #4 is important if you use off camera flash or bounce flash or fill flash. In general, manual camera and flash settings will give you the most consistent results. #5 means that the flash has a sensor that stops the flash when the exposure is satisfied, a feature that I find useful for on camera bounce flash. This used to be a standard flash feature but it is missing in many newer

(Continued on page 6)

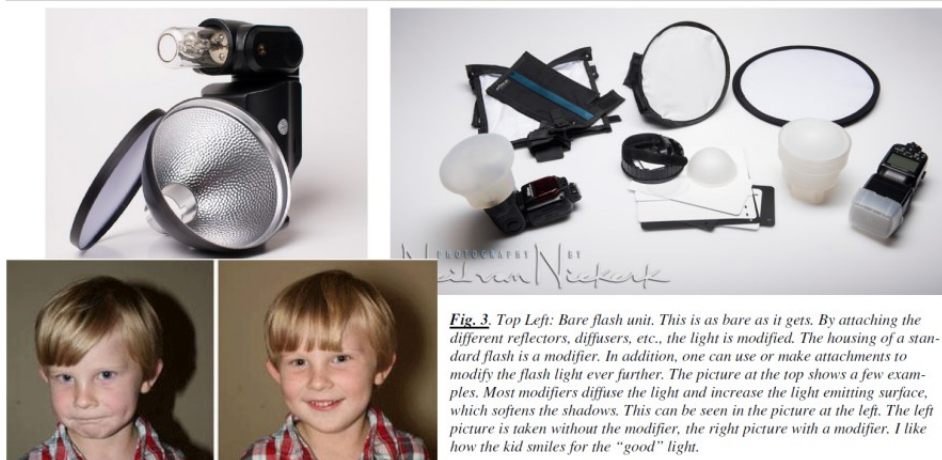


Fig. 3. Top Left: Bare flash unit. This is as bare as it gets. By attaching the different reflectors, diffusers, etc., the light is modified. The housing of a standard flash is a modifier. In addition, one can use or make attachments to modify the flash light ever further. The picture at the top shows a few examples. Most modifiers diffuse the light and increase the light emitting surface, which softens the shadows. This can be seen in the picture at the left. The left picture is taken without the modifier, the right picture with a modifier. I like how the kid smiles for the "good" light.

(Continued from page 5)

units because they rely on camera/flash communication for flash control. Unfortunately, this does not work for stereo with twin cameras because the camera/flash communication tends to delay the camera that fires the flash, at the expense of synchronization.

Extra Features: #6 is a feature that can be used creatively in some cases. #7 is good to have if you are also using another flash for trigger.

I am still looking for the best flash. There is a newer flash that almost meets all these requirements (except for #6), the **Nissin i40**, which also has nice large dials for exposure mode selection and control (I

generally prefer dials to menus - **Fig. 4**). Unfortunately, this flash, for some unknown (to me) reason, is not fired by my Samsung NX1000 cameras, so I cannot use it (this should be requirement #0?).

Right now for travel I use the **Metz 20 C-2** (or **Bolt VS-210**). This flash works with two AA batteries. The flash head tilts for bounce flash (but does not swivel, it also does not have variable power manual mode). I am still looking.

There are some other units that I like for travel, like the **Sunpak PF20XD** and the **Nikon SB-30**. Neither is available new. These are compact but cannot do bounce flash.

There are several compact slave flashes. I am now experimenting with a

unit called "Morris Mini Slave Wide" (also not available new) which is like a bare flash head. It is easy to position and I like the wide light distribution.

I am still learning about flash, especially now that I can use the twin Samsung NX1000 cameras with flash and near normal stereo base. I plan to present a workshop at NSA/ISU this summer and summarize what I have learned so far.

George Themelis



Fig. 4 Some favorite flash units. Top Left: Sunpak F20XD. Very compact with manual and auto modes. Bottom Left: Nissin i40, very powerful and flexible unit with bounce and swivel head. Unfortunately, it does not work with my Samsung NX1000 cameras. Top Left: Metz 20 C-2, very compact unit with tilt head. It has become my on the go flash. Top Right: Wide Mini Slave, it is easy to use and I like the bare flash type style.



Fig. 5 Left: Milo (our cat) photographed with slave flash. The reflections in his eyes show that two flashes were used, one on each side. Right: Surprise! (self portrait). For this picture I held a slave on my hands and I am looking down at it while I fired a camera with a flash, which triggered the slave..

3D News Awards Announced

During the September meeting the Annual 3D news awards for club members was announced. The Tony Alderson award for the best article by a club member was given to Andy Parke and Randy Vandergrift for their excellent review of the movie Billy Lynn's Long Halftime Walk. The Marvin Jones award for best reoccurring column was given to John Hart for "President's Message". The Marvin Jones award was named for the late former editor of the 3d news and the Tony Alderson award was named for the late innovative club member Tony Alderson who was also an famed special effects guru in Hollywood.

October, 2017 President's Message

My good friend Jeff Boller keeps me up-to-date on the latest 3-D releases. Last week my newly mastered BluRay of Gun Fury arrived. It was fun to see this 1953 release again with a very young Rock Hudson and Donna Reed. It has a good story and 3-D and beautiful Arizona scenery. However, there were a number of sequences that were extremely dark. I'm wondering if this was a defect in my disk or whether all are like this. I'm looking forward to receiving the war drama Cease Fire soon.

The club will once again be participating in the Armory's Art Night on October 13. This has been a good outreach for the club. Last year, because we were on the first floor near the door, we had an exceptional crowd. Barry had a nice display of phantograms and did a brisk business selling his books. Once again this year I will bring my Vizio screen and hook up my Sony TD-10 so visitors can see themselves in 3-D on the TV. I'll also set some 3-D lobby cards around to enrich the atmosphere. I encourage you to participate. We need volunteers to share 3-D equipment and techniques.

Because we passed on an August banquet this year, awards and the installation of officers took place in September. Therefore, this month will be the first competition of the new year with "round" as a competition theme. David Kuntz expressed concern over the fact that few members are submitting CGI entries and, other than Jim Long, hardly any conversions. Since there were a couple of conversion workshops at 3D Con, perhaps more members will try this technique. John Boland has a number of contacts who will convert 2-D to 3-D and make lenticulars. We are currently in the process of converting a recently discovered picture of my great grandfather surrounded by his wife and

thirteen children.

John Hart



Breckenridge Parking Lot

Jim Long



Mountain Cattle

Lawrence Kaufman



Star Bridge

Randy Vandergrift

Scary 3D Movie Alert!!

Halloween Movie Night at Heritage Square Museum

3-D SPACE is partnering with Heritage Square to bring you
1953's *It Came From Outer Space* in 3-Dimensions!

From Ray Bradbury's great science fiction story, fantastic sights will leap
out at you. Bring your chairs, blankets, and picnic and enjoy a fun night
under the stars watching a classic scary movie.

3-D glasses will be provided. Popcorn, sodas, and other snacks will be avail-
able for purchase.

October 21, 2017
Gates open at 6:30 p.m.



Admission

Adults - \$10

Children (6-12) - \$5

Museum Members & Children
Under 6 - FREE



Heritage Square Museum

3800 Homer Street

Los Angeles, CA 90031

(323) 225-2700

www.heritagesquare.org



The Center for Stereoscopic
Photography, Art, Cinema,
and Education



3DNews

From the LA 3-D Club

Volume LXII #3

LA3DClub.com

November 2017

Tiny Planet Maker Faire by Eric Kurland Round Theme Winner



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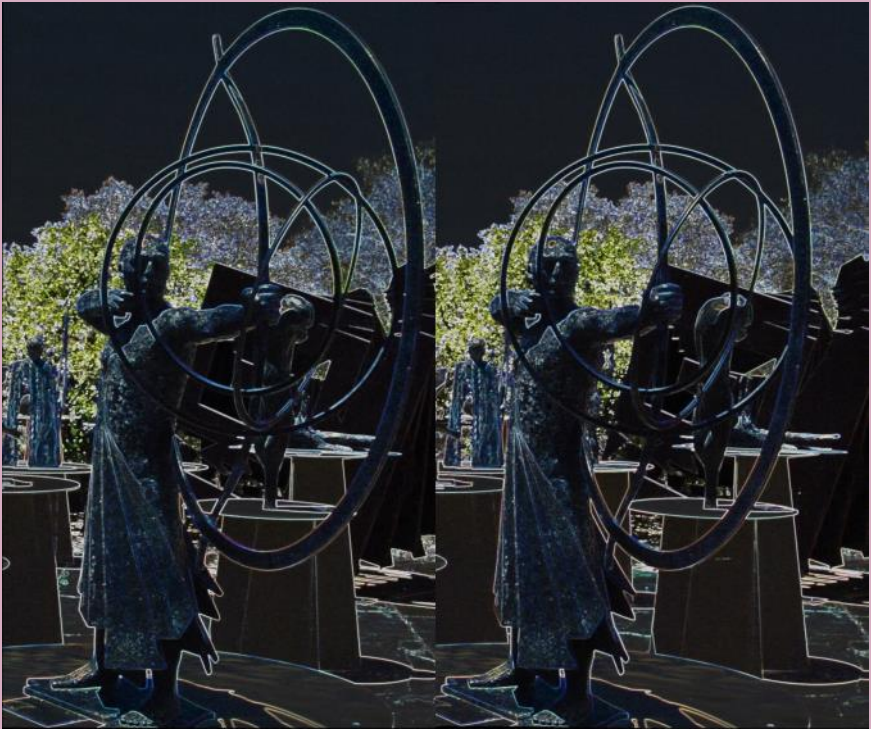
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Arch 1 Randell Vandegrift HM



Through the Trees Lee Pratt HM



Creative Archer Lawrence Kaufman HM

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out.

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

The **next regular meeting of the Los Angeles 3-D Club will be Thursday, November 16th, 2017, 7:15-9:45pm** at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103.

The evening will include the second competition of the LA 3-D Club year. The special theme for this month is **HOT**. Club members may enter their images into the competition by using the **UPLOADER** which will be available online at La3dclub.com until 11:59pm on November 15.

3-DIY Open Screen – November 26th, 2017, 2pm Downtown Independent

On a Sunday, November 26th, 3-D SPACE will hold its quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play blu-ray discs and DCI compliant digital cinema packages (DCPs). **NOTE: FOR DCP SCREENING PLEASE EMAIL 3D@3-DSPACE.org IN ADVANCE TO MAKE ARRANGEMENTS FOR INGESTING FILES.** \$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members, \$10 at the door for non-members (admission is waived with USC Student ID), 3-D SPACE Patrons and current LA 3-D club members who bring new content to screen get in free. (Content must not have screened at a prior LA 3-D Club event).

Call For Entries!

PSA Hollywood Exhibition 2017 – ENTRY UPLOADER IS NOW OPEN

All stereo photographers are invited to enter the annual Hollywood Exhibition

The Hollywood Exhibition is a photography contest sanctioned by PSA (meaning acceptances and awards count towards PSA star ratings and other honors). It is open to everyone, whether or not they are members of the PSA, the LA 3-D Club or any other organization. This year, both digital and stereo-card formats will be accepted. So, get your best images together, and show us what you’ve got. Closing date for all entries...Nov 26th, 2017, check club website for information and uploader. Selection...Dec. 3th, 2017

The 14th Annual LA 3-D Movie Festival is now accepting entries. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place in December, 2017, at the Downtown Independent Theater in Los Angeles. www.LA3DFEST.com

Entries will be accepted in three categories: Shorts under 40 minutes, Features over 40 minutes, Student Films Submission deadlines and entry fees are \$40
Late Deadline: Nov 15th, 2017

VISIT LA3DFest.com TO DOWNLOAD THE ENTRY FORM Technical questions and general inquiries can be sent to 3D@LA3DFest.com

November, 2017 President's Message

Yesterday I attended the funeral of a somewhat distant relative. Patty was a daughter of my grandfather's youngest brother's daughter. I never learned the progression of second and third cousins, but I guess she fit in there somewhere. It was a beautiful funeral, as funerals go, in a magnificent setting in Pacific Palisades. There must have been 200 attendees, most of whom I didn't know. I showed a picture of my great grandfather's family at the October club meeting which I had had converted to 3-D and made into a lenticular. If interested in conversions and lenticulars I can recommend the services of Harvey@zaxis.com. Harvey also converted a picture of my sister and me as young children and a picture of my parents in front of St. Andrew's Church on their wedding day. In any event, I was sharing these lenticulars with family and friends at the reception after the funeral. They were a big hit. I think Harvey can expect some business, as most people at the reception had never seen 3-D lenticulars before.

Last month's delayed first competition of the year featured many entries based on the theme "round". This month's second competition's theme will be "hot". With all of the fires we've had, this theme should be a natural.

Eric treated us to two scary movies in October, in honor of Halloween. *VIY* was Russian-made and featured small, bat-like monsters in the Carpathian Mountains. I passed on the second movie, *IT CAME FROM OUTER SPACE* because I have seen it so many times and have both a field-sequential and BluRay version of it.

The 14th Annual L.A. 3-D Movie Festival is now soliciting entries. The Festival will take place at the Downtown Independent Theater in December. See you at the meeting.

John Hart

Image of the Year and 2016-17 Competition Results

By David W. Kuntz



	1st	2nd	3rd	4th	5th
1st image 1	9	7	7	7	21
2nd image 2	9	9	9	9	27
3rd image 3	9	9	9	9	27

The October meeting featured a small, but spirited competition. One reason for that was that nearly half of the 39 total images entered were also submitted for the theme award. Judges Oliver Dean, Scott Ressler and Jim Frazier had a tough chore sifting through all these “round” theme entries, but finally decided on Eric Kurland’s “Tiny Planet Maker Faire.” This was shot using twin Ricoh Theta S (360°) cameras, and then processed using the “Tiny Planet” feature in StereoPhoto Maker to yield a visually interesting and whimsical image.

Half of the other awards and HMs at the October competition were won by “out of towners,” specifically Lee Pratt (Madison, AL), new member Andrea Shetley (Fayetteville, TN) and Carl Wilson (Ozark, MO). I hope this will motivate some of our local photographers to enter the November competition and defend us against these “furriners.” Maybe we should even build a wall to prevent these out of state photographers from entering our competitions. Alternately, our local photographers could just get off their asses and take better photos. It’s a tough call.

In addition to our judges, I’d like to thank John Hart for assisting me at the scoring table in October, and Eric Kurland for serving as projectionist.

The “round” theme really seemed to motivate people this time, so I’m hoping we’ll have a similar level of enthusiasm for our theme in November, which is “hot.”

Image	Maker	Score
A Group Standard Awards		
Altered Spider	Andrea Shetley	25
Hiding the Elephant	Carl Wilson	25
A Group Standard Honorable Mentions		
Creative Archer	Lawrence Kaufman	24
Friendly	Lawrence Kaufman	24
Through the Trees	Lee Pratt	24
Arch 1	Randell Vandegrift	24
Theme Award "Round" Winner		
Tiny Planet Maker Faire	Eric Kurland	23

Name	Oct
STANDARD - A Group	
Lawrence Kaufman	70
Andrea Shetley	68
Carl Wilson	68
David Kuntz	67
David Starkman	65
Randell Vandegrift	65
Eric Kurland	64
Andrew Parke	62
Lee Pratt	62
Janet Havey	60
Barry Rothstein	60
John Hart	57
Ed Ogawa	56

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman National Stereoscopic Association & President International Stereoscopic Union

DTLA Mini Maker Faire

Help spread the word. The second DTLA Mini Maker Faire in collaboration with Make.Com. will take place on Saturday, December 2nd from 10 am to 4 pm at the Central Library in DTLA. The time to sign up to exhibit has ended, but you can go and enjoy all the festivities. The event is completely free for attendees and exhibitors.

For updates on DTLA Mini Maker Faire, check their website: dtla.makerfaire.com To Register as an event attendee, please register through their Eventbrite page: dtlamakerfaire2017.eventbrite.com

3D Comic Books

During the 1950's there were fifty 3D anaglyph comic books produced, but there was also a large number of comic books drawn to look 3D in 'TrueVision' but not requiring 3D glasses. These included several titles and numerous issues of Adventures Into the Unknown, Cookie, Romantic Adventure, Lovelorn, Kilroys and Commander Battle and the Atomic Sub.

Some of American Comic Group (ACG) comic titles are being reprinted in book form. The TruVision ACG Adventures Into the Unknown comics are included. Bud Plant has marked down Volume #10 which includes most of the TruVision issues. There are two versions of the reprint books, with & without a slipcase. Volume #11 contains the final two TruVision issues, but it has not been reduced. Check out his website: budsartbooks.com

Nokia pulls out of OZO VR hardware, lays off 310, steps up in health and patents

Nokia, the once-mighty phone maker that eventually retreated to a business based around networking equipment and targeted verticals

like health and imaging, is rethinking its business strategy once again. Today, the company announced that it would cease building its pricey OZO virtual reality cameras after finding that the VR market was developing “slower than expected.” It will instead shift its focus more to health products and patent licensing. Nokia Technologies is laying off up to 310 people as part of the move. Nokia Networks is unaffected.

LA 3D CLUB COMPETITION THEMES

KEEP THESE THEMES IN
MIND, SO YOU CAN ENTER
THE OPTIONAL THEME COM-
PETITIONS DURING THE
CLUB YEAR:

NOVEMBER: HOT

JANUARY: WATER

MARCH: PINK

MAY: STRONG

The reductions will happen mainly in the U.S., U.K. and Finland, the company said, and account for about 35 percent of the 1,090 employees in Nokia Technologies, as the unit overseeing VR efforts (along with Health and licensing of patents) is called. Nokia’s OZO VR cameras made their debut around 2015 at a time when Nokia looked like it had all but given up on hardware, after seeing its mobile phone business, once the biggest in the world, get decimated by the rise of Android and the iPhone and eventually sold off to Microsoft (which continued to wind it down after also failing to resuscitate it.) The company said that it will continue to support those who have already purchased devices.

3D Exhibitions

The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions. Here is a partial list:

November 26, 2017, Hollywood 2017, Digital and Prints. la3dclub.com



March 19, 2018, Southern Cross, two digital sections: open & Landscape/seascape/cityscape; website: oz3d.info

New 3D Blu-rays

Flicker Alley announced it will start on production of 3-D Rarities II. Produced by the same creative team behind the acclaimed 2015 collection, this 3D blu-ray will contain more than two hours of historic stereoscopic treasures from the 3-D Film Archive. You asked for more 3D rarities and they are delivering. The 3-D Film Archive has started production on 3-D Rarities II, presented by Flicker Alley. This 3D BluRay follows up the beloved 2015 collection with more stereoscopic history for collectors and fans to enjoy. Mark your calendars for Summer 2018!

Cease Fire

Another vintage 3D movie will be available on November 21st, Cease Fire. One review on the new titles has this to say: Cease Fire is an amazing watch on so many levels. First and most importantly, it provides a three-dimensional window to an important time in our history. Certainly a unique film for its time. Secondly, with its gorgeous, flawless 3D restoration, the 3-D Film Archive has provided one of the most exceptional 3D viewing experiences available on the format. This presentation is a perfect example of how Hollywood of today has failed to live up to the expectations of what 3D is all about. I am certain that I speak for many when I say that we are grateful to the 3-D Film Archive team for providing fans with these sensational releases. Recommended Highly!

Another 3D blu-ray Sale Out

Exclusives for Disney's Guardians of the Galaxy Vol. 2 were in great demand Aug. 22, particularly Steelbook editions of the Blu-ray at Best Buy. Those who search Amazon for upcoming 3D blu-ray releases, may not even have been aware there would be an exclusive Best Buy release of the film which included a 3D blu-ray. The 3D Steelbook edition was apparently sold out throughout several Southern California Best Buy locations before they even opened the stores. Customers arrived early to pick up a copy in person greeted by half-empty Guardians displays (though the Best Buy standalone Guardians displays were impressive, incorporating a social media photo op with life-size cardboard

cutouts of the team). A Best Buy clerk in one California store said all their copies of the Steelbooks were diverted to a large number of online preorders, and the Best Buy website indicated no copies available at any stores within hundreds of miles. I did see copies in Texas and Washington available for store pick up.

One of the reasons for the high demand for the Steelbook, particularly the 4K Ultra HD Blu-ray version, was that it was the only way for fans to get their hands on a 3D disc of the film, as Disney relegated the 3D edition to a Best Buy exclusive. While Disney has held back on releasing 3D versions of the studio's films in recent years, the choice to limit 3D availability of the "Guardians" sequel to a single-retailer premium exclusive was a particularly interesting one given how much the potential for 3D influenced the film's visual style, which only adds to the potential demand among fans for the 3D version, regardless of how niche the format is becoming.

Based on information posted online by fans around the United States looking for the 4K/3D combo, stores in places like New Jersey and Tennessee had plenty of copies of the 3D exclusive on shelves, which points to some curious allocation decisions on the part of Best Buy as to how many copies were produced and where they were sent for the title's launch day. Even the Steelbook of the standard Blu-ray edition was sold out at most stores, which definitely points to the popularity of the collectible packaging as well.

Target offered the Blu-ray and UHD Blu-ray with an exclusive digital "Meet the Ravagers" featurette redeemable through the Disney Movies Anywhere streaming service. However, several fans took to the Internet to complain that their exclusive codes either didn't work or were listed as having been no longer valid after erroring out. Such issues aren't altogether uncommon for new releases and are usually ironed out within a day or so of the title's release. Walmart offered the Blu-ray version of the film with exclusive box art and two packs of Upper Deck Marvel trading cards. Best Buy also had a variety of exclusives with other new releases as well, such as lenticular packaging on Lionsgate's *The Walking Dead: Season 7* Blu-ray.

Those Redheads from Seattle

Those Redheads from Seattle (1953) may be one of the rarest Golden Age 3D features. It is now on 3D Blu-ray in widescreen and restored

three-channel stereophonic sound from Kino Lorber. The restoration had its World Premiere at the TCM Film Festival at the TCL Chinese theatre on April 7th. Bob Furmanek with The 3D Film Archive reported a new commentary track had been recorded for the 3D Blu-ray release of *Those Redheads from Seattle*. "I'm pleased to announce that we have just recorded our first feature commentary track," said Furmanek, "I had the great pleasure of joining Hillary Hess and Jack Theakston to discuss all aspects of *Those Redheads from Seattle*." "Throughout the 90 minutes, we cover the films production and limited 3D release; the recently solved mystery of the origin of the Paravision camera and the technical challenges of filming in dual-35mm 3D; the pioneering use of widescreen framing and the lost three-channel stereophonic sound; Lionel Lindon's outstanding and complex three-dimensional compositions; my decades long search for missing 3D elements and so much more. In addition, Archive Technical Director Greg Kintz joins us for a 10 minute segment to describe the many challenges that he faced with bringing this stereoscopic gem back to life." Read more about *Those Redheads from Seattle* on The 3-D Film Archive website. 3dfilmarhive.com/those-redheads-from-seattle

More Dead DreamWorks 3D Animation Titles

DreamWorks has canceled the planned animated musical comedy "Larrikins," according to a blog post from the project's director, Tim Minchin. Minchin, an Australian musician and stand-up comedian, said that "Larrikins" had been shut down...making it the second project shut down by the animation studio since it was purchased by NBCUniversal. Back in November, DreamWorks announced that they were canceling a planned sequel to the 2013 caveman comedy, "The Croods." "I've recently been working in 3 different continents, missing my kids a lot, sleeping too little and not playing piano enough," Minchin wrote in his blog post. "And then a couple of days ago, the animated film to which I've dedicated the last 4 years of my life was shut down by the new studio execs."

"Larrikins" would have starred Hugh Jackman, Margot Robbie and Naomi Watts in a comedy about a bilby — a marsupial native to the Australian Outback — who leaves his home under a rock to go on a road trip with a band. Minchin and Chris Miller ("Puss In Boots") were attached to direct, with Minchin also writing songs for the film. With this cancellation, DreamWorks Animation currently has no films on its slate for 2018. Their next release is the Alec Baldwin-fronted "Boss Baby,"

currently out, followed by a film adaptation of “Captain Underpants” on June 2. After that, DreamWorks has nearly two years of empty slate until “How To Train Your Dragon 3” releases March 1, 2019 (Dragon 3 has had a few delayed release dates, including 12/18/16, 6/10/16, 6/17/16, 6/9/17, 6/18/18 & 05/18/18.) With DWA now joining Illumination under NBCUniversal’s wing, it’s looks likely that the two studios will be integrated in Universal’s plans for animated releases going forward. Notably, Illumination has “Despicable Me 3” set for June 30 of this year, and “Dr. Seuss’ How the Grinch Stole Christmas” planned for November, 2018. Illustrator Peter de Seve confirmed on Twitter that he was the first designer hired to work on “Larrikins” and shared some early concept art he drew upon learning of the cancellation.

Croods 2 is extinct

DreamWorks Animation and its parent Universal Studios pulled the plug on the long-gestating sequel to the 2013 hit “The Croods.” Universal Pictures Chairman Donna Langley met with workers at DreamWorks Animation’s Glendale headquarters to confirm that production of “The Croods 2” was being stopped. Some 30 employees who have been working on the film, launched 3 1/2 years ago, will be looking for new jobs. The workers were told DreamWorks Animation hopes to keep them at the company. Some could be shifted to other film projects, while others might be put into training or “artistic development” programs.

The initial “Croods” film charmed audiences and made \$587 million worldwide at the box office, on a production budget of \$135 million.

When Comcast bought DreamWorks Animation in April, it put the hierarchy at Universal Studios in charge of the studio founded by Jeffrey Katzenberg. Individuals at both DreamWorks and Universal said doubts had been raised about proceeding with “Croods 2” even before Universal was put in charge. Two sources said that Universal was effectively just ratifying a decision already made by DreamWorks Animation to kill the movie. Trouble was already evident in August, when the companies announced that an expected 2017 release would be pushed back into 2018.

DreamWorks Animation and its parent Universal Studios pulled the plug on the long-gestating sequel to the 2013 hit “The Croods.”

Interview with H. Lee Pratt

By George Themelis

***Editors note:** H. Lee Pratt has been a member of our club for a while but rarely makes meetings because he lives in the southeastern US. This interview by Dr. T should make you more familiar with him as he is now winning many of our competitions. Also, I am happy to announce here that George has been named a contributing editor to this magazine due to his frequent appreciated contributions.*

Q: Tell us a bit about yourself...

I was born in Texas on June 20, 1946, and grew up on a farm/ranch in the Piney Woods region of east Texas. (Yes, I was a Texas cowboy!) Named after my grandfather (called H. L. or Lee) and my father (Henry L. or Henry), I have always been "Lee". Just to complicate and confuse all the printed forms that ask for "First Name and Middle Initial", I often choose to sign my name and signature with my first initial and middle name (H. Lee Pratt).

I majored in college physics and mathematics. While in graduate school in 1969, I was drafted by the Army and sent to the U.S. Army Missile Command at Redstone Arsenal, adjacent to Huntsville, Alabama. During my two years of military time I met my wife Rhonda, finished my Master's degree in physics, and came to love Huntsville also. My wife died eleven years ago. I have one son (Stephen) and a daughter-in-law (Kelly).

After my military time I was an Army civilian employee working as a physicist and then an engineer for what later became the U.S. Army Aviation and Missile Command. My specialty was optical guidance for missiles, and in particular laser devices (designators, rangefinders, LADAR) for missile guidance and fire control. I am now retired.

Q: How did you get started in 3D?

My interest in stereo photography goes back to the 1950's with my grandparents' hand stereoscope and my brother's View-Master viewer and reels. In the late 1970's I started collecting stereo items and photographing with a Prism Stereo beamsplitter attachment. At that time I was making a number of business trips to Los Angeles and met many members of the Stereo Club of Southern California. About then David Starkman and Susan Pinsky started publishing Reel 3D News and I became a charter subscriber and avid reader. I joined NSA in the late 1970's, PSA in 1982, and ISU sometime later.

Q: What 3D equipment do you use?

At first I concentrated on collecting stereo, with a special interest in viewers,

books, and all sorts of views. But soon I started my own photography. Somewhat in succession I used Realists, View-Master, slide bars, stereo Super 8 movie, Nimslo, dual Minolta X-700 and dual Minolta Maxxum 7000 SLRs, dual Olympus XA-3 point-and-shoots, a custom German Optron 3-D camera, and an RBT X2 camera. Switching to digital photography, I first used dual Sony cameras with a Pokescope 3D LANC Controller. I then switched to various Canon cameras wired together for use with StereoData Maker. Most of my current digital images are made with dual Canon SX230 HS cameras. But I also use a Fuji W3, a Panasonic 3D1, several modified Panasonic 3D close-up lenses, and other configurations. I have dabbled with 3D cell phones and virtual reality devices, but they are not a favorite of mine.



Q: What kinds of pictures do you take?

My favorite views are scenics of natural areas unspoiled by humans. But I also do some table top, computer, and other experimental stereo work. I make stereo cards on the computer, first using Corel Draw and now StereoPhoto Maker.

Q: What is your involvement with various stereoscopic organizations?

I am an Honorary member of PSA and have a Master 9 star rating in 3D exhibitions. I am the Chairman of PSA's 3D Division, the former President of NSA, and a member of SSA and ISU.

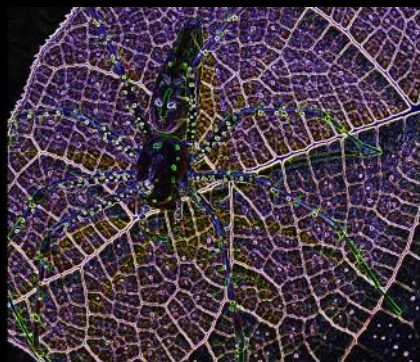
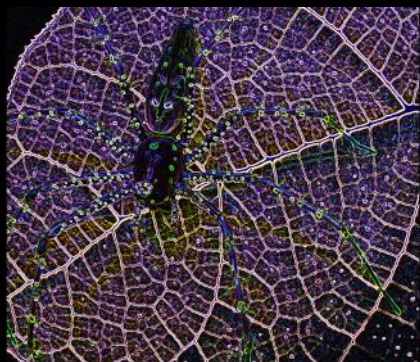
Q: What other interests do you have?

When not involved in photography, I grow peaches, plums, grapes, blueberries and blackberries in my back yard (but no more cattle!). And I play a trumpet with my son and others at church on Sunday.

Q: What are your thoughts about the future of 3D?

3D will obviously change with technology, but will remain a favorite among the select few who get hooked on the wonders of 3D images. In the mean time I am taking advantage of technology that is fast disappearing: 3D televisions, monitors, laptops, and those wonderful old and new 3D movies.





Altered Spider Andrea Shetley Award

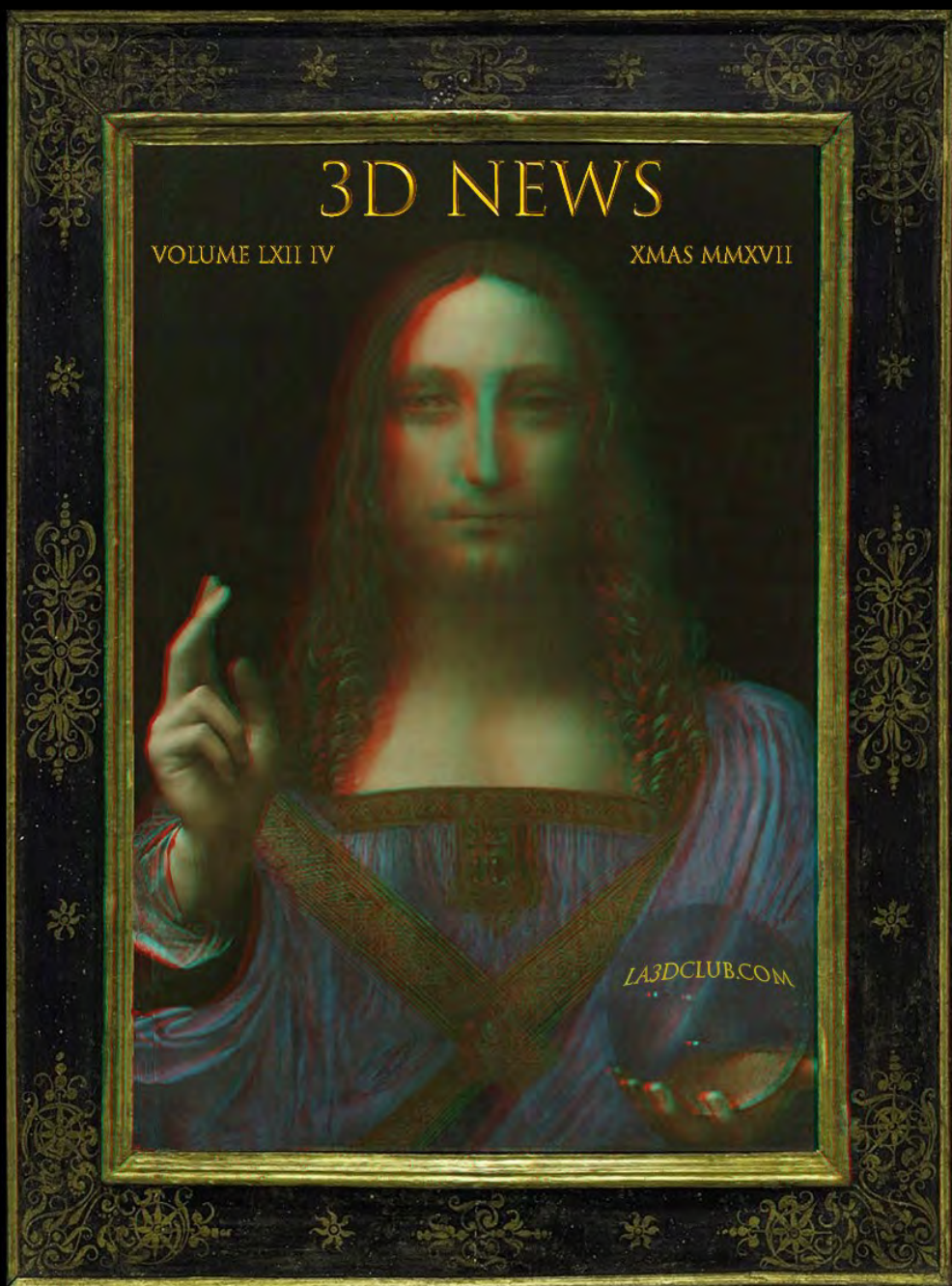


Friendly

Lawrence Kaufman HM



Hiding the Elephant Carl Wilson Award

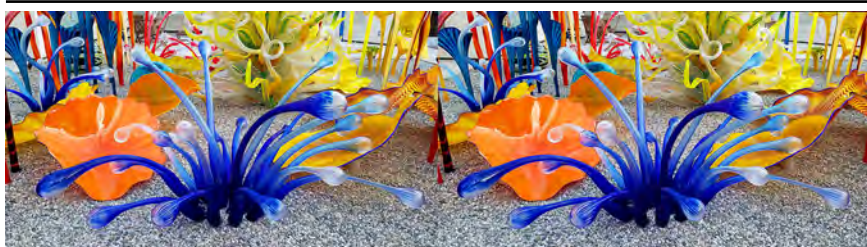


A GROUP MODIFIED AWARD SALVATOR
MUNDI - LEONARDO DA VINCI - JIM LONG
SANS TEXT

Standard Honorable Mentions



Chihuly Blue 2 Eric Kurland



Chihuly Garden Eric Kurland



National Cathedral DC David Starkman



Chinese Rock Garden John Boland (B Group)

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out.

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

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Philip Steinman

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Eric Kurland
David Kuntz
George Themelis

At Large Board

Andrew Parke
Randy Vandegrift

LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

The **Judging for the Hollywood 3d Exhibition** will be 1PM, Sunday December 3rd at Berezin Stereo Photography Products in Mission Viejo. Members are welcomed to attend the judging, please RSVP Steve Berezin at 949 215 1556 or steve@berezin.com. The Hollywood exhibition is a PSA sanctioned contest for both digital images and stereo-cards. Members receive points, which they can use to get star ratings.

14th Annual LA 3-D Movie Festival Tickets Available Dec. 1st

3-D SPACE, The Center For Stereoscopic Photography, Art, Cinema, and Education, is pleased to announce the **14th Annual Los Angeles Movie Festival** will take place **December 16-17, 2017**. On Saturday and Sunday, December 16-17th, the festival returns to its home at the Downtown Independent Theater in Los Angeles for two full days of programming, including the **58th Hollywood International Stereo Photography Exhibition**, several blocks of **International 3-D Short Films** and **3-D Student Films**, The **LA 3-D Club Holiday Party**, and **3-D Feature Film** and **Special Events**. The festival schedule will be posted and tickets will go on sale on December 1st at the festival's website, www.LA3DFest.com



The **next regular meeting of the Los Angeles 3-D Club** will be **Thursday, January 18th, 7:15-9:45pm** at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103.

The evening will include the third competition of the LA 3-D Club year. The special theme for this month is **Water**. Club members may enter their images into the competition by using the **UPLOADER** which will be available at La3dclub.com until 11:59pm on January 17th.



John Hart's Offending Image (see page 5)

December, 2017 President's Message

November's Club meeting featured a variety of burning images submitted for the "hot" theme. I thought my entry was "inspired": I had my friend Jack take a drag on a cigarette and let the smoke curl out of his mouth while he was biting into a hot chili pepper. Jack, who doesn't smoke, said it took a week to get the taste of smoke out of his mouth. The judges weren't impressed (See the bottom of page 4 to view John's offending image).

The November 26th gathering at the Downtown Independent had to be aborted. The necessary polarizers were missing. It was just as well, since only six of us showed up. Eric showed us a Holmes-type stereoscope which he made out of resin using a 3-D printer. We also saw a French-type diablerie which we viewed in an Owl viewer. I had brought Slow Glass to share and a number of stills shot while we were at Big Bear filming.

Eric tells us that he is already receiving entries for the fourteenth annual LA 3D Festival. These entries are being received from many countries, so our mid-December Festival should be a big success. Our holiday "banquet" will be part of the festivities and will feature fried chicken from Ray Zone's son Johnny Ray's Howlin' Ray's Restaurant. Jodi Kurland said that Howlin' Ray's has had such a following that a two hour wait is par for the course. Johnny has already enlarged his restaurant and is thinking about opening another on the west side of town.

Those of us who ordered the BluRay of Cease Fire recently received our copies. Cease Fire was filmed live on the battlegrounds of the Korean War. Another 3-D Korean War-themed movie is Dragonfly Squadron.

I'll see you at the Festival,

John Hart

Cadwell Viewer Find

By Steve Berezin

I recently found a sequential viewer at the Pasadena monthly photo show which was for two people to view stereo views at the same time (or so I thought). The man I bought it from included a patent drawing along with the viewer. It had wire holders to hold the Holmes's type stereoviews of around 100, 50 of them on each side. To do a little research on it I used the CD which I received from Lawrence Kaufman which had scans of all the Stereoworld articles from the mid 1970s until recently.

The first article in the July August 1977 Stereoworld states:

"The Cadwell stereo viewers take 100 views back to back fixed into wire and tin holders which revolve by means of the attached knobs. There is no belt suspended at two points as in the Becker style viewers. The cast plate on the side of these viewers reads: "Pat. Jan. 6, 1874 by J. W. Cadwell Manufacturer No. Reading, Mass." A label on the in-side of the left-hand viewer reads: "N. A. Cadwell Manufacturer of picture frames and stretchers of all kinds. Also J. W. Cadwell's Patent Revolving Stereoscope for holding 100 views, 11 Chardon St., Boston." This address has been scratched through and "North Reading, Mass." inked



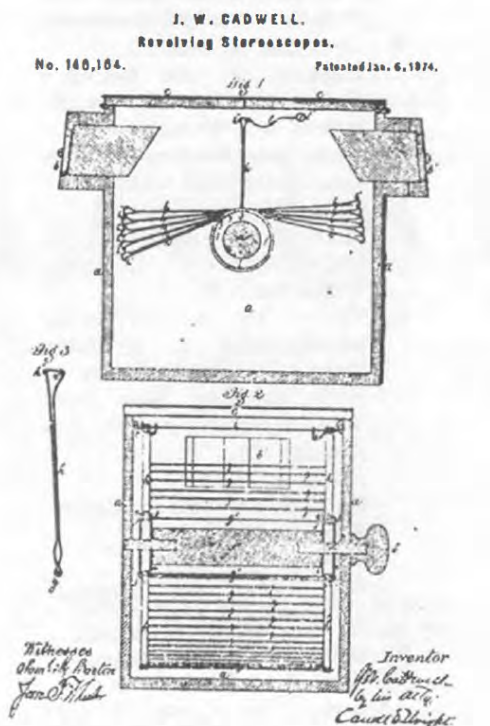
in. Was N. A. Cadwell a brother or son of J. W. Cadwell who went into business in Boston and later moved to North Reading. Other variations of the basic Cadwell revolving



design were manufactured.”– The article then asked if anyone had further information on the Cadwell business or examples of other styles of Cadwell viewers?

In a letter to the editor in a later issue renowned stereoscope collector Paul Wing mentioned: "I have a variant on the Cadwell viewers shown in the July/ August issue of Stereo World. Aside from the applied oak leaf carvings, the viewer has a sheet metal slide with a small brass knob covering a milled slot in the wood case. The customary iron casting is not used. Flat mahogany knobs are used to turn the slide holder.

A detailed label in the case gives instructions for mounting slides. It is entitled "Cadwell's Revolving Stereoscope". A nice parlor ornament holding one hundred views, size about eight by twelve inches.

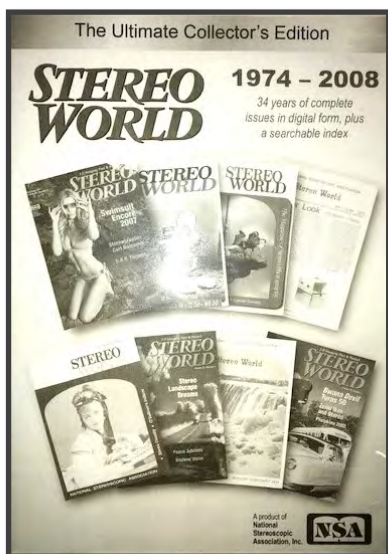




The address is: J. W. Cadwell and Sons, North Reading, Mass., U.S.A.

"So it would appear that N. A. Cadwell is a son. I assume the octagonal viewer is a later model. It is designed to be stored upright with focusing lens set retracted and revolved plus or minus one eighth of a revolution to bring the eye pieces down nearly level. The earlier viewers were non focusing. There are a number of early tilting top eye pieces to permit doubling the number of views. The person viewing the slide had to look down into the eye pieces. "The original patent dated May 5, 1873 shows a square box with horizontally opposed eye pieces. The patent covered the compact circular wheel and card holding clips."

After fooling with the viewer for a few hours I was able to determine that the viewer is not made for two people but actually made for one



person to view many cards with. 1/2 the views can be viewed from one side and half from the other, but not at the same time. The physics of the viewer do not allow the angle of the lens to view to work on both sides at the same time.

I highly recommend getting the CD of past Stereoworld articles from Lawrence Kaufmann if possible. He can give you details on the price and availability.

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman National Stereoscopic Association & President International Stereoscopic Union

IMAX Improves Without 3D

You may recall, IMAX had announced that it was stepping away from 3D after recent slips in its stock price. Imax had previously set 3D as its default release vehicle for Hollywood films. August's "The Dark Tower" had originally been announced as an IMAX 3D film, but that was quickly removed and it was only released in 2D. This summer's hit movie, "Dunkirk," was also not shown in 3D, but it had never been announced as a 3D release. Perhaps the real problem began when the theaters decided since they were charging more for RealD screenings, they should have a 2D IMAX ticket price and a higher 3D IMAX ticket price. Well the public will only take so much of getting the shaft, before they stop paying increased ticket prices.

The Motion Picture Association of America collects data on the cinema market and has reported that the revenues for 3D cinema have declined from a peak of 20.75% of the overall North American box office revenues in 2010 to just over 14% for 2016. Cinema content in 3D is slowing down and that isn't helping. Rare successes such as "The Jungle Book" earned 43% of its opening weekend revenues in 3D. But most new 3D releases are lucky to show for two weeks at the theater, after which time only 2D screenings remain. Imax creates around 35 films per year and the CEO of Imax Entertainment, Greg Foster, has said that he estimates that only five to ten titles will now be released in 3D annually going forward.

The IMAX 2017 third quarter results show IMAX is reporting a record third quarter box office, up 17% over the prior year. IMAX domestic box office increased 18% year-over-year, compared to the overall industry box office decline of 14%. The company's network expansion is continuing with 49 new theatre system installations and 2 upgrades. Their commercial network now reaches 1,203 screens out of their 1,302 systems. They still have 545 theaters in backlog. One theater near me in Cathedral City was one of the final IMAX film theatres built. It has long since changed to a non-branded Giant Screen theater, but has recently announced it would become a live-stage venue.

70th Anniversary:

Howdy Doody and 3D are two of my passions that both really took off in 1947. Howdy Doody was a well-loved puppet character who greeted thousands of kids and the beginning of the daily television broadcast day commencing December 27, 1947. Howdy stayed on NBC TV until 1960. 3D photography dates back 100 years earlier, but in May of 1947 the David White Company began selling the Stereo Realist camera, viewer, and mounting equipment all developed by a young engineer named Seton Rochwite. With a lot of marketing it sold very well and was followed by 3D cameras and equipment from all the camera manufacturers, eventually even Kodak.

3D was still very much on the public's mind and a few years later it spread into other mediums. Comic books were still very popular in 1953, even if the clouds of the Comics Code were starting to form. Inspired by the lines of moviegoers waiting to see "House of Wax" in April of 1953, young comic book artists Joe Kubert and Norman Maurer, with Norman's brother Leonard developed a system for 3D comic book art drawn on animation cells so the art could be shifted to provide a left and right viewing angle. Kubert and Maurer were working for St. John publishing and sold publisher Archer St. John on the idea. The World's First 3D Comic was 'Mighty Mouse'. The comic book was priced at twenty-five cents, when an average comic book sold for only ten cents. The first printing of a million and a quarter copies sold out instantly when it went on sale on July 3, 1953. 'Mighty Mouse' was followed by 'Tor', which also had to be reprinted and 'The Three Stooges'. Just like the 3D cameras and the 3D movies, almost every other comic book publisher soon came out with their own titles in 3D. The gold mine went bust as soon as the market was flooded with dozens of different titles and sales plummeted. Early in 1954 the 3D titles stopped coming and St. John Publishing was almost bankrupt. Just as with the 3D movies there were only fifty 3D comic book titles made available. Dell Comics was busy publishing Howdy Doody 2D comic books, but they did release two 3D comic books: Rootie Kazootie and Flukey Luke. Both of these titles were done with a photo process and not line art and even more curious they were titled '3-D-ell #1 Featuring Rootie Kazootie' and '3-D-ell #3 Featuring Flukey Luke,' there was no 3-D-ell #2.

In 1953 we also saw movie magazines, bubble gum cards and several premiums in 3D and this is where Howdy Doody had his 3D connection. In 1953 Luden's offered a mail-in premium that was a large folded

3D page that was a set of eight, four-panel 3D comic strips, which came with red and cyan/green 3D glasses. The art was by Chad Grothkopf who had been drawing the Sunday Howdy Doody funny page strip and the Dell comic books. Howdy was also featured in Tru-Vue 3D filmstrips (and later Tru-Vue cards.) Tru-Vue 3D film strips debuted at the 1933 Chicago Century of Progress Exposition, five years prior to View-Master's 1938 debut and big push at the 1939 New York World's Fair. By 1951 View-Master's owner Sawyer had purchased Tru-Vue and soon changed the filmstrips to seven-view rectangular cards. There had also been 'Howdy Doody Stori-views,' which were 3-dimensional color picture slides.

The Howdy Doody Stori-Views 3D image cards and viewer are a little more rare and a little less known, compared to Tru-Vue 3D filmstrips, Tru-Vue cards and View-Master reels. The Stori-View viewer was a simple, small, streamlined plastic device with no moving parts, it was usually red or black. The images were on small cards which could be viewed one at a time holding the viewer up to the light, as you would a View-Master viewer. The Stori-View cards were manufactured by View-Master for Church-Craft Pictures of Saint Louis in the late 1940's and early 1950's. The images were on the same 16mm film used for View-Master reels, mounted into the single-view cards. They used Kodachrome transparency film, so the images are as bright and colorful today as they were almost 70 years ago. In addition to Howdy Doody, there was a 24 image set from Space Patrol, plus animals, Bible stories, fairy tales, travel, nature and other scenic views.

Seventy years later, film is dead and so is the Stereo Realist camera, having been replaced by digital 3D cameras, but now there are no current 3D camera manufacturers. Since Howdy Doody was live and mostly predated video tape, not too many young people would know who or what a Howdy Doody was. Luckily with 3D movie releases in RealD theaters, most people know what 3D is. Happy 70th Birthday Stereo Realist and Howdy Doody.

Hasbro

It may be too soon to get our hopes up that View-Master may return, but Hasbro has made a bid to acquire its chief rival Mattel, a move that would further consolidate the world's toy industry. An industry in trouble since the one remaining retailer Toys "R" Us filed for bankruptcy protection. You probably know that View-Master had numerous corporate owners over the years, finally being sold to Mattel. Mattel put it under its Fisher Price wing, but eventually stopped production and even

dismantled the machines used to produce the little 3D reels.

Mattel has struggled to revive some of its other faded brands. The toy world, like the broader retail industry, has been upended by the surge of e-commerce and the intensifying battle to grab the attention of children, who are spending more time playing on tablets and smartphones. It is not the first time the two toy giants have been involved in a potential takeover. More than two decades ago, Mattel sought to take over Hasbro, but Hasbro rejected that hostile bid, saying the merger would never pass antitrust hurdles. Regulatory issues could also be a factor in any future combination of the two companies, which are the industry's dominant toymakers.

Mattel's stock has fallen 52 percent over the past year, and its market value is now about \$5 billion. Hasbro shares have increased 8 percent from a year ago, bringing its market value to \$11.4 billion. Representatives of Hasbro and Mattel declined to comment on the takeover approach. Toys "R" Us owes Mattel at least \$135 million, according to court documents, more than twice as much as it owes Hasbro. Last month, Mattel said the bankruptcy weighed on its third-quarter results. The company's sales fell 13 percent from a year ago. Mattel's chief executive, Margo Georgiadis, called the results "clearly disappointing" and suspended the company's quarterly dividend. Despite the recent financial pressure, Mattel still produces valuable toy brands like Hot Wheels and Fisher-Price, which industry analysts say make it ripe for a takeover by Hasbro. This month, Hasbro announced that it had sealed an exclusive deal with Paramount Pictures to collaborate on producing films based on Hasbro brands. The two companies have already collaborated on movies based on the toys G.I. Joe and Transformers.

LA 3D CLUB COMPETITION THEMES

KEEP THESE THEMES IN
MIND, SO YOU CAN ENTER
THE OPTIONAL THEME COM-
PETITIONS DURING THE
CLUB YEAR:

JANUARY: WATER
MARCH: PINK
MAY: STRONG

14th Annual

LA **3-D** Movie Festival

**The International Exhibition of
Independent Stereoscopic Cinema**



December 16-17, 2017

**www.LA3DFest.com
for info and tickets**

Presented by 3-D SPACE,
Co-presented by The LA 3-D Club, Stereo Sisters,
and The Downtown Independent Theater

November 2017, Competition Wrap-up

By David W. Kuntz

The theme for November was “hot,” and the competition definitely heated up. Both Abe Perlstein and Jim Long entered makeup images for October and shook up the scores. Abe is currently on the top of the heap in the A Group, Standard Category, along with Carl Wilson. How long can they stay there? And, can Eric Kurland, who has made a strong showing this season, get into the top three? We’ll know more in January, when the theme is “water.”

Name	Nov	Cum
STANDARD - A Group		
Carl Wilson	72	140
Abe Perlstein	72	140
David Kuntz	72	139
Eric Kurland	74	138
Lawrence Kaufman	65	135
David Starkman	68	133
Randell Vandegriff	65*	130
Andrew Parke	64	126
Scott Resler	63	126
Jim Long	64	124
Lee Prat	61	123
John Hart	56	113
Andrea Shetley	—	68
Janet Havey	—	60
Barry Rothstein	—	60
Ed Ogawa	—	56
STANDARD - B Group		
John Boland	59	59
Modified - A Group		
Jim Long	73	145

* Judge's score averaged

Image	Maker	Score
B Group Standard Award		
Dame Edna	John Boland	22
B Group Standard Honorable Mention		
Chinese Rock Garden	John Boland	19
A Group Standard Awards		
Old Wagon	David Kuntz	27
Flo's V8 Cafe	Carl Wilson	27
A Group Standard Honorable Mentions		
Chihuly Blue 2	Eric Kurland	25
Chihuly Garden	Eric Kurland	25
National Cathedral DC	David Starkman	25
A Group Modified Award		
Salvator Mundi - Leonardo da Vinci	Jim Long	25
A Group Modified Honorable Mentions		
Anaglyph Cat	Jim Long	24
Terra Not So Firma - Bruce Omori	Jim Long	24
Theme Award "Hot" Winner		
BBQ Flames	Carl Wilson	23

Standard Awards



Flo's V8 Cafe Carl Wilson A Group



Old Wagon David Kuntz A Group



Dame Edna John Boland B Group



Theme Award "Hot" Winner BBQ Flames Carl Wilson

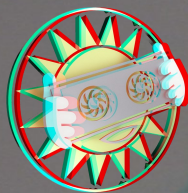
A Group Modified Honorable Mentions



Anaglyph Cat Jim Long



Terra Not So Firma - Bruce Omori Jim Long



January 2016 Volume 62 #5

3DNews

From the LA 3-D Club



David Kuntz *Bio*

By Dr T

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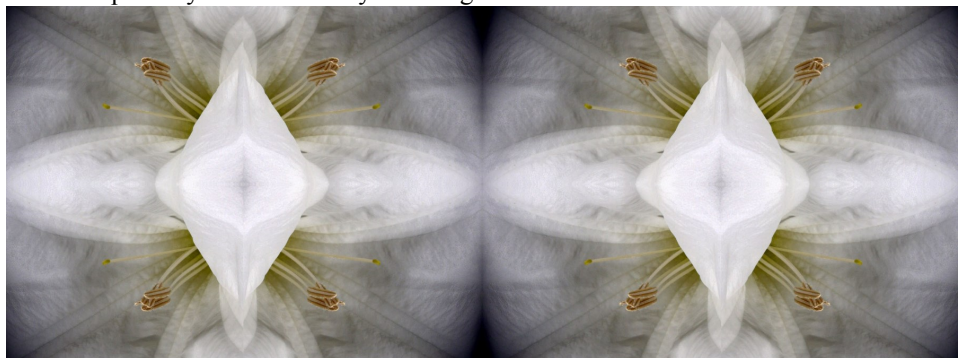
Fair by George Themelis of the Ohio Stereo Photographic Society



Tree Fungi by Stewart Turley of the Puget Sound Stereo Camera Club



Altered Spider by Andrea Shetley of Georgia3D



Stamens by Dennis Green of the Detroit Stereographic Society

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3D Calendar (please see page 3 for venues and times for meetings)

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The evening will include the second competition of the LA 3-D Club year. The special theme for this month is WATER. Club members may enter their images into the competition by using the UPLOADER which will be available at LA3DClub.com until 11:59pm on January 17th.

In addition to the competition, we will also look at the 58th Hollywood International Stereo Exhibition – 2017

3-D Trailer Park

Sunday, January 21, 2018, 2pm

Downtown Independent Theater

Join us as we take a look at a variety of trailers from recent and upcoming 3-D Hollywood features FREE for current LA3DClub members \$5 at the door for non-members (admission is waived with USC Student ID)

LA 3D Club Competition Themes

Keep these themes in mind, so you can enter the optional theme competitions during the club year:

January: Water

March: Pink

May: Strong

RIP Chuck Reincke

Those who have attended any 3D-Con is familiar with Chuck Reincke. Chuck has been a stereo view dealer for many, many years. Chuck always had quality cards, that were priced accordingly. Chuck has helped with promotion for all the Southern California conventions, but this year his health had worsened and he was planning to sell his collection, which he did. He entered assisted-living, but unfortunately has now passed away. We expect his daughter to write an obituary for an upcoming Stereo World magazine. Chuck is missed.

YI Technology

This year at CES 2018, YI Technology is excited to share its growing family of high-quality 180 and 360-degree capture devices. Since June, YI has been working in collaboration with Google to bring you a new stereo, 3D camera, designed from the ground up for VR180. The product, pricing and specs were officially announced at CES 2018, with a prototype at YI's booth for hands-on experience. Hopefully they will be updating their website soon with more information: yitechnology.com

Cover photo by Steve Berezin taken with a 3D Loreo Lens in a Cap

January 2018 President's Message

I took my good friend Elly, who is 91 years old, to Pasadena on January 2 to view the Rose Parade floats on display. Naturally I took plenty of pictures with my W3, although the crowd made it tricky to get good 3-D coverage. Many of the floats were so large that I had to position myself quite a distance away in order to take in the entire float. Since the floats were all surrounded by crowds of people, I discovered that my best shots were close-ups of floral details. It would have been handy to have my camera mounted to a pole extended over the heads of onlookers.

When I was a youngster my Dad's dental lab was in the Security Bank Building on the corner of Colorado and Marengo. Since the lab was on the third floor in the front of the building, all we had to do was pull chairs over to the windows and we had a terrific view of the parade as it passed beneath us.

When Dad moved the lab into a new building on Green Street we no longer had this luxury. Fortunately color television emerged at about this time. What a difference it made for Rose Parade viewers.

Since the parade moves slowly in one direction, Channel 5 executives figured out that they could utilize Pulfrich glasses to add dimension for viewers. The slight time delay caused by having one lens clear and the other smoked provided a rudimentary 3-D experience. 7-11 and other convenience stores distributed the Pulfrich glasses.

The next logical progression should be an actual 3-D broadcast of the parade. I had hoped by this time that 3-D broadcasts would be commonplace. It seems to be taking a very long time for the unwashed masses to appreciate 3-D TV and broadcasters are not motivated to go the extra mile, arguing that not enough people have invested in 3-D sets. Claims that "3-D is dead" are premature, it seems to me, since most of the cinema blockbusters are in 3-D and are making many theater owners a lot of extra revenue. *John Hart*

The 14th Annual LA 3-D Movie Festival Huge Success

3-D SPACE, Stereo Sisters, and the LA 3-D Club are pleased to announce the winners of The 14th Annual LA 3-D Movie Festival. The festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. This year's fest took place on Dec 16th-17th, 2017 at the Downtown Independent Theater in Los Angeles. The festival featured over 20 independent 3-D short films, including 11 student produced films; the 58th Hollywood International Exhibition of Stereoscopic Photography; and a 10th anniversary screening of the groundbreaking stereoscopic concert film U23D and discussion with the film's producer, Steve Schlair.

Festival Awards were announced at the Closing Night Ceremony on Sunday, Dec 17th, by LA 3-D Movie Festival director and 3-D SPACE executive director Eric Kurland and Stereo Sisters founder Shannon Benna. Top films were selected by audience ballot and by special jury. Award winners were presented with the traditional Ro-Man trophy of the LA 3-D Movie Festival, Stereo Sisters' Golden Mirror Trophy and an assortment of valuable prizes from festival sponsors Berezin Stereo Photography Products, the London Stereoscopic Company, and Lucidcam.

The 3-D Shorts Award winners were selected by audience ballot and were presented to three recipients. The First Place Golden Ro-Man Trophy was presented to ANITYA by Ikuo Nakamura. ANITYA - impermanence in Sanskrit - is one of the essential eastern philosophies. Shot in numerous locations around the world, this film compiles series of continuing human activity, a reminder that all temporal existence will be forgotten without exception.

Second Place was awarded to two films which tied for that honor. STEREO (A LOVE SONG TO 3D) and THE CITY QUAKES, THE SAN FRANCISCO EARTHQUAKES OF 1906 AND 1989, both by Robert Bloomberg. STEREO (A LOVE SONG TO 3D) is a musical tribute to classic 1950s 3-D movies, featuring animation and video set to an original song written and performed by the filmmaker. THE CITY QUAKES is a historical show featuring rare stereo images of the San Francisco earthquake and fire of 1906, as well as the 1989 Loma Prieta earthquake.

Third Place went to DRIFT by Claudia Kunin. Animated from still photographs, DRIFT attempts to explore the subconscious mind of a woman as she lays somewhere at the borderlands between life and death.

Ikuo Nakamura was also the recipient of this year's Ray Zone Award for Excellence in 3-DIY for his body of work. Named for festival co-founder Ray Zone, who passed away in 2012, the award celebrates what Zone described as a fiercely independent do-it-yourself 3-D filmmaking. Nakamura is a stereo filmmaker whose award-winning 3-D shows have been presented worldwide. He will receive a 180 degree stereoscopic VR camera courtesy of Lucidcam. The Stereo Sisters Golden Mirror Award for Excellence in Student 3-D was

presented to Andi Wenzel for his work entitled DEADLINE (THE MAGICIAN). Produced as a masters degree thesis film at Hochschule Mainz in Germany, the film is a scenic 3-D music video for the song Deadline of the rock band January, in the style of Film Noir and Graphic Novels. "A famous magician is eagerly looking for his helper and lover, who disappeared without a trace decades ago after a failed spell."

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA

Disney

Star Wars Episode VIII: The Last Jedi had a great opening with a reported \$120 million domestic opening day, making it second to Star Wars Episode VII: The Force Awakens. Unfortunately these opening day numbers also include the Thursday preview screenings, which grossed \$45 Million. So actually the May 2015 release of Marvel's Avengers: Age of Ultron actually is the true single day gross winner, but that is not how they are reporting opening day numbers now.

Star Wars Episode VIII: The Last Jedi proved fans are still as eager as ever to see films in 3D. RealD, the world's largest 3D cinema platform, announced that Lucasfilm's latest Star Wars installment earned an impressive 34% of its worldwide gross from 3D performances of the film. \$153 million of the total estimated nearly \$450 million worldwide box office gross came from 3D ticket sales and an estimated \$76 million was collected from RealD equipped locations. It's important to note that these numbers do not include the China market, which exhibits almost entirely in 3D. The film is set to premiere in China on January 5, 2018. In the United States, approximately 30% of the film's opening ticket sales came from 3D performances, if only theaters wouldn't limit their 3D showings as much as they do.

But Disney was more concerned about having all the box office. Disney did push its weight around. They keep getting bigger and certainly use it to their advantage. "Star Wars: The Last Jedi" was poised to have the biggest opening weekend of the 2017, but many smaller theaters weren't allowed to show it. Lee Akin, owner of the single-screen Elkader Cinema in Elkader, IA, (population: 1,213), is reported as saying that he will not be screening the film. As the Wall Street Journal reported, Disney is requiring theaters to pay 65 percent of box office revenue, and will claim an additional five percent if theaters do not meet all their demands. Disney is also requiring the theaters to hold the film for four weeks in its largest auditorium, meaning that for single-screen locations "Star Wars" is the only movie they can screen for a whole

month.

“The biggest reason that I’m not going to show it is the four-week minimum play time,” Akin said. “My little town cannot afford to play any movie for that long of a time. I can’t get the entire town in my auditorium in one week’s time let alone four.” For theater chains, it’s a different story. The percentage requirement and the four-week hold was also enforced for “Star Wars: The Force Awakens” in 2015, making headlines when Quentin Tarantino complained that he couldn’t screen his 70mm film, “The Hateful Eight,” at the Cinerama Dome in Hollywood because the Disney-Lucasfilm movie’s mandatory four-week hold.

Coco

Coco, Pixar’s animated movie about a Mexican boy who longs to be a musician, is more popular in China than in Mexico’s neighbor, the United States. The reason may be China’s respect for the dead. The film’s 3D screens were limited in the U.S. Coco has grossed \$154 million in China over four weekends, compared to \$150.7 million in the U.S. Coco is by far Pixar’s biggest hit ever in China, nearly quadrupling the \$38 million made by Finding Dory last year.

China may be thousands of miles away from Mexico, but the film’s embrace of Mexico’s Dia de Muertos and honoring the dead have resonated with Chinese audiences who have similar traditions. One of China’s biggest holidays is the Qingming (which roughly translates as “tomb-sweeping”) Festival. The Chinese mark it by celebrating family both living and dead: Loved ones travel together to graves to pray and offer food and drink.

Chinese moviegoers have made their presence known in many ways this year: The homegrown Wolf Warrior 2 is a megahit that has grossed \$854 million. Chinese film officials closely regulate which U.S. films can play in the country and for how long, and sometimes ban movies about ghosts and the occult. This was the case for the first two Pirates of the Caribbean films. But in recent years, China has allowed some ghost stories to hit the big screen, such as Harry Potter and the Deathly Hallows and Pirates of the Caribbean: Dead Men Tell No Tales. The latter grossed \$172 million in the country.

It’s on a case-by-case basis, China’s film board is also trying to expand the number of animated films that it screens in per year, trying to show there’s an interest in animation and create an industry of their own. Coco has certainly helped that cause, proving to be such a huge success that Chinese officials have allowed it to stay in theaters longer than originally planned — until Jan. 21.

Surprisingly, Coco has even held up against end-of-year Chinese releases like the coming of age film Youth, which opened to \$48 million for its first weekend. It remains to be seen if it can break the Chinese animated box office record set by Zootopia last year with \$235.5 million.

Oceans: The Blue Planet 3D Coming in 2018

BBC Earth and Giant Screen Films announced *Oceans: The Blue Planet* has a worldwide release on March 16, 2018 in all giant screen formats. The film, by the creators of the groundbreaking Planet Earth II and Blue Planet II series, will take audiences of all ages on a global odyssey, from coastal shallows to the freezing shores of Antarctica, revealing the untold stories of the ocean's most astonishing creatures.

Oceans: The Blue Planet took nearly four years to film, with filmmakers employing specialized ultra high-definition cameras designed for the giant screen. The film is co-produced by Alucia Productions, a non-profit media company that works with research institutions and conservation organizations to chronicle ocean expeditions aboard their two research vessels, Alucia and Umbra. *Oceans: The Blue Planet* is unprecedented in terms of underwater film-making and has led to new scientific discoveries about our oceans. Audiences will be touched and dazzled by the incredible animal behavior, the stories that only our natural world can spin, captured in this film.

Ocean films have always been a successful and natural draw for giant screen venues and this film, capitalizing on BBC Earth's unique expertise in ocean-based filmmaking, is sure to astound audiences. *Oceans: The Blue Planet* will be available in all formats: 2D & 3D, 15/70 Dome, DCI-compliant Digital, IMAX Digital, IMAX Laser, Dome-customized 15/70 and Fulldome Digital.

Vuze 3D VR 360 To The ISS

National Geographic and Orbital ATK in November 2017 launched a Vuze VR camera into space. The Vuze camera is the winner of the 2017 CES Innovation award and called the world's first high quality, high resolution 3D 360 virtual reality camera. The Vuze was launched aboard the Cygnus spacecraft, headed for the International Space Station (ISS). For the people on the ground at the launchpad and for the thousands watching the launch live online, this was just another (albeit exciting) launch. For the Humaneyes team this was super thrilling, exciting and scary at the same time, as they watched their "baby" take off into space on board a jet fuel laden rocket. Working with National Geographic, the Humaneyes Technologies team prepared the Vuze VR camera for its travel to the ISS aboard the Cygnus cargo spacecraft.

The Cygnus cargo craft was to carry on board more than 7,700 pounds of cargo, including a variety of science experiments, technology demonstrations, Holiday gifts from the astronauts' families, the ingredients for their Thanksgiving dinner and one little VR camera. The ISS is in low earth orbit, circling the earth at an altitude of 408 km, it will be used by Expedition 53 astronaut Paolo Nespoli (@astro_paolo) of the European Space Agency, to capture VR footage for a new National Geographic series called "One Strange Rock". Nespoli will use the Vuze camera to create VR experiences of life on board the space station, allowing everyone here on earth to join in the action and experience what it's like to be in space, through cinematic 360 VR.

Interview with David Kuntz

By George Themelis

Editors note: This year David Kuntz agreed to become the VP for our club. Here is an excellent interview done by Dr. T.

Q: How did you get started in 3D?

My earliest encounter with 3D was a set of collector cards issued by Topps in 1963, when I was six. These had a NASA photo depicting some aspect of the space program on one side, and an anaglyph cartoon of an imagined space scene on the reverse. The one that made the deepest impression on me was called “Checker Game in Space.” It showed two astronauts playing checkers in zero gravity, resulting in checkers floating up off the board and towards the viewer. I remember repeatedly probing the drawing with my finger to try to determine how the checkers could appear to be coming off the surface of the printed card. I was fascinated and amazed, and from that time on I was hooked on 3D.

I actually started shooting 3D in 1978, after obtaining a Stereo Realist from my brother who had already been using one for a about a year. I have always lived in Los Angeles, and I am fortunate in that the city is home to a large, active 3D photography group that has met monthly since 1955. I started attending meetings of the Stereo Club of Southern California (now called the LA 3D Club) in 1980, and within three months I was on the organization’s Board of Directors. I’ve been there ever since.

There were several excellent photographers active in the SCSC when I joined, and I learned a tremendous amount about the technical and artistic aspects of photography from these older and more accomplished members. They schooled me in the classic tradition of photographic pictorialism, and my work today still reflects that aesthetic.

Q: What 3D equipment do you use?

After 15 years of shooting with a variety of Realist format cameras, I migrated to a RBT X2 (this was the full frame model) in 1993, and then moved on to digital in 2007 with the purchase of a Sony W200 based rig from Co van Ekeren. Currently, my main cameras are a custom twin rig based on Sony NEX5N cameras, produced by Peter Engelen, and another twin rig using Samsung NX1000s (mounted on a Z-bar built by George Themelis). One of the features that attracted me to the Samsung NX1000 is its ability to perform auto-bracketing for high dynamic range (HDR) photography.

I also have several Fuji W3s, a Panasonic GX1 with Panasonic 3D Lens (bought from George Themelis) for macros, and a single point-and-shoot Panasonic camera, modified for infrared, that I use for cha-cha's. When I use the Fuji W3, it is often together with one of the Cyclopital3D macro or auxiliary lens adapters.

I've also dabbled quite a bit with computer generated imagery, starting with that in the late 1980s. That's how I created the logo (the orange eclipsing the sun) we used at the most recent 3D-Con. I mostly use Google Sketchup or Photoshop's built-in 3D modeling and rendering capabilities for those efforts.

Q: What kinds of pictures do you take?

While I miss many aspects of film photography, including the high quality of the image when seen in a lighted hand viewer, working in the digital realm fits very well with my photographic style. For me, photography is often more than merely a means of capturing what I have seen. Rather, I often seek to create a composition that reflects what I wish or imagine that I had seen. Thus, my photographs are frequently manipulated, or contain elements that are photographed separately and then subsequently combined. My images of neon signs are examples of this approach.

Recently, I've also tried to create more traditional pictorial photographs, sometimes employing HDR. The images of Los Angeles that I took for the commemorative View-Master reel included in the registration packets for 3D-Con 2017 are probably the best examples of where I'm going with this effort.

I've been very active in various PSA and other international stereo competitions over the past several years, both in digital and stereo cards. I know I've gotten numerous acceptances, awards and medals. However, I'm not a PSA member, so I don't know my exact cumulative statistics. My primary measure of success in these competitions is whether or not I've scored higher than either Bob Bloomberg or George Themelis. I get a nice, warm, squishy feeling when I do that.

Q: What other interests do you have (stereoscopic or otherwise)?

When John Bueche presented the various NSA awards at 3D-Con this year, he spent quite some time describing the myriad accomplishments of the recipient of the William C. Darrah Memorial Award. He was probably about a minute into his speech when he said that the recipient was Editor of Stereoscopy magazine, and I finally realized that he was talking about me. I had never had all of my various activities and accomplishments in 3D enumerated, and I have to

admit, I was amazed at how much I had done! I've been Editor of the ISU's Stereoscopy twice, President, Vice-President, Competition Director, Program Director, Newsletter Editor and Treasurer of the LA 3D Club, General Secretary of the Stereoscopic Society of America, Vice-Chairman of 3D-Con 2017, Treasurer of 3D-Con 2012, and I'm just about to come on board as Treasurer of the NSA. However, the one thing I haven't done is beat George Themelis for "Best in Show" in the annual Stereoscopic Society competition. But, I'm not dead, yet.

Professionally, I have a degree in Physics and worked for a few years as an Engineer before getting into the marketing side of the photonics (lasers and high precision optics) business. I've had my own PR agency and marketing consulting business, working exclusively in the photonics field, since 1990. My work often involves ghostwriting articles which describe the use of a particular laser or optical technology in a specific application; I've applied those same skills to create many articles for 3D publications on the various technical and artistic aspects of 3D imaging.

In terms of hobbies, my other interests include astronomy, scuba diving and yoga. I've been married to Lucy for over 31 years, and have one son, aged 21. And, many of you probably already know that I have an adorable, red, miniature poodle named Hubble.

Q: What are your thoughts about the future of 3D?

Certain aspects of 3D seem to be alive and well. Commercial films are still regularly produced and exhibited in 3D, although it's sad that the equipment for viewing these at home (3D TVs) has vanished. Computer gaming is still an active niche for stereoscopic display. The biggest commercial potential for 3D currently appears to be in virtual reality (VR). However, if or how that will benefit traditional 3D still photographers remains to be seen.

Discussions about how to expand the market for 3D, and ways to help the "average consumer" produce their own 3D images, rage endlessly on various stereo-related forums and message boards. Unfortunately, there's always been a bit of a technical hurdle to producing comfortably viewable 3D images, and I don't see that changing.

We've all been lucky to live through the past few years when high quality 3D displays and cameras were produced by large consumer electronics companies for the mass market. Maybe VR will step into that space soon, although, again, it's not clear how people like me will utilize that technology, if it be-

comes available. But, 3D photographers spent decades after the previous commercial boom in stereo photography, which occurred in the 1950s, either using vintage equipment or constructing their own custom rigs. So, I'm confident that those of us dedicated to 3D will continue our work, especially when we have great people like George Themelis around to help us get 3D equipment and instruct us in its use.



LA3D Club Leads in 1st round of ISCC Competition

Carl Wilson is organizing this years entries into the club competition. Here is the first series of results. The first competition round was hosted by the Cascade Stereoscopic Club. The judges were: Mark Willke, Steve Wessing and David Allen. The images are on pages 2 and 15.

Nine images received awards:

- 1st: Altered Spider by Andrea Shetley of Georgia3D
- 2nd: Crescent Head by Mark Brennan of the Sydney Stereo Camera Club
- 3rd: Fair by George Themelis of the Ohio Stereo Photographic Society
- HMs: Lion Fish by Chris Reynolds of Georgia3D
- Bromeliad by James Comstock of the LA3D Club
- Red 54 by Nancy Moxom of the Sydney Stereo Camera Club
- Stamens by Dennis Green of the Detroit Stereographic Society
- Hot Dog Cart by David Kuntz of the LA3D Club
- Tree Fungi by Stewart Turley of the Puget Sound Stereo Camera Club

Club standings after Round 1 are as follows:

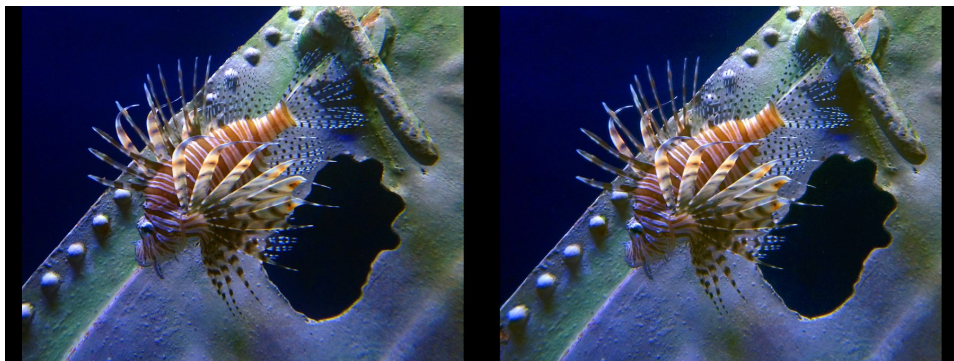
1. LA3D Club = 67
2. GA3D = 63
3. OSPS = 62
3. Sydney Stereo Camera Club = 62
5. Detroit Stereographic Society = 57
5. Puget Sound Stereo Camera Club = 57
7. Victorian 3D Society = 56
8. Baltimore Camera Club = 43
9. Cascade Stereoscopic Club = TBD

The next round will be hosted by the Victorian 3D Society and the closing date is Feb 7.

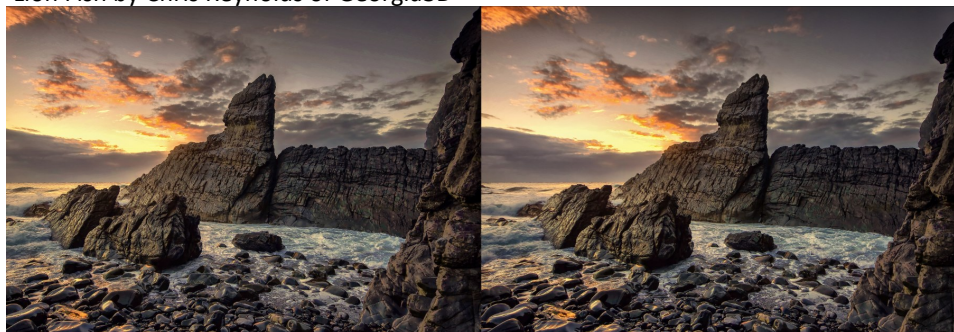
Print too small? Having trouble reading? Email Editor
Steve Berezin for a zoomable pdf version of this mag.
3d@berezin.com



Bromeliad by James Comstock of the LA3D Club



Lion Fish by Chris Reynolds of Georgia3D



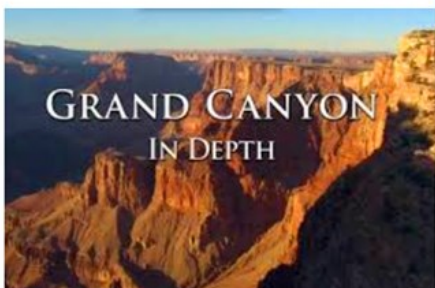
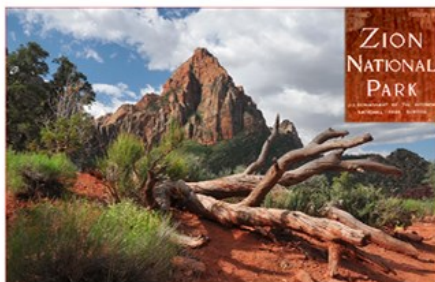
Crescent Head by Mark Brennan of the Sydney Stereo Camera Club



Red 54 by Nancy Moxom of the Sydney Stereo Camera Club

IMAGINE

What you could do with these in 3D!



Large, comfortable
Sprinter
passenger van
will be used for
the guided tour

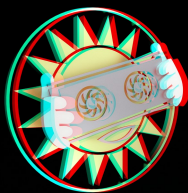


A stereoscopic 3D photo-op like no other. An opportunity to show the world as well as our friends and relatives some of the most beautiful scenery in this country as it was meant to be seen: in true three-dimensional stereo, just as your own eyes will see it when you are actually there and photographing it in 3D with your stereo camera, or dual camera rig, or lateral shift, or hyper stereo, or whatever you can imagine. LA Club member

JR (John Rupkalvis) is coordinating a weekend trip to Bryce, Zion, and the world famous Grand Canyon National Parks for this unique all-in-one stereo photo shoot.

Cost is \$99 per person, and that includes the guided tour and the enroute 3D tutorial on scenic hyperstereo imaging. Compare to any other tour of this area. For those who prefer to drive themselves, inexpensive hotel or RV camping available. Further details will be discussed at the upcoming meeting, January 18.

Contact JR for reservations:
stereoscope3d@gmail.com



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3DNews



Funique
Futura • Uniqua • e

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January Competition Winners



A Group Standard Honorable Mention

Hollywood Ruins

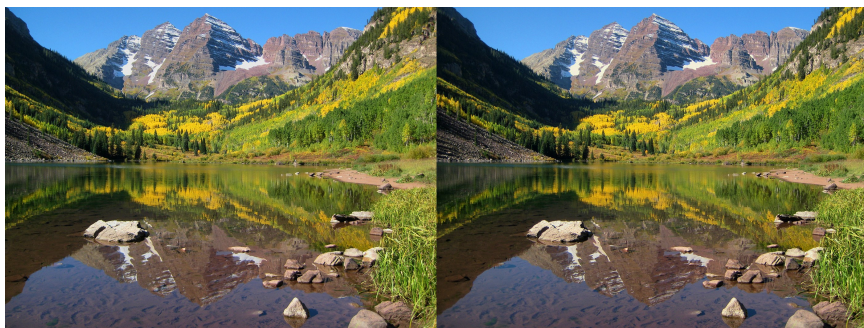
David Starkman



A Group Standard Honorable Mention

Bad Water in Death Valley

Lee Pratt



A Group Standard Award and theme winner

Maroon Bells

Water

Lee Pratt

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

The next regular meeting of the Los Angeles 3-D Club will be Thursday, February 16th, 2018, 8:00-10:00 pm at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103. **Please note later starting time! There is an event at the Armory before the meeting.**

It's Awards Season, so we'll take a look at the award winning 3-D films from the recent 13th Annual LA 3-D Movie festival:

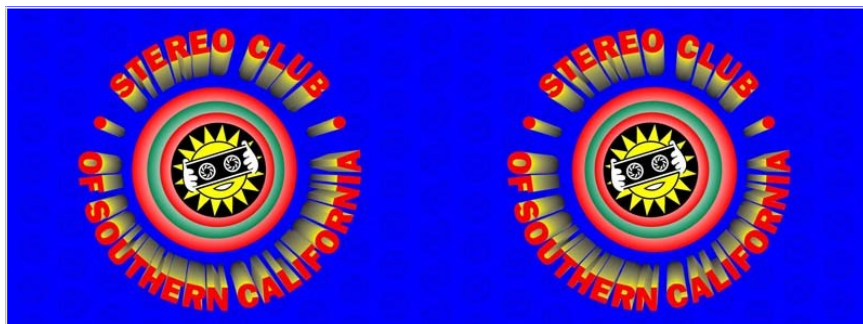
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DRIFT by Claudia Kunin. Animated from still photographs, **DRIFT** attempts to explore the subconscious mind of a woman as she lays somewhere at the borderlands between life and death. Winner of the Third Place Award.

DEADLINE (THE MAGICIAN) Produced as a master's degree thesis film at Hochschule Mainz in Germany, the film is a scenic 3-D music video for the song Deadline of the rock band January, in the style of Film Noir and Graphic Novels. "A famous magician is eagerly looking for his helper and lover, who disappeared without a trace decades ago after a failed spell." Winner of The Stereo Sisters Golden Mirror Award for Excellence in Student 3-D.

Ikuo Nakamura was also the recipient of this year's Ray Zone Award for Excellence in 3-DIY for his body of work. Time permitting, we will screen Mr. Nakamura's latest work, **GENTLE STORM**.



3-DIY Open Screen - February 25th, 2018 7:30pm

On the evening of Sunday, February 25th, 3-D SPACE will hold its quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play blu-ray discs and DCI compliant digital cinema packages (DCPs). NOTE: FOR DCP SCREENING PLEASE EMAIL 3D@3-DSPACE.org IN ADVANCE TO MAKE ARRANGEMENTS FOR INGESTING FILES. Caveat – while we will do our best to play all content we receive, we make no guarantees, as there are so many file variables to deal with. Content is shown on a “first come, first served” basis, time permitting (sign in at the theater).

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members, \$10 at the door for non-members (admission is waived with USC Student ID) 3-D SPACE Patrons and current LA 3-D club members who bring new content to screen get in free. (Content must not have screened at a prior LA 3-D Club event) 3-DIY Open Screen

Sunday, February 25th, 7:30pm at the Downtown Independent



LA 3D Club Competition Themes

Keep these themes in mind, so you can enter the optional theme competitions during the club year:

March: Pink

May: Strong

February 2018 President's Message

I hope everybody got the memo that this month's club meeting will be delayed until 8:00 PM because of a prior activity at the Armory. I'm also told that the church parking lot may not be available. All this and the start of Lent. Ouch!

On a positive note, my good friend Chris Perry invited me to see his newly updated Bijou Theater in Yucca Valley. Chris projects vintage and 3-D movies every Friday at 7:00 at the Bijou. Last night an enthusiastic group (I counted 16) was treated to a perfect projection of Dial M for Murder. The bright image filled Chris' Cinemascope-size screen and six speakers gave crystal clear sound. Since Dial M was one of the last 3-D films of the 50s era, it was rarely shown in 3-D. Director Alfred Hitchcock was not a fan of 3-D and only shot the movie in 3-D because he had a contract to do so with Jack Warner. Grace Kelly and Ray Milland were marvelous in their roles in this plot-twisting thriller.

Although MapQuest allowed 2 ½ hours to make the 130 mile drive, it took me four hours. The traffic on the 210 and 10 freeways was daunting. The next time I visit Yucca Valley on a Friday I will leave home in the morning. By leaving at 2:00 I barely made the showing. Chris does a lot of research on every film he shows and conducts a lively Q and A session after each movie. Some of the facts about the making of Dial M I knew: the fact that Hitchcock wanted several close-ups that were impossible with the fixed interaxial of the StereoVision cameras. Hitchcock's solution was to build super-large props of a telephone and a finger dialing M that could be filmed from a workable distance.

Friday evening after Dial M, Chris showed excerpts of several 3-D movies I hadn't seen before (Mad Max) and Saturday morning we enjoyed excerpts from World War Z and Alice in Wonderland.

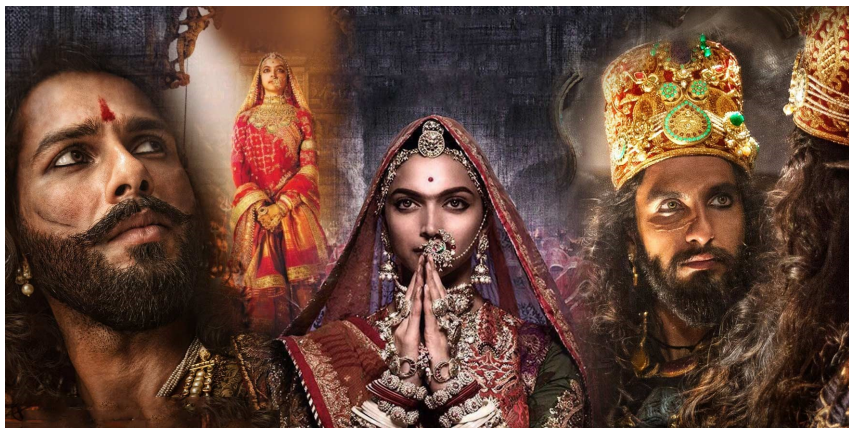
Bottom line: I had a great 3-D weekend.

John Hart

Padmaavat the largest 3D release of any Indian Production

By Scott Ressler

The new Indian movie Padmaavat received the largest 3D release of any Indian production and was the first ever with a wide 3D Imax release. It's set in medieval India (1303AD), and features beautiful photography, amazing costumes, opulent (mostly virtual?) sets, and eye candy for both men and (especially) women. The budget was



\$34million US, one of the most expensive films in Indian history. A typically long Bollywood epic, 2 hours and 44 minutes, Padmaavat was slated to be released on December 1st, 2017, then was pushed to January 25th of 2018 amidst growing protests.

The reasons for the protests are somewhat unclear. There were unfounded rumors of a dream sequence involving lovemaking (which in Indian film is tepid by American standards) between the heroic female lead character, a Hindu, and the despot villain, a Muslim. In addition, claims of historical inaccuracies enraged religious and fringe groups. Death threats and violent protests followed. A school bus filled with children and teachers was bombarded with rocks by a mob and a film set was attacked and burned. In Jaipur, the dead body of a local businessman was hung in apparent protest, though later was declared an attempt to incite riots. An Indian news channel claimed that the controversies were started by religious fundamentalists attempting to extort money. The arts and film communities soon released statements in support of the film and artistic freedom in general. Some minor changes were made to the film, including the title (originally Padmavati), to appease the protesters.

Padmaavat's story is simple: A young and beautiful Rajput warrior queen (Padmavati) from a small kingdom is courted by and quickly

marries the Rajput king of Mewar and they happily rule the grand walled city of Chittor. The brutal ruler of Hindustan, Alauddin Khilji, who has just conquered Delhi,



hears of Padmavati's beauty and orders his vast army to lay siege to the city of Chittor. Much drama follows. Several background characters provide variety to the tale... a vain first wife of the good king, a vicious and sycophantic slave, a deceitful and vindictive seer, etc. The story is loosely based on a Sufi poem written by poet Malik Muhammad Jayasi in 1540. That poem is loosely based on historical fact from 200 years earlier. Padmavati didn't actually exist, but her husband and Alauddin did, and Alauddin is historically remembered for his wisdom and calm. The film depicts him as vicious and without morals.

The film has divided critics, mostly over the historical and literary inaccuracies and depiction of Alauddin Khilji as a stereotypical evil Muslim tyrant. The visuals, however, have been universally praised, and the film features sure-handed direction and decent acting. It is definitely NOT a feel-good movie, though not overly violent or disturbing, and the story does at times get fairly slow. Worst of all, there are only two dance numbers, both well done and amazing in 3D, and a handful of songs, one of which is particularly odd (no spoilers here). But overall a visually stunning and entertaining historical period epic with good use of 3D.

The 3D itself is strong, though several shots with no stereo do sneak through, as do some odd, rare artifacts such as royal banners appearing at the wrong depth. But the movie benefits greatly from the stereo, especially the battles, dances, and wonderful set pieces. Wide shots often have too much digital sharpening and close-ups on women have heavy skin blurring, though the stylized nature of the film keeps this from being too distracting. Prime Focus Limited is primarily responsible for the stereo conversion.

The director and composer of Padmaavat is Sanjay Leela Bhansalie (Devdas, Saawariya, Hum Dil De Chuke Sanam). Deepika Padukone (Om Shanti Om, xXx: Return of Xander Cage) plays Padmavati, Ranveer Singh (Dhoom 4, Dil Dhadakne Do) is Sultan Alauddin Khilji, and Shahid Kapoor (Shaandaar, Haidar) is King Maharawal Ratan Singh.

January, 2018, Competition Wrap-up

By David W. Kuntz



Name	Jan	Total
STANDARD - A Group		
Abe Perlstein	61	201
David Kuntz	62	201
Eric Kurland	61	199
David Starkman	65	198
Lawrence Kaufman	70*	205
Lee Pratt	70	193
Scott Ressler	58	181.5
Andrew Parke	55	181
Randell Vandegrift	55	180
Carl Wilson	0	140
Jim Long	0	124
Janet Havey	54	114
John Hart	0	113
Oliver Dean	57	85.5
Andrea Shetley	0	68
Barry Rothstein	0	60
Ed Ogawa	0	56
STANDARD - B Group		
John Boland	0	59
Modified - A Group		
Jim Long	0	145

* Judge's score averaged

The monthly theme for January was "water," and the competition for this month definitely cooled down. The reason was that several of our regular competitors didn't enter this time (for a variety of reasons), so we only had a total of 10 entrants, submitting 30 images. However, 14 of these were entered for the theme award, so that aspect of our competition certainly seems to be getting people excited.

The cumulative standings continue to change dramatically between each competition, so the field is still wide open as to who will take the year end awards (although I think Jim Long has a lock on the Modified Category!). I encourage everyone who missed January to submit makeups in March and get back in the game. And, it's still not too late for people who haven't entered at all this year to submit makeups and catch up. The March theme is "pink," and I hope that brings out some creativity and originality. Maybe some photos from the Woman's March that took place on January 20?

Image	Maker	Score
A Group Standard Awards		
Maroon Bells	Lee Pratt	25
A Group Standard Honorable Mentions		
Bad Water in Death Valley	Lee Pratt	23
Hollywood Ruins	David Starkman	23
Theme Award "Water" Winner		
Maroon Bells	Lee Pratt	25

Funique, Fun and Unique!

By Scott Ressler

On January 13th, Radiant Images hosted a Virtual Reality event in their Los Angeles facility. Radiant Images is a motion picture camera rental house with an emphasis on VR, particularly custom VR camera rigs and even post solutions. The main thrust of the event was to showcase the technology of a Taiwanese company, Funique. Radiant has recently formed a partnership with Funique to provide end-to-end services in the US utilizing Funique's technology and team.

Eight AMOLED Samsung Odyssey Head Mounted Displays were available to view the Funique showreel, which consisted of professional and in-house work. Much of the work is macro, very rare in VR, and quite beautifully done. At one point the viewer is essentially a few inches tall, standing on a table at Funique's Taiwan workshop, with giant tools scattered about. A far-too-brief clip takes place in a toy store, surrounded by life-sized action figures. The enormous head of a man rises into frame in another instance. And in what could be described as a Comstock-ian fever dream, the viewer is in the midst of huge orchids in every direction. The non-macro footage was also excellent, with far stronger and more natural Stereo 3D than most VR or even most 3D movies. When a VR performer stands in front of you, they truly seem to be right there, at the correct distance and with a sense of presence.

The Funique approach is very unusual. Typically 360 VR starts with a ring of outward-pointing cameras. The footage is later stitched together, often with noticeable vertical seams between the images from each camera. This can be very distracting from the immersive experience. The stitching process is even more complex when involving Stereoscopic 3D footage, which is essential for a proper VR experience. Funique claims to not do stitching, or at least not traditional stitching, though I wasn't very clear on the process. It was explained as "regenerating each pixel by depth estimation".

The initial step involves flat, or 2D, footage. They then use the disparity, or differences, in the Left and Right views from each corresponding camera pair to generate a depth map, which in turn is used to return Stereo 3D to the footage. It's similar to stereo conversion but is mostly automated, thanks to the data from the two cameras, via very sophisticated displacement mapping and geometry correction. This gives the advantage of being able to adjust stereo parameters much as they are adjusted in animation... the convergence point and inter-axial may be changed in post, thus effectively altering the laws of physics to add drama to the 3D and yet keep the experience comfortable. The advantages over normal post conversion are automation, having true native stereo data to start

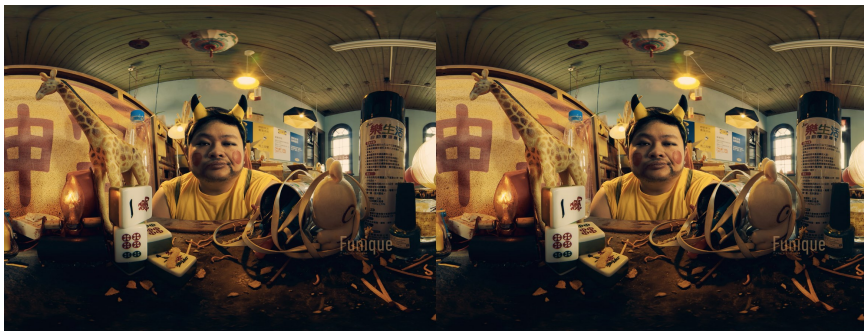


with, being able to preview stereo live on set, and being able to use actual specular highlights and other forms of retinal rivalry when desired.

The basic stereo can often be previewed (and adjusted) at the time of shooting, particularly when shooting 180 degree VR with two cameras in 4K, such as for live events. Funique still uses a ring of cameras for their 360 degree work, but the systems are proprietary and the components - cameras, etc - are kept secret. VR is a highly competitive market, so secrecy is often a must. Because the stereo is reproduced after the fact, the entire post system is very processor intensive, so a single minute of 360 VR can take as much as a day or two to render via a render farm. And though not inexpensive, the cost is in line with other higher end VR systems once you include post/stitching. After the footage is initially ingested, Funique provides the producers with a copy that may be used with any Non-Linear Editing system. Once the edit is complete, the Edit Decision List (EDL) or simply Time Code in-and-out points are used to conform the final project and the rendering begins.

As for viewing the final VR product, this may be done through traditional means such as proprietary phone apps or services such as Steam VR. Funique has their own 6 DoF viewing system, meaning 6 Degrees of Freedom. In theory you can, with certain HMDs, move up or down, forward or back, or side to side, and perceive some shift in perspective. Much of this is still in the works, but the forward and back motion works well right now, though it's basically a zoom. The Samsung HMD used for the demonstration has two infrared emitters and roughly maps the room to make movement possible, via the Windows Mixed Reality platform. Though the viewer resolution was only 1440 x 1600 pixels per eye, the effect was still strong. The footage itself is in 8K resolution, as is Funique's proprietary 8K VR player (equipped with 6 Dof), and ultimately will be resolution independent.

Though the technology is fascinating, what really came through during the event is that the Funique team members, including CTO Ting Yi Chuang, are very helpful and talented. The stereo is spot on, plus their in-house productions are well made and entertaining. One such highlight is a surreal comedic short titled YOUR SPIRITUAL TEMPLE SUCKS. Funique can also provide complete filmmaking services in addition to the VR system and post. For more information on Funique, go to funique.tv or contact Radiant Images.



NATIONAL PARK CANYON 3D TOURS

Those of you who were at last month's 3D meeting, or saw the announcement on the back page of the January issue of 3D News, know that Jim Baternik and John Rupkalvis are planning an excursion of three National Parks, Zion, Bryce, and the Grand Canyon.

Noted for their huge canyons, these stereopicturesque sites are

Well suited for stereoscopic 3D imaging. Not only for hyperstereos, But also for a lot of opportunities for conventional and even close-up

pictures. To compare, National Geographic is also offering a tour of these three parks for \$4,495, that does NOT include getting there: (<http://www.nationalgeographicexpeditions.com/expeditions/bryce-zion-grand-canyon-family-tour/detail>). Our excursion includes transportation to the parks from Los Angeles, as well as through them, and only costs \$99.

Sign up here, and bring this to the February meeting. Or e-mail this information to stereoscope3d@gmail.com.



Name: _____

Email: _____

Phone: _____

Preferred trip length: ☐ ☐ ☐ ☐ ☐

1 day 2 days 3 days 4 days More

Keep in mind that it is good to allow enough time, as it takes about 6 hours to get there and another 6 to get back.

Preferred calendar dates/weekends: _____

Questions and Comments: _____

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA

Oscars

The Oscar broadcast is Sunday March 4th at 5 PM, there are 19 Oscar nominations for 3D Movies, that must be a record? Unfortunately Paramount did not receive any Oscar nominations, the first time in 15 years that any of the major Hollywood studios has gotten blanked by the Academy. Obviously they need to make more 3D films.

Marty Elcan

I opened an email recently from The Wrap about woman directors and their stories. I noticed one of the directors pictured looked like Marty Elcan. She had an interesting story: “I was so excited to be one of a dozen people chosen from approximately 1,200 applicants to get into the DGA Assistant Directors Training program, a program established to address the disparity in the incredibly male-dominated industry. The shows are not allowed to choose their trainees; the program assigns the trainees to the shows. On my first assignment when I went by to meet the executive producer, he came out to the lobby, his hand outstretched to greet me. Then he stopped in his tracks, withdrew his hand, and said, “You’re a woman!” Guess the name “Marty” caught him off guard. He never did shake my hand. The next day, I was off the show and a guy was reassigned. Years later, I was having meetings regarding directing, and was often told by producers, “We had a woman director last season, and it didn’t work out too well.” I never asked if any of the men “didn’t work out.”

GoPro Open To a Sale

GoPro is open to a sale, but not shopping itself, says CEO. GoPro, the action camera maker that has struggled financially since entering the public markets, is open for a sale — but denies enlisting help to pursue one. CNBC reported that the company has hired JPMorgan to explore options for a sale. The announcement came on the same day that GoPro announced it would exit the drone business following the disappointing performance of its Karma line of drones. GoPro founder and CEO Nick Woodman said that “I can confirm that JPMorgan is in fact our banker, but we have not engaged them to help us sell the company.” He said that GoPro was potentially interested in selling, but not actively searching for a buyer. “If there were an opportunity for GoPro to partner up with a larger organization that could help us scale the company,” he said, “that’s certainly something that we would consider. But it’s not something that we’re actively engaged in at the moment.”

GoPro was valued at \$3 billion after an initial public offering in 2014, but declining revenues in its core camera business, and unprofitable efforts to explore lines of business in drones and video-editing software, have left it open to attack. If GoPro is selling, it's unclear which companies may bid on it. The company's market capitalization has fallen to about \$1 billion.

Advanced Imaging Society Announces 2018 Technology Awards Honorees

The Advanced Imaging Society (AIS) has announced the 10 honorees for the 2018 Technology Awards and the 13 women who will receive the AIS's Distinguished Leadership Award, all of whom were recognized at the awards luncheon January 16th at the Waldorf Astoria Hotel in Beverly Hills. The event was co-sponsored by Cisco and Dell. Winners of the 2018 Technology Awards were selected from nearly 100 submissions by members of the AIS Technology Committee and honorees for the Distinguished Leadership Award were selected by a committee of representatives from various corners of the technology in media and entertainment community.

"Our latest class of 10 Technology Awards honorees and our timely recognition of 13 women receiving our Distinguished Leadership Award encompass familiar names along with recent discoveries, all of which represent the most creative, productive and forward-thinking efforts in visual technology and emerging content," said Jim Chabin, President and CEO of The Advanced Imaging Society. "The AIS has a mission to unite as well as celebrate the people and companies that are moving the entertainment technology business forward, and our 23 honorees this year represent that goal perfectly

**Print too small? Having trouble reading? Email Editor
Steve Berezin for a zoomable pdf version of this mag.
3d@berezin.com**

Hollywood Exhibition by David Kuntz

The judging for the 2017 Hollywood Exhibition, sponsored by the LA 3D Club, was held at the home of Steve Berezin on December 3, 2017. This year, our judges were Gary Schacker of San Diego, our own President John Hart, and former Club member Mike McKinney. Lawrence Kaufman acted as scorekeeper, and Cassie Kaufman and Eric and Jodi Kurland also attended and helped out.

Once again, Steve Berezin and I served as Exhibition Chairpersons. Steve managed the digital entries. I handled the card section which included 17 different makers, who submitted 68 cards. The top ranking images for each section are summarized here.

Hollywood Card Section Medalist



The PSA Stereo Division Gold Medal for "Best of Show"
"Lion Fish" by Chris Reynolds, Master 1, Simpsonville, SC



Hollywood LA 3D Club Silver Exhibition Medal
"Leaf-Cutter Ants" by Robert Bloomberg, Master 12, Forest Knolls, CA



Hollywood LA 3D Club Bronze Medal
"Jumping through the Window" by Dennis Green, APSA, PPSA, Ferndale, MI

Hollywood Digital Section Medalist



The PSA Stereo Division Gold Medal for “Best of Show”
Say AHH by Dale Yingst, USA



Hollywood LA 3D Club Silver Exhibition Medal
New Orleans by Carl Wilson, USA



Hollywood LA 3D Club Bronze Medal
Windmill at Night by Nicholas Muskovac, FSPSA, MPSA, USA



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Hollywood Card Section HM's



"Fisherman's Heaven" by David Allen, Master 1, Beaverton, OR



"Hungry Robins" by Chris Reynolds, Master 1, Simpsonville, SC



"Batter Up" by Dennis Green, APSA, PPSA, Ferndale, MI

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

Fourth Competition of the 2017-2018 Year and Camera Show-and-Tell
The next regular meeting of the Los Angeles 3-D Club will be Thursday, March 15th, 2018, 7:15-9:45pm at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103.

The evening will include the fourth competition of the LA 3-D Club year. The special theme for this month is PINK. Club members may enter their images into the competition by using the uploader at la3dclub.com/competitions/competition-uploader which will be available online until 11:59pm on March 14th.

Camera Show-and-Tell

What cameras do you use to shoot 3-D? Members are invited to bring their favorite cameras to share with the group in a show-and-tell session.



In addition to the competition and show-and-tell, we will also watch several shows from the 2017 3D-Con Theater:

REDNECK OLYMPICS by Max Alexander

A DISTANT NOTION by D Carlton Bright

SYNCHRONIZED WALKING IN NARITA-SAN by Masuji Suto

Sunday, March 18, 2018 4:30pm

Downtown Independent Theater 3-D Movie Screening

(check the club website for movie title)

251 S. Main St., Los Angeles, CA 90012

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members

\$10 at the door for non-members (admission is waived with USC Student ID)

VRLA May 4-5th

VRLA is the world's largest virtual reality expo, building awareness to this rapidly expanding new generation of VR! The VRLA Expo hosts a thriving community of developers, entrepreneurs, enthusiasts and more, all excited and curious about this modern renaissance of virtual reality, augmented reality and immersive technology. Google it for more info!

LA 3D Club Competition Themes

Keep these themes in mind, so you can enter the optional theme competitions during the club year:

March: Pink

May: Strong

About this issue!

This is the Lawrence Kaufman appreciation issue of the 3D news. Lawrence has been president of the club along with president of the NSA and the ISU. Who can forget the legendary Lawrence Kaufman day when the club met at Koreatown where everyone donned mustaches and Lawrence Kaufman name tags. Lawrence is also a frequent contributor to this newsletter. So we have included in this issue an interview of Lawrence by Dr. T, some images of Lawrence contributed by Susan Pinsky and David Starkman of Reel 3D and Lawrence's usual contribution of News and Notes.



March 2018 President's Message

Assigning themes to the club's competitions seems to be a motivator for increased member involvement. I find it helpful too, since it influences where I go during a competition month on picture taking forays. This month's theme, "pink", made me think about some young people who sport dyed hair in rainbow colors. I know I ran across a young lady a while ago who had pink hair. Now that I'm looking, of course, I'm seeing blue, green, orange, etc., but haven't seen a pink-coiffed soul. I'll keep looking, of course. Once you're tuned into a theme, it's surprising what you discover. For example, I've spotted several dogs with pink noses.

On Sunday, March 4, we'll all be tuned into the Oscars. Lawrence Kaufman reports that, despite fewer 3-D movies being screened lately, there are 19 nominations for 3-D movies—certainly a record. I've noticed a marked increase in female movie makers in what has traditionally been a male-dominated field. This is good.

Every time I see mention of a 3-D Blu-ray on a 3-D website, I find myself automatically ordering a copy. Once I receive the disk I discover that I already have it. This has happened to me three times within the last couple of weeks. For example, I remembered how much I enjoyed *The Martian* with its exciting story and Matt Damon's excellent performance. Well, I now have two copies of *The Martian* as well as two of *Night of the Living Dead* and *World War Z*. Eventually I'll learn to consult the master list of 3-D movies in my collection before impulsively pulling out my credit card. Live and learn.

Last month I mentioned visiting Chris Perry in Yucca Valley to watch *Dial M for Murder* with an enthusiastic desert crowd. Chis also showed clips from the two Disney films *Alice in Wonderland* and *Alice Through the Looking Glass*. I added these fun films to my collection and enjoyed watching them in their entirety.

My daughter has a large 3-D TV in her family room. The salesman convinced my son-in-law that active screens have superior resolution than passive screens so their TV is active. I understand that active TVs have increased vertical resolution. However, frankly, I can't tell the difference. The added weight of the active glasses and having to replace batteries from time to time are a deterrent to me. I would be curious to poll club members to see how many have passive versus active screens. See

you at the meeting,.

John Hart

Lawrence Kaufman Interview By Dr. T

Q. How did you get started in 3D?

My interest in 3D was through the back door. When I was very young, the local television station would frequently play “House of Wax” (1953). I was intrigued with credit at the beginning of the film which stated 'Photographed in Natural Vision 3-Dimension.' My mother explained the 3D film boom of the 1950's to me and when I was older I read up on the history of 3D and searched out any 3D films I could find.

When I was fourteen I took an airplane to see “The Bubble” (1966) which was playing in San Antonio, Texas and wasn't booked for my hometown of Dallas, Texas. I got off the plane, took a taxi to the theater, saw the movie and went back to the airport and took a flight home. So my interest in 3D really began from watching a 2D version of a 3D movie on TV.

I started collecting 3D comics, since there were only fifty titles, I thought I could easily get a complete collection. Unfortunately Ray Zone and others made getting a complete collection a little more difficult. I've tried to keep up my collection, but I have always considered myself a fan and not a collector.

I did try prism attachments on my still and movie cameras when I was younger and I bought a Nimslo and Nishika camera when they were first introduced. I was never a serious 3D photographer until I was elected vice president of the LA 3D Club in 1997. I thought it was important to support the club's competitions. I started by using slide film in my Nimslo, but it wasn't long before I bought the first of many Stereo Realist cameras. I even tried out a View-Master Personal camera. I finally graduated to an RBT X2 V2 prior to film becoming the dinosaur it has become.

Q: What 3D equipment do you use?

I originally used a wired twin digital set up and have used a Lumix and an HTC 3D smartphone. But my go-to 3D digital camera is the Fuji W3, I really like how you can carry it in your pocket anywhere. I

bought the W1 when it came out and followed that with a W3. I have several different W3 cameras in my camera bag, a standard one, one for infrared photography and one with a Cyclopital3D auxiliary lens attachment and wide angle lens, which is my favorite set-up. I am actually on my second auxiliary lens attachment, luckily they are making them a lot tougher. I also have the close-up attachment, but I don't carry it in my camera bag.

Q: What kinds of pictures do you take?

I take all my family pictures in 3D and I like to take interesting or humorous to enter in our club competitions. I usually pick between my better scoring club competition images to enter images into Photographic Society of America (PSA) Exhibitions, which I have been doing since 1998. I have been lucky enough to win a few awards and awarded some honorable mentions over the years. I received my first PSA Star in 2000, I was awarded my fifth star in 2012 and I qualified for my PPSA (proficiency) shortly after that. I think entering the local club's competitions helps me to take better photographs. I judge one club competition each year and have judged many International Exhibitions. I have assisted with the Hollywood Exhibition since 1998. I co-chaired the Hollywood Exhibition for several years, as well as the first three LA 3D Movie/Video Competitions and I chaired the View-Master Competition in 2001.

Q: What other interests do you have (stereoscopic or otherwise)?

I had a thirty-five year career in retail management, which required me to work long hours and have since taken a position as a manufacturers rep. But I have always stayed busy during my free time, so I have been able to continue learning about and advancing 3D in a few ways. Prior to becoming the LA 3D Club Vice President, I had been asked to write a regular column for the club newsletter. I have written a column twelve issues a year for more than two decades. I have been a contributing editor for Stereo World magazine since 1998. I write occasional articles and contribute many news items for every issue. I have been on the LA 3D Club board since 1997, I served as the club President for two years, I was Secretary for ten years and I have been the club librari-

an since 1997. I chaired a National Stereoscopic Association (NSA) convention in Riverside, California in 2002, this was a lot of work, but also one of my most rewarding activities. I became the NSA Vice President in 2003, unfortunately the President stepped down shortly after that and I served as NSA President from 2004 until 2013. I have been on the NSA board since 2011 and I have been the Chairman since 2013. I served as the International Stereoscopic Union (ISU) President from 2015 until 2017, preceded by two years as Vice President. I have served as Secretary and Treasurer of 3-D SPACE since its forming. 3-D SPACE has the former collection from the 3D Center of Art and Photography in Portland, Oregon and hopes to have good news in the near future about an exhibit space in Los Angeles. I have also written articles for other publications and provided images. I also photograph the annual LA 3-D Movie Festival and other club events. A few years ago my wife and I moved 120 miles east of Los Angeles to be closer to our son and grandchildren, while we remain active in the LA 3D club, we are more distance members now.

I am honored to have had my work rewarded with a few honors over the years. In 2005 the LA 3D Club presented me with a certificate to recognize my contributions to the organization, named the third Thursday in April 'Lawrence Kaufman Day' and had all the members wear mustaches and Lawrence Kaufman name badges. I was awarded the NSA Presidents award for chairing the 2002 NSA convention. I received the 2003 Robert M. Waldsmith award for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA. IN 2012 I was awarded the William C. Waldsmith award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy. Plus a couple of my Stereo World articles have received honorable mention awards.

Q: What other interests do you have?

My first love was motion pictures, I was an amateur cinematographer, I studied film history and cinematography in school. I always had an interest in discovering about all the different processes which have been used in motion picture making and exhibition. I have covered the large format and giant screen cinema filmmakers for Stereo World magazine,

since for many years, they were the only people producing 3D movies. I have worked on some of the LA 3D Club film projects. In addition to my interest in movies, I have always been interested in old television shows.

Q: What are your thoughts about the future of 3D?

3D has been around since the beginning of photography, but it was never easy. 3D has always been a roller coaster ride, after every high, interest seems to fall off, until the next generation discovers it and the interest rises for a short time. I am optimistic that 3D films will continue to have some success at the box-office, even if the exhibitors seem to be playing a smaller percentage of 3D show times. Even in the 1950s 3D was doomed from the beginning fighting against CinemaScope and the studio system, but somehow there were fifty 3D films produced. These films are now slowly being saved and released on Blu-ray. The Stereo Realist was as popular as it was, mainly due to the promotion and ad campaigns. They sold entire systems to take and show 3D slides. Considering the cost and extra effort necessary, the average (or perhaps affluent) person bought and used this camera and viewer for an entire decade and it continued to be used by a niche group for many more decades. With groups like the Ohio Stereo Photographic Society, the NSA, the ISU, 3-D SPACE and so many hard-working individuals, such as George Themelis and luckily many dozen others, who work very hard to make certain it will flourish, I think we are safe. But there continues to be a need to spread the word to a younger generation and continue teaching and promoting this wonderful visual art we embrace.



NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA

3D not 3-D

The Google Developer Documentation Style Guide recommends 3D; not "3-D." They advise, in general, use the closed form of compound words and words with prefixes; that is, write them without a space or a hyphen. Some common examples of the closed form in the word list, such as dataset, metadata, and predefined, as well as their exceptions, such as multi-region and style sheet.

SDA Theater Award Winners

Electronic Imaging's Stereoscopic Display & Applications conference convened for the 29th time recently just outside of San Francisco. And the winners of this year's SD&A 3D Theater Session? Films were judged on Monday January 29, 2018, a selection of twenty-six 3D films were showcased at the Hyatt Regency San Francisco Airport hotel near San Francisco as part of the 29th annual Stereoscopic Displays and Applications (SD&A) conference 3D Theater Session. Attendees, including some of the world's foremost experts in stereoscopic imaging technologies, were treated to a fantastic selection of 3D cinema and video content. This annual event exhibits the wide range of 3D content currently being produced and exhibited around the world, from major studios to researchers to talented individuals. In order to reward and recognize the high-quality work that is being conducted in this field, the producers and judges of the session announced the following Best-of-Show award winners:

Best-of-Show Live-Action Category: "Formosa 3D" – Director: Charlie Chu; Production Company: Studio Gene Young 3D Image Co., Ltd. (Taiwan) Synopsis: From the vibrant sea world to lush terraced fields, to mountain landscapes, to tropical fish and butterflies; from the oil-paper umbrella master, the drum-maker, the feather duster craftsmen, and the tea-picking workers; "Formosa 3D" records 10 exquisite scenes, and 100 traditional craftsmen to remind us of the beauty of Taiwan. For more information visit: www.formosa3d.com

Best-of-Show Animation Category: "Stereo: A Love Song to 3D" – Creator and star: Robert Bloomberg; Motion graphics and co-animator: Pad McLaughlin (USA) Synopsis: An ode to the classic 3D movies of my youth. The full list of 3D content exhibited at the event follows:

Competition Category:

1. "An Alternate Geometry of Nature" – John Hart (USA)
2. "Anitya - Impermanence" – Ikuo Nakamura (USA)
3. "Ba Dai Tou" – Neoscape (USA)

4. "Canine Soldiers: the Militarization of Love" – Nancy Schiesari (USA)
5. "Crooked Billet" – Richard Connew (UK)
6. "Deadline (The Magician)" – Andi Wenzel (Germany)
7. "Demented Dancing Doohickies" – Steve Segal (USA)
8. "Formation of a Massive Dark Matter Halo in the Bolshoi-Planck Cosmological Simulation" – Simulation: Anatoly Klypin & Joel Primack; Analysis & Visualization: Peter Behroozi, Christoph Lee; Narration: Joel Primack (USA)
9. "Formosa 3D" – Charlie Chu (Taiwan)
10. "Gentle Storm" – Ikuo Nakamura (USA)
11. "Man and Wife" – Hyunwoo Kim (South Korea)
12. "On the Rails: Episode 1 - Montauk" – E. James Smith (USA)
13. "Sombre Flame" – Aleksey Osipenkov (Russia)
14. "Sonora Paramotoring" – John Hart and Todd Martin (USA)
15. "Stereo: A Love Song to 3D" – Creator and star: Robert Bloomberg; Motion graphics and co-animator: Pad McLaughlin (USA)
16. "Tuschinski Dream" – Director: Jérôme Diamant-Berger; Producer: Olga Prudhomme-Farges; Stereographer: Fabien Rembliez; Musicoser: Béatrice Thiriet; Editing: Guillaume Diamant-Berger (France)

Demonstration Category:

17. "Angry Boy, Making of" – Alaric Hamacher (South Korea)
18. "Cars 3" – Pixar Animation Studios (USA)
19. "Cease Fire (from 1953)" – Kino Lorber; restored by 3-D Film Archive (USA)
20. "Fire Water Works" – Peter Rose (USA)
21. "Lou" – Pixar Animation Studios (USA)
22. "Moana" – Walt Disney Studios (USA)
23. "New Jersey Transit" – Peter Rose (USA)
24. "Terminator 2 (from 1991)" – Lightstorm Entertainment (USA)
25. "Those Redheads from Seattle (from 1953)" – Kino Lorber; restored by 3-D Film Archive (USA)
26. "Zootopia" – Walt Disney Studios (USA)

The judges at this year's event were: • Emeritus Professor Dan Sandin from the Electronic Visualization Lab at University of Illinois at Chicago, who worked on the original vector graphics for Star Wars: A New Hope; • Eric Kurland from 3-D Space, who has worked on 3D productions for Fox and OK GO. The producers were: John Stern (Intuitive Surgical, retired), Chris Ward (Lightspeed Design Group and DepthQ Stereoscopic), and Andrew Woods (Curtin University). Management and playback of 3D content was expertly handled by Dan Lawrence (DepthQ Stereoscopic). We are grateful for the support of our projection sponsors: DepthQ Stereoscopic and Christie Digital; and our 3D Theater partners: LA 3-D Movie Festival and 3-D Film Archive. About SD&A The annual Stereoscopic Displays & Applications (SD&A) conference is the world's premier conference for 3D innovation. It is the largest and longest-running technical conference dedicated to the discussion of stereoscopic

San Francisco. The SD&A 3D Theater Session will take place January 14. The SD&A conference is part of the International Symposium on Electronic Imaging organized by the technical society IS&T. The SD&A conference program includes a range of exciting and useful special sessions, as well as research-based oral and poster presentations dedicated to stereoscopic imaging topics. Special sessions include keynote presentations and live demonstrations of stereoscopic displays and applications. Further information about the SD&A conference is available at: stereoscopic.org

Information about the SD&A 3D Theater Session is at: stereoscopic.org/3dcinema

Information about the Electronic Imaging Symposium is at: electronicimaging.org

Warner Bros World Abu Dhabi Unveils First Attractions Based on DC and Cartoon Heroes

If you find yourself in Abu Dhabi this summer, check out the new 4D attraction at Warner Bros. World™ Abu Dhabi. They have unveiled a closer look at two of its six themed lands, Metropolis and Cartoon Junction, which will showcase signature rides, entertainment and restaurants inspired by the stories and characters from DC and Warner Bros. Animation. When it publicly debuts on Yas Island in summer 2018, Warner Bros. World Abu Dhabi will feature a total of 29 state-of-the-art rides, interactive family-friendly attractions and unique live entertainment across six fully immersive lands including Metropolis, Gotham City, Cartoon Junction, Bedrock, Dynamite Gulch and Warner Bros. Plaza. Green Lantern: Galactic Odyssey, a 4D “flying theatre” transports guests across the cosmos to extraordinary worlds enriched by multi-sensory special effects, and Teen Titans Training Academy, a multi-level play area featuring a zipline and other physical activities that invite aspiring heroes to showcase their skills alongside the legendary Teen Titans.

Advanced Imaging Society Announces 2018 Technology Awards Honorees

The women honored at the event for their work in business and technology were:

Victoria Alonso, EVP, Physical Production, Marvel Studios

Annie Chang, VP, Media Platforms, Universal Studios

Vicky Colf, Chief Technology Officer, Warner Brothers Entertainment

Ashley Crowder, CEO, Co-Founder, Vntana

Poppy Crum, Chief Scientist, Dolby Laboratories

Karen Dulfino, Executive Producer, Google Spotlight Stories

Marcie Jastrow, SVP Immersive Media, Head of the Technicolor Experience

JoAnne Kim, Feature Post Production Technology, Legendary Entertainment

Cindy McKenzie, CIO, Deluxe Entertainment Services Group

Esther Pearl, Founder and Executive Director, Camp Reel Stories Nanea Reeves, CEO, Co-Founder, TRIPP, Inc.

Kathleen Schroeter, Head of Marketing, Video and Wireless, Fraunhofer Heinrich Hertz, Berlin

Bettina Sherick, SVP, Consumer Insights and Innovation, 20th Century Fox

The companies honored with the AIS Lumiere statuette include:

Boris FX – Mocha VR – A plug-in that features a native 360° optimized workflow to simplify cinematic VR post-production.

Dashwood Cinema Solution – 360VR Toolbox – Enables previewing 360-degree spherical footage in the Oculus ® Rift DK2.

Dolby – Vision Professional Tools & workflow – Brings color, contrast and brightness to HDR viewing experience.

Fraunhofer Heinrich Hertz Institute HHI – 3D Human Body Reconstruction – Creates complete and highly realistic 3D VR reconstructions of people in motion.

HaptX – Gloves – Bring realistic touch, force feedback, and tracking to VR.

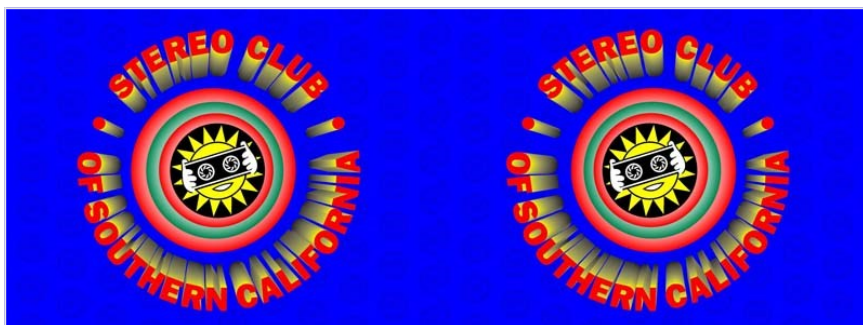
i8 – Holo – A volumetric video technology company that enables people to experience realistic human content and each other through holograms.

Lytro – Immerge – Light Field solutions for cinematic VR, providing true presence for live action.

Microsoft – Mixed Reality Capture Studios – Records holographic video of dynamic people and performances.

3D Live – Holographic 3D LED Display Systems – Helps venues, artists and brands provide immersive entertainment via its LED display product.

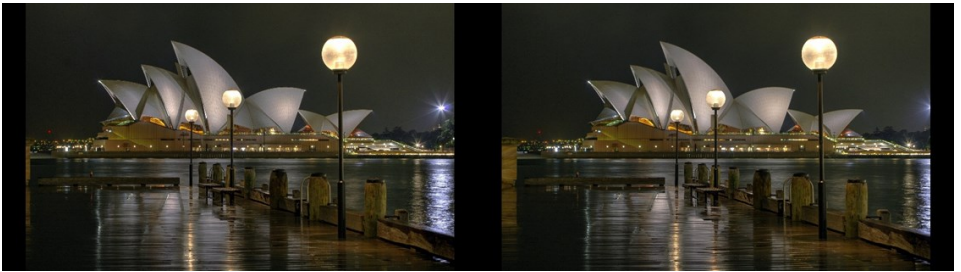
Tiledmedia B.V. – Clear VR – A VR360 and panoramic streaming solution delivering a VR experience that approximates reality.



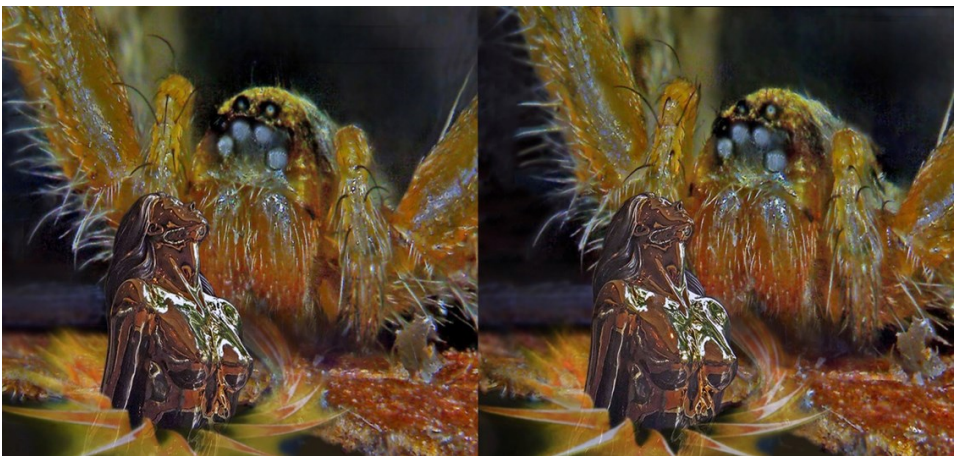
Hollywood Digital Section HM's



Flipper i Anna by Josep Barbera, Spain



Wet Opera House by Mark Brennan, Australia



Spider Queen by Jack Muzatko. USA

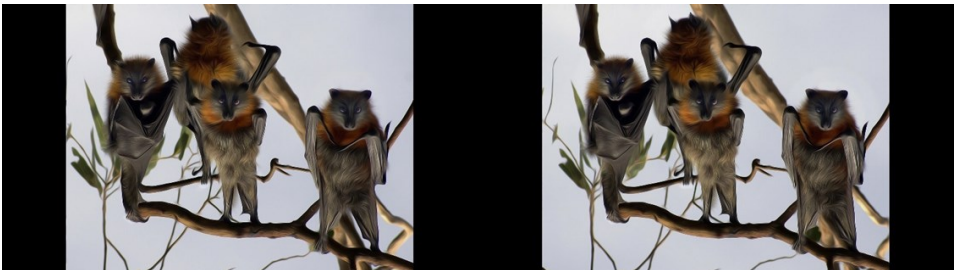
Hollywood Digital Section HM's



Suspended Monastery by George Themelis, USA



Best Person Photo- The Dinner Guest by Carl Wilson, USA



Most Innovative Photo- Bats out of Hell by Mark Brennan, Australia



USC Hackathon

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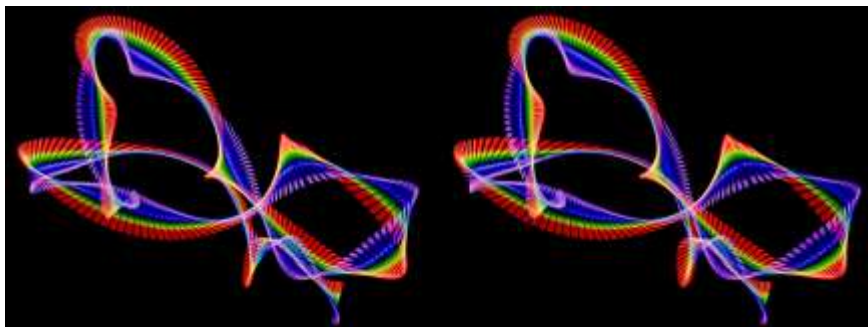
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Moonglow Tech 15



A Group HM, Teton Artist, Andrea Shetley



A Group Standard Award, Colorful Twirly Thingy, David Kuntz



Theme Award "Water" Winner, Red Forest, Lawrence Kaufman



A Group HM, Golden Driller, David Kuntz

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

Thursday, April 19th, 2018, 7:15-9:45pm The **April meeting** will feature a special presentation from guest speaker Julius Howlett. Julius has been developing a worldwide system of archiving View-Master reels and sharing them at one singular point of access (see page 15). Anyone with a smartphone and access to a 3D printer can create the View-Master reel ‘digitizer’ and use these two technologies to create digital copies of their aging reels. They can then submit their work to z3Dx.com for permanent public viewing access with either a Google Cardboard viewer or using the cross-eye method of stereoscopic enjoyment. He will also share a number of other stereoscope and lenticular film projects he has been working on as time permits.

Bring your favorite View-Master reels to the meeting, digitize them, and see them projected on the big screen! You can learn more about Julius’ project, and download the 3D printing plans at thingiverse.com/thing:1135621 We’ll also take a look at several View-Master related videos from the club archives and Steve Berezin will be presenting a workshop on 3d drawing. If you would like to participate please bring a number 2 pencil!



3-D Screening, Sunday, April 22, 2018 4:30pm

MOONGLOW - THE LIVES, Come see a 3d movie about a Korean pop group. Admission will be charged, at the Downtown Independent. 3-D SPACE presents a special screening of the new South Korean musical documentary **MOONGLOW – THE LIVES**.

Korea’s first generation Jazz Players have dedicated their entire lives to jazz. At the age of 80 they are still youths pursuing their dreams. The 3-D movie portrays the lives of these remarkable musicians and takes us on an extraordinary musical journey. **Please see page 15 for more about this movie.** The production of moonglow faced many challenges and the result is a 3-D monument and historical document for the Korean Jazz history.

“We believe, we will give the audience really the feeling of taking part in the extraordinary performances of the Korean first generation Jazz players. We did not know that before the end of the postproduction of our movie, the Moonglow would have to be closed down, due to financial circumstances. We are happy and proud to have preserved one of these unique moments of Korean Jazz history, and make it available to many people through our movie.” Tickets at moonglow3d.bpt.me \$10 General Admission, \$5 for LA 3-D Club Members FREE for students with current ID

Maker Faire, San Mateo Fairgrounds (between SF and San Jose) May 18-20- We will have a booth at Maker Faire to show large format stereo pairs and

have workshops on 3d drawing. We may be bringing an RV up so may be able to have room for volunteers. Please contact Steve Berezin 3d@berezin.com, 949 215 1556 if you would like to attend.

3D Awards Banquet, August 23, 2018 Cocktails at 7pm, Taix French Restaurant, 1911 W. Sunset Boulevard, Los Angeles, CA 90026

You're cordially invited to attend our annual Awards Banquet which will be held on August 23 (which is the fourth Thursday of that month) at Taix French Restaurant. As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images. Tickets can be purchased directly on our LA 3D Club website (la3dclub.com), or by contacting David Kuntz. Price: \$30 until August 1, \$35 thereafter Visit la3dclub.com to purchase and make your meal choice, or contact David Kuntz at davidkuntz@cox.net, or 310-377-5393. See back cover for more information about this event.

April 2018 President's Message

This is an unusual April with Easter and April Fool's Day falling on the first. According to my friend Gerald, the last time this happened was on his birthday, April 1, 1945. My sister used to host family dinners on Easter and usually served ham with two casseroles: her cheesy potato casserole and her green bean casserole with French's French fried onions on top. I loved them both. I miss the casseroles and my sister. Anyway, we went the extra mile and fixed Diane's wonderful meal for ourselves. Yum!

I met a fellow the other day and shared with him that I was currently president of the L.A. 3-D Club (I'm patiently waiting for a volunteer to assume the position for next year) and was an avid 3-D photographer. It turned out that 3-D used to be his hobby as well and he was a club member when the club was meeting on Wilshire. He said he still has drawers full of (film) stereo cameras as well as mounts. He was surprised to learn that our stereo is now all digital and was curious to learn about digital cameras and 3-D configurations. He thought that the club was defunct and said he'd like to come to a club meeting in Pasadena and be brought up-to-date stereo-wise.

Club member John Boland is leaving for a trip to India this week. Hopefully he will take lots of pictures and treat us to some Taj Mahal shots in the near future.

It's been a while since I put some SPM-processed images onto my iPod for viewing in my Hasbro viewer. I printed out a tutorial by David Starkman on how to do this but, even though I have several slideshows on the iPod from before, I haven't been able to make the transfer this time. Hopefully David can figure out what I'm doing wrong. I'll see you at the meeting, *John Hart*

By Steve Berezin



Creating Reality, I was a middle-aged Hackathoner!

VR Corner is a new column in the 3D News covering 3D Virtual Reality written by editor Steve Berezin. His first series of articles cover the Creating Reality Hackathon, a four day event held at USC last month. Steve was given press access and participated in the event.

When I mentioned to people that I was attending the Creating Reality Hackathon at USC many thought that Hackathons had to do with Crypto Security. However, most hackathons are more about forming teams to solve specific problems usually in the computer field and usually dealing with coding. I was familiar with what a Hackathon was since my son had participated in his UC Santa Cruz Hackathon and said that his high finish had led to many job offers. This method of learning harkened more back to my business school experiences with case studies (teams of students work on solving a business issue) rather than traditional teaching methods and workshops. This particular “hack” was specific for VR, AR and mixed reality. A similar hack at MIT last year (Reality, Virtually, Hackathon!) like this one was organized by Steven Paterson of IDG. I first learned of the hack when he presented at a meetup of the OCVR Meetup group while I was pitching 2017s 3D-Con.

Unlike some of the events I have been attending in the LA area the past year participants were enthusiastic about stereoscopy and 3d imaging in general and not shy about including it in their projects. While there were some 2d projects, due to the time constraints, the teams planned to make them 3d when they had time to fully realize them.

The hack had around 500 participants from over 2000 applications who had to apply and were preselected before the event. Many of the participants were college students on break but many were in industries

(startups, established and arcades) and included seven high school students. Many mentors had volunteered their time and were experienced industry professionals. Also, like most hackathons the food was not that great for the most part and sleep apparently was hard to come by.

The structure of the hack progressed in these stages:

- People registered at a central site on the USC Campus.
- The first day was spent on workshops are held to familiarize people with the equipment that will be available, programming tips, hardware tips and content suggestions. A lot of discussion of engines such as Unity and Unreal. More general topics such as team building, and storytelling techniques were discussed as well.
- Team Forming- People who wanted to lead teams pitched their ideas to get recruits. Care was taken to mix up teams.
- Project Work- Teams worked on their projects. They were required to upload their programming to GitHub at regular intervals. This insured that they did not come to the Hackathon with an already formed project.
- Judging and awards

The categories of projects suggested by the organizers was:

- Innovative Entertainment, including storytelling and games
- Content Production
- Medical & Healthcare
- Architecture, Engineering, & Construction
- AR|VR For Good: the nexus of celebrity, Pop Culture, and Civic Engagement
- AR|VR Hardware Hacks
- Machine Learning & AI

The organizers requested that each team have a software developer, 3d artist and a hardware person on it. They soon ran out of developers and had to scramble to get developers on all the teams.

Next Month, Part 2, Workshops

ISCC Round 2

by Carl Wilson

Round two results of the International Stereoscopic Club Competition are in! As a club, we had a second place finish in this round by a meager two points. However, we are still in first place overall by three points! With one round left, let's hope that my Jedi-like photo selection skills keep us in first place.

I would like to encourage, nay, cajole all of our exceedingly talented club photographers who haven't been participating in our monthly club competitions of late to start showing off! You know who you are, so get on it. The pool of photos to choose from is only as deep as the competition submissions we get. The more I have available to me, the better. It will also greatly distress David and myself as we fight to maintain our point standings. (Actually, just David.) This round produced a 3rd place win for myself and an HM for Mr. Kuntz.

1st Place: *Flower No 1* by George Themelis of the Ohio Stereo Photographic Society.

2nd Place: *Rams Head Outcrop* by Mark Brennan of the Sydney Stereo Camera Club.

3rd Place: *A Stroll through Fantasyland* by Carl Wilson of the LA 3-D Club.

Honorable Mention: *Autumn Raindrops* by Wayne Karberg of the Ohio Stereo Photographic Society.

Honorable Mention: *Bats out of Hell* by Mark Brennan of the Sydney Stereo Camera Club.

Honorable Mention: *Harlequins vs Saracens 01* by Greg Duncan of the Sydney Stereo Camera Club.

Honorable Mention: *Lipizzan at Stanglwirt 03* by Greg Duncan of the Sydney Stereo Camera Club.

Honorable Mention: ***Old Wagon* by David Kuntz of the LA 3-D Club.** Honorable Mention: *Strawberry Spritz* by John Ribarich of the Ohio Stereo Photographic Society.

Club standings for this round are as follows:

1. Ohio Stereo Photographic Society = 69
2. **LA3D Club = 67**
2. Sydney Stereo Camera Club = 67
4. GA3D = 57
5. Puget Sound Stereo Camera Club = 56
6. Detroit Stereographic Society = 44
7. Baltimore Camera Club = 37
8. Victorian 3D Society = TBD – Host Club

After the first two rounds, the club standings are as follows:

1. **LA3D Club = 67 + 67 = 134**
2. Ohio Stereo Photographic Society = 62 + 69 = 131
3. Sydney Stereo Camera Club = 62 + 67 = 129
4. GA3D = 63 + 57 = 120
5. Puget Sound Stereo Camera Club = 57 + 56 = 113
6. Detroit Stereographic Society = 57 + 44 = 101
7. Victorian 3D Society = 56 + (28 + TBD) = 84
8. Baltimore Camera Club = 43 + 37 = 80

*Detroit is currently in the lead for utilizing images from the most members:12.

Thanks go out to to Mal McCormick and Anthony Bignell, the club reps, Bill Botterill, Di Botterill and Paul Lee, the judges and all the members of the Victorian 3D Society in Melbourne for hosting this round. The next round will be hosted by the Puget Sound Stereo Camera Club.

**Note: For ISCC in which we submit six photos per round, and CODE in which we submit ten photos per round, I have been limiting our submission to only one photo per club member. This to me is the fairest thing to do as it offers a greater chance to every one of winning, but it can be a hindrance at times too. So, again, please enter the club competitions.*

March Competition Results

By David W. Kuntz

What a difference a day makes – or in this case, two months. A quick comparison of the cumulative standings after the March competition show a dramatic rearrangement in the standings from January (although note that the chart printed in the January 3D-News wasn't sorted properly, so that front runner Lawrence Kaufman didn't appear at the top of that list).

The reason for these shifts is that two of our strongest competitors had missed competitions, and chose to enter makeups in March. The result is a big shakeup in the rankings, and with five points separating Carl Wilson in first place from me in second, and also five points between second from third, it seems unlikely that our two front runners will be dislodged from their positions in the final competition in May. However, with a near tie (only a 1.3 point difference) between Eric Kurland, Abe Perlstein, Lawrence Kaufman and David Starkman, the competition for third place is wide open, and anything could happen amongst this group.

Our Theme of “pink” for March didn't bring out nearly as many entries as previous competitions, although Lawrence Kaufman's winning entry certainly utilized the theme effectively. For our final competition in May, the theme is “strong.”

Our judges in March were David Starkman, Lynn Wyett and Eric Kurland. Normally Eric is never asked to judge because he is somewhat indispensable as our projectionist. But, he's managed to automate the process so effectively, that now he can step away from the computer during the competition. Thanks to all of them, as well as John Hart, who assisted me at the scoring table.

Image	Maker	Score
A Group Standard Awards		
Maroon Bells	Lee Pratt	25
A Group Standard Honorable Mentions		
Bad Water in Death Valley	Lee Pratt	23
Hollywood Ruins	David Starkman	23
Theme Award "Water" Winner		
Maroon Bells	Lee Pratt	25

Name	Jan	Total
STANDARD - A Group		
Abe Perlstein	61	201
David Kuntz	62	201
Eric Kurland	61	199
David Starkman	65	198
Lawrence Kaufman	70*	205
Lee Pratt	70	193
Scott Ressler	58	181.5
Andrew Parke	55	181
Randell Vandegrift	55	180
Carl Wilson	0	140
Jim Long	0	124
Janet Havey	54	114
John Hart	0	113
Oliver Dean	57	85.5
Andrea Shetley	0	68
Barry Rothstein	0	60
Ed Ogawa	0	56

STANDARD - B Group		
John Boland	0	59
Modified - A Group		
Jim Long	0	145

* Judge's score averaged

LA 3D Club Competition
 Themes
 Keep these themes in mind, so you can enter the optional theme competitions during the club year:
 May: Strong



NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA, PPSA

The Flyer - San Francisco

W.A. Alter, Inc. of San Francisco and Triotech have announced that The Flyer – San Francisco, the world’s first and only flying theater attraction in 3D, will take flight this summer at Pier 39 in San Francisco’s Fisherman’s Wharf. Featuring cinematic artistry and HD film footage captured with the help of drones and helicopters, and blended with computer-generated imagery (CGI), The Flyer – San Francisco creates an immersive experience and takes guests of all ages on an unforgettable ride, soaring over the biggest attractions and iconic landmarks throughout the City and the surrounding Bay Area.

They have spent nearly two years researching and developing multi-sensorial effects in tandem with 3D high definition technology. The overall movie-like originality of The Flyer – San Francisco will create an unforgettable guest experience that will have audiences, quite literally, on the edge of their seats.

Following an engaging preshow experience, which includes the opportunity to take a souvenir photo, superimposed over the backdrops featured in The Flyer – San Francisco, guests will take their seats, where they will soon feel the seat-based motion and the filled field of sight ensures each guest feels as though they have a front-row seat. The floors will slip away and the 28 guests will be suspended in front of the 1,100 square foot (50 foot by 22 foot) curved screen as they take a six-minute 3D flight through some of Bay Area’s iconic landmarks and neighborhoods, including the Golden Gate Bridge, Alcatraz, Coit Tower, Marin Headlands, Chinatown, the Castro, and more! Additionally, riders will catch a glimpse of some of the Bay Area’s best performers and personalities from all over the 49 square mile city, providing an insider’s guide to the City by the Bay.

Immediately following the experience, guests will have the opportunity to purchase their souvenir photos and exclusive merchandise in the gift shop. For The Flyer – San Francisco, W.A. Alter, Inc. and Triotech collaborated with the award-winning mix media development house Fly Studio on the production of the film, which will be shown on a screen

manufactured by Spitz, complete with digital projections by Christie. Tickets for The Flyer – San Francisco will be available soon online at TheFlyer-SanFrancisco.com or on-site at PIER 39. Single adult tickets: \$25; single children tickets: \$15; and group tickets will also be available.

Samsung's first 3D Cinema LED screen launch

Want to watch 3D movies at the theater without the picture quality limitations that come with projectors? You'll want to plan a trip to Switzerland. Samsung's 34-foot 3D Cinema LED screen has premiered at Arena Cinemas' Silhcity theater in Zurich. It promises ten times the peak brightness of projectors while retaining the full 4K resolution and consistent picture quality, avoiding the usual problems with dim, low-resolution 3D images that vary based on where you're sitting. HDR video support and JBL Professional audio help, too.

This first practical roll-out also increases the chances that you'll get into the theater in the first place. Silhcity no longer needs a projector closet in the revamped theater, making room for more seats. The question, of course, is whether or not these screens will see widespread adoption. Even the 2D-only Cinema LED screens are available in just three cities (Seoul, Busan and Shanghai). Samsung will have to convince theater operators that it's worth upgrading, and that may be a tough sell if they're already doing plenty of business with projectors. You may be more likely to see LED screens in brand new or revamped theaters where a new screen was always going to be in the cards.

3D Vision of the Praying Mantis Could Help Robots

Can we leave the poor praying mantis alone already? How many different types of 3D glasses do we need to glue to his face? The insects' unique and powerful vision is said to use little brainpower. Not long ago, scientists at the University of Newcastle made the incredible discovery that praying mantis insects can see the world in 3D. To prove this, they used a clever method. The researchers attached tiny 3D glasses to the insects, gluing them to their faces with beeswax, and showed them films on a screen. Just like in human 3D movies, the glasses would filter a separate image to each eye, to create an illusion of depth. The mantis subjects attacked the moving dot they saw in the videos, proving their ability to perceive depth.

But praying mantis vision is not only 3D, it's also different than any other 3D vision they've studied before. For humans, "an object moving upward in the left eye cannot be the same thing as an object moving

A praying mantis obviously has much smaller and less complex brains than a human does

downward in the right eye,” Vivek Nityananda, an animal behavior expert at University of Newcastle's Institute of Neuroscience, told the Washington Post. Praying mantis eyes, on the other hand, pay more attention to movement, and less to the images matching up. When the mantis subjects saw an unmatched moving image, they still tried to attack it, Nityananda and his colleagues wrote in a paper published in Current Biology. “For the mantis, it looks like [targets] have to be moving. But they don't have to be matching,” Nityananda said.

This is a totally new kind of 3D vision, and one that has implications for the future of technology. A praying mantis obviously has much smaller and less complex brains than a human does. While our brains are made up of 85 billion interconnected neurons, the insects' brains have less than one million. The fact that they're still able to perceive vision in 3D means that they must use their few neurons in a unique way. “Insects need less computational power to do the same thing that we do well,” Nityananda told the Post. This is intriguing for researchers who are trying to design robot vision. Computers, like insects, have vastly lower processing power than the human brain. So far, most autonomous vehicles rely on radar and GPS, among other sensors, to move around their environments. But if robots vision was enhanced like the mantis, their capabilities could be greatly increased, without a huge addition of processing power.

2018 3D Exhibitions

The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions.

Apr 28, 2018 - **Ohio International Stereo** (USA): DIGITAL (Open/general) <http://www.drt3d.com/ohio3d/psa>

July 1, 2018 – PSA Stereo Sequence. Must be a PSA member to enter. Fee – Free! Psaexhibition.com

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Moonglow Technical and 3D Background

Moonglow will be showing 4:30 April 22nd, at the Downtown, see calendar for details. The production of moonglow faced many challenges. Not only during the shooting, but also in the many steps of post-production. Moonglow is an independent documentary production, and certainly one among the first to have been using so many different recording technologies in a 3D project. Many of the solutions we used in postproduction where not available when we were starting or planning the project. Especially the whole workflow of using Multiview Codecs with their advantages and also their limitations with a project of this size, were new to most of us. In the end we have successfully managed to overcome many of the technical challenges and the result is a 3D monument and historical document for the Korean Jazz history.

For the shooting two teams were set up. One for the documentary parts and the interviews. Another one for the shooting of the performance in the Moonglow Jazz Club. Due to the complexity of the subject, the many locations and the limited time for the production, we decided to shoot all documentary parts with latest generation of twin lens 3D cameras (Sony TD300, Sony NEX3D). The team heading out to gather footage about the Musicians in their private environment were given instructions, how to overcome the technical limitations of 3D Cameras with fixed interaxial. Since we target the large screen as well as the Television we wanted to keep all 3D Parameters within a safe range.



RETURN OF THE ANNUAL AWARDS BANQUET

AUGUST 23, 2018, AT 7PM



Purchase tickets in advance for \$30, or pay \$35 at the door. Contact David Kuntz at 310-377-5393, davidkuntz@cox.net, or visit the Club web site at la3dclub.com to order tickets.



May 2018 Volume 62 #9

3DNews

From the LA 3-D Club

HOUSE OF WAX 65TH ANNIVERSARY

BY ERIC KURLAND

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Meeting Photos!



JR's monitor taken through polarized glasses.



Narita Movie taken through polarized glasses.



Kaufmans and Kuntz

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

Maker Faire, San Mateo Fairgrounds (between SF and San Jose) May 18-20- We will have a booth at Maker Faire to show large format stereo pairs and have workshops on 3d drawing. Please contact Steve Berezin at 3d@berezin.com, 949 215 1556 if you would like to attend or volunteer.

May Meeting – 5/17 – Fifth Competition of the 2017-2018 Year and “Red Button” Night

The next regular meeting of the Los Angeles 3-D Club will be Thursday, May 17th, 2018, 7:15-9:45pm at the Armory Center For the Arts 145 N. Raymond, Pasadena, CA 91103. The evening will include the fifth competition of the LA 3-D Club year. The special theme for this month is STRONG. Club members may enter their images into the competition by using the UPLOADER which will be available online until 11:59pm on May 16th. Club members are encouraged to bring their favorite Stereo Realist format hand viewers, and assortments of slides to share. From 1950s Kodachrome vintage slides in your collections, to your own most recent mounted pictures, we'll pass around the viewers and you'll tell the stories behind the photos.



On May 24th 2018, NKRIOT undertakes his most unique form of live performance in his career. In collaboration with visual artist Cloaking, 3-D Space and The Downtown Independent Theater, we invite you to our newest experience celebrating the release of NKRIOT's latest EP, titled "Virtual Climax Recording". You will be enveloped in the post-humanism world of NKRIOT with a live 3D performance. www.eventbrite.com/o/nkriot-8541349832

Storyline: NKRIOT looms in front of the screen, your aural guide down an



ocular rabbit hole. You will be introduced to our desensitized heroine who finds herself in the midst of a robotic transformation. In defiance of mainstream AI, she discovers in her transformation the meaning of existence and the connection to human emotion, more so than in her previous life. Now, trapped in a world of 3-Dimensional wormholes and planes of the multiverse, she staggers, saddened that she was not grateful for the life she once lived, but rather valued her worth at the materialistic society we all have become accustomed to. The resulting regret and tarnish are represented by decomposition of landscape and vision.

Music: The eponymous EP “Virtual Climax Recording” was inspired by the abstract and dark recesses of NKRIOT’s nightmares, fueled by the robot’s distorted visions of reality. NK sought to concoct a virtual escape route to drive back the definitive notion that even as a robot you can always uphold your humanistic values. The music of “Virtual Climax Recording” sonically propels you through the chromatic canvas of sound using new techniques and design. New effects layered throughout the EP come due to new brand sponsor iZotope, the standard in intelligent audio technology. The new provisions by iZotope bring the NKRIOT soundscape to a new level, where listeners will hear a covert clarity in the harsh, clashing, electro-punk style that NK has so cleverly fused.

Feature Presentation: The screening of “Virtual Climax Recording” and release of the EP comes with great excitement from the artist and his team as they look forward to being at the forefront for DIY innovators alike. Each movement and visual displayed during the showing is all completely original content developed and designated specifically for this event. The pairing of the new music with visuals renders the event a truly mind-blowing dual package that nods to some of the inspirations to the NKRIOT-sphere including George Lucas’s 1971 dystopian debut THX 1138 and Ridley Scott’s replicants of the 1982 Blade Runner. Watch “Virtual Climax Recording” live at The Downtown Independent Theater May 24th 2018 At 10PM! Album available in stores and online 5/24/2018!

3-DIY Open Screen – May 27th, 2018 2pm

On Sunday, May 27th, 3-D SPACE will hold its quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play blu-ray discs and DCI compliant digital cinema packages (DCPs). NOTE: FOR DCP SCREENING PLEASE EMAIL 3D@3-DSPACE.org IN ADVANCE TO MAKE ARRANGEMENTS FOR INGESTING FILES. Caveat – while we will do our best to play all content we receive, we make no guarantees, as there are so many file variables to

deal with. Content is shown on a “first come, first served” basis, time permitting (sign in at the theater).

\$5 at the door for 3-D SPACE Sustaining Patrons and current LA 3-D Club members

\$10 at the door for non-members (admission is waived with USC Student ID)

3-D SPACE Patrons and current LA 3-D club members who bring new content to screen get in free. (Content must not have screened at a prior LA 3-D Club event) 3-DIY Open Screen Sunday, May 27th, 2pm Downtown Independent Theater 251 S. Main St., Los Angeles, CA 90012

Note: Paid parking is available at many parking lots in the adjacent area and street parking is free on Sundays. The theater is also only several blocks from the MTA Red and Gold Lines.

3D Awards Banquet, August 23, 2018 Cocktails at 7pm, Taix French Restaurant, 1911 W. Sunset Boulevard, Los Angeles, CA 90026

You're cordially invited to attend our annual Awards Banquet which will be held on August 23 (which is the fourth Thursday of that month) at Taix French Restaurant. As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images. Tickets can be purchased directly on our LA 3D Club website (la3dclub.com), or by contacting David Kuntz. Price: \$30 until August 1, \$35 thereafter Visit la3dclub.com to purchase and make your meal choice, or contact David Kuntz at davidkuntz@cox.net, or 310-377-5393. See back cover for more information about this event.

LA 3D Club Competition Themes
Keep these themes in mind, so you can enter the optional theme competitions during the club year:
May: Strong



Print too small? Having trouble reading? Email Editor Steve Berezin for a zoomable pdf version of this mag.

May 2018 President's Message

I was impressed by how club members jumped in to do the setup for the April meeting, mostly under Lawrence Kaufman's directions. We are fortunate that Ed Ogawa rarely misses a meeting and has the setup underway when most of us arrive. Lawrence made a good point. We have come to depend too much on Eric's projection expertise. Eric and other club members will be at Maker's Faire during the May meeting and few if any are capable of replacing him. I propose that Eric and Ed do a workshop in the near future so that more club members can step up when needed.

I left my W3 in Chris Perry's Bijou Theater after the April showing of Creature from the Black Lagoon. This provides a good excuse for me to attend Chris' projection of Kiss Me Kate at the Rancho Mirage Public Library on May 2. Rancho Mirage, fortunately, is a little closer than Yucca Valley.

I was pleased to see a few attendees at our April meeting who hadn't attended a meeting in quite a while. I think that having themes for our competitions has had a positive effect on attendance and image submissions.

I reported last month that John Boland was planning a trip to India and encouraged him to bring his W3 with him. Unfortunately John's trip had to be scrubbed, since he came down with stomach flu. Fortunately John had the foresight to purchase trip insurance. Otherwise he could have been out a lot of money.

Plans are already underway for our August banquet at Taix Restaurant and the installation of new officers. Unless a few brave souls step forward I'm afraid we'll have the same slate of officers next year. I would dearly love to see some "new blood" on the board.

See you at the meeting, John

Show and Tell

John Rupkalvis Gizmos!



ONLY 82mm (ABOUT 3-1/4 INCHES) WIDE, THE 3D STEREOSCOPE QUADCAM IS A VERY COMPACT FOUR LENS CAMCORDER FOR STEREOSCOPIC AND AUTOSTEREOSCOPIC APPLICATIONS, WITH THREE DIFFERENT INTERAXIALS BEING RECORDED AT THE SAME TIME. WHEN EQUIPPED WITH A NECK STRAP, VERY STEADY HAND HELD SHOTS MAY BE DONE.



Jim Frazier's Amazing Twin Slide Bar!

Platypod Max - For when "no tripods are allowed," you can mount your tripod head and camera on this flat plate, which uses 3 or 4 short, adjustable, rubber-tipped titanium "legs" for stability on flat or uneven surfaces. Two 2-inch belt slots are also available to secure to trees, lamp posts, etc. Can support up to 300 pounds. They also sell a lighter-weight Platypod Ultra version for smaller cameras. <https://www.amazon.com/Platypod-Max-tripod-tabletop-photography/dp/B01LY0GALG/>

Arca Swiss d4 Tripod Head with a Classic Knob Quick Release - This happened to be leveled in seconds, and then provides a level panning platform. Can support up to 75 pounds. https://www.amazon.com/arca_swiss_870103_d4_monoball_fix_geared.html

Haoge HQR-400 400mm Arca Swiss Sliding Rail - Sliding rail on which to mount two cameras, phones, flashes, etc. Heavy duty. <https://www.amazon.com/Haoge-HQR-400-Multi-purpose/dp/B01LY0GALG/>

Haoge CP-50B 50mm Dual Quick Release Clamp for Arca Swiss - You clamp the bottom of the camera's Arca Swiss mount, or to the Arca Swiss foot on a tripod collar of a large lens. Two quick release levers, to accommodate both camera mounts and feet of tripod collars on large lenses. <https://www.amazon.com/Haoge-Subtend-Bidirectional-Double-Release/dp/B016IOGYC0/>

March Meeting



the tripod head attached to the base for the demo. It's a 3-way geared head that can be
 nds. <https://www.bhphotovideo.com/c/product/966748-REG/>

cameras. This also has lots of threaded holes that you can use to mount handles, micro-
 ose-Dovetail-Sunwayfoto/dp/B01NCZEEMY

bottom half of these onto the above Arca Swiss sliding rail, and then the top half to each
 the unique aspect of this dual clamp is that the top half can be rotated in 90 deg incre-
 heavy duty.

[CO/](#)

Beauty and Terror Meet... In Your Seat!

by *Eric Kurland*

Last month marked the 65th anniversary of the world premiere of Warner Bros. first 3-D picture, *HOUSE OF WAX*. It opened at the Paramount Theater in New York on April 10, 1953. It was the first color 3-D feature from a major studio (WB's own WarnerColor process) and the first to be released with four-channel stereophonic sound (WarnerPhonic).

HOUSE OF WAX was filmed using the Natural Vision camera system, previously utilized to shoot Arch Oboler's independently produced 1952 feature *BWANA DEVIL*. The picture's director, Andre DeToth, was missing an eye and was unable to see stereoscopic 3-D.

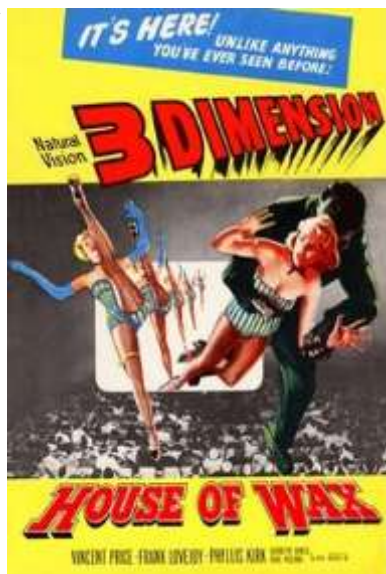


He relied on Natural Vision technician Lothrop Worth to make the 3-D work. The Natural Vision camera rig is preserved in the 3-D SPACE museum collection.

One week after the New York premiere, on April 17th,

HOUSE OF WAX held its Los Angeles premiere. The LA event featured a great deal of marketing hoopla. In fact, the studio presented a 24-hour "Premathon" combining a premiere and non-stop marathon of screenings at the Paramount Theater in Downtown LA. The performances began at midnight and each show was a dedicated premiere for a different audience:

12:00 Midnight - Spook Premiere
2:00 am - Aircraft Swing Shifter's Premiere
4:00 am - Milkman's Matinee
6:00 am - Breakfast Premiere
8:00 am - Career Girls' Matinee
10:00 am - Civic and Press Special
12:00 Noon - Luncheon Club Rally Premiere
2:00 pm - Housewives' Jamboree and



Shoppers' Special

4:00 pm - School Matinee

6:00 pm - Shop Girls' Premiere

8:00 pm - Screen Stars' Premiere

10:00 pm - Daters' Premiere

Newsreel footage from the Premathon shows attendees from several of the performances, including Bela Lugosi leading a Gorilla (Steve Calvert) into the Spooks Premiere, 8-foot-11-inch tall Robert Wadlow, Ronald Reagan, and Shelley Winters among the guests...

See more of the premiere on YouTube www.youtube.com/watch?v=wORRPbl10ow)



TECHNICIANS prepare to film a scene for Warner Bros.' record breaking 3-D feature, "House of Wax," filmed in WarnerColor and released with WarnerPhonic sound.

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA, PPSA

Oakland becomes Golden Gate

The Miniature Camera Club of Oakland was founded in 1934. In 1950, the Articles of Incorporation and Bylaws were changed, and the club became the Oakland Camera Club. For decades, the Oakland Camera Club served photographers with divisions for stereo, movies, color slides, black & white and color prints, and a school of photography. Today, the Oakland Camera Club's stereo division is a leading resource for Bay Area photographers who practice the art of 3D. "Oakland Camera Club" is no longer what the club is, where they meet or what they do. As the Golden Gate Stereoscopic Society, they'll continue to make, share, and advocate for stereo photography as a non-profit organization and member of the Photographic Society of America.

They meet on the fourth Monday each month at the Albany Community Center in Albany, California. Congratulations to John Ballou, Golden Gate Stereoscopic Society's newest lifetime member. John's contributions to the former Oakland Camera Club are enormous.

John is responsible for their transition to digital projection, single-handedly performed as projectionist for years. Internationally, John served as chairman of the PSA-recognized Oakland International Stereo Exhibition. It's an annual tradition, kept alive by John, that's a destination for stereographers across the globe. John also remains an active stereo photographer with an exceptional eye for composition and a mastery of his cameras.

Check out their website at: www.ggstereo.org or their Facebook group.

3D movie tickets show down-slide

The MPAA sites an eight-year low for the 3D cinema. The picture isn't good in the U.S. and Canada with revenue from 3D films down by 18% to \$1.3 billion, the lowest figure since 2009 and a sign of how the format has faded in popularity. Additionally, the number of 3D movies released in 2017 decreased as well. Forty-four 3D films were released in 2017 versus fifty-two in 2016. The failure here has to also fall on the studios by not being able to convince audiences to abandon normally

priced 2D for more profitable, surcharge-laden 3D and the some cringe worthy releases in poor hasty conversions. Many are hoping the upcoming Avatar 2 might do to 3D what the first film did, but that won't be released until December 18, 2020.

The number of 3D screens did grow by 1% in the U.S. And Canada and 4% in Europe, the Middle East and Africa, globally 3D screens reached 59% total. Last year, seven of the top ten highest grossing movies and eighteen of the top twenty-five were released in 3D. In Asia the ration of 3D to non-3D screens is now 81% compared to 39% in the U.S. And Canada.

2018 3D Exhibitions

The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions.

June 21, 2018 (new date) – PSA Stereo Sequence. Must be a PSA member to enter. Fee – Free! Psaexhibition.com

July 9, 2018 – SSA Exhibition, stereo cards only. Entry form & info: www.detroit3d.org

August 1, 2018 – Oakland International. 4 sections, check it out at: ggstereo.org/oakland-international-stereo-exhibition

Our Club Memberships

Our club is a member of NSA, PSA, and ISU. National Stereoscopic Association (NSA) stereoworld.org was founded in 1974 as a stereo-view collector's society, later including shooters, many members both collect and shoot photos in 3D. NSA publishes a bimonthly magazine, Stereo World, "The only magazine devoted to the past, present and future of true stereoscopic 3D imaging." NSA organizes an annual convention, our club has hosted many of them. John Bueche is the President of NSA, Barb Gauche is the Vice President and David Kuntz is the Treasurer.

International Stereoscopic Union (ISU) isu3d.org was founded in 1975. It was about 1000 members from 40 countries worldwide. ISU publishes Stereoscopy, a quarterly Journal and David Kuntz is the Editor. ISU organizes a Congress every two years. The 21st ISU Congress was combined with the NSA Convention here in 2017 in Irvine CA. The 22nd Congress will be on August 20-26 2019 in **Lübeck** Germany.

Lawrence Arthur Brown April 11, 1947 - December 31, 2017

Susan and I first met Larry Brown in the 1980s in the early years of our membership in the Stereo Club of Southern California (what is was called from 1955 until it was changed to the LA 3-D Club). He was very tall, but most notable was that he always seemed to be good humored and enthusiastic about stereo photography. It was always fun to chat with him about 3D photography, and his search for subjects that he found interesting.

He was a regular entrant in the club competitions, and we remember him best for his consistently spectacular 3-D photos of vintage automobiles. Super sharp, well exposed, and showing the interesting details of these beautiful machines, his slides were a pleasure to look at. He loved finding red cars with lots of elements to look at.

At a time when the majority of stereo club members where shooting with Stereo Realist cameras, Larry was a real advocate for the Kodak Stereo camera. Dismissed by many due to it's lack of a rangefinder and significantly plastic body construction, Larry's stereo slides proved that the Kodak Stereo could produce images equal to the quality of the Stereo Realist.

Early in our 3-D business, when we were selling used 3-D equipment, Larry's proof of the quality of the Kodak Stereo Camera was one of the reasons we eventually decided ONLY to sell Kodak Stereo cameras. We were mainly selling to beginners, and the Kodak Stereo was much more user friendly than the Stereo Realist.

Larry was also active for many years in the club's "3-D Movie Division" and we saw him regularly there as well. (see photo - he's sitting next to Susan in foreground. Note that these photos were taken a year apart and he was still wearing his Kodak shirt! He really loved the Kodak Stereo Camera!).

In recent years we only saw him occasionally at the 3D club meetings, and were sorry to say that his gradual disappearance was barely noticed. We will remember him with great fondness.

Susan Pinsky and David Starkman



Lawrence Brown with Kodak Shirt



Lawrence Brown (left) at Banquet

[More Show and Tell...](#)



Eric's New 180° Camera



JR's live 3d Camera Demo

RETURN OF THE ANNUAL AWARDS BANQUET

AUGUST 23, 2018, AT 7PM



WE'LL GATHER AT TAIX
FRENCH RESTAURANT



AND START WITH
HAPPY HOUR



A DELICIOUS MEAL
WILL BE SERVED



A HALLOWED TRADITION

I STATE YOUR NAME, DO
SOLEMLY SWEAR OR AFFIRM...



FUNNY HATS
WILL BE WORN



FINISHING WITH THE IMAGE
OF THE YEAR AWARD SHOW



AND DON'T FORGET THE
AWARDS PRESENTATION

Purchase tickets in advance for \$30, or pay \$35 at the door. Contact David Kuntz at 310-377-5393, davidkuntz@cox.net, or visit the Club web site at la3dclub.com to order tickets.



June July 2018 Volume 62 #10-11

3DNews

From the LA 3-D Club



A Group Standard Honorable Mention
Green-Wood IR, David Kuntz

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Awards Modified A Group by Jim Long



Amsterdam Skyline *HM*



Roker UK Lighthouse *Award*



Opera House HDR *HM*

Awards Standard A Group



Remarkable Rocks at Sunset-Andrea Shetley *HM and Theme Award*

Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

LA 3-D Club Board Members

President John Hart president@la3dclub.com	Outreach Barry Rothstein outreach@la3dclub.com
Vice President David Kuntz competitions@la3dclub.com	Competitions David Kuntz competitions@la3dclub.com
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Inter-Club Competition Director Carl Wilson	Contributing Editors Lawrence Kaufman Eric Kurland David Kuntz George Themelis Scott Ressler
At Large Board Andrew Parke Randy Vandegrift	

LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

June Meeting June 21st, Armory, is Phantogram Night at the LA3DClub meeting. The main point will be to get you to shoot and process some yourself. Barry will bring along a bunch to show, and will start with a basic workshop on shooting tabletop phantograms. Next we will shoot phantogram head shots of anyone willing and interested, followed by demonstrating how to work them in Photoshop and StereoPhoto Maker.

NO Meeting July, Due to the dates of this year's 3D-Con in Ohio, we will NOT be holding our regular July meeting at the Armory. Instead, we will be planning a group visit, after 3D-Con, to the Los Angeles County Museum of Art to visit their upcoming 3-D exhibit. Check the club website LA3DClub.com in July for more up-to-date information about the date and time. See Details on 3d-Con are on pages 20 to 21.

3D Awards Banquet, August 23, 2018 Cocktails at 7pm, Taix French Restaurant, 1911 W. Sunset Boulevard, Los Angeles, CA 90026

You're cordially invited to attend our annual Awards Banquet which will be held on August 23 (which is the fourth Thursday of that month) at Taix French Restaurant. As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images. Tickets can be purchased directly on our LA 3D Club website (la3dclub.com), or by contacting David Kuntz. Price: \$30 until August 1, \$35 thereafter Visit la3dclub.com to purchase and make your meal choice, or contact David Kuntz at davidkuntz@cox.net, or 310-377-5393. See back cover for more information about this event.

2018 PSA Conference, September 30—October 6, 2018— At the Sheraton Salt Lake City Hotel, Salt Lake City, Utah. Early registration (April 2 - July 30, 2018): see psa-photo.org for details.

2018 3D Exhibitions

The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions.

June 21, 2018 (new date) – PSA Stereo Sequence. Must be a PSA member to enter. Fee – Free! Psaexhibition.com

July 9, 2018 – SSA Exhibition, stereo cards only. Entry form & info: www.detroit3d.org

August 1, 2018 – Oakland International. 4 sections, check it out at: ggstereo.org/oakland-international-stereo-exhibition

June July 2018 President's Message

The May, 2018 club meeting was sparsely attended, perhaps due to key missing members who were at the Maker's Faire in the bay area. I had been concerned that missing Eric we would have trouble projecting the competition entries. Thanks to David Kuntz, Ed Ogawa and Lawrence Kaufman, everything went smoothly without a hitch.

Sixteen of the image entries competed for the theme award: STRONG. It is interesting how many ways our members interpret the competition themes. We had everything from a rusty chain to a guy holding up the Taj Mahal.

Two more 3-D events at the Downtown Independent Theater are scheduled finishing out May: NKRIOT's "Virtual Climax Recording" and a DIY Open Screen. Both should be a lot of fun.

Steve Berezin has announced that this edition of the 3-D News will include both June and July events. There will be no club meeting or 3D News in July and the August meeting will be the club's annual banquet, swearing in of officers and the Image of the Year awards at Taix French Restaurant. It should be noted that this meeting will be on August 23rd which is the fourth Thursday of the month.

Judges for the May competition were Cassie Kaufman, Claudia Kunin and James Comstock. In addition to the competition, members were encouraged to bring Realist-format slides from "yesteryear". This had me digging through my closet for red button viewers. Naturally all my viewers had dead batteries and some needed bulb replacements. It was fun looking at old images I hadn't viewed in ages. I surfaced slides of my son Chris at Lake Louise in Canada. This appeared to be about three years old. This is now forty four. One sad note: several years ago I shipped off my thousands of slides to have them scanned and converted into digital images. Apparently the scanning people weren't familiar with stereo slides and assumed that the left and right images were the same. Therefore they only scanned one side. <sigh>

I have booked my flight for the July NSA Convention in Ohio. Once again I will be rooming with my namesake: Colorado John Hart. I have been asked to lead a 3-D movie Special Interest Group. I'm looking forward to seeing and hearing about what other stereographers who like their pictures to move are up to. See you at the meeting, John

May, 2018, Competition Wrap-up

By David Kuntz

The turnout for the May meeting was small, but it was our largest competition of the Club year, with several people entering makeups for competitions they had missed in the past. Plus, it seemed like the overall quality of entries was improved, with a number of stellar images in the mix.

Our judges for May were Cassie Kaufman, Claudia Kunin and James Comstock, who all did an incredible job. In particular, they used the full range of scores, giving out everything from 5s to 9s, although not gratuitously in either case. As a result, total scores ranged from 17 to a literally perfect 27, and we didn't suffer from "bunch up," where a large number of images all get the same top score, making it difficult to assign awards and HMs.

Coming into the May competition, the standings were quite tight. Only 1.3 points separated four people vying for third place, and Carl Wilson had pulled ahead of me into first with a lead that appeared to be near unassailable. How did the May competition change things? You'll have to come to the Awards Banquet in August in order to find out!

The Awards Banquet will also feature our Image of the Year competition. Any images that were entered into the regular Club competitions since October, 2017, are eligible for entry. I urge all of you who participated this year to get your entries uploaded soon. The field is wide open, and anything can win; it doesn't matter how the images performed in our regular Club competitions. *(Editors note: The club standings are not published in this issue, final standings are announced at the banquet.)*

I'd also like to thank Eric Kurland and Ed Ogawa for logistical help with projection at the May meeting. Eric was at Maker Faire and couldn't attend the meeting, but he left detailed instructions on how to configure the projector. Ed set up the projectors and acted as projectionist during the competition, and the evening could not have run smoother. As always, John Hart assisted me at the scoring table. Please see pages 2 and 31 for winning images.

Image	Maker	Score
B Group Standard Award		
Bagpipes	John Boland	21
B Group Standard Honorable Mentions		
Brandenburg Gate	John Boland	18
Man Holding Up Taj	John Boland	18
A Group Standard Award		
Misty Morning Redwoods	Abe Perlstein	27
A Group Standard Honorable Mentions		
Green-Wood IR	David Kuntz	26
Remarkable Rocks at Sunset	Andrea Shetley	25
Cactus Blossoms	Barry Rothstein	25
A Group Modified Award		
Roker UK Lighthouse	Jim Long	27
A Group Modified Honorable Mentions		
Amsterdam Skyline	Jim Long	26
Opera House HDR	Jim Long	26
Theme Award "Strong" Winner		
Remarkable Rocks at Sunset	Andrea Shetley	25

2017 - 2018 International Stereo Club Competition

Final Results

From the desk of Suzanne Hughes, APSA – Director of ISCC:

The results for the final round of the ISCC for the 2017-2018 season are in. Thanks to the Puget Sound Stereo Camera Club for hosting this round. The judges were Phyllis Maslin, David Brown and Mike Comstock. The top three images all received a score of 13 so the judges needed a tie breaker on those three images. Thanks to Stewart Turley, the club rep, for all your work involved in hosting this round.

The results are as follows:

1st: *Pink Plumerias* by Carl Wilson of the LA 3-D Club

2nd: *Wedge Tail Eagle* by Malcolm McCormick of the Victorian 3D Society

3rd: *Bird in Flight* by George Themelis of the Ohio Stereo Photographic Society

HM: *Lofoten Sunset* by Greg Duncan of the Sydney Stereo Camera Club

HM: *Lorikeet Feeding 2* by Nancy Moxom of the Sydney Stereo Camera Club

HM: *Stained Glass Dome And Chandelier* by Steve Wessing of the Cascade Stereoscopic Club

HM *Sunrise Cathedral Rocks* by Mark Brennan of the Sydney Stereo Camera Club

HM: *Trapped* by John Bueche of the Ohio Stereo Photographic Society

The First Place Certificate for the club that has received the most points during the season goes to the **LA 3-D Club** who had a strong first round and managed to finish with 198 points. The top 3 clubs each won a round and were very close. Congratulations and thanks for all the great images!

1. LA 3-D Club = 67 + 67 + 64 = 198

2. Sydney Stereo Camera Club = 62 + 67 + 67 = 196

3. Ohio Stereo Photographic Society = 62 + 69 + 64 = 195

4. GA3D = 63 + 57 + 57 = 177

5. Puget Sound Stereo Camera Club = 57 + 56 + 57.5³ = 170.5

6. Cascade Stereoscopic Club = 52.5¹ + 51 + 61 = 164.5

7. Victorian 3D Society = 56 + 46.5² + 58 = 160.5

8. Detroit Stereographic Society = 57 + 44 + 54 = 155

9. Baltimore Camera Club = 43 + 37 + 46 = 126

The Image of the Year goes to Andrea Shetley from GA3D for *Altered Spider*. Congratulations Andrea!

From the desk of Carl Wilson, Inter-Club Competition Director:

For my first outing as director, I wanted to take this opportunity to thank our talented club members for their submissions to our club competitions. Your photos are what make results like these possible. Of the 18 photos we submitted for this season, I entered photos from: James Comstock, Abe Perlstein, Eric Kurland, David Kuntz, Scott Ressler, David Starkman, Lawrence Kaufman, Barry Rothstein, Cassie Kaufman and myself.

We don't get comments from the judges on all the photos, but here is a sampling of some of the comments your photos garnered this season:

Bromeliad by James Comstock: Nice lighting, good colors / Good color & depth / Great image

All the Flowers Are for Me by Abe Perlstein: Very interesting image, nicely composed.

Planet Maker Faire by Eric Kurland: Humorous and well done / Very well executed.

Hot Dog Cart by David Kuntz: Beautiful 3D steam! Nice shot / Good color.

Tub of Goo by Scott Ressler: Unexpected but fun / Good depth/ good 3D out of window.

The Old Apothecary by David Starkman: Nice vintage feel and good use of monochrome.

Friendly by Lawrence Kaufman: Good through the window shot of an interesting subject.

Pink Plumerias by Carl Wilson: Exceptional. Lovely. Beautiful 3D image.

In the future, I would love to be able to do what the Detroit club did: Submit 18 photos from 18 different club photographers. Judging by the exceptional showing at our May meeting, everyone seems to be stepping up their game, which greatly encourages me. On a related topic, I offended some eyeballs this year with my *Pink Plumerias* photo being submitted with vertical alignment and rotational issues. Somehow in all my working on the photo, I simply forgot to hit Alt+A in StereoPhotoMaker. This rookie mistake resulted in a low score. By fixing the issue, the photo just took first place in this last round of ISCC. So please never forget the basics: **photo alignment, image sharpness, color/tone matching and window placement**. With LA being the home of Hollywood and the film industry, it only seems fitting to me that we uphold our mythical status (deserved or not) and not only meet, but exceed the expectations of the rest of the world. With this ISCC win, we are on the right track. Let's do it again! Sydney and Ohio are trying to steal our act!

NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA, PPSA

Photo Labs

It has been a while since we discussed where to have your film developed. Is anyone still using film? Where do you send it for processing? Whether you have slide film or print film, some labs that get good marks are these:

Dwayne's Photo has always received great reviews. PO Box 274, Parsons, KS 67357 or 415 S. 32nd St. Parsons, KS 67357. Phone them at 800) 522-3940. dwaynesphoto.com

Another full service lab with good reviews, very friendly and a quick turn-around is Nichols Photo Lab, 3265 S. 1100 E, Salt Lake City, UT 84106. Phone: 801) 486-3053, info@nicholsphotolab.com nicholsphotolab.com

Finally good reviews for AgX Imaging, 228 W 14th Ave, Sault Sainte Marie, MI 49783, (906) 632-1850 agximaging.com

CinemaCon 2018

The Theater exhibitors were treated to the upcoming line-up from all the major movie makers at the 2018 CinemaCon in April held in Las Vegas. There was lots of great news about upcoming movies being reported daily during that week. Unfortunately one of the seven take-aways reported by The Wrap was: "3-D is dead. Over four days and dozens of movies that were presented to the exhibitors in Vegas, only one movie — ONE — was in 3-D, a technology that was all the rage four or five years ago. The lone exception was "Alita," a largely CG action movie by technology diehard James Cameron about a young female cyborg given a superhuman body. (I think that's what it was about.) Robert Rodriguez directed it, and I'm not entirely sure if the 3-D adds all that much to the story. But what was once supposed to be the salvation of movie theaters — adding a premium ticket price to their weekend box office haul — has mostly fizzled. Calling Jeffrey Katzenberg, who predicted otherwise."

Avengers: Infinity War

Marvel Studios' Avengers: Infinity War continues to break almost eve-

ry record for fastest blockbuster earnings. It is the first Hollywood feature shot entirely with Imax cameras and it grossed a record-setting \$41.5 Million weekend global debut on 715 screens (excluding China) making it the best-ever IMAX opening for a Marvel title and the third largest IMAX opening of all time. Domestically, Avengers: Infinity War set a new IMAX Marvel opening weekend record, grossing \$23.3 million on 408 IMAX screens. The IMAX domestic network reported multiple sell-out screenings with IMAX representing 8 of the film's top 10 North America engagements. It opened in China on May 11th, but it had already grossed over \$2 Billion. Some of this was due to 3D screens, but it certainly played on mostly 2D screens in the US.

Upcoming 3D Conventions

3D-Con 2018 – Tuesday July 17 2018 – Monday July 23 2018 at the Embassy Suites Cleveland – Rockslide Hotel in Independence, Ohio. Co-chaired by Barb Gauche and John Bueche. \$129 room rate, including free breakfast and Manager's Reception in the evening, free shuttle from/to Cleveland Airport.

PSA Conferences - The Photographic Society of America (PSA) host their annual conference in the fall. They have at least an evening of 3D, many photo excursions and many workshops, September 30th – October 6th. PSA will be in Salt Lake City for 2018.

3D-Con 2019 – Tuesday July 30 2018 – Monday August 5 2018 in Akron, Ohio. Co-chaired by Barb Gauche and John Bueche. \$129 room rate.

International Stereoscopic Union (ISU) - The 22nd ISU Congress is being held in Lübeck Germany from August 20 – 26, 2019. isu3d.org Check out what is planned at this link: isu2019.org

Easter 2018 Announcement

The Criterion Collection posted this on their website: “The Criterion Collection is proud to announce that it will be releasing one of the landmarks of independent cinema, downtown icon Jim Jarmusch’s epic ode to everything “Stranger Than Paradise,” in the form the filmmaker originally intended.” “While working on Criterion’s upcoming release of “Dead Man,” Jarmusch revealed that his breakthrough film had originally been conceived as a 3D experience. “When we originally filmed the movie,” he said, “we tried duct-taping two Bolex cameras together, but at the time we just weren’t able to combine the two images correctly for 3D...until now!”

“Criterion’s Jon Mulvaney says that by any measure this will be one of the company’s proudest achievements. “Here at Criterion, we’ve always been committed to presenting each film as its maker would want it seen, fully restored, in the correct aspect ratio, and so on, but this isn’t just a matter of a few dirt and scratch fixes or an alternate shot here and there. This is a chance to make a filmmaker’s dream come true.”

“When it was released in 1984, “Stranger Than Paradise” set the standard for immersive indie experiences, but few knew that they had only seen half the film. The secondary camera reels, long thought lost, were discovered in Jarmusch’s basement in stunning mint condition. Scanned in 4K, the reels were composited using state-of-the-art 3D-Lineator® MARK IV™ software to create the ultra-real impression that Jarmusch always hoped for. You can practically smell the sidewalks of the East Village and the shores of Lake Erie! Look for STP3D at select theaters later this year.” But since Easter Sunday fell on April 1, 2018, this has proven to be an April Fool's joke.

IMAX Laser Experience

IMAX used CinemaCon 2018 in Las Vegas to announce partnerships with a couple exhibitor firms to roll out new IMAX with Laser systems. Under the agreements the systems operate under a joint revenue sharing arrangement with a renewed 12-year lease terms and are expected to be installed between 2018 and 2022. These systems will include complete renovations by the exhibitors with several additional enhancements including the installation of IMAX's 12-channel immersive sound, luxury plush rocker seating, redesigned entryways and in-theatre branding.

IMAX with laser provides audiences with striking crystal-clear and vivid images to suspend disbelief when experiencing today's biggest blockbusters. The next-generation 4K laser projection systems features a new optical engine and suite of proprietary IMAX technologies that delivers increased resolution, sharper and brighter images, deeper contrast as well as the widest range of colors available to filmmakers to present more distinct, exotic colors than ever before. The 12-channel sound technology incorporates new side and overhead channels to deliver greater dynamic range and precision for ultimate audio immersion and sound you can feel.

IMAX has signed more than 150 agreements for its new Laser systems worldwide, including 87 AMC theatre multiplexes at the exhibitors highest-performing locations across the U.S. Cineworld group has a new agreement for 55 locations, including 26 new IMAX theatres and

upgrading 29 existing locations at Cineworld and Regal sites in the U.S. And Europe.

Greg MacGillivray received the New York Festivals Lifetime Achievement Award

New York Festivals Television & Film Awards honored Greg MacGillivray, chairman/director of MacGillivray Freeman Films, with the 8th annual New York Festivals® Lifetime Achievement Award. MacGillivray's award-winning creative career was honored at the New York Festivals Television & Film Awards gala on Tuesday, April 10, at the annual NAB Show in Las Vegas. New York Festivals is now in its 61st year of honoring the World's Best TV & Films. The Lifetime Achievement Award recognizes prominent industry leaders whose accomplishments have advanced their field and made a lasting impression on the industry.

"My filmmaking for the giant-screen IMAX Theatre format is different from conventional filmmaking," said MacGillivray. "We put audience members in the film. They are immersed in the scene on the giant IMAX Theatre screen. From the time I worked with Stanley Kubrick on *The Shining* through the time spent making 40 films for IMAX theatres, my creative team in Laguna Beach and I keep trying to push the film experience to new and unexpected levels."

MacGillivray has been producing and directing award-winning films for more than 50 years. In that time, he has gone from surf films to Hollywood to the Smithsonian and IMAX and across the world. MacGillivray partnered with Jim Freeman to form MacGillivray Freeman Films in 1966 and today has more than 50 films to his credit. Since then, MacGillivray's company has made 40 giant-screen films in some of the planet's most exotic and challenging locations, such as the top of the world's tallest mountain for the blockbuster documentary "Everest." Throughout his illustrious career MacGillivray has personally shot more 70mm film than anyone in cinema history. He has created 5 of the top 10 highest-grossing IMAX films of all time and with 360 theaters worldwide showing his films, in 2003 he became the first documentary filmmaker to reach the \$1 billion benchmark in worldwide ticket sales. MacGillivray has received two Academy Award nominations for Best Documentary Short Subject: "The Living Sea" in 1995 and "Dolphins" in 2000. He and his team remain committed to using the best tools to capture the highest quality images and continue to make film experiences that go beyond the technology of our time.

A passionate ocean conservationist, MacGillivray and his wife Barbara founded the One World One Ocean Campaign and the non-profit MacGillivray Freeman Films Educational Foundation, multimedia initiatives dedicated to educating and inspiring the public through giant-screen films and companion programming about the need to protect the world's ocean. To complement their documentary films, MacGillivray Freeman helps fund exhibits, teacher guides, companion photography books and educational resources to encourage interest in science, the environment, and world cultures. Their student-screening program has enabled more than 20,000 underserved students to experience their world through their films, and a scientist speaker program brings scientists face to face with kids in classrooms. Through partnerships with corporations and individuals like Meryl Streep, Morgan Freeman, Sting and Sir Paul McCartney, MacGillivray's company has brought great brands to the giant screen and pioneered a new way to "force multiply" their educational reach.

America's Musical Journey 3D

America's Musical Journey, the new 3D documentary for IMAX® and giant screen theaters, held its world premieres on Thursday, February 15, at the Smithsonian's National Air and Space Museum and Friday, February 16, at the Smithsonian's National Museum of American History. The movie opened globally on Friday, February 16, in select IMAX® and giant screen theatres with a roll out expansion planned throughout the year through the Fall of 2018 and beyond. This is the second film that MacGillivray Freeman Films has produced in association with Brand USA and Expedia as the presenting partners. *America's Musical Journey* marks Air Canada's first time as a presenting sponsor. The new film celebrates the unique diversity of cultures and creative innovations that characterize America, as told through the story of its music.

Narrated by Academy Award® winner Morgan Freeman, the film follows Grammy Award®-nominated singer and songwriter Aloe Blacc as he traces the roots of America's music and follows the footsteps of Louis Armstrong through the colorful locales and cultures where America's music was born. Visiting iconic music cities including New Orleans, Louisiana; Chicago, Illinois; New York City, New York; Nashville, and Memphis, Tennessee; Miami, Florida, and more, *America's Musical Journey* explores the collision of cultures that gave birth to American art forms such as jazz, the blues, country, rock and roll, hip-hop, and more. As audiences join Blacc on this joyful, tune-filled tour, they'll

experience uniquely American adventures like paddle-wheel boating up the Mississippi Delta, flash mob dancing in Chicago, and skydiving with Elvis impersonators over Memphis in scenes shot exclusively for the giant screen.

Academy Award® nominated director Greg MacGillivray threads all these images together to create an immersive experience of American culture and creativity with a soundtrack that showcases the national passion for creative innovation at its purest. "America's music has its roots in the diverse cultures that came together from different parts of the world, culminating in a unique blend of sound, culture, and innovation unlike anywhere else in the world," said MacGillivray. "This creativity and trailblazing spirit is what makes American music such a treasured experience around the world. I hope people are inspired to explore their own creativity after seeing the film." America's *Musical Journey* uses music as an instrument to inspire and welcome new audiences to experience travel to the USA in an engaging and dynamic new way.

In addition to Aloe Blacc, audiences will meet other iconic artists, musicians, and innovators who are shaping America's culture today, including Jon Batiste, bandleader and musical director of *The Late Show with Stephen Colbert*, Latin music stars Gloria and Emilio Estefan, New Orleans music hero Dr. John, Chicago jazz pianist Ramsey Lewis, teenage banjo-playing phenomenon Willow Osborne, Memphis jookin dance star Lil Buck, the Detroit Youth Choir, Chicago footwork maestros Pause Eddie and Donnetta "Lil Bit" Jackson, the Bandaloop vertical dancers, the Fisk University Jubilee Singers, the Beale Street Flip-pers, skydiving Elvis impersonators, and many more.

This is the second collaboration for these companies, following the highly successful *National Parks Adventure*, voted Best Film of the Year by the Giant Screen Cinema Association and the highest grossing documentary film of 2016. There will be festivities on behalf of the film held both domestically and in international markets such as Paris, France; Mexico City, Mexico; Tokyo, Japan; and Beijing, China to mark the opening of the film around the world.

**Print too small? Having trouble reading? Email Editor
Steve Berezin at 3d@berezin.com for a zoomable pdf
version of this magazine.**

VRLA 2018

By Scott Ressler

On May 4th and 5th, the Los Angeles Convention Center hosted the 4th annual VRLA expo, which claims to be the world's largest event for immersive media and transformative technology. Having started as a 100-person meetup group in 2014, VRLA now boasts over 12,000 attendees at their annual event. You can even register for VRLA via a VR portal online. Signage touted the wonders of 360degree Video, 180degree Video, VR (Virtual Reality), AR (Augmented Reality), MR (Mixed Reality, a hybrid of virtual and augmented), and XR (X, Extended, or Cross Reality), which is apparently a catch-all term for all things immersive.

Day one is typically aimed at a more professional audience and priced accordingly, while day two is oriented towards the VR-curious general public, with a more reasonable \$30 entry fee. A large expo area included booths from a multitude of vendors showcasing their latest technology, products, and VR titles. Heavyweights such as Intel, Microsoft,



Dell, NASA's JPL, HP, and Qualcomm had booths, developer showcases, and talks. Several theaters featured keynotes, discussions, and demonstrations from industry stalwarts and innovators, and even live performances. The events included a workshop in Unity and Steam, talks from Disney's Imagineering, HTC Vive, Ricoh, Facebook, The 3rd Floor, and many others, a discussion of the use of blockchain in VR, exploring new worlds with VR, etc.

In what was likely the most popular booth of the show, Red Frog Digital had a consistently long line for their Zombie Holomaze, an AR experience using the Microsoft HoloLens. Mega Particle showcased a Virtual Poker Table. bHaptic featured a full-body haptic suit, which adds the sense of touch to a virtual experience. Several vendors exhibit-

ed large-scale motion capture systems (Xsens MVN) and full-body 3D scanners (Holocap, The Scan Truck). At least three examples of dome or sphere projection were present, which allow a group to experience a virtual space together, albeit in inglorious 2D (The Elumenati, 360 Dome Pro, etc.). Global Imagination demonstrated a marketing concept for 360, projection into a translucent sphere of several feet in diameter, and viewed from the outside.



The most startling exhibit was provided in conjunction with the Los Angeles County Museum of Art, an enormous futuristic Mayan-style pyramid entitled MEZO with ever-changing LED patterns and topped with moving lasers. The entire expo was lightly fogged in order to make the various lasers and spots visible. Also present were four dancers circling the pyramid and an AR demo that involved swiping to make plants grow. Another surprisingly popular vendor was Cleanbox, which offers various devices to clean and disinfect your VR/AR viewing gear. This has become a serious issue for vendors providing immersive experiences to the public. Even VRLA offered up a sort of protective 'bib for the eyes' at the entrance to the expo hall. The most challenging VR had to be Richie's Plank Experience, where you walk on a narrow and wobbly wooden board over the side of a skyscraper, perspective shifts included. If you trip or jump, it's a long way down. Not for the faint hearted.

Head mounted displays (HMDs) were, as usual, in abundance. Qualcomm/Lenovo has the (roughly) \$400 standalone Mirage Solo, powered by Qualcomm's Snapdragon 835 Mobile Platform. No PC or smartphone required, it runs Google's Daydream VR software and allows for 6DoF (6 Degrees of Freedom, aka 6FoV, for Field of View), meaning that there's a limited range of motion in six directions within the virtual environment. 1280 x 1440 per eye and fairly comfortable.

Pico touted a similar HMD, the Goblin, with the same resolution and powered by the Qualcomm Snapdragon 820. About \$269 with less content and no 6DoF. Also from Pico is the Neo, an HMD with 6DoF and a higher resolution, \$599 with one hand controller. AntVR has a Kick-starter going for their Mix headset, AR glasses with an unusually wide 96degrees field of view. The soon to be released HTC Vive Focus was also on hand, and as someone who wears glasses, I must say that it was quite comfortable. Also standalone, 6DoF, and a resolution of 1440x1600. No price yet, but about \$600 in China. VR Market had various viewers, from a 2K/eye for \$795 to a foldable phone viewer.

Cameras were far less of a presence than at last year's VRLA. Lenovo showed the Mirage, a tiny point-and-shoot 180degree camera often bundled with the Mirage Solo headset. Around \$300 and can live broadcast and shoot video and stills, though with stills, one eye is saved into the metadata. Ideal distance is 1-3 meters, images and video may be pre-viewed via a phone app, and resolution is 3840x2160 for video and 9 Megapixels (3016x3016) per eye for stills. Kodak had their Pixpro Orbit360 4K camera, which is 2D-only.



Radiant Images, an LA based motion picture camera rental house that is extremely involved in the immersive media industry, had a good showing of mostly professional-level cameras. Some of these are custom rigs designed by Radiant or their partners. Included were the AXA Codex (12 Codex action cameras), the AXA Sony (using Sony alpha-series cameras), the AXA Arri (Arriflex Alexa Mini cameras), and various rigs utilizing the Sony RX0, which is a tiny 4K 60fps action camera. The most notable of these is an 8' arc of around 70 cameras that can be supported by a camera gimbal vest and carried around by an operator. Limited 'Bullet Time' and 6DoF effects are possible with this rig. Also on view were the Kandao Obsidian R 8K 360 camera and the Obsidian S 120fps 360 camera, as well as the non-3D Z Cam S1 and S1 Pro.

Insta360, in force at the 2018 National Association of Broadcasters convention in Las Vegas, had a small table in Radiant's booth at VRLA.

The Insta360 ONE was their main focus, a tiny \$300 2D 4K 360 camera with some intriguing features... 120fps, the ability to change the forward angle dynamically in post, phone app editing plus real-time preview/capture, time lapse/hyperlapse, and excellent FlowState stabilization. The stabilization added an amazing capability, a 'Bullet Time' effect by spinning the camera over your head on a selfie stick or cord. The software removes the selfie stick from the image. Another product is the professional 3D 360 camera, the Insta360 Pro.

A surprising number of immersive media learning institutions were on hand. Chronos Global Academy in WA, DePaul University in Chicago, Studio Arts in Los Angeles, Brookline in MA, and Circuit Stream online. ASA Digital of San Francisco provides a QA (quality assurance) and testing service for XR. Pixvana has created a platform that may be licensed for VR and similar storytelling. It outputs to a variety of platforms. And finally Public VR Labs provides toolkits for rent to non-profits, individuals, and organizations that want to try their hand at this new media.

As compared to the 2017 VRLA, both attendance and number of vendors seemed significantly down. It's difficult to say what this means... Is the market settling into a niche, much like what happened with Stereo 3D? Has the prosumer decided that the startup costs and learning curve are too steep to compete? Is the discomfort of the headgear taking its toll? Is the market simply streamlining? Or is interest slowing until there's a way to properly monetize the technology? The experience of the show did highlight some of the issues that immersive media is facing... Lines were long at most of the demos and moved very slowly. Headsets for only 1-4 people, plus donning and removing the HMD, asking questions, getting instructions, etc., all took time. There are challenges ahead, but the technology and the potential are growing daily. It will be exciting to see how it all evolves.



3D-Con in Cleveland, Rock On!!!

On July 17-23, 2018 at the Embassy Suites Cleveland-Rockside in Independence, OH the 44th National Stereoscopic Convention (3D-Con) will be held. Come join us near Ohio's North Shore for six days of 3D fun. The National Stereoscopic Association and this year's host club, the Ohio Stereo Photographic Society, are excited to offer our attendees the most comprehensive annual stereo photography event for collectors and photographers alike. Stereo Theater, Trade Fair, state-of-the-art Workshops, Exhibits, Image Competitions, Art Gallery, Room Hopping and a 3D Auction are staples of the event. We plan to mix in a little Virtual Reality, as well. The event will be held at the Embassy Suites Cleveland-Rockside in Independence, Ohio. Independence is located just off I-77, 13 miles due south of Cleveland.

Considered one of the greatest cultural cities in the country, Cleveland landed on National Geographic's "Places You Need to Visit in 2018" -- one of only 3 U.S. destinations on the list. We want to welcome you to this wonderful city during 3D-Con. We are planning excursions to provide a taste of what Cleveland has to offer. Plan to join us Tuesday, July 17th as we "trolley" from our host hotel through downtown Cleveland on a sight-seeing tour that will include several photo op stops like the Cleveland sign with an amazing view of the downtown skyline, the Arcade (an amazing architectural landmark), and Playhouse Square. Playhouse Square is the nation's 2nd largest performing arts center outside of New York City's Lincoln Center. Lunch will be on your own in Little Italy, famous for its Italian Restaurants. The afternoon will be spent with time at the Rockefeller Park Greenhouse and also in the museum district with access to the Cleveland Museum of Art, the Museum of Natural History and the Cleveland Botanical Garden.

On April 8, 1921, the Capitol Theater opened its doors to the public at the dedication of the Gordon Square Arcade and Community Building. It began as a vaudeville and silent film house. This historic property has been renovated to its original design and was reopened in 2009. It hosts mainstream as well as independent films. Our Wednesday evening excursion will include dinner on your own in the Gordon Square neighborhood, a west side arts district. Your ticket will allow you to enjoy hors d'oeuvres and a drink before the showing of a classic 3D movie on the big screen in the Capitol Theater.

Cleveland has put itself on the national map with its diverse restaurants and we've planned a unique experience for the SSA dinner on Thursday

night. Within two miles of the hotel are many fine dining choices, one of which is a fun and gourmet establishment called Melt Bar & Grilled. Simply put, Melt was born from Cleveland musician and chef Matt Fish's love of two things: great craft beer and the humble grilled cheese sandwich. The sandwiches are no longer simple, but include many uncommonly delicious combinations. What had been the best-kept secret in Cleveland was soon thrust into the national spotlight, as Melt caught the attention of two hot television series *Man vs. Food* and *Diners, Drive-Ins and Dives*. Be prepared for a different, but guaranteed satisfying, SSA dining experience.

The Sunday evening excursion features one of Cleveland's newer attractions in the historic Powerhouse building. Originally built in 1892, the structure now houses approximately 70,000 square feet (6,500 m²) of exhibition space and features exhibits representing both local and exotic species of fish. One of the main attractions is the Shark Sea Tube - a 230,000-US-gallon tank with a 175-foot acrylic shark tunnel offering panoramic views of marine life, including sharks of various species. Ample finger foods, soft drinks and water will be provided with the cost of admission, and a cash bar will be available.

What would a visit to Cleveland be without taking the time to appreciate the exhibits at the Rock and Roll Hall of Fame? And that's not all, the Monday full day tour will include admission into the Rock Hall, the Great Lakes Science Center (which offers many hands-on exhibits) and the Steamship William G. Mather, all located within a 5 minute walk from each other. All three museums are located on the beautiful shores of Lake Erie with Cleveland's impressive skyline as a backdrop which offers fantastic opportunities for 3D images.

In July 2018, 3D enthusiasts from all over the world will be in attendance at 3D-Con sharing their vast knowledge and love of all things stereoscopic. Whether you are a beginner or expert, or even somewhere in between, you will find programs to enjoy and help you reach your 3D goals. Come make new friends or re-connect with old ones.



Creature From The Black Lagoon Approaches 65

By Lawrence Kaufman

As the Creature approaches sixty-five and plans to sign up for Medicare, there are no signs of him slowing down, he is more popular than ever. Collectors love the film, a one sheet poster recently sold for \$24 thousand and even the re-issue posters are demanding top-dollar. Any of the eight lobby cards are selling for several hundred dollars a piece. As 1953 was the big release year for 1950's 3D films, we will can celebrate a 65th anniversary for all of our favorite films.

“Creature from Black Lagoon” (CFTBL) as so many 'creature' films before and since, is a classic 'Beauty and the Beast' story. CFTBL first surfaced when it was previewed in Los Angeles on January 7, 1954, the film premiered in Detroit, Michigan and



Denver, Colorado on February 12, 1954. It was distributed regionally, with its official U.S. release date March 5, 1954. This film, as well as most of the other final dozen 3D films of the 1954 3D heyday, received a limited 3D release, yet it did spawn a 3D sequel the following year and a 2D sequel two years later. In only fifteen months from the November 26, 1952 Hollywood opening of “Bwana Devil” when lines wrapped around two theaters and Hollywood jumped on the 3D bandwagon, the studios had all moved on from 3D to wide screen. CFTBL 3D posters were never produced, instead they provided a 3D snipe for the 2D posters. The only promotional item produced with 3D listed was the 14' x 22' window card. The press book also promoted a View-Master reel for theater lobbies, that was not mass produced.

To help illustrate how much of a box-office poison 3D had become, one of the top box-office films for 1954 was “Rear Window,” an Alfred Hitchcock film released on September 1, 1954 by Paramount. It grossed \$27.6 million dollars, quite a bit more

than the 3D film which Warner Bros. had released from Hitchcock only three months prior. The 1954 gross for "Dial M For Murder" was only \$2.7 million, ranking at number 17. "Dial M" received its wide release on May 29, 1954 and after the audience stayed away from the planned 3D shows, theaters asked to show it in 2D. Hitchcock stated of 3D, "It's a nine-day wonder and I came in on the ninth day."

Producer William Alland suggested the idea for CFTBL, based on a story he heard at a 1941 dinner party around the time he was playing the back-to-the-camera, face-in-the-shadows reporter Thompson in "Citizen Kane" (1941). On October 2, 1952, Alland wrote a three-page memo titled 'The Sea Monster' and over the next ten months it went through several re-writes. Finally screen-writer Harry J. Essex turned in a second draft on August 7, 1953 for the film, which was to be called "Black Lagoon." Universal-International had paid \$16,591 to three different writers and with miscellaneous extras, the total cost of writing was \$23,734. Universal was famous for their monsters and they were about to introduce their newest movie monster, one that would help make the studio profitable again after a move to bring 'prestige' to the company had not been successful.

When covering the budget all aspects were discussed and planned. Basing the costs on an April 1953 screenplay, Universal looked at the different costs, if it was shot as a 2D black and white film, the cost was estimated at \$600,000; in Eastman color and 2D an estimated \$675,000; a black and white 3D an estimated \$650,000 and in Eastman color 3D \$750,000. These figures included a 35 percent studio overhead, cast, etc. With script changes the final budget was set at \$550,000, the actual cost came in at \$613,243. Over the years the financial success of the film has been inflated. You may have heard that in the first year the film grossed \$3 million, the official 1954 gross is \$1.3 million. You may have heard that the sequel "Revenge of the Creature" (1955) out-performed the original, the official 1955 gross for the sequel is \$1.1 million. There is certainly no question the series was a financial success for the studio and the fans continue to grow.

The cast and crew were not new to 3D. Director Jack Arnold had

directed "It Came From Outer Space" (1953), "The Glass Web" (1953) and would also direct "Revenge of the Creature." Producer William Alland produced "It Came From Outer Space" and would produce all three Creature films. Richard Carlson had starred in "It Came From Outer Space" and "The Maze" (1953). Julie Adams had starred in "Wings of the Hawk" (1953). Actor Richard Denning had appeared in "The Glass Web," and "Jivaro" (1954). Writer Harry Essex did the screenplay for "It Came From Outer Space," screen adaptation for "Devil's Canyon" (1953), he was director and screenwriter for "I, The Jury" (1953) and he would write and do the screenplay for "Southwest Passage" (1954). Most of the supporting cast had also appeared in 3D films.

The Creature's costume had gone through 8½ months of research and experiments. Fashioned of foam rubber, plastic, hidden controls and specially-tailored fittings, the final costume was the end result of 76 different body sketches, 32 different head models and 176 pounds of foam rubber; this for two creature actors, Ben Chapman on land and Ricou Browning underwater; valued at \$18,000. Pre-production filming began on September 30, 1953, with production beginning on October 6, 1953 on the Universal lot. The underwater second unit filming began in Florida on October 13th. Florida filming was completed on October 30th. California filming wrapped on Halloween, with some retakes and inserts being shot on November 10th. On November 12, Universal executive Sam Israel issued a memo stating that the title had been officially changed to "The Creature from the Black Lagoon," yet 'The' would not be used in the final title. On November 24th a crew shot the final scene pick-up at Will Rogers Beach.

Unlike today's films, in the 1954 studio system, screen credit was not given to most of the individuals who actually worked on a film. Only Musical Supervisor Joseph Gershenson received screen credit on CFTBL. But the score was the collaborative effort of a number of musicians, including Herman Stein, Hans J. Salter and a 29 year old Henry Mancini. Music from numerous earlier Universal films can be heard, plus the CFTBL music was recycled in many future Universal films.

In 1953 Pola-Lite began promoting single strip 3D projection, a feature that would have solved the too-often reported sync issues. It would have required more light, but would have eliminated the necessary 3D intermission to change reels. I believe, if 3D had been rolled out this way, we may have seen a longer life for 3D in the 1950's. Universal was the first to offer two films in Pola-Lite, CFTBL and "Taza, Son of Cochise" (1954), which was released on February 18, 1954. Pola-Lite also promoted "Gorilla at Large" (1954), "Southwest Passage" (1954) and "Gog" (1954) as available as single prints, but Bob Furmanek reports that the studio confirmed the last two films were never printed as single strip prints.

The Universal publicity department started prior to the film's release. On Saturday, February 20, 1954, Julie Adams plugged CFTBL during the national telecast of the Heavyweight Championship Wrestling Match. The following night Ben Chapman in costume appeared on the live television show 'The Colgate Comedy Hour' with guest stars Abbott and Costello. Glenn



Strange appeared as Frankenstein's monster, introducing the Creature to a national audience. Other promotions for CFTBL included an article in a surfer magazine and an article in the May 1954 issue of 'How-To-Do' magazine 'Mechanix Illustrated,' letting the cat out of the bag that the Creature was played by Ben Chapman, but no mention of Ricou Browning as the underwater creature. To illustrate how loved CFTBL had become a year after the film's release, Marilyn Monroe goes to see the film in competing studio 20th Century fox's "The Seven Year Itch," released on June 3, 1955 and discusses how the Creature is misunderstood.

CFTBL was re-released in 1964 and was seen often over the years on television. Following the 1971 re-issue of "House of Wax" in a single strip Stereovision print, Universal planned to re-issue both "Creature" and "It Came from Outer Space." When the prints materialized in 1975, they chose to issue them in an anaglyph version (red/blue glasses.) 16mm rental versions and 8mm short ver-

sions followed in 1976. Anaglyph versions played for many years in theaters. "Revenge" was shown on television along with other 1950's 3D films also in anaglyph. Finally with the advent of digital 3D projection and 3D blu-rays Universal produced a 3D blu-ray, using the original 35mm negatives and a 4K per eye transfer, things were looking up. Unfortunately, they did the restoration work in-house and did not fix problems that can cause eyestrain. This would have been the time to fix vertical misalignment and at least one pseudoscopic shot. But even worse they created new problems by adjusting the stereo window.

Ricou Browning played the underwater Creature in all three of the Creature features. He asked about screen credit for "Revenge," but the studio didn't want to ruin the illusion, that the Creature may actually exist. They did attempt to appease him by offering him another small role in the film as a lab technician, were we also see Clint Eastwood in his first film performance. I am happy due to their autograph appearances, I have not only met Browning and Ben Chapman, but CFTBL star Julie Adams on several occasions. Chapman passed away in 2008 at age 79. Browning and Adams have continued making appearances. Adams at almost 92 is finally slowing down, but she did appear at the San Fernando Valley Comic Book Convention on March 18th. Ms. Adams was very gracious to appear and answer questions at a 60th anniversary 3D screening of CFTBL presented by 3-D SPACE during the 2014 Mosterpalooza which is shown in the photo below. The American Film Institute (AFI) had nominated CFTBL twice, in 2001 for AFI's 100 Years...100 Thrills and in 2003 for AFI's 100



Years...100 Heroes & Villains. But one of CFTBL biggest successes must be that the film partly inspired Guillermo del Toro's "The Shape of Water" (2017) which won the Best Picture Oscar from the Academy of Motion Picture Arts and Sciences.

Maker Faire 2018

By Steve Berezin

Several club members participated in Maker Faire in San Mateo last month. Eric and Jodi Kurland who have displayed every year but the first, brought their 3-D Space exhibits. Displays detailed the history of 3-D, as well as 12 years of Eric's 3-DIY Maker Faire exhibits. And attendees interacted with a live 3-D projection, which used a shower curtain as a polarization preserving rear-screen.

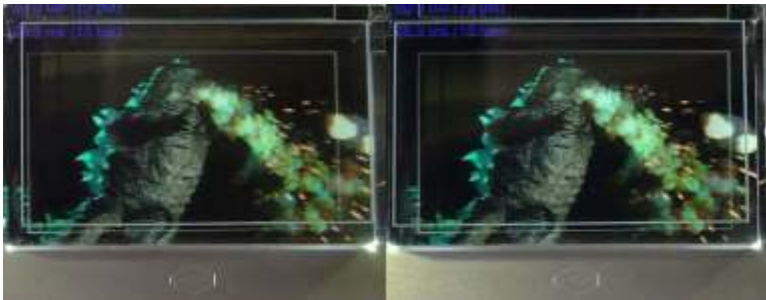


Michael Scroggins *Anaphorium*

Barry Rothstein showed his phantograms and shot many phantograms of people's heads. He then would work with people to show how he processed them.

The booth, consisting of club members' work, was handled by Scott Ressler, David Curlender, several other volunteers and myself. We gave workshops on 3d drawing, showed large format 3d images and other 3d displays. Also present this year was Michael Scroggins, who showed his show *Anaphorium* adjacent to the other groups. *Anaphorium* is a visual instrument designed for the gestural performance of real-time absolute animation in immersive VR.

The exhibit area was moved this year from a darkened area to a more highly trafficked hall. This resulted in much more booth traffic and interest than in earlier years.



Autostereoscopic Display



Large Format Exhibit

Dr. T's Interview with Alexander Klein

Editors Note: Alexander is a large presence in the 3D community and one of the reasons we have to makes sure we put extra stamps on some of the newsletter envelopes!

Q. How did you get started in 3D?

My interest in 3D started on October 15th, 1981, when I found an anaglyph 3D book at a used-book-store in Paris. At 10 French Francs (\$1.80 back then), it was not cheap for a 12-year-old schoolboy – and I asked myself: how does it work? I looked at the pictures many times, and I could not figure it out.

Two years later, on July 29th, 1983, while on holiday with my parents in Truro (Cornwall, UK), I found a Holmes-type stereoscope along with a bunch of Underwood & Underwood stereo cards. This became my present for my 14th birthday two days later.



Back home from our holidays, I went into a Photo Store in my native Stuttgart and asked one of the salespeople if they knew anything about these views. The salesman replied that all that's required are two identical pictures. Off I went to a travel agency, where I grabbed two identical copies of the same travel catalog. At home, I cut out two photos and glued them side-by-side on a piece of cardboard. Obviously, the result was not as exciting as I had expected after seeing the old black & white stereo cards ...

A little later, my mother found a copy of Fritz G. Waack's book "Stereo-fotografie" ("Stereo Photography") at Lindemanns Fotobuchhandlung in Stuttgart. From that moment on, I knew what was necessary and I started my own experiment using two of my parent's SLR cameras and a twin cable-release.

Later in time, I bought my first real stereo camera, a Kodak Stereo, at a Camera Trade Show. This easy-to-use camera has been a trusty friend on many trips. Later, I added a Belplasca camera to my growing arsenal of 3D cameras. The digital age started with a pair of Sony DSC-P200 cameras, twinned by Co van Ekeren, who sadly is no longer with us.

For the last few years, I have been using twinned Sony NEX-5N cameras. These have larger (APS-C) sensors, which are great in low-light situations.

I have, of course, tried out numerous other stereo cameras (my camera collection is now at least 60 cameras strong), but the three camera models mentioned above have probably taken 90 % of my stereo pictures.

Q: What 3D equipment do you use today?

For photography, I still use my trusted Sony NEX-5N cameras. To view the stereo images, I either use my 3D computer screen or my LG 3D-TV, both of which are passive polarized. Sometimes I also use my twin digital projector set-up and silver screen, located in my little 3D Cinema in the garage (which I don't use for its intended purpose, due to the lack of a car).

Q: What kinds of pictures do you take?

I love to travel (during my 48 years, I have visited more than 50 countries – and still counting), so it is no surprise that I take the vast majority of pictures during my travels.

Many years ago, at the suggestion of the late Allan Griffin, I entered the Southern Cross Exhibition in Australia. To this day, this is my only exhibition I entered. With numerous other 3D-activities and a regular day-job, I just don't have the time to take part in all of the wonderful events the world has to offer. Nonetheless, I always urge people to enter, especially those who like the competitive spirit.

Q: What other stereoscopic activities occupy your time?

Below is a quick overview of my other 3D activities in the past years:

- 1990: NSA [National Stereoscopic Association] European Representative (later: NSA European Regional Director)
- 1991: ISU [International Stereoscopic Union] Country Representative, Germany
- 1992: Editor / Editor-in-Chief of 3D-Magazin (until 1998) 993: Assistant, Festival International de l'Image en Relief, Paris
- 1994: Co-Editor of the book "3D - aber wie!" (authors A. Klein / F. Weiland /R. Bode)
- 1996: Founded Stereoscopy.com—World's largest website devoted to Stereoscopic Imaging
- 1999: Co-Organizer of the ISU World Congress, Lindau, Germany
- 2005: ISU Treasurer
- 2006: Coordinating Judge at NSA Convention, Miami
- 2008: The William C. Darrah "Fellow of the NSA" Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy

In the past 25 years, I've worked for the same employer, Allianz Insurance, in various positions. I started in the Machinery Insurance department, and then moved to Marine Insurance. One part of that department is the insurance of Jewelry manufacturers and other Jewelry businesses, in which I specialize. Large companies require special attention in terms of security measures and alarm systems – so this keeps me busy every day. It's never boring and it also pays the bills.

Q:What are your thoughts about the future of 3D?

Since the very beginning, 3D has been coming and going in waves. The disappearance of 3D-TVs has marked an end of another 3D era. Virtual Reality has the potential of becoming “the next big thing” – although a lot of VR applications are only 360° and not stereoscopic. With higher resolution displays “in the pipeline” – and faster computer processors to drive them, this could change the future.

Nevertheless, I only see a limited market for fully-immersive 3D-VR applications – mostly in gaming. Other, mostly non-stereoscopic applications in Augmented Reality etc. will eventually support technical applications.

Unfortunately, I cannot imagine that people will take the extra time to take 3D-360° scenes, do the necessary adjustments & corrections and also do proper stitching of scenes in stereo – unless there's some genius out there giving us the VR-equivalent of what is SPM for still photographers today.



Typical boats in Aveiro (Portugal) by A. Klein



Pope Francis at the General Audience on April 10, 2013 by Alexander Klein

Next Issue (Sept)

- Part 2 of USC Hackathon Article
- End of Year Results and Awards
- Tutorial on Spherical Deformation Using Stereo Photo Maker
- 3D Con Recap

Awards A Group



Cactus Blossoms –Barry Rothstein *HM*



Misty Morning Redwoods-Abe Perlstein *HM*

Award B Group



Bagpipes-John Boland *Award*

RETURN OF THE ANNUAL AWARDS BANQUET

AUGUST 23, 2018, AT 7PM



Purchase tickets in advance for \$50, or pay \$55 at the door. Contact David Kuntz at 310-377-5393, davidkuntz@cox.net, or visit the Club web site at la3dclub.com to order tickets.

PSA
Photographic
Society of
America
WORLDWIDE

LA 3-D Club is a member club of the Photographic Society of America. Please visit their website at psa-photo.org for more information on joining. See page 4 for a current list of 3D Exhibitions.



National Stereoscopic Association
Member Club



International Stereoscopic Union
Member Club

LA3D Club wins 2018 Interclub competition!
See page 8 for details!





Aug 2018 Volume 62 #12

3DNews

From the LA 3-D Club



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Left Out

Right Out

The “3D Left Out/Right Out” exhibition was a two day show featuring the works of several local stereographers that took place on July 28-29, in the Fairfax district of Los Angeles. It was organized by Heather Lowe. The work on display spanned virtually every form of stereography, from holography, through lenticulars, to anaglyphs, phantograms and traditional stereo pairs. Artists who participated in the showing included Heather Lowe, Eric Kurland, Ray Zone, Takashi Sekitani, Terry Wilson, Grayson Marshall, Franklin Londin, Claudia Kunin, Owen Western, Charles Barnard, Michael Brown, Carl Wilson, Steve Berezin, Abe Perlstein and Sara Cook/Robert Munn.



Join The LA 3-D Club

If you live in the Los Angeles area, or if you simply want to keep up on activities in the global 3-D community, consider membership in the LA 3-D Club. Membership includes many 3-D benefits, among them monthly meetings (including five 3-D photo competitions per year), monthly 3-D film screenings, workshops on various 3-D techniques, 3-D photo exhibitions, subscription to our newsletter, the 3D News, and unique and stimulating 3-D programs. But the most important benefit is in the membership itself. Members come from all types of fields and arenas of artistic and photographic creativity and range from enthusiasts to professionals. Conversations are diverse, interesting, and are a good source for learning more about what is going on in this field. Club membership includes use of the club library which has 3-D movies, stereo slides and books on 3-D that can be checked out. **Visit our website at la3dclub.com**

Single Membership \$30 per year, Dual Membership (spouses and significant others) - \$40, 3D News (Hardcopy) Subscription only - \$20, International Subscription Only to 3D News - \$25 per year. To inquire for full details about membership in the LA 3-D Club, send an e-mail to membership@la3dclub.com.

This schedule is subject to change. Check la3dclub.com for updated information. LA3-D Club meetings are held the third Thursday of the month (August & December meetings are usually banquets or parties.) commencing at 7:15 PM. Meetings are usually held at the Pasadena Armory for the Arts, 145 N. Raymond Ave., Pasadena, CA 91103. 626-792-5101, one block east of Fair Oaks, one half-block south of Walnut, across from the band shell and park and only two and a half blocks south of the 210 freeway's Fair Oaks exit. Parking is available in the St. Andrew's Church parking lot on the northeast corner of Raymond and Walnut. Meetings end at 10:00 P.M. Between Union Street and Fair Oaks Ave. (one block west) there are several restaurants that are popular with the pre-meeting crowd.

The LA 3-D club has partnered with the Downtown Independent Theater, 251 S. Main St. between 2nd & 3rd Streets, Los Angeles for monthly movie/video meetings, so there are two meetings a month. Always come early to help set up, network and schmooze.

LA 3-D Club Board Members

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LA 3-D Club is a member of:



3D Calendar (please see page 3 for venues and times for meetings)

3D Awards Banquet, August 23, 2018 Cocktails at 7pm, Taix French Restaurant, 1911 W. Sunset Boulevard, Los Angeles, CA 90026

You're cordially invited to attend our annual Awards Banquet which will be held on August 23 (which is the fourth Thursday of that month) at Taix French Restaurant. As always, the evening will feature a sumptuous meal, the swearing (or affirming) of Club officers and members, and the Image of the Year Awards presentations. Don't miss this chance to mingle with other 3D fanatics in a comfortable, relaxed setting, and to enjoy some great 3D images. Tickets can be purchased directly on our LA 3D Club website (la3dclub.com), or by contacting David Kuntz. Price: \$30 until August 1, \$35 thereafter Visit

la3dclub.com to purchase and make your meal choice, or contact David Kuntz at davidkuntz@cox.net, or 310-377-5393. See back cover for more information about this event. **Just Added – Jack Laxer Tribute and 3-D SPACE Visit.** Also, the new 3-D SPACE exhibition gallery, just around the corner from Taix, will be open for banquet attendees to visit from 6-7pm. Don't miss this chance to mingle with other 3-D fanatics in a comfortable, relaxed setting, and to enjoy some great 3-D images.

3-DIY Open Screen – August 19th, 2018 2pm

On Sunday, August 19th, 3-D SPACE will hold its quarterly “3-DIY Open Screen”. We invite you to bring your own stereoscopic video on hard drive, flash drive or optical drive to add to the potluck of 3-D content. We are able to play many file based formats – avi, wmv, xvid, mov, h264, Proshow exe, etc., and most 3-D formats – parallel, cross-view, over/under, L/R dual streams, etc. at resolutions up to 1080p HD (with some bandwidth limitations). In addition we have the capability to play blu-ray discs and DCI compliant digital cinema packages (DCPs).

2018 PSA Conference, September 30—October 6, 2018– At the Sheraton Salt Lake City Hotel, Salt Lake City, Utah. Early registration (April 2 - July 30, 2018): see psa-photo.org for details.

2018 3D Exhibitions The Photographic Society of America's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions.

Sep 7, 2018, CHICAGO LIGHTHOUSE, 3 sections: DIGITAL(Open) PRINTS(Open) SLIDES(Open); chicagostereocameraclub.org

Sep 10, 2018, THIRD DIMENSION SOCIETY, 2 sections: DIGITAL (Altered Reality, Reality); thirddimensionsociety.org

Sep 17, 2018, DETROIT STEREO, 3 sections: DIGITAL(Open, Transportation) SLIDES(Open); detroit3d.org

Oct 8, 2018, CASCADE, 3 sections: DIGITAL (Open, Altered Reality, Landscapes/seascapes/cityscapes); 3dpdx.org

Aug 2018 President's Message

This month has begun with a record-breaking heatwave. Naturally our AC has chosen this time to break down. While the repairman chases down a part, we're spending more and more time in the pool. I should look like a shriveled prune by club meeting time.

Eric Kurland wrote that The Mad Magician, Vincent Price's followup to House of Wax, has become a scarce item. He said that only three thousand BluRays were struck and most of them are accounted for. I had a field-sequential copy, but wanted the BluRay. I was lucky to find one on Amazon, but I paid just under \$50. Anyway, it's a good



time to stay indoors and try to keep cool watching old 3-D movies. My friend, Doug, who is a screenwriter at Universal, tells me that Universal's plan to shoot an updated version of The Creature from the Black Lagoon has been shelved—at least for the time being.

John Boland has had large 3-D lenticulars made of some family pictures of mine as well as some of his religious favorites. I've framed these and have them on my bedroom wall. One of my favorites is of my great grandfather's family. Dominic Anthony and his first wife had seven children. My grandfather, Edward, was the seventh. After his first wife died (worn out from childbirth I would think), Dominic remarried and had six children with his second wife. One child was scalded to death. The image shows Dominic with his second wife surrounded by twelve of his children. *John*

CALL FOR ENTRIES

The 15th Annual LA 3-D Movie Festival is now accepting entries. The Festival's mission is to showcase the best independent stereoscopic 3-D filmmaking from around the world. The festival will take place December 15-16, 2018, at the Downtown Independent Theater in Los Angeles. Entries will be accepted in three categories: Shorts under 40 minutes, features over 40 minutes and Student Films. Entry fees are as follows: \$25 Early Deadline: Sept 15th, \$30 Regular Deadline: Oct 15th, \$40 Late Deadline: Nov 15th, 2018. VISIT LA3DFest.com TO DOWNLOAD THE ENTRY FORM. Technical questions and general inquiries can be sent to 3D@LA3DFest.com

Light fields, VR, and Stereoscopic Perception: SD&A 2018 Conference

Videos Available Now for Free Viewing on YouTube

(July 4, 2018) Now available for free viewing on YouTube, 24 oral presentations from the 2018 Stereoscopic Displays & Applications (SD&A) Conference cover: advanced light field and holographic displays, stereoscopic perception, 3D applications including biochemistry, and VR capture and display. The SD&A conference, home for numerous announcements of key technical advances in 3D acquisition, display, perception, and applications, is entering its 30th year and is a part of the annual Electronic Imaging symposium hosted by IS&T – the Society for Imaging Science and Technology.

The SD&A conference is unique in its combination of: face-to-face networking – for commercial, government, academic, and consumer stakeholders, oral and poster-based scientific and engineering presentations, and its customary annual banquet and very popular stereoscopic theater screening session. The conference Chairs and Committee welcome newcomers to the field and its alumni year after year. Enjoy the technical presentations at this YouTube playlist: <http://bit.ly/SDnA2018videos> Refer to the 2018 SD&A conference program here: <http://stereoscopic.org/2018/program.html>

Coming soon: manuscripts will be available free of charge thanks to IS&T and our SD&A conference sponsors at: <http://www.ingentaconnect.com/content/ist/ei> Abstracts are currently being sought for the big 30th annual SD&A conference being held in January 2019: http://www.imaging.org/site/IST/IST/Conferences/EI/EI_2019/Conference/C_SDA.aspx

Editors Note: This is from an earlier 3d News, I thought this would be relevant as many people seem to still be using their Realist cameras. If you have any other old articles that you would like to see reprinted please contact the editor.

Light Leaks Ruining Your Pix? Plug That Realist!

by Tony Alderson

When I bought my first Stereo Realist about five years ago, I was plagued by a persistent light leak in the camera. This leak manifested itself as a vertical pink streak in the right frame of a pair. After several frustrating and costly repair attempts and countless ruined pictures I shelved the camera as hopeless. However, at a work-shop shortly after I joined the Stereo Club, Jerry Walter pointed out the cause and care for this aggravating ailment.

While in general the Stereo Realist is a well designed and built camera, it has a minor design flaw that results in a light leak at the door by the focusing knob. Although the top and bottom of the camera back are protected by a double light baffle, the sides have, inexplicably, only one. On the left the film cassette itself blocks the light, but film on the take-up spool is vulnerable to streaks. (See Fig. 1) Carrying the Realist in its case will not prevent the leak as the case, of necessity, leaves the corner of the door near the focus wheel exposed, where most of the light gets in anyway. Taping the door will stop the leak, but the adhesive gums up the camera and will eventually pull up the leather on the door.

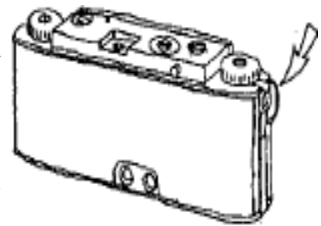


Fig 1 Location light leak.

Fortunately, the solution is so simple that most stereographers can perform it themselves. The leak can be stopped permanently by installing a gasket on either the door or the camera body. The gasket can be felt, but the best material is the velvet from the light-trap of a 35mm film cassette. You can buy a reloadable cassette at a photo store and pull off

the velvet, which has a durable rubberized backing. Two strips should be cut from the cloth, about 1/16 inch wide. If you have trouble cutting straight and even strips with a scissors, try using a metal straight edge and an Xacto knife. Cut on a scrap of cardboard, so you don't score the kitchen table. Because the Realist door is wider than the velvet traps are long, the gasket must be put on in two pieces.

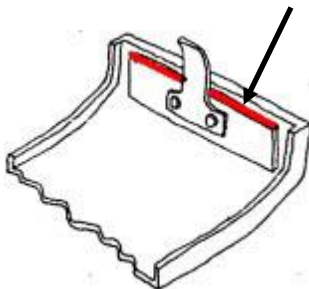


Figure 2—Location for gasket on the camera door.

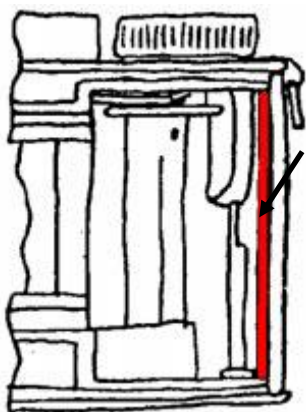


Figure 3- Location for gasket on the camera body.

The best place to secure the gasket is on the detachable door. The gasket is cemented on the small ledge under the lip of the door, behind the door catch. (See Fig. 2) Contact cement will serve to attach the strips. Follow the directions on the bottle, and be careful not to get cement where it doesn't belong. Put the longest piece of the gasket on top. This ledge is pretty narrow, so fixing the gasket can be a bit of a challenge. Tweezers and a toothpick will help.

Alternatively, the gasket may be placed on the camera body itself. Glue the gasket on the "step" where the door meets the body. (See Fig. 3) This is an easier place to get at, and probably works just as well. However, a gasket on the body seems more susceptible to snags, and may require periodic replacement.

Print too small? Having trouble reading? Email Editor Steve Berezin at 3d@berezin.com for a zoomable pdf version of this magazine.

My Visits with Andre– Part I

by Lawrence Kaufman

Over the years, I have been privileged to have met and interacted with many great movie directors. Among them, Mervyn LeRoy, Raoul Walsh, William Wyler, George Pal, Sydney Pollack, Alan J. Pakula, Arthur Penn, Lamont Johnson, Michael Ritchie, Brian De Palma, Melvin Frank, Frank Perry, Joan Micklin Silver, William Castle, Graeme Ferguson, Greg MacGillivray, James Cameron, Ben Stassen, Sean Phillips, Joe Alves, Keith Melton, Stephen Low and one of my favorites, Andre de Toth. The Hungarian born (Sasvrai Farkasfawi Tothfalusi Toth Endre Antai Mihaly,) iconoclastic Hollywood director is most famous for directing in 3D, “House of Wax” (1953)(“HOW”).

I first became intrigued with 3D movies when I watched “HOW” on TV as a youngster. I have since never passed up an opportunity to see it, or any other 3D movie. I still find it to be one of the best made 3D films. It plays well flat or in 3D. Amazingly, director de Toth only had vision in one eye, so he could never see the 3D. Perhaps even more amazing, de Toth also directed two other 3D movies, “The Stranger Wore a Gun” (1953) and “Bounty Hunter” (1954).



In 1996, on a trip to a Barnes and Nobles bookstore, I was thrilled to come across 'Fragments: Portraits from the Inside,' Andre de Toth's autobiography. He made a number of contributions to the film noir genre and directed one of the first adult Westerns, “Ramrod” (1947). In 1951, his story for “The Gunfighter” (1950) was nominated for an Academy Award. In 1967, he was executive producer of “Billion Dollar Brain” and the following year he directed and executive produced “Play Dirty,” both of these films were filmed in Panavision. His uncredited work includes major contributions to “Lawrence of Arabia” (1962) and “Superman” (1978). In fact, Superman couldn't fly until Andre and his team joined the crew.

I had trouble putting his book down. It covered his whole life story and there was a lot to cover. Andre has a unique writing style, with each

new chapter, he delivers you to another place and time. It is often up to the reader to figure out where. His memoir is a journey through his remarkable eighty-some years and through almost every emotion. His bold humor is interlaced with life's tragedies. The story of his first son, Stephen and his 'this big' ball is very haunting.

After I finished the 466 page book, I found myself with many unanswered questions. Andre never discussed his age or his birth date. He never discussed how he lost the sight in one of his eyes, he talked all too briefly about "HOW" and he did not discuss his two other 3D films.



I really enjoyed the book, but I was ready for the second volume. The books jacket did discuss that Andre was finishing his third novel. I figured that there might be hope, someday, that he'd answer my questions.

The September 1995 Filmfax magazine featured an interview with Andre by Anthony Slide entitled 'Stereoscopic Nightmares: Andre de Toth revisits House of Wax.' It was in this article that Slide announced that he and Andre had completed an interview book, 'De Toth on De Toth: Put the Drama in Front of the Camera,' due in the spring on 1996. Faber and Faber in the United Kingdom had published Andre's memoir and they were going to be the publisher for this second book. De Toth was still doing personal appearances, he had been at the grand opening of the Warner Bros. Studio Museum which at that time included props from "HOW" and "Hondo" (1953) in the summer of 1996. Dan Symmes had worked with Warner Bros. Studios setting up their Museum. There had been 3D slides from "HOW" on exhibit and letters from John Wayne to Studio chief Jack L. Warner, telling of the problems with the 3D camera and his hopes that the studio would not release "Charge at Feather River" (1953) until after the "Hondo" release.



NEWS & NOTES

from the LA3D Clubhouse

by Lawrence Kaufman, Chairman NSA, PPSA

Three Stooges 3D Trading Cards

I know many are following the 3D adventures of the Three Stooges. Previously I written about a Mystery Science Theater 3000 (MST3K) card set, which includes some 3D cards. It is available from RR Parks cards on their website for \$85. rrparkscards.com/services

Richard Parks started a run of Three Stooges trading cards several years ago, first as a Kickstarter program. The set is now completed with five boxes in the series. You can find information at the same website, but the complete set still appears as coming soon for \$350. Sets one, two and three are turned on for PayPal purchases. So keep on the look out of contact RR Parks for more information. rrparkscards.com/services

Theaters Continue to book fewer 3D Showings

“Ant-Man and the Wasp” looked like the sort of film that would best be enjoyed in 3D. But the opening weekend box office numbers showed that wasn’t the case: Only 17 percent of its \$75.8 million opening weekend gross came from 3D ticket sales. Much less than the 47 percent for Marvel’s “Doctor Strange” or films like “Avatar” at the height of the premium format. Since James Cameron’s megahit rejuvenated modern 3D and forced theaters to shell out millions of dollars to retrofit auditoriums, interest in the format from American moviegoers has gone down. Peaking at \$2.2 billion and a 21 percent market share in 2010, 3D revenue in the U.S. has been on a downward trend, accounting for just \$1.3 billion and 12 percent of box office revenue last year. On top of that, IMAX announced last year that it would be largely moving away from 3D technology, saying that its audience showed a clear preference for standard IMAX screenings. Some believe moviegoers are just tired of paying a premium price.

So in the face of all this, how is 3D moviegoing still an \$8 billion per year business? One reason is that while many Hollywood wide releases today only add 3D nominally or convert the format into 3D in postproduction, there are still a few releases each year that actively incorporate and promote 3D to the point that audiences respond. Universal’s two

“Jurassic World” movies are a prime example. RealD, which now sits as the top 3D distributor with IMAX exit, reported in 2015 that the first “Jurassic World” saw nearly half of its North American audience see the film in 3D. Last month, that film’s sequel, “Fallen Kingdom” was released, with RealD reporting that approximately 50 percent of the film’s \$1 billion-plus global gross has come from 3D screens.

Another movie that got a boost from 3D was Marvel’s “Doctor Strange,” a film with psychedelic, mind-bending imagery that created a buzz among audiences to pay the extra bucks to watch it with glasses on, resulting in 46 percent of its \$85 million domestic opening coming from 3D sales. But in overseas markets, especially China and Russia, the novelty of 3D has not worn off. As new cineplexes in developing markets open, the appeal of seeing a film in 3D is far greater than in the U.S., which got saturated in 2010 with 3D films and home technology. (In 2009, prior to the release of “Avatar,” there were 9,000 3D screens worldwide. Nearly a decade later, that count is on the verge of passing 100,000.)

In 2017, global 3D sales hit \$8 billion for the third year in a row, with overseas markets contributing 83 percent of that total. That’s more than double the \$2.8 billion that came from outside North America in 2010. 3D might not be the industry-changing boom it was at the start of the decade and may be seen as a fading fad in America, but with global grosses for the format continuing to hover around 20 percent of total box office gross, it’s clear that the glasses, thankfully, won’t be going away anytime soon. Next year we might see some more films drive 3D sales like ‘Avengers’ and the ‘Lion King’ remake, but it’s on the studios to make films that give that sense of awe and immersion that films such as ‘Avatar’ and ‘Doctor Strange’ provided.

Cinemark Renewed RealD Agreement Through 2022

Cinemark Holdings, Inc. renewed its 3D agreement with RealD across its global platform through December 2022. In addition, Cinemark committed to installing RealD 3D systems in all new-build theaters during the term of the extension. Cinemark was an early champion of the 3D format and one of RealD’s first major customers when the company launched in 2005. Today, RealD is the world’s preeminent 3D brand. There are currently more than 3,000 RealD projection systems installed in Cinemark theaters.

3D TV's

Panasonic is still selling 3D TVs! Several 2017 TV models still on the Panasonic websites in some countries, these are active 3D glasses models. The TH-75EX780, TH-65EX780 and TH-58EX780 (75" 65" & 58") all support active 3D. I would prefer passive 3D, but active 3D is definitely better than no 3D!

IMAX's New Laser Projection

More information about IMAX's new RGB laser projection system, perhaps it will start rolling out into their more than 1,000 IMAX theaters in over 66 countries (over 500 in China.) IMAX is opening up the Saudi Arabia market to theatrical exhibition after a 37 year gap. There has been an IMAX theater there for some time in a museum, but it was only for documentaries, not feature films. The new projector that IMAX has developed in partnership with Barco is branded "IMAX with laser." It is a single projector solution designed to replace Xenon-based solutions for IMAX theaters up to 80' wide. Above this level, the dual-projector GT RGB laser system is used. This solution was rolled out about 2 years ago. The IMAX theater in Los Angeles is the only one currently showcasing the new single projector RGB laser IMAX solution. The performance improvement that an RGB laser system will offer over a Xenon-based one, key benefits include, increased contrast, wider color gamut and longer lifetime.

For 3D, the GT dual-projector system uses Infitec spectral filtering technology so this is a 6p solution. The new single-projector system is a 3p system that uses circular polarization to do the 3D separation. The new projector has a special dual-lens design. The projector features an integrated Z-screen, the 3D add-on system from RealD. In 3D mode, the system delivers 11 fL to the eye. RGB lasers will last considerably longer than a Xenon lamp, which will save money on personnel to change lamps as well as lamp expense.

Harold Lloyd Award

Pixar Animation Studios producer Darla K. Anderson received the Advanced Imaging Society's Harold Lloyd Award for Filmmaking, presented during the society's annual Lumiere Awards. "Darla K. Anderson has dedicated her career to creating technically and artistically stunning movies for audiences worldwide," said Suzanne Lloyd, chair of Harold Lloyd Entertainment. "Like my grandfather, who moved global audiences with heart and humor, Darla has also shown a steadfast commitment to powerful storytelling, as Coco so clearly demonstrates."

Since joining Pixar in 1993, Anderson produced *Toy Story 3*, which won an Oscar for best animated feature, as well as *Cars*, *A Bug's Life* and *Monsters, Inc.* Her latest, the *Día de los Muertos*-themed *Coco*, was a critical and financial success, having grossed over \$626 million at the worldwide box office. Past recipients of the Harold Lloyd award include James Cameron, Ang Lee, Jeffrey Katzenberg and Victoria Alonso. The Lumiere Awards honors creative and technical achievement in motion pictures and TV, as well as virtual and augmented reality.

'Blade Runner 2049' Wins Top Prize From American Society of Cinematographers

Roger Deakins was named the best cinematographer of 2017 for his work on “*Blade Runner 2049*,” from the American Society of Cinematographers. The honor marks Deakins’ fourth competitive ASC Award, in addition to one lifetime-achievement award from the group. Though he is widely acclaimed as the greatest living cinematographer and has been nominated for the Oscar 14 times. The five ASC nominees in the theatrical category — Deakins, Bruno Delbonnel for “*Darkest Hour*,” Dan Laustsen for “*The Shape of Water*,” Hoyte van Hoytema for “*Dunkirk*” and Rachel Morrison for “*Mudbound*” — matched the five nominees for this year’s Academy Award for cinematography, with Morrison the first woman ever nominated for both awards.

Kristen Bell Narrates Pandas

Warner Bros. Pictures announced that Kristen Bell (*Frozen*, TV's *The Good Place*) will narrate the latest IMAX documentary adventure *Pandas*, a heartwarming global story about reintroducing captive born pandas to the wild. The film will be released in select IMAX® 3D theatres starting April 6, 2018. The filmmakers from the IMAX documentaries *Born to Be Wild* and *Island of Lemurs: Madagascar* take audiences on an exciting and educational new journey for the entire family, this time in China with a species loved the world over—Giant Pandas.

Pandas not only spotlights the important work being done to protect these beloved animals, but it provides us with inspiration and hope and showcases the great things we can achieve when we work together. Kristen Bell reprised her role as Anna in *Olaf's Frozen Adventure*, a 3D featurette based on the blockbuster animated feature *Frozen*, released alongside *Coco*. She is working on the sequel to *Frozen*, scheduled to hit theaters in fall 2019. *Frozen* has grossed over \$1.2 billion worldwide, making it the highest-grossing animated film of all time.

A Visit to the Johnson-Shaw Museum

By Steve Berezin

After the 3d-Con in Cleveland this year I had time to stop at the Johnson-Shaw Museum in Meadville PA. As the museum was not routinely



opened during the week I had called ahead to make arrangements for a tour and was fortunate enough to have Lance Johnson the Director lead the tour. I had met Lance at a previous NSA convention. Lance and his brother Eric converted a former church building into a home for an expensive collection of stereoviews, lantern slides, historic documents, books and equipment manufactured by Keystone View Company, the largest manufacturer of stereoscopic views in the United States. Eventually the industry expanded into the realms of institutional education, military training as a means to recognize enemy and friendly aircraft, and optometry. When Keystone View Company entered the optical field, it sold equipment to State Police Agencies in many states for driver's license vision testing.



Most of the Keystone views were donated to the University of California, Riverside in the 1980s. The negatives and prints remain there today in the University's Museum of Photography. Lance and his brother

were interested in Keystone as they, their parents and their grandfather all worked there. They met George Shaw who had bought the remaining contents of the Keystone view company when it was moved and stored it for decades in his barn. Shaw donated the 4 truckload collection of views, parts and machinery to the museum as a tax write off. Today the museum is arranged with many stations which show how the cards were made, tinted and used. For more information visit their website at <http://www.johnsonshawmuseum.org/>



Hand tinting



Adding the curve



Museum building