



STEREO CLUB OF SOUTHERN CALIFORNIA

July 1995 - June 1996





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #1

JULY 1995

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Chris's Chronicle

Chris Says "Expose Thyself!"

by Chris Olson

Has your mailbox been bulging in the past six months? I don't mean from junk mail—what I'm talking about is anything but that. I'm talking about clubs that want you to exhibit yourself ... no, no, no! I'm talking about stereo clubs that are having exhibitions.

It started in January with our own Hollywood International Stereo Exhibition and the Oakland International Stereo Exhibition; then in April, the Southern Cross International Stereo Exhibition (Sydney, Australia); in May, the Cordova International Stereo Exhibition; and in July, the PSA International Exhibition, the PSA Traveling Stereo Exhibition, the 10th Potomac International Stereo Exhibition, the 32nd Annual PSA Stereo Sequence Exhibition and even a second Chesapeake International Stereo Card Exhibition!

Chicago will be having one soon and there are probably even more exhibitions out there that I haven't named because I have never received an entry form. Which brings me to my next point. The way I started receiving the entry forms was by entering one of the exhibitions. Then somehow I got put on a list and year by year the distribution has grown. Don't think that you've missed out, because exhibitions are constantly happening throughout the year. We encourage you to enter for the fun and knowing that those slides will be representing our club.

If you're one of those who do receive entry forms and then dump them in the wastebasket, you had better reach back in there underneath that bacon grease, wipe it off and fill it out. How would you like to be judged once, then thrown into a dark box never to be viewed by an audience again? Don't be selfish! Even if you don't travel much, think of the fun your slides will have going to faraway lands such as Maryland, England and down under to Australia. Who knows? Your slides might even bring you back a souvenir such as a ribbon, or even a medal!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

July						
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August						
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Calendar of Events

Thurs July 20

The Annual Awards Banquet will be held at Taix Restaurant at 1911 Sunset Boulevard in the Echo Park area. 7:30 pm. Contact David Kuntz for details and tickets. Featured—Slide of the Year and the Kodak presentation, "Highways USA."

August

The club is taking a one-month hiatus. There will be no meeting in August.

Sat Sept 2

The quarterly meeting of the Movie Division at the Longley Way School, 2601 Longley Way, Arcadia. 7:30 pm.

Thurs Sept 14

The first competition of the new Club Year. Also a special stereo show on the construction of the original Disneyland in the 1950s. Brand Library, 1601 West Mountain Street, Glendale, 8 pm.

October

The Annual Club Auction—location to be announced.

Last Month

Jerry Walter Show Offers Nostalgia, Entertainment

by Mitch Walker

If you missed the last meeting, you missed something that might never be repeated again—a special program by one of our retiring members, Jerry Walter. This was a special program of all his outstanding work, going all the way back to his high school days.

Jerry, of course, was also a student of the "Red Shirt" school of photography, which figured prominently in most of his 3D landscapes. Jerry also treated the club to several of his wonderful tabletop shots. I remember a few years ago Jerry giving a work shop on tabletop and he even let the club in on some of the secrets of a few of his award-winning images that we saw.

Ray Zone also treated us to some of award winning images, and also an introduction to the "Three-D Zone".

This month is our annual banquet. We will be meeting again at Taix French Restaurant, 1911 Sunset Blvd.

In August we will not be meeting, due to the unavailability of the Brand Library. But we'll be back in September as usual.

Movie Division

Movie Division Cranks Out a New "Fun" Video

by Marvin Jones

The Movie Division of SCSC held its quarterly meeting on June 3 and premiered a short 3D video by Oliver Dean and John Hart, entitled "The Cultural Afternoon." Division member and professional actor Jack Keidatz was featured as every supercilious public television announcer you have ever cringed at, introducing a series of "cultural" performances that could only have come from the warped mind of our own Ollie Dean.

After the entertainment a business meeting soon degenerated into a series of lively discussions on the technology, aesthetics and semantics of 3D movies, video and computer graphics.

The 3D Movie Division of SCSC meets every third month on the first Saturday of the month at the Longley Way School Auditorium, 2601 Longley Way, Arcadia. The next regularly scheduled meeting will be on September 2. For further information, contact John Hart at (818) 447-8152.

Nishika News

Let the Buyer Beware!

by David Starkman

As a follow-up to the "Legal News" in the June 1995 *3D News* about the apparent demise of Nishika, I thought it would be appropriate to offer Stereo Club readers information of where to get lenticular 3D print processing for negatives exposed in Nimslo and Nishika 3D cameras.

With the demise of Nishika, its only competitor is ImageTech of Atlanta, Georgia, the producer of the ImageTech 3-lens 3D print cameras. Until recently, ImageTech would only process negatives from 3-lensed cameras. Now they have expanded their service to offer prints made from 4-lensed cameras such as the Nimslo and Nishika, albeit at a higher price than their 3-lensed prints.

Based on our experience with the 3-lensed prints, I can only say that the general level of quality and color saturation has been better than what Nishika was doing, and that 4-lensed camera users should find this a superior processing facility.

Current price is \$1.10 per print, plus \$2.00 per roll processing charge for an undeveloped roll of film. There *Continued on page 4*

Atlanta Report

SCSC Members Well Represented in Atlanta Festival

by Marvin Jones

The historic Atlanta International 3D Festival is now history, and as they say, a good time was had by all. The week-long event in Atlanta, Georgia was a joint event—the 21st annual convention of the National Stereoscopic Association (NSA) combined with the 10th semi-annual congress of the International Stereoscopic Union (ISU). Well over 800 attendees from around the world made the event the largest gathering in either group's history, according to organizers I spoke with.

Our own Club was well represented. Many people from SCSC made the trek to the Southeast, including David and Susan (described at the banquet as "The Stereo Pair" when they were presented twin William C. Darrah Fellowship Awards), David Thompson, Mitch Walker, David Kuntz and Lucy Chapa, Ray Zone, John Hart, Marvin Josephson, Bill Tom, and undoubtedly several others whom I will be embarrassed to have overlooked when this article is in print.

Among the dozens of slide presentations throughout the week were shows by SCSC members Marvin Josephson, Ray Zone and Chris Perry. The slide shows were many and magical, although this attendee could have gone for a couple of "seventh inning stretches" amid programs that sometimes extended to three-plus hours without a break. Ron Labbe and Cynthia Morton helped the shows flow along with their best Mike Nichols/Elaine May improv, and the projection (the "flawless" projection, as Labbe insisted whenever disaster seemed to loom) was overseen by a skilled crew including Bob Brackett and Bill Duggan. Brackett was praised for his new dissolve box for Realist presentations, and Duggan, as always, was regaling anyone that would listen with the story of the NSA's unique Cinemascope-format silver screen.

For the techno-minded there was an exhibit room with all of the latest computer and video innovations, and there were small meetings of splinter

groups interested in such things as View-Master reels or maintaining communication with other 3D enthusiasts via Internet.

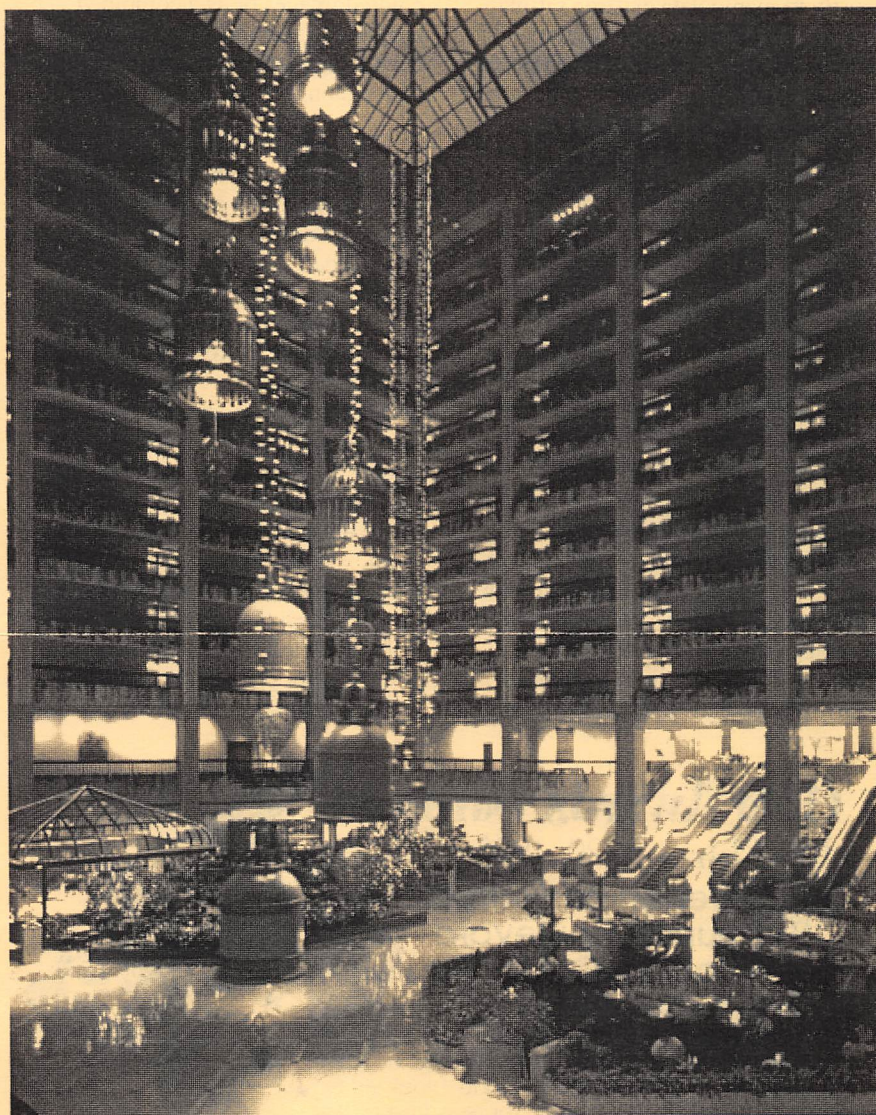
Movie addicts were treated to screenings of the 3D classics "House of Wax" and "Dial M for Murder". The decade-old prints were showing signs of age, but the presentation was impeccable.

Although the cavernous Stouffer Waverly Hotel and attached shopping mall filled all the needs of the visitors, at least for a week, some groups ventured forth into the "real" world to visit Atlanta museums and tourist

attractions in a series of bus tours throughout the week.

A two-day trade fare on July 1 and 2 featured 183 tables (a new record) with every conceivable kind of 3D merchandise from antique stereo cards through comics and magazines to merchants with new and innovative equipment from around the world.

The week was topped with a gala banquet and an address by Tom Baccei, whose Magic Eye stereograms have done so much to excite interest in the 3D effect among people who had not otherwise given the whole concept much thought.



The Stouffer Waverly Hotel, Atlanta, was the site of the 1995 3D Festival.

Workshop Report

Godzilla Meets Stereohackers at Computer Image Workshop

by Oliver Dean

Saturday, June 24, 1995 was the momentous occasion for four SCSC members, all of whom are interested in computer generated images, to meet Godzilla, the peculiar gray-cheeked parakeet, and Oliver Dean, the peculiar workshop director, at a four-hour session of demonstration and discussion at Oliver Dean's home in Dominguez Hills. The subject was limited to the creation of stereoscopic images from scratch using three computer software packages, VistaPro, CorelDRAW, and Animation Master. (The use of Adobe Photoshop, which is a program used mostly to manipulate existing bit-map images, often made from existing photographs, was beyond the scope of this workshop.)

After all the pandemonium of getting cars parked, getting Godzilla fed to pacify him, and getting refreshments in hand, when the dust had cleared the guests visible at the workshop appeared to be Raymond Ingels, Richard Howe, our faithful editor Marvin Jones, and George Skelly. All stayed through the whole workshop and seemed to feel that, in the words of television's A&E Network, "it was time well spent."

Dean started by going over some necessary concepts, included in printed notes supplied to everyone, so that all present would be familiar with the same terminology. He began the demonstrations with VistaPro by showing how easy it is to generate a nearly photo-realistic landscape from

any one of many available USGS contour maps (called DEMs or Digital Elevation Models) supplied with the package. With the many available "button" and type-in controls in the program, the user can control such things as camera position, camera direction, sun position, terrain colors, elevation ranges, timberline, percentage and kinds of trees at each elevation, tree colors, degree of fractalization, cloud generation, fog or mist, lakes and streams, picture size and resolution, etc. Most importantly, stereo pairs can be generated easily and can be saved both as separate, full colored images or as a combined anaglyphic red-and-blue image made from a high-quality black-and-white conversion of each image.

The demonstration moved on to CorelDRAW, in which Dean took the group through the generation of the word "Stereo" from a standard font to an extruded shape resembling letters cut out of a piece of thick material with a jigsaw. He then showed how to convert this shape to a stereoscopic image that could be either free-viewed or converted to an anaglyph, or set up for viewing with a ViewMagic viewer. Finally, he showed how to add additional perspective and to rotate the shape in space so that the word "Stereo" appeared to recede from in front of the window at left of center to well beyond the window at right of center. Each participant was given a color print made from an earlier preparation of this stereo image.

Somewhat less successful as a real-time demonstration was Dean's attempt to demonstrate a 3D rendering program, which was a major revision only recently installed by Dean. The earlier version, with which Dean was familiar, had been replaced and this new beta-testing version defied his attempts to recreate his moves in the older version. Fortunately, images created in the older version were available, and the point could still be made that, once a 3D object (not stereo—this means an object created in wire frame form that can be manipulated in virtual space just like a real object) has been created, a stereo rendering, analogous to taking a stereo picture pair with a camera on a slide-bar, can be made much more easily than making a stereo pair from a CorelDRAW image.

Each attendee was given three floppy disks containing demonstrations of color anaglyphs and a simple file and line of code to add to enhance the Windows color scheme. Also, each participant left with a file containing reprints of articles and advertisements related to subjects covered in the workshop.

Godzilla, unlike his namesake, was quiet throughout the whole thing.

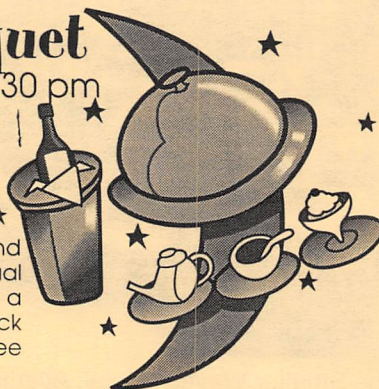
Future repeats of this workshop are scheduled for July 8 (already full), and Saturday, July 22. A Stereo Slide Mounting workshop is tentatively scheduled for Saturday, August 19. For more information, or to enroll, call Oliver Dean at (310) 635-2400.

Gala Awards Banquet

Thursday, July 20, 1995 • 7:30 pm

Taix's French Restaurant
1911 Sunset Boulevard
Los Angeles, California

It's still not too late to join your friends and fellow stereo buffs for SCSC's annual Awards Banquet. David Kuntz still has a few tickets available. Taix's is one block east of Alvarado on Sunset. There is free parking next to the restaurant. Be there!



Continued from page 3

is also an additional \$2.00 for the first roll, and \$1.00 for each additional roll for shipping charges. This is for 3.5x4.5 prints. They also offer 5x7 prints at \$6.00 each, and 8x10 prints at \$12.00 each, plus processing and shipping charges.

For a current complete price list or for more information, contact 3D Image Technology, Inc., P.O. Box 4300, Norcross, GA 30091-4300. Telephone (404) 416-8848, FAX (404) 416-8847.



3D NEWS

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AUGUST 1995

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Chris's Chronicle

Chris Suggests Sequences

by Chris Olson

The question of the month is: are we getting together for a meeting? The answer is yes and no. What the heck is that supposed to mean? No, we are not meeting at the Brand library; yes, we will be getting together that *Thursday August 17*. The Brand Library is closed in August. However we will be gathering at 7:00 that evening for a Mike McKinney outing at the *Manhattan Beach Pier*. What could be better! It's summer and we should have beautiful weather! So take advantage of Mike's award winning locale. Remember, competition month starts in September at the Brand Library!

Speaking of which, last month I was talking about Stereo Exhibitions. One was called the PSA Stereo Sequence Exhibition. That involves a series of slides that tell a story. That got me to thinking and then asking ... has there ever been a sequence competition for View Master? There hasn't! To me, that seems like the most logical sequence competition of all! You're limited to seven frames—no more, no less. It seems so natural! When I submitted this to our board meeting the first response was that not too many people have View Master Personal cameras ... or do they? Maybe the only reason we may assume this is because it's something we never discuss. The next question is: if they did, would they use them and enter a competition like this? At first there was silence. I looked over at the master of View Master, Mitchell Walker. "I'd enter" said Mitchell. I turned to David Kuntz and Lucy Chapa. "Sure we'd do it," they said. Susan Pinsky and David Starkman said they were in as well. What do you think? Do you own a View Master Personal Camera? Would you enter the first ever View Master Sequence Competition sponsored by SCSC? Let me know! If there is interest, we'll do it!

See you at the Manhattan Beach Pier on August 17 at 7:00!

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Calendar of Events

August

The club is taking a one-month hiatus. There will be no meeting in August. However, Mike McKinney is hosting a photo op at Manhattan Beach Pier on the regular meeting night (see Mike's article on page 7), and there are other excellent shooting opportunities during the month (for example, see page 8).

Sat Sept 2

The quarterly meeting of the Movie Division at the Longley Way School, 2601 Longley Way, Arcadia. 7:30 pm.

Thurs Sept 21

The first competition of the new Club Year. Also a special stereo show on the construction of the original Disneyland in the 1950s. Brand Library, 1601 West Mountain Street, Glendale, 8 pm.

Thurs Oct 19

The Annual Club Auction at St. Nicholas Church (across from the Photo Center downtown).

Last Month

1947 Tour of America

by Mitch Walker

If you missed the club banquet last month you not only missed some of the most outstanding images by our own club members, but also a very interesting slide program produced by the Barber-Greene Company of Aurora, Illinois. The show was initially produced for the 1948 Construction Equipment Exposition and Road Show at Soldier Field, Chicago.

This interesting slide program, from the golden age of industrial ephemeral films, was called "Highways USA". The production was narrated by radio commentator Paul Harvey (for a charge of \$150 back in 1947). The program was originally shot on 5x7 Kodachrome film using a specially equipped stereo camera. The individual who produced Highway USA and shot most of the slides was Jack Turner, at that time advertising manager for Barber-Green.

The original program was projected with a special 3D projector manufactured by the Three Dimension Corporation. Each slide was mounted in a metal carrier, and each piece of film measured 3 3/8" wide by 3 1/8"

high. For the banquet we had one of the Realist-mounted roadshow versions, with a cassette narration reproduced from one of the original 33 1/3rpm 16" LP discs.

The program was a tribute to road builders of America. It shows some of the most beautiful scenic spots in the United States. The stereo

photographers traveled over 20,000 miles to obtain the choice highway scenes in the US. One hundred and five pictures were selected from the hundreds that were photographed to make up this 31-minute program. The natural wonders contrasted with scenes of super-highways and city sites made this 1947 stereo program an interesting ephemeral artifact.



Stereographer Jack Turner (center) displays one of his king-sized 3D slides to narrator Paul Harvey (right) and an executive from NBC during a late-1940s performance of the 3D multimedia show *Highways USA*.

Competition News

Final '94-'95 Competition Results

by David Thompson

We've gotten through another year of competition, and we've seen a lot of really terrific slides! I hope you're all getting geared up for the new competition year! Remember, the first competition of the 1995-96 year is on Thursday, September 21. There is no meeting in August, so you have no excuse for not getting out there and shooting! Meanwhile, below are the cumulative scores from this past year, and the winners of the Slide of the Year competition are listed immediately below this column. The scores of members who acted as judges are averaged for the year, and are indicated by an "a."

A Group Standard

Mike McKinney	331 a
Earl Colgan	330
James Comstock	324 a
Larry Brown	323
Chris Olson	318 a
David Thompson	300
Mitchell Walker	296 a
Dorr Kimball	294 a
Willis Simms	288 a
Abe Perlstein	258
Marjorie Webster	247
David Kuntz	210 a
Chuck Scarborough	127
Dan Gilvezan	118 a

John Konrad	117
A Group Non-Conventional	
Earl Colgan	342
Dorr Kimball	299 a
Abe Perlstein	246
James Comstock	217 a
Susan Pinsky	206 a
David Starkman	186 a
Oliver Dean	154 a
Dan Gilvezan	149 a
David Kuntz	139 a
Mitchell Walker	126 a

B Group Standard

Chuck Bernhardt	288
Dorothy Bernhardt	286
Lyle Frost	286
Michael Johnson	198
Gene Merlino	126
Ray Mathewson	123
Dona Mathewson	120
Ray Ingels	111
Gary Ream	107
David Washburn	101
Kennett Bivens	77
Robert Stern	76
Martin Simon	64
Sam McMahon	56
Dick Howe	37
Richard Kaye	18

B Group Non-Conventional

Vilgo Bech Nielsen	168
David Washburn	20
Richard Kaye	17

Obituary

Isabelle Rochwite, wife of Realist Inventor

by David Starkman

Isabelle Rochwite, wife of the Stereo Realist camera designer Seton Rochwite, died of breast cancer on July 13, 1995, just two days before her 91st birthday.

She was born on July 15, 1904 in northern Wisconsin. When she was a teenager she and her family moved to Hartford, where she and Seton were married on April 4, 1926.

The couple lived in Milwaukee, Wisconsin while Seton was attending Marquette University. They continued to live there until 1947. This was quite fortuitous, as it was during this period in the early 1940s that Seton built his third homemade 3D camera, which turned out to be the prototype for the Stereo Realist. Had the surveying instrument company, David White of Milwaukee, not been looking for a new postwar product, there may have never been a Stereo Realist camera.

Isabelle shared the stereo photography bug with Seton, and became an accomplished amateur stereo photographer. She was a member of the Photographic Society of America and an honorary member of the Oakland, California Camera Club and the Rocky Mountain Stereo Club. Until two years ago she was active in international stereo exhibitions, and had been awarded the Diamond Star rating by PSA for having had 560 acceptances with 121 different slides in stereo competitions worldwide.

In 1985 Seton and Isabelle donated all of his hand-made stereo cameras, including the Stereo Realist prototype, to the California Museum of Photography at the University of California at Riverside.

Those of us who knew Isabelle know that she was a wonderful woman and an important half of a partnership with a great man. She will be deeply missed.

The Slide of the Year

David Kuntz • "Mega Bubble"

Imagineering Award

Oliver Dean • "UFO Over Yosemite"

All Creatures Great and Small

Christopher Olson • "Gull"

Wonderful World of Color

Dorothy Bernhardt • "Butchart Gardens"

Most Promising New Member

Michael P. Johnson

Honorable Mention

Susan Pinsky	Earl Colgan
• "Pemaquid 1994"	• "Red Soil, White Goats, Blue Sky"
• "I Love Paris in the Fall"	James Comstock
• "Tribute to Connie H."	• "Mommy's Nightmare #5302"
David Starkman	David Kuntz
• "Dockside Dawn"	• "Pemaquid Lighthouse #1"

Commentary

3D Plum Is Ripe For The Picking

by Marvin Jones

It is a time of both excitement and frustration for the die-hard 3D fan. Excitement because there has never been more interest, curiosity and demand for 3D products since the early '50s, and frustration because there has yet to appear this generation's *Bwana Devil* to galvanize that interest and kick off a new wave of 3D-mania.

Meanwhile, manifestations of the new interest in 3D are all around us—in the incredibly immense popularity of the "Magic Eye" pictures; in the vast number of video games and computer software that uses the term, often rather loosely, to sell their product; in the obsessive use of the term by snake-oil salesmen peddling TV shows and videos that have nothing to do with 3D except that the audience is given useless Pulfrich glasses to watch with; and in the number of new and often quite sophisticated legitimate products dedicated to producing the 3D illusion from television and computer images. In Atlanta, David Burder previewed his full stereo images of the upcoming Muppet movie which he shot for View-Master, hopefully signaling a return to full stereo by a company that has for years settled for inferior cardboard cut-out images. Meanwhile, in Hollywood, the recent Gay and Lesbian Film Festival reported sell-out attendance for a wildly successful screening of a 20-year old porn film shot in anaglyphic 3D. In fact, it's almost impossible these days to go into a toy store, a computer store or a video store without seeing the term "3D" used to sell products, legitimately or fraudulently. In their TV commercials, Colgate is even promising their toothbrush will deliver a "3D clean"!

In the computer world—definitely on the leading edge of the new 3D technology—a number of new games include stereo 3D modes which can be viewed as anaglyph, and some are even equipped with drivers to accommodate the several alternate-field systems vying for the

gamer market (see below). There is at least one CD-ROM of anaglyph images available, titled *Virtual 3D CD-ROM*. The images are unimpressive, as is the anaglyph. The 3D world is anxiously awaiting the current CD-ROM project of our own Ray Zone, which promises a wealth of historical 3D imagery and a well-thought out space-age interface. And two or three others, including a young Southland computer game designer named Lincoln Kamm, are seeking contemporary 3D images for other CD-ROM projects. There is no shortage of 3D scams, either. At any computer swap meet you can find several CD-ROMs of "girlie" photos promoted as being in 3D and packaged with anaglyph glasses. To our knowledge, all of them offer only perfectly flat images appearing to float a couple of inches behind your monitor screen. And of course the buzzword "3D" has also come to be used universally to describe video games with flat images that have the illusion of perspective.

A number of interesting new true 3D viewing systems were displayed and demonstrated recently at the NSA/ISU international 3D convention

in Atlanta.

In the realm of publications, that good old standby, anaglyph 3D, is still going strong as Ray Zone can attest—his business is better than ever. Meanwhile, something called ChromaDepth has also been making inroads in the comic book market, and was being demonstrated in Atlanta. ChromaDepth viewers are seemingly clear, prismatic glasses which shift different colors in images to different apparent depths based on their color wavelengths. Thus a carefully colored image can produce a startling degree of depth when viewed through ChromaDepth lenses, yet appear perfectly normal when viewed alone. The process has been used in several comic books, including a series of "Classics Illustrated" type books recently given away as promotional premiums by the Wendy's hamburger chain.

Another new gadget debuted in Atlanta—the XM 3D viewer. This plastic toy viewer uses a mirror arrangement to see a stereo pair printed on opposite sides of a trading card, and its manufacturers hope to take on the children's educational and entertainment markets, now almost



Everybody's into 3D! In this summer's action hit *Congo*, leading man Dylan Walsh shares the 3D experience with his "leading lady," Amy, a talking gorilla. Copyright © 1995, Paramount Pictures.

the exclusive domain of the View-Master people.

There are at least three new products on the market now or in the near future which use variations of alternating field "shutter" glasses to create true stereo images on a computer and/or a television (not counting the Toshiba, Sega and other older versions of this technology which have been around for several years). The Kasan Electronics Company of Korea demonstrated their impressive 3D-Max package at the convention in Atlanta, and Chinon America is pushing a similar system. Both of these systems promise to sell for under \$200 retail. Then there are



An amazed hunk discovers the joys of 3D in a publicity photo for Virtual i-O's "personal display system."

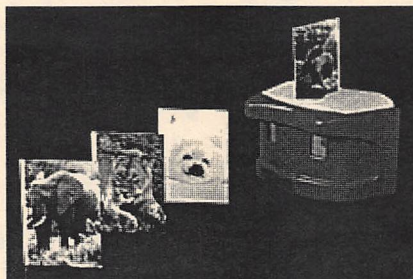
the i-glasses from Virtual i-O, billed as the worlds first "personal display system."

Kasan's 3D-Max system was demonstrated in Atlanta, and it would have been impressive even without the to-die-for monitor which made their 3D images look as sharp and clear and huge as you've ever seen 3D before. For a price somewhere under \$200, the package delivers a pair of LCD glasses (a choice of wired or wireless models are promised), and a card that goes into your computer and attaches by cable to the VGA card. You also get a couple of computer shoot 'em up games and an array of development tools to allow the computer literate to create their own applications, games and what-not.

In head-to-head competition with 3D-Max will be Chinon's CyberShades. Also priced at under \$200, installation of the CyberShades

unit is even simpler. The device connects to the parallel port on the user's PC and a pass-through is provided for connection to other parallel peripherals. The viewer is then immersed in a stereographic 3D world through a driver which supports the glasses.

Meanwhile, the 500-pound gorilla of alternate-field gadgets is Virtual i-O's "i-glasses"—goggles that provide a small but acceptable quality video image for each eye and work with either computers, VCRs or laserdiscs. Virtual i-O's i-glasses have a head start on the others. They are already being offered in such high-tech toy catalogs as Hammacher-Schlemmer and Sharper Image, as well as many computer peripheral catalogs. They are definitely in the upper price bracket, but they are also more advanced technically than the competition, as well. Rather than LCD lenses, the i-glasses have a translucent video display unit in each eye. You can watch any standard TV signal with them, either as a transparent image floating in space in front of you, or as a solid image with the rest of the world blanked out. The glasses are compatible with Toshiba-type alternate-field videos, so you can watch full 3D videos in the privacy of your own personal strap-on "screening room." They also connect to a computer and allow playing of video games. Unlike the others, these glasses also come with a head tracker which allows you to control your "field of vision" in some computer games by simply moving your head and seeing the screen move in synch. Several commercial games feature drivers that accommodate Virtual i-O's glasses, including some that provide true stereo 3D for the player.



The upcoming XM 3D viewer hopes to make two-sided 3D trading cards the currency of choice with kids.

The basic i-glasses cost \$600, or \$800 with the optional head tracker unit.

Both the Virtual i-O people and Chinon America are aggressively seeking contributing artists who are involved with 3D video and/or computer production. If you have one of the Toshiba 3D cameras or if you are a clever computer programmer toying with stereo games or display systems, there may well be monetary rewards on the horizon for you. On the other hand, if you're just a fan of 3D imagery, there's a lot of excitement swirling in the air all around you, and it is only going to take one prescient entrepreneur with just the right spin on just the right project to trigger another major round of 3D Mania.

Not since the early 1950s has there been such an inviting "window of opportunity" for the fledgling 3D entrepreneur to make his move and make his 3D hobby into his 3D career. Perhaps one of our very group will be the next Arch Oboler and usher in the next era of 3D!

Resources

Virtual i-O

1000 Lenora Street, Suite 600
Seattle, WA 98121
Telephone (800) 646-3759
FAX (206) 382-8810

Kasan Electronics Co.

Bisan Building
150, Bisan Dong, An Yang
430-050, Korea
Telephone 82-343-80-7318
FAX 82-343-86-7205

Chinon America

615 Hawaii Avenue
Torrance, CA 90503
Telephone (800) 441-0222 or
(310) 533-0274; FAX (310)
533-1727

Chromatek, Inc.

11450-F N. Fulton Industrial Blvd.
Alpharetta, GA 30201
(404) 722-9852
FAX (404) 663-4726

XM Corporation

P.O. Box 15500
Rochester, NY 14615
Telephone (716) 865-6887
FAX (716) 865-6592

Banquet Wrap-up

Another Banquet Under Our Belts

by David Kuntz

July's Awards Banquet was a grand affair in the great tradition of SCSC banquets. Our evening at Taix's Restaurant started off with the usual social mixer, accompanied by the piano music of both Marjorie Webster and Ray Zone.

Eventually we settled down to dinner, where we were treated to the excellent food and service we've come to expect at Taix's. Perhaps our only disappointment here was that Susan Pinsky and other chocoholics had to settle for pineapple sorbet instead of the chocolate dessert they desired.

After dinner, Club President Chris Olson quickly moved us into the night's program by handing out certificates of appreciation to the Board members who had served under him during the past year. Patron members of the Club (that is, those who donated an amount in excess of their regular dues), were also honored with handsome certificates.

Chris also made a special presentation to Susan Pinsky, Club President from 1991-93, honoring her with a plaque and gavel in appreciation for her exceptional service to the Club during those years and beyond.

Next came that special moment which occurs at each Awards Banquet. Oliver Dean stepped forward to install the new Club officers (including himself!) and administer the member's pledge. Still searching for a way to get the oath of office

properly repeated, Oliver this time resorted to the methods of the Spanish Conquistadors. He donned his helmet and battle ax in the hopes of conquering our member's inability to recite the oath, yet, as in innumerable years past, we pathetically "stated our names" and "swore and/or affirmed" our way through the ceremony. Better luck next time, Ollie!

Club Competition Director David Thompson then took the dais for the presentation of Competition Participation Ribbons. With this done, the stage was set for the main event of the evening: the Slide of the Year Show. Fortunately, the management at Taix's was kind enough to let us move into another room with a higher ceiling so that we could achieve optimal projection.

During the show, David Starkman did yeoman service at the projector, as the program required switching between Realist format and twin 2x2 projectors numerous times. The Slide of the Year show contained some truly exceptional images, and certainly proved that there is much excellent work being performed by our Club's photographers.

At the conclusion of the show, David Thompson again stepped forward to hand out ribbons and awards for honor slides and the special category awards. David surprised us all by mounting the medals for the winners of the Club's monthly competition on a handsome stand, which he designed and built

himself.

While this would have usually signaled the conclusion of the evening, there was far more to come. Club Program Director Mitchell Walker had secured for us another show, entitled "Highway USA". This program, produced in 1947, and narrated by Paul Harvey, was a look at the technology of road building and the impact that transcontinental highways have had on American life. The show was truly a three dimensional peek at the past to an era when the automobile reigned supreme, and the greatest high was a clean windshield and a full tank of gas.

Still riding on this combination of nostalgia and excitement, the Banquet came to a close at around 11:30pm. Our members drifted out looking forward to the August outing at the Redondo Beach Pier, and, of course, the Christmas Banquet in December.

Stereo Club of Southern California Certificates Of Appreciation presented to:

Dan Gilvezan, Vice President: for his professional efforts as Chairman of the "Hollywood Exhibition" and who can relate to Bruce Willis's *Diehard* character knowing that no matter how impossible the task, you still amazingly come out alive.

James Comstock, Secretary: for making the minutes of the board meeting no longer dull and revealing his true talent as a future writer of TV sitcoms.

David Kuntz, Treasurer and Beyond: for his never-ending support of the club and for being the sole person responsible for increasing the dues.

David Thompson, Competition Director: for meeting the challenges of our club competitions and enrolling the help of Gary Gray to assist in the sorting and scoring of the clubs slides.

David Starkman, Equipment Director: for his hours behind the projector and giving the club the opportunity to enjoy 3D photography through his back-breaking efforts and for catching laryngitis every October because he's the only one that looks good in a top hat.

Marjorie Webster, Hospitality Director: for her aloha in greeting the new guests of the club and whose magical spirit invites them back again and again.

Larry Brown, House Director: for his loyalty and dependable service of setting up the club's equipment during the past year's new locations and no storage.

Alan Williams, Librarian: for giving others a chance to enjoy 3D panoramas and club photographers of the past.

Susan Pinsky, Membership Director: for letting 3D photographers know they can't afford not to join our unique club and for her enthusiasm, guidance and knowledge as a past President.

Mike McKinney, Outings Director: for his devotion to travel from the desert to the sea, no matter how rough the terrain, from wild flowers to rocky cliffs, thank you for inviting us.

Mitchell Walker, Program Director: for entertaining us throughout the year with spectacular shows which educated us on such past 3D photographers as Miles Everett and for his assistance and dedication towards the Club's activities.

Oliver Dean, Workshop Director: for taking over the responsibility of arranging workshops as well as conducting workshops in 3D computer images.

Marvin Jones, 3-D News Editor: for doing a grand job of taking on the "3D News" without missing a beat and continuing to publish all the news that's fit to print ... and "Chris's Chronicle".



The Making Of...

How a Mega-Bubble Can Carry the Day

by David Kuntz

One of the joys of photography, and 3D in particular, is that it allows us to capture and study transitory phenomenon, and thus see things we might otherwise never notice. With this fact in mind, I decided to use my RBT stereo camera, which has focal plane shutters and goes up to speeds of $\frac{1}{1000}$ sec., to capture large bubbles. Normally these bubbles move so fast, and are so ephemeral, that we cannot appreciate their subtlety and beauty.

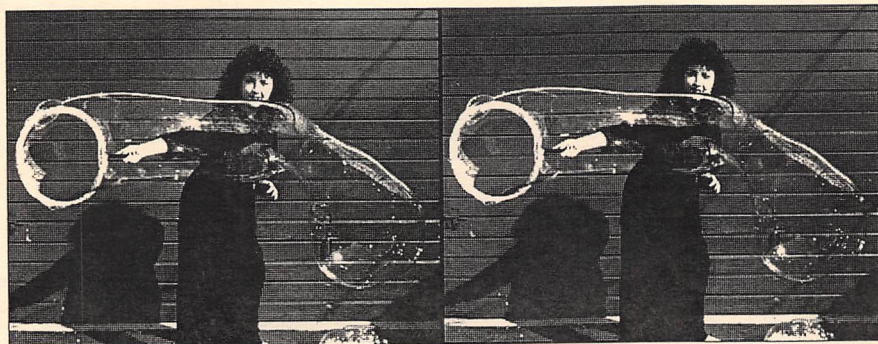
I've had some experience shooting bubbles in the past, and I already knew that best results are achieved when they are shot against a dark background. This allows their subtle variations in color to come out. However, due to the size of these mega-bubbles, this shoot would have to take place outdoors. So I selected a spot with a large, relatively dark, plain background to use as my set; in this case my dark red garage door. Furthermore, this spot gets good afternoon light. I also dressed the model, my wife Lucy, in all black, so as to achieve maximum bubble contrast against her.

I decided to use a flash fill in this shoot for two reason. First, to fill in the harsh shadows on my model's face due to the direct lighting, and also to add extra highlights to the bubbles themselves. Unfortunately, the focal plane shutter in my fancy RBT camera can only synchronize with a flash at speeds of $\frac{1}{60}$ sec. or below. So, here I was right back to shooting at a shutter speed I could

have achieved with a 1950s vintage stereo camera. Since I was shooting at a fixed shutter speed, I also had to set the aperture manually, and thus couldn't even use the autoexposure capability of the camera. Furthermore, to get the entire scene framed, as well as achieve the required depth of field, I would have to shoot at focal lengths of about 35mm, even though my RBT has a zoom lens capable of going from 28mm to 70mm. So, in the end, about the only advantage my RBT gave me over a standard stereo camera was the wide 8 sprocket format, plus its autowind capability, which meant that the shutter is always cocked and ready for an exposure.

I had my wife "pull" the bubbles from the pan of soap, and wave the wand perpendicular to the camera. I exposed about two rolls and got many interesting shots of bubbles of various shape and description. The particular exposure I chose for competition was selected because it had the best combination of an interesting bubble shape, together with a pleasant expression on the model's face. Also, she is looking directly at the camera, which gives the viewer a good sense of connection with the subject, and her particular stance implies action and dynamism.

Given the other fabulous photos we saw at the Banquet, I was certainly surprised to win Slide of the Year with this shot, but I'm not complaining. I guess it just proves that we all have the potential to produce winning slides if we just get out there and shoot.



David Kuntz' award-winning slide, *Mega-Bubble*.

Outing News

Bidding Adieu to Mr. Sun

by Mike McKinney

There will be no official club meeting on August 17, but control your despair. We'll be having an unofficial get-together and photo opportunity at the Manhattan Beach Pier at 6:30pm on the third Thursday, August 17. There promises to be a typically spectacular Los Angeles sunset, courtesy of the smog layer which adds a patina of incredible color to nature's own efforts.

We will meet at the lifeguard station on the pier, where we'll prepare for sunset and post-sunset long-exposure fun!

Take the San Diego Freeway (405) going in either direction to the Inglewood Avenue off-ramp. Go south to Manhattan Beach Boulevard and head west to the sunset. The boulevard ends at the pier. Thomas Guide 732-F6. And *don't forget your tripod!* For further information, call Mike McKinney at (310) 643-6366.

Classified Ads

FOR SALE—Louis Bernabo's personal equipment, in excellent condition. (1) Realist 2.8 camera, David White lenses, late model body and case. \$225. (2) Gossen Lunasix light meter. \$50. (3) TDC Project-or-View Stereo Model 132. 300 watt lamps. Max \$100. Call Bruce Stratton at (818) 799-5324.

FOR SALE—TDC Stereo Vivid Model 116. \$250. Call Barbara Henricks at (818) 781-4127.

HELP WANTED—2x2 projectionist with equipment wanted on Sunday nights to run existing shows, and hopefully provide new ones, for ongoing Sunday Showcase of multimedia artists. Great chance to share work with other artists. For further details, call Abe Perlstein at (213) 876-2862.

FOR SALE—Several ImageTech one-use 3D cameras, asking \$10 each. Sixteen shots per camera, \$16 to develop and print 3x5 lenticular prints (credit for bad prints). Also selling underwater housing for above (and



CIVIL WAR BATTLE RE-ENACTMENTS

**Troops of the
Union and
Confederate Armies,
All Authentically
Uniformed
And Equipped**

Photo Op

Your Chance to Be Matthew Brady

by Mitch Walker

There will be no formal meeting this August, but we wanted to be sure to call the attention of all you wannabe Matthew Bradys to the Civil War Battle Re-enactments at Ft. Tejon State Historic Park on Sunday, August 20, sponsored by the California Department of Parks and Recreation and the Fort Tejon Historical Association. This will be the largest gathering of re-enactors this year.

Fort Tejon State Historic Park is located on Interstate 5 near the town of Lebec, about 36 miles south of Bakersfield and 77 miles north of Los Angeles. Park admission is \$3 for adults, \$2 for children. A picnic lunch is recommended, as the park has no food facilities. Soft drinks are sold in the park's "Post Store."

There are three battles, at 10am, 12pm and 2pm, and guided camp tours after the first and second battles.

We strongly urge you to arrive early, not only to get the best parking sites within walking distance of the battlefield, but also to take advantage of the opportunity to get close-up photos of all the participants.

For further information, call Mitch Walker at (310) 459-1030.



Directions

Take the 5 freeway north, about 35 minutes north of Magic Mountain.
Exit at the Fort Tejon exit.
Go over the freeway, turn right at the first right after you cross the freeway.
Park.
If you arrive late you'll have a short walk to the entrance of the park.
See map.

Federal
Camp

Battlefield

Confederate
Camp

Entrance

This parking lot is small

5 Freeway

North

If you arrive after 9:00 you'll probably have to park on this road.
It's a short walk.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #3

SEPTEMBER 1995

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Chris's Chronicle

Chris Carps at Backsliders

What did you do on your summer vacation? I hope you took lots and lots of stereo pictures. You've had no excuses. The weather has been sunny and you've had plenty of opportunity. Mike McKinney led the August get-together on Thursday the 17th to a beautiful evening on the Manhattan Beach Pier. Mitchell Walker wrote about the Civil War recreation at the Fort Tejon ranch that took place a few days later that weekend. Don't tell me that you didn't know about either event! That would mean that you had been ignoring your *3D News*—"the stereo eyes and ears of the world."

Those two outings alone would fill your competition entry forms for the full year. Nothing makes our Competitions Director, David Thompson, happier than an overabundance of slides, especially for the first club competition of the year! You did remember that the first club competition is September 21, didn't you?

So you ask, what's in it for you? How about the enjoyment other club members would be getting from your work and possibly your being awarded for it? Plus, there is nothing more satisfying than having your slide projected onto the big screen and having your fellow club members "boo" the judges for the less than adequate score you received. Above all, there is gratuitous recognition!

So you better get out that cutter and mount those future award winning chips. Otherwise our judges will be staring at a blank screen and what fun is there in judging that?!

Speaking of award winning slides, in the past months I have been speaking about International Stereo Exhibitions. What could be better than an international medal, a pin or a certificate? How about *international* gratuitous recognition?! Coming up at the end of January is our own "Hollywood International Stereo Exhibition." There is also the "41st Oakland International Stereo Exhibition" that takes place approximately the same time. If you're interested in an entry form for the Oakland Exhibition, write to: Barrie H. Bieler FPSA, 737 Wiget Lane, Walnut Creek, CA 94598, or call (510) 939-6272. The closing date is January 24, 1996.

Meanwhile, be sure to set your best slides aside for the "Hollywood International Stereo Exhibition." The chairman this year is our new Vice President, Oliver Dean. In the next month you should be receiving entry forms for that, as well. It is sponsored by SCSC, you know! Now go out there and finish that roll of film and get it ready for the next September 21 meeting at the Brand Library. You don't want to upset David do you?

P.S.—*Mark your calendar and start saving up those dollars, for the October Auction is coming!* The October Auction will be held as it was last year at the St. Nicholas Church across the street from our old Photo Center. We will resume our meetings at the Brand Library in November.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

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

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

Calendar of Events

Thurs Sept 21

The first competition of the new Club Year. Also a special stereo show on the construction of the original Disneyland in the 1950s. Brand Library, 1601 West Mountain Street, Glendale, 8 pm. (See the map on page 6.)

Thurs Oct 19

The Annual Club Auction at St. Nicholas Church (across from the Photo Center downtown).

Thurs Nov 16

The second Competition Night of the year, plus a program to be announced later

Sat Dec 2

The Movie Division of SCSC meets at the Longley Way School at 2601 Longley Way in Arcadia. Meeting begins at 7:00 pm.

Thurs Dec 21

Christmas Banquet with Surprise Program presented by Mitch Walker and Ray Zone. Also, members' Christmas slides.

Last Month

Civil War Redux

by Mitch Walker

History came alive on Sunday, August 20th, as 500 re-enactors participated in a Civil War re-enactment at Ft. Tejon State Historical Park. This was the largest gathering of re-enactors this year. The day was hot and I did not envy the participants who were authentically equipped with recreations of actual Civil War era weapons and uniforms—right down to their long underwear! There were the Union and Confederate women in authentic hoop skirts, war widows seeing the men off to war, and even

drummer boys. The Union army even had a band that played Civil War era music on period instruments. Even Abraham Lincoln was on hand to give the Gettysburg Address.

I spend most of my time photographing the Confederate (Federal) Camp. It was the most fascinating to me on the level of participants, who were of all politically correct persuasions. Not only women, who were in disguise fighting with the men, (as it actually happened during the war) but I also

noticed there were Hispanics, Asians, and Blacks. I was recruited by the Sergeant of the Third Georgia Company "C" and was told that no one was turned down on the basis of sex, religion, race or political views. I really enjoyed the camaraderie among the members of the units.

The re-enactments are held every third Sunday of the month from April to October, and three battles are fought each day, so there are lots of good photo possibilities, especially for those die-hard stereo card collectors who want to create their own stereo cards of the Civil War.

So if you missed last month's outing and would like to photograph the next event, the information is available in the August *3D News* or by calling me, Mitch Walker, at 310-459-1030.

See you on the battlefield.

Classified Ads

The following ad was accidentally cut off in the previous issue of 3D News. We apologize for this. The complete ad is reprinted below.

FOR SALE—Several ImageTech one-use 3D cameras, asking \$10 each. Sixteen shots per camera, \$16 to develop and print 3x5 lenticular prints (credit for bad prints). Also selling underwater housing for above (and future units). Write Brad Bishop, 11178 Culver Blvd. #17, Culver City, CA 90230-4032.



Computers

Godzilla Surveys 3D Graphics Programs for Stereo Images

by Oliver Dean

Muttering arcane oaths as I worked, I turned on the electric fan to clear the smoke out of the room and brushed the carbonized hair and fabric out of what was left of my shirt and trousers. Needless to say, my peculiar gray-cheeked parakeet, Shelleia, had just uttered the "the magic woid," but had not "won a hunna dollahs!" In this case, the magic word was "Shazam!", spoken unwisely from my shoulder, and the resulting thunderbolt, changing Shelleia into fearsome crime-fighter Godzilla, had changed me into the usual smoking ruin.

Godzilla, typically unconcerned, preened the feathers around the big "G" in a circle on his chest, which meant he was getting ready to ask a loaded question. "I'm confused about these '3D' graphics programs you can buy that don't mean 'stereo' when they say '3D.' Some of them can be used to generate stereoscopic pictures, but some can't. How can you tell?"

In spite of my exasperation, I had to suppress a grin at the quizzical look on his "eager-beaver" face. I could almost see a large question mark popping out while he scratched his head with the tip of one wing.

"The only way I know of is to do a telephone survey of several available 3D graphics products and find out whether each product can be used to create stereo pairs," I replied, cleverly not volunteering to do the task.

"Another job for—GODZILLA-A-A-A!" he intoned in a flurry of feathers, as he not too gracefully swooped down to my desk. "Okay if I use your phone to make a few long distance calls?" he asked.

I looked at him unenthusiastically. "Why can't you use your phone in the GodzillaMobile?" I grumped.

"The GodzillaPhone is cellular, and long distance rates are astronomical," he explained with deceptive reasonableness.

I had already given my OK and was finishing my clean-up before I realized that my long distance rates, although lower than his, would be

paid by me. Chalk up another one to "Bird" in the eternal battle between Man and Parakeet.

After several hours spent yakking on the phone, Godzilla wrote furiously for a while on the GodzillaWord processor and came up with the following report:

The GodzillaReport on Stereo from 3D Graphics Products

First of all, this report isn't intended to compare all the various features of the 3D modeling and rendering programs reported upon; that task would require a report too long for the "3D News." Instead, we cover only what features the programs have for producing stereoscopic pairs. Three programs we investigated, Addepth by Ray Dream, Crystal Flying Fonts Pro by Crystal Graphics, and Typestry 2 by Pixar, cannot be used to produce stereo pairs and are not included in the table.

There are numerous other programs that we just didn't have the resources to investigate by press time; if you know of one that we should have included, just let Oliver Dean know at (310) 635-2400, and he'll see that I include it in a follow-up article in the near future. Many of the CAD programs fall into this category, and

this report is intended to cover only those programs priced below \$1000. The representatives for three products had not called back by press time, and their products will have to be included in a future report if they qualify; these products were 3D F/X by Asymetrix Corp., Real 3D by Realsoft International, and Truespace by Caligari Corp.

While we tried to be as accurate as possible in our notes from the telephone calls to the manufacturers of the various products, we cannot guarantee that the programs will allow you to create stereo pairs under all conditions or in your particular computer configuration. Before shelling out big seeds for a product, try to get the name of someone near you who uses the program and test it on that person's computer to see if its features meet your needs.

Explanation of Table Headings:

Product Name: The products listed are all capable of producing still stereo pairs with varying degrees of ease. Some of the programs also have sophisticated animation features, which can account for the higher prices, but which are irrelevant to this survey. A higher price generally means greater creative flexibility

Rare 3D Portrait of Godzilla



and/or greater convenience, but the lower priced products, even with their limitations, are nonetheless capable of producing effective stereo images.

Street Price: This is the price you actually pay at most stores, not the fictitious "MSRP." "NR" following a price means the product has been announced but is "Not Released" for sale just yet. Prices of "NR" products may not be available at present.

Camera Placement and Camera

Pointing: User control over where the camera is placed and which direction it points is necessary for producing stereo pairs undistorted by keystone (from "toeing in" the camera axes, for example). All the products have at least manual control over these

functions. The two that have automatic control are designed to require the user to specify only the camera separation distance; the renders are done by pressing first a "Left" button, then a "Right" button, and the program automatically positions and points the camera for each render according to the specified separation distance. "M" = "Manual", and "A" = "Automatic."

High Res Rendering: For this report, "high resolution" means high enough to render a color slide without prominent "jaggies" along the edges of objects when the slide is viewed or projected. This usually requires a resolution of 2100 by 1400 pixels or better for a full 24 x 36 mm slide.

This feature is not necessary for printed images made for free viewing or viewing at slight magnification or with a ViewMagic viewer. Even full-page anaglyphs can be effective at lower resolutions, such as 640 by 480 pixels or 1024 x 768 pixels. "Y" = feature is included.

F/L or Zoom Control: Control over lens focal length ("F/L") is not absolutely necessary for producing stereo pairs, but it is a useful tool for controlling perspective or for getting a wide angle view from a camera in a tight place. Some products call this a "zoom" control. "Y" = feature is included.

Window Control: This feature is analogous to shifting the film chips

Product Name	Street Price	Camera Placement	Camera Pointing	High Res Rendering	F/L or Zoom Control	Window Control	Anaglyph Generator	Notes
3D Designer and Topaz	\$249 349	M M	M M	Y Y	Y Y			1 1
Animation Master 3 and MHA (see note 8)	699 199	M, (A ⁵) M, (A ⁵)	M, (A ⁵) M, (A ⁵)	Y Y	Y Y			6, 8 6, 8
Corel 6.0 3D Dream	483	M	M	Y	Y			2
Dream Designer 3.0	99	M	M	Y	Y			2
Dream Designer 4.0 and Dream Studio	99 NR 299 NR	M M	M M	Y Y	Y Y	M M		3, 6 3, 6
Extreme 3D	550? NR	M	M	Y	Y	M		4, 6
Macro Model 1.5	199	M	M	Y	Y			4
Simply 3D	60	M	M		Y			
TriSpectives	300	M	M	Y	Y			
VistaPro	60 - 90	A	A	Y	Y	M ⁵	A	6, 7
Visual Reality	150	M	M	Y	Y			
VR Workshop+	60	M	M		Y			6

closer together or farther apart in the mask during real-life stereo film mounting. Although this function can always be performed by cropping the bit-map image after it has been rendered, cropping loses some of the picture and changes the width of the picture as well, which can affect resolution settings and cause other problems. Before rendering each image of the stereo pair, it is better if the window frame can be shifted by the user, without affecting camera placement or pointing. Few of the people I talked to had ever thought about the advantages of such a feature, but some surprised me, and two who didn't have the feature, Animation Master 3 and VR Workshop+, showed genuine interest in putting it into later releases. "M" = manual feature is included. "A" = auto feature included.

Anaglyph Generator: Only one product, VistaPro, carried this useful feature. The program can take any two 24-bit color TARGA ("*.TGA") files and can display them as a gray scale red-and-blue anaglyph. This means that, if you can create or convert your stereo pairs from other programs to separate 24-bit TARGA files, you can use VistaPro to create anaglyphs from them. The program converts each original color image to black-and-white gray scale before coloring it with the red or blue, and it preserves the original image size and resolution. You need to specify only which of the two files is to be used to generate the right view and which the left, although if you get this wrong you can always reverse your glasses! You can then save the resulting anaglyph as a 24-bit TARGA, BMP, or PCX file. "A" = this automatic feature is included.

Notes: These are simply footnotes about the product to which the note applies.

(End of the GodzillaReport.)

While I leafed through Godzilla's efforts, he was rooting around in his gym locker. "What are you going to do now?" I asked, marveling at the thuds and clanks he was making.

"I'm going on my 5-kilometer exercise," he replied in a muffled voice.

I was skeptical. "5 kilometers!" I exclaimed. "That'll take you weeks on

For further information, each manufacturer's name, address, phone, and fax are listed below:

3D Designer™ and Topaz™ (also, non-stereo Flying Fonts Pro):

CrystalGraphics, Inc.; 3350 Scott Blvd, Bldg. 14; Santa Clara, CA 95054
(800) 979-3535; FAX (408) 496-0970

Animation Master 3™:

Hash, Inc.; 2800 East Evergreen Blvd.; Vancouver, WA 98661
(360) 750-0042; FAX (360) 750-0451

3D Dream™, Dream Designer™ 3.0 and 4.0, and Dream Studio™:

Ray Dream, Inc.; 1804 N. Shoreline Blvd.; Mountain View, CA 94043
(800) 846-0111; FAX (415) 980-1198

Extreme 3D™ and MacroModel™

Macromedia, Inc., 600 Townsend St., Suite 310W; San Francisco, CA 94103
(800) 288-4797; FAX (415) 626-0554

Simply 3D™, and Visual Reality™:

Visual Software, Inc.; 21731 Ventura Blvd, Suite 310; Woodland Hills, CA 91364
(800) 669-7318; FAX (818) 593-3750

TriSpectives™:

3D/EYE, Inc.
(800) WIN95-3D or (800) 946-9533

VistaPro™:

Virtual Reality Laboratories, Inc.; 2341 Ganador Court;
San Luis Obispo, CA 93401
(805) 545-8515; FAX (805) 781-2259

VR Workshop+™:

Media Synergy; 260 King Street East, Suite 403; Toronto, ON, Canada M5A 1K3
(800) 793-6320; Info (416) 369-1100; FAX (416) 369-9037

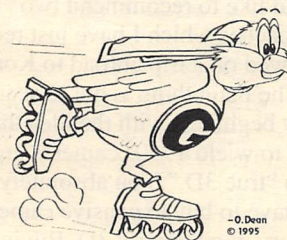
Footnotes:

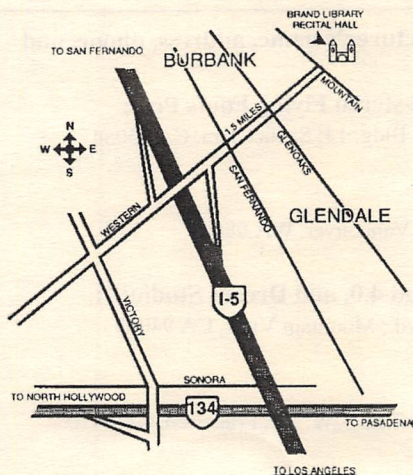
1. 3D Designer is the "stills only" product; its features are included in Topaz, the full-featured 3D animation product by CrystalGraphics, Inc.
2. Dream Designer 3.0 is bundled with CorelDRAW! 6.0 as "3D Dream," with additional enhancements for Windows 95 in the Corel version. For stills only.
3. Dream Designer 4.0 is, like 3.0, for stills only. All 4.0 features will be included in Dream Studio, the full-featured animation product by Ray Dream.
4. It will be possible to upgrade from Macro Model to Extreme 3D.
5. Feature included in current version, but has serious bugs. Will be cleaned up within 90 days or so.
6. These companies showed unusual interest in stereo. Watch for news of future versions with improved stereo features.
7. The near \$90 price includes a CD-ROM with a large library of Digital Elevation Maps for generating landscapes. The near \$60 version contains the same program, but with a much smaller library. New version in development. Current version is 3.12, which may no longer be available in stores. Check with manufacturer directly (see addresses).
8. MHA, short for "Martin Hash's 3-Dimensional Animation," is notable for being a full-featured animation product at a very low price. Animation Master 3 adds professional features, such as a compositor, sound editor, network renderer, and materials editor with automated changes over time.

foot. Are you planning to fly it?"

"No, I'm gonna use the GodzillaBlades," he explained. With that, he emerged from the locker with a pair of tiny in-line skates just his size, put them on, and eagerly skated off.

I should have known.





We're back at the Brand Library this month. In case you've forgotten how to get there, here's the map again.

Beginners' Corner

Internet Discussion on Cheap 3D

edited by Marvin Jones

The Photo-3D "mailing list" on Internet is always abuzz with interconnecting "conversations" about every aspect of 3D photography, collecting, and viewing. The following progression of comments concerning quick and cheap ways for 3D tyros to "make the plunge" into 3D photography is reproduced from that on-going conversation. We thought the exchange might be of interest to SCSC readers as well.

If you are a computer buff and would like to be part of the dialog on Photo-3D, send E-mail to listserv@bobcat.etsu.edu and put in the body of the message: *subscribe photo-3d your real name*. After you've been added to the list, you'll get more information about the list such as how to get a daily digest rather than immediate delivery and how to unsubscribe from the list.

Quoting from Internet:

If you are looking for cheap ways of getting into 3D photography, I would like to recommend two approaches which I have just recently followed on a trip abroad to Korea.

The main thing is not to scare away beginners with the idea that they have to wield 1950s cameras around to do "true 3D." You absolutely do not have to buy expensive cameras to do very good quality 3D. Buying a

Realist or Kodak is an excellent idea if you have already done 3D for a while, or you are a professional photographer (which I am certainly not). I may get an old Kodak at some point if I stick with it but for now, the "cheap" approach is most satisfactory:

1. Buy two cheap cameras and use a rubber band to connect them together. For instance, I bought two disposable cameras. Manually clicking on both shutter release buttons simultaneously was not hard, and I estimate they were synchronized to within a quarter second (so unless you are shooting fast moving objects, this will be fine). To get better synchronization, you could probably use a short plastic ruler or something that will engage both buttons as you press on one part of the ruler.

Some manual alignment may be necessary when the prints come back from the developer. I used a 50% coupon to get prints at the local Eckerdt drug store. Using two disposable panoramic cameras works well too, but only when the cameras are banded together to provide vertically aligned shots (i.e., the two prints will be viewed side by side using the short 3" edge). The results are fantastic. Use a \$1 viewer from Reel 3D to view the prints. Nice! And you get a good horizontal viewing area.

2. Buy the Loreo system for \$119. I used this to photograph all kinds of shots and the prints were very good. My only complaint is that the aspect ratio is not ideal: the half-frame format provides you with less horizontal "room" than you might like on some shots. The Loreo has a built in flash. 3D prints from Eckerdts come back the next day. Not bad!

I really like the Loreo Viewer. There are no adjustments and you can insert, say, 18 prints under the clip and have friends and family lift each one out as they look at each print.

- **Paul A. Fishwick**
Dept. of Computer Science
University of Florida

Regarding Paul A. Fishwick's piece on Ultra-Cheap 3D for beginners, I would like to say that while I have no problem with people being satisfied with taped disposables,

Loreos, beamsplitters, lenticular cameras, etc., I *do* have a problem with the claims that: 1) These are valid alternatives to real stereo cameras providing "very good quality 3D" and 2) classic (50s) stereo cameras are scary or difficult to use.

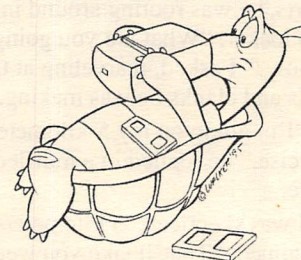
These are ideas I've been fighting against for some time now and will continue for as long as I am interested in 3-D.

The problem with statements like these, which obviously come from someone that has not tried the 50s classic stereo cameras, is that they do damage to the cause. They assume (without first-hand experience) that because these cameras were made in the 1950s, they are difficult to use. That's not true.

Nothing could be further from the truth. I started with a Realist for \$85 when I had not done any 3D and I was certainly not a professional (or even amateur) photographer. I managed to use the Realist successfully from my first roll, without an instruction manual. Okay, the camera is not intuitive, but anyone with an IQ of 110 or higher should be able to figure out how the camera works. During my 7-year involvement with 3D I have seen many friends and coworkers do exactly what I did—get a classic 3D camera and start taking excellent pictures. Realists and Kodaks are not expensive cameras. As a matter of fact, many stereo photographers in this list have paid less for these cameras than Paul has for his \$119 "Loreo System."

My advice to beginners is to start with the camera they have now and take hand-held stereo pairs. Sure, they can try the "Loreo System", lenticular cameras, beamsplitters, joined disposables and whatever else they like. But when they get tired of mediocre results then it's time to take the plunge and try a real stereo camera.

- **Dr. George Themelis**





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #4

OCTOBER 1995

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Chris's Chronicle

Sell! Buy! (It's the American Way)

by Chris Olson

Oh joy of joys! It's your President's favorite time of year! No, not Clinton ... me! It's October and that means only one thing—it's time to get ready, get in that car and it's off to St. Nicholas Church at 2300 W. 3rd Street, across the street from our old Photo Center. Have you been saving up those pennies all year? Maybe you've finally dug out that box of duplicate, possibly triplicate 3D items. Now is the time to sell, buy and save at the Annual Stereo Club of Southern California Auction!

Sell those 3D items that you no longer need. We have a lot of new club members that are looking for stereo cameras and accessories, 3-D viewers, Realist cutters, slide mounts, 3D projectors and screens. Receive your money for that item minus the ten percent donation that goes to the club and take your cash and or checks home that evening. There's no camera store to haggle with and no booth to set up. Write in your starting bid and sit back and enjoy the show. It won't be just the new members bidding, there will be a lot of older club members that are always looking for equipment as well!

Buy those nifty items that you only see at our unique auction. There is usually so much equipment it seems to come out of the woodwork. A rare black button Realist viewer might show up, or maybe a Busch Verascope camera. They did last year! It's a museum of 3D memorabilia up for sale and you can't afford to miss it!

Save on 3D items that would cost so much more at a camera store or show. Last year a Revere stereo camera went for \$125, used stereo mounting glass for \$3, Realist filters and sunshades for \$20 and a TDC projector went for \$190! There is no guarantee that prices might be this low this year, but you'll never know unless you show up to St. Nicholas Church.

I know what some of you are going to say, that you don't need any more 3D items or that your spouse says you shouldn't spend anymore on 3D. I know I answered yes to both excuses. Well, here's the way to get around that... Take something that you're not using, auction it and with the money you earned purchase something else at the auction. You'll be eliminating one item to make way for another. Plus you can honestly tell your spouse that you didn't spend any money on that new item. So come on down to St. Nicholas Church across from the old Photo Center on October 19 at 7:00 (That gives you a half hour to browse) You don't want to read about what bargains you missed in the next 3D News ... do you?

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).

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

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

Calendar of Events

- Thurs Oct 19** The Annual Club Auction at St. Nicholas Church (across from the Photo Center downtown—see map on opposite page). 7:30 pm.
- Thurs Nov 16** The second Competition Night of the year, plus 3D highlights of the Atlanta stereo convention. At the Brand Library, 1601 West Mountain Street, Glendale, 7:30 pm.
- Sat Dec 2** The Movie Division of SCSC meets at the Longley Way School at 2601 Longley Way in Arcadia. Meeting begins at 7:00 pm.
- Thurs Dec 21** Christmas Banquet at Taix Restaurant with Surprise Program presented by Mitch Walker and Ray Zone. Also, members' Christmas slides.
- Thurs Jan 18, 1996** Third competition, plus a special slide program by Charlie Van Pelt. At the Brand Library, 7:30 pm.

Movie Division

Movie Division Holds Fall Meeting

by Marvin Jones

The Movie Division of the Club held its regular quarterly meeting on Saturday, September 8 (delayed from the usual first Saturday of the month because of Labor Day). As usual, the free-form meeting was a tossed salad of discussion, "show-and-tell" and projection, all dealing with 3D in movies and videos.

The group is continuing to investigate the possibility of sponsoring a competition for 3D movies. As our group is the only regularly meeting club in the world devoted exclusively to 3D movies and video, it seems to be the most logical group to back such an event.

The meeting concluded with Super 8mm film projection of experimental footage by two club members who had independently been working on methods of producing anaglyph "home movies."

The 3D Movie Division of SCSC meets every third month, usually on the first Saturday of the month, at the Longley Way School, 2601 Longley Way, Arcadia. The next meeting will be on December 2 at 7:30 pm. For further information, contact John Hart at (818) 447-8152.

Last Month

The Ghost of Stereo Past

by Mitch Walker

Stereo past and present was presented at our meeting back at the Brand Library in Glendale. After a hiatus in August, our members came raring to go with a number of interesting slides to enter into our first competition of the new year. A number of ribbons were given out and also some helpful advice from the judges on ways to improve the maker's images. In fact, the judges were unusually forthcoming with their thoughtful advice this time around, making the evening an educational one as well as the usually entertaining one.

Mr. Dave Smith, of the Disney Studio Archives, was our special guest for the evening. He brought with him some stereo slides that were shot during the initial construction of Disneyland. It was great to see Main Street, the Jungle Cruise and other early attractions various stages of construction. The Disney Archive is lucky to have these Stereo images in their collection. As we found out that night from Mr. Smith, these are the only photos taken of the early construction of the Park.

Equipment

Reel 3D Announces New Glasses Design

by Marvin Jones

If you don't wear glasses normally, this may not mean much to you. But as a life-long "four-eyes," I have always had problems with fitting 3D glasses over my regular specs. I was relieved to eventually find that Reel 3D Enterprises offered "clip-on" 3D glasses that clipped to my own glasses, but I was always a little disappointed that they were not designed like their anaglyph clip-ons, which can be flipped up and down without having to be removed completely. At club screenings, I was constantly fiddling with my polaroid clip-ons, taking them on and off between projection sessions.

Quite possibly to put a lid on my pleading, Susan and David recently announced the availability of a completely new design of flip-up clip-on polarized 3D glasses. These have the standard 3D polarization angles, used for virtually all 3D movies and 3D slide projections. The squeeze spring-clip design is similar to those found on flip-up sunglasses, and allows universal fitting over eyeglasses without sliding and scratching. In addition to the normal

Continued on following page

Continued from previous page

use, the design allows the flipping up of the lenses out of the viewing path to allow the user not to look through the lenses when this is desired, such as during an intermission, or for projection adjustments.

The price is \$12.95 each, plus shipping and handling, and 8.25% sales tax for California deliveries. The stock number of this item is No. 7014. To order, or for more information, contact Reel 3D Enterprises, P.O. Box 2368, Culver City, California 90231. Their telephone is (310) 837-2368.



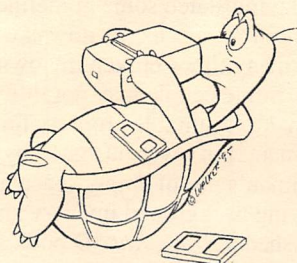
Letters to the Editor

As you know I am the PSA Stereo Division News Editor for the PSA Journal and I want to thank you and your club members for sending me the 3D News each issue.

I have used several informative items from the bulletin from time to time and also I enjoy reading it.

I realize your club pays postage to mail it to me and I wanted you all to realize that I appreciate it very much.

- **Frances Walling, APSA Photographic Society of America**



Auction News

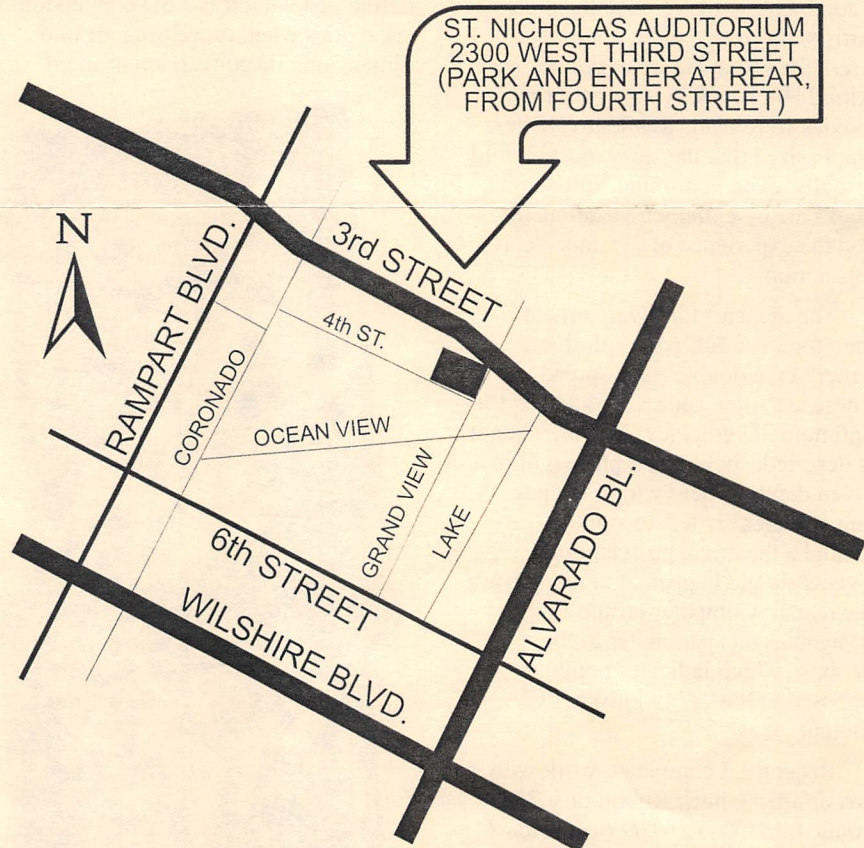
This Month It's The Auction!

by Marvin Jones

It's October again, and you know what that means! It's time for the club's annual auction.

For legal reasons, we can't hold the auction at our new home, the Brand Library, and so we find ourselves back at St. Nicholas Church

Auditorium across from the Photo Center where we used to meet, near McArthur Park—the same place it was held last year. The church's address is actually 2300 W. 3rd Street, but as before, we will be using the parking lot and the rear entrance on 4th Street.



Auction Rules

1. All sellers must sign in with the Program Director.
2. Buying and selling is open to everyone attending the meeting.
3. All merchandise will be tagged by the seller with the following information: a) name of seller, b) description of item, c) condition of item, and d) starting bid for the item (optional). Forms for this shall be provided.
4. Merchandise will be displayed on tables for inspection prior to the start of bidding. Without exception, all items for sale must be registered by 7:30 pm to be auctioned. Sellers should plan to come early—at least by 7:00 pm. (6:30 would be better).
5. The Club, acting as agent, collects 10% of the sales price of each item. The seller, at his discretion, can donate a larger percentage to the Club.
6. Buyers should plan to pay for their purchases by personal check, one check per item. Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.
7. At the end of the auction, sellers can collect their receipts from the Treasurer and pay the Club's share to the Treasurer with a single check payable to the Club.
8. The Club is acting merely as an agent in all sales and cannot guarantee the condition or usability of any item. Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty," all equipment is purchased "as-is." Buyers should plan to arrive early to examine items they may want to purchase.

Comic Books

Ray Zone Discusses His 3D Comic Book Conversions

by Ray Zone

How do you choose which comics get 3D treatment? The question is interesting, because it raises some artistic issues about comic books that are important. Comic book writers, for example, might define the medium as a combination of words and pictures. Artists, however, might naturally stress the visual nature of comics. Alfred Hitchcock, whose very first movies were made as silent vehicles, emphasized that the story must be told visually, even in a sound film. Comic books are essentially a visual medium and the experience of 3D underscores this notion.

The ideal art for 3D treatment, therefore, is a full-page splash or, better yet, a double-page spread. These are some general guidelines for optimum 3D graphics. Action, when it is depicted, should take place within a given depth of field within the page and not laterally left-to-right as behind a theatrical proscenium. Events should happen at or away from the reader. Computer terminology designates this parameter as the "z-axis" which indicates depth, as opposed to the "x" (width) or "y" (height) axes.

Recently, I completed work with writer/artist Chuck Roblin on a 3D comic titled *Zori J's 3D Bubble Bath*. This work was created specifically for 3D publication. I proposed to Chuck that we create an entire book of full-page full-bleed splashes. And that is just what he did. In addition, there are many "floating" visual elements in the story in the form of bubbles. Chuck's art is in the realistic style of such comic art greats as Alex Raymond and Frank Frazetta, and he designed many of the pages in the "bubble" comic book with deep focus, exaggerated perspective and many overlapping contours. Marketing gimmickry aside, I elected to publish *Zori J's Bubble Bath* as both a 3D and black-and-white comic book. The 3D version is entirely visual in nature. You have to pick up the black-and-white version if you want to read captions and word balloons, because

they don't appear in the 3D edition. Like the films of Alfred Hitchcock, the 3D version of *Zori J's Bubble Bath* works fine on a narrative level without words.

At this point it is appropriate to define just what it is a 3D conversion artist does when processing art into dimension. 3D conversion is an art



form of rendering. Comics actually are a multilevel art form of rendering, if you think about it. The penciler renders the script, the inker renders pencils, and the colorist renders the finished art into chromatic hues for printing. The 3D artist renders dimension into the finished art. How is this done? By investing parallax into the art and making it appear as it

would when seen from two slightly different vantage points simultaneously. So from the (monocular) provided art a second eye view of the imagery is produced. Two slightly different (binocular) versions of the art then exist which are printed in either red or blue (complementary colors) on top of each other.

In specific graphic terms, the art starts out as black-and-white line art. I usually work at the same size as the original art (10x15" art area reduced to 60% size for printing as 6x9" in standard comic book size). Negative film at the finished size with register marks is delivered to the printer with indications for the special 3D ink colors which are used during the press run.

It generally takes me two to three weeks to convert a 24-page comic book to 3D, but the time varies depending upon the complexity of the art and the number of other projects in the works.

Having stated some guidelines for optimum 3D art, let me now say that I have many times broken my own rules. Some people may not think *Krazy Kat* a suitable property for 3D treatment, but I was intrigued by Herriman's use of empty space and evolving background imagery and so published a *Krazy Kat* 3D book a few years ago. In one sense, I have to say that 3D will lend added appeal to any comic art regardless of its suitability for the dimensional medium. And many times I have elected to take existing art and stories, by such artists as Wally Wood, Basil Wolverton and Bob Powell and render them into 3D just for the sheer pleasure of seeing their great work in dimension. So far, I have been fortunate to have opportunities to work with the giants, artists such as Jack Kirby, Neal Adams, Dave Stevens, Milt Caniff, Will Eisner and Alex Raymond, in rendering their art into 3D. For me this has been a dream come true. And fortunately, I'm still dreaming.

This article was excerpted from a feature story originally published in the CBG Price Guide.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #5

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Chris's Chronicle

3D Events Comin' At Ya!

by Chris Olson

Tis that holiday time of year again where families get together, carve a turkey ... no, not your uncle Bob ... the bird! But it's also picture taking time and time to capture those 3D Kodak moments (or Fuji, Agfa, etc.) This year those pictures won't go to waste, nor will holiday pictures of the past for that matter. At **December's banquet at Taix's restaurant on Thursday, December 21**, those photos will be welcome because part of the program will be **"Holiday Slides."** But that's not all—you'll also be able to treat yourself to the **"Mitch and Ray Show."** No, it's not a 1950s TV sitcom on "Nick At Night". It's better! It's a 3D extravaganza presented by SCSC's own talented animator Mitch Walker and comic book genius Ray Zone. Just when you thought it couldn't get any better than this, you'll also get to enjoy the **"Reel 3D World of Susan Pinsky and David Starkman."** What could be a neater 3D holiday extravaganza than that? Did I mention that you get dinner too? The tickets are available through Susan Pinsky at the **early bird price of \$20** per person. You can't even get a dessert in L.A. for that price! Buy one at the November meeting!

Speaking of November, this is **competition month** so you better get those slides ready! On **November 16**, pick out those best three slides, drive them to the **Brand Library** and get ready to start cursing at those judge ... I mean ... get ready for a good time! Seriously, competition nights are my favorite nights because every slide is a world premiere. It's our club's artists giving their personal work a sneak preview to SCSC members and visitors. Feeling guilty now? Good, go choose those three slides, and while you're at it, choose four more of your best overall slides. Why? Because **"THE 38TH HOLLYWOOD INTERNATIONAL STEREO EXHIBITION"** is coming up in January. The deadline for entering your slides will be January 25, 1996.

Coincidentally, that is also the date of our **January meeting**. You are correct in saying **January 25, 1996** is the **fourth Thursday** of the month. Due to the **Brand Library** being closed for a special event, the third Thursday was unavailable. This is just a one time only fourth Thursday meeting in January. The rest of the year should be our third Thursdays. The good news is that it gives us "last minute Charlies" a chance to hand in our slides for the "Hollywood Exhibition" on the day of the deadline.

Now while we are on the subject of Exhibitions, I am officially announcing that there will be **"The First View Master International Stereo Sequence Exhibition for 1996."** The deadline for entries will be **June 18, 1996**. It will be

Continued on page 2

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

November						
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December						
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24	25	26	27	28	29	30
31						

Calendar of Events

Thurs Nov 16

The second Competition Night of the year, plus 3D highlights of the Atlanta stereo convention. At the Brand Library, 1601 West Mountain Street, Glendale, 7:30 pm.

Sat Dec 2

The Movie Division of SCSC meets at the Longley Way School at 2601 Longley Way in Arcadia. Meeting begins at 7:00 pm.

Thurs Dec 21

Christmas Banquet at Taix Restaurant with special triple program: The Mitch and Ray Show, The Dimensional World of Pinsky and Starkman, and Members' Holiday slides.

Thurs Jan 25, 1996

Third competition, plus a special slide program by Charlie Van Pelt. At the Brand Library, 7:30 pm. *Note special day—the fourth Thursday of January.*

Newbies

SCSC Welcomes New Members

by David Kuntz

We would like to welcome the following new members who have joined SCSC in the last few months. We hope you will enjoy your membership and we look forward to seeing your contributions to our discussions and programs in the months ahead.

Abraham Fagenson
Granada Hills CA 91344

Bruno Lizzi
Redondo Beach CA 90277

Paul Rayton
Los Angeles CA 90065

Chris—Continued from page 1
sponsored by the Stereo Club of Southern California and the competition will be judged at our own June meeting on June 20, 1996 at the Brand library. Information will go out sometime March of 1996. So dust off those cameras and get shooting! You've got nothing to lose except a medal or a ribbon or two.

P.S. If you missed the club's auction, all I'm going to say is "I told you so!"

Previews

Programs, Programs!

by Mitch Walker

And I thought I was going to get away without bidding on a single item....

As you may have read, our club auction last month was an overwhelming success, for the club and for bidders and people who brought items to sell. I was hoping to bring home that "Sam Sawyer" unopened View-Master packet to add to my already overflowing packet collection, but I had to give up after an all out bloody bidding war with a fellow from Long Beach, which he successful walked away with said packet after out bidding me.

Wait till next year.

I hope every one can make it to the Annual club Christmas Banquet, and bring some Christmas slides to share. Anything relating to Christmas—even Hanukkah—in 3-D. Realist mounted please. Anything relating to the holidays—Aunt Edna standing next to the old Aluminum tree shot in the sixties, a group of old slides from the early fifties that you picked up at a garage sale or one of our annual auctions, those great prize winning shots of Christmas lights, the

family at Christmas dinner. Anything to share with the rest of the club.

Other upcoming events include a mini-program by View-Master photographer Charlie Van Pelt, The Annual Hollywood Exhibition, The London Slide Battle, Pete Smith 3D shorts, and our first View-Master Competition. I am looking for some mini-programs for some of some of our upcoming meetings. If you have a slide program that you would love to share at one of our upcoming meetings, please give me a call.

Books

Reel 3D Reprints Classic Stereo Book

Many ideas and inventions in the field of 3D imaging seem new and revolutionary today. However, in Reel 3D Enterprises' new facimile of the 1894 edition of *The Stereoscope and Stereoscopic Photography* you will find a nineteenth century world of forgotten resources, uncovering the historical perspective of the evolution of stereo photography and 3D viewing devices. What is old is truly new again! Over 100 illustrations are included. The beautifully reproduced paperback book sells for \$14.95 (plus shipping and handling) by Reel 3D Enterprises, P.O. Box 2368, Culver City, CA 90231, (310) 837-2368.

Auction

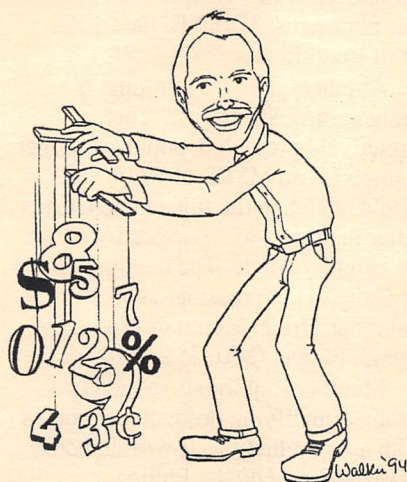
Results of Another Successful Auction

by David Kuntz

This year's SCSC annual equipment auction was an unqualified success, with the evening finally wrapping up at nearly 11pm. David Starkman again acted as auctioneer, this time capably selling over 100 items. The Club itself reaped a well needed windfall of over \$500, thanks in part to the generous donations of Erick Purkhiser (100% of all his sales) and Mitchell Walker (50% of all his sales). Thanks also to Jim Atkins, Lucy Chapa, Chris Olson, Susan Pinsky, Mitch Walker and Ray Zone for assisting in the auction.

TDC Model 116 Stereo	
Projector.....	\$270
TDC Stereo Colorist II Camera.....	\$235
TDC Model 116 Stereo	
Projector.....	\$220
TDC Model 116 Stereo	
Projector.....	\$200
Revere Stereo Camera.....	\$140
Kodak Stereo Camera.....	\$120
Projection Table.....	\$100
Airequipt Magazine Viewer.....	\$94
Stereo Realist Red Button	
Viewer.....	\$90
Stereo Realist Red Button	
Viewer.....	\$90
View-Master Model D Viewer.....	\$78
Stereo Realist Red Button	
Viewer.....	\$75
Minolta Auto Meter III.....	\$65
(27) Figure Study Stereo Slides.....	\$52
Kin-Dar Stereo Camera.....	\$50
Iloca II Stereo Camera.....	\$50
(6) Radex Stereo Stories.....	\$47
Book—Stereo Realist Manual.....	\$46
Book—Stereo Realist Guide.....	\$44
Baja Stereo Slide Storage Case.....	\$44
3D Grab Box.....	\$42
(30) Stereo Cards.....	\$40
Silver Screen.....	\$38
Baja Stereo Slide Storage Case.....	\$32
Barnett Jaffe Stereo Slide	
Storage Case.....	\$31
Stereo Glamour Girls Slides.....	\$30
Strobe Lights with Stands.....	\$30
Luna Six Light Meter.....	\$30
Book—Practical Stereoscope	
Photography.....	\$30
Brumberger Stereo Viewer.....	\$30
Silver Screen.....	\$26
Stereo Cards.....	\$26
Book—3D Hollywood.....	\$25

Stereo Slide Storage Box.....	\$25
Zephyr Slide Storage Case.....	\$24
Stereo Realist Mounting Kit.....	\$23
Zephyr Slide Storage Case.....	\$22
Radex 2x2 Viewer.....	\$22
Book—Beyond the Third	
Dimension.....	\$21
Star D Viewer Prototype.....	\$20
View-Master Sam Sawyer	
Packet.....	\$20
Stereo Slide Glass.....	\$20
Tripod.....	\$20
Stereo World Magazines.....	\$20
Stereo Realist Film Cutter.....	\$20
Radex Stereo Rack Over.....	\$20
View-Master Entertainer	
Projector.....	\$19
Book—The Body.....	\$18
XXX Stereo Female Nudes.....	\$18



TDC Colorist Camera Case.....	\$18
Frame & Glass.....	\$16
View-Master Junior Projector.....	\$15
View-Master Model C Viewer.....	\$15
Tiffen Filters for Stereo Realist.....	\$15
Slide Frames & Masks.....	\$15
(3) Box of Stereo Nudes.....	\$15
(550) Mounting Glass.....	\$14
Print Stereoscope.....	\$13
Book—The Birth & Rebirth of	
Pictorial Space.....	\$12
Paper Novelty Mounts.....	\$12
Stereo Realist Sunshade and	
Filters.....	\$12
View-Master Blank Reels.....	\$11
Type A Filters for TDC Vivid.....	\$11
Bausch & Lomb Stereo	
Eyepiece.....	\$11
Box of Stereo Goodies.....	\$11

Book—Stereoscopic Society	
Journal Centenary Issue.....	\$10
Revere Camera Case.....	\$10
Slide Binding Jig.....	\$10
(123) Stereo Mounting Glass.....	\$10
Stereo Tach Lite.....	\$10
Book—The Pat Whitehouse	
Show.....	\$9
Baird Stereo Print Viewer.....	\$9
(3) 3D Posters.....	\$8
Stereo Views of Classic	
Automobiles.....	\$8
Stereo Cards.....	\$8
TDC Selectray.....	\$8
Stereo Realist Film Identifier.....	\$8
View-Master 3 Reel set of	
London.....	\$7
(32) Metal Slide Mounts.....	\$7
Stereolusions Software.....	\$6
Stereon Viewer.....	\$6
Stereon Tripod Adapter.....	\$6
Stereo Card.....	\$5
Talking View-Master Projector.....	\$5
Book—The Perception of the	
Visual World.....	\$5
Grab Box of 3D Literature.....	\$5
Stereo Realist Flash Attachment.....	\$5
Strobe Units.....	\$5
(90) EMDE Mounting Masks.....	\$5
(400) Aluminum Frames.....	\$5
View-Master Travel Maps.....	\$4
3D Curio Items.....	\$4
Folding Plastic Stereoscope.....	\$3
Book—Visual Perception.....	\$3
View-Master Viewer & 3 Reels.....	\$3
Stereo Print Viewer.....	\$3
Book—Aerial Photographs in	
Forestry.....	\$2
(73) Paper Slide Mounts.....	\$2
Leitz Stereo Masks.....	\$2
Antique Stereo Plate Magazine	
Case.....	\$2
Book—Lasers & Holography.....	\$1
Book—Art & Geometry.....	\$1
Book—Theory & Applications	
of Holography.....	\$1
Book—The Sense of Beauty.....	\$1
Adjustable Eyepieces.....	\$1
Stereo Mount Heat Sealer.....	\$1
(2000) Non-Standard Mounting	
Glass.....	\$1
Photoflood Light.....	\$1
Cardboard Mounts.....	\$1
Total Sales.....	\$3285.00
Total to SCSC.....	\$524.40

Computers

Followup on Stereo from 3D Graphics Products

by Oliver Dean

A loud clatter of slipping and sliding wheels interrupted my study of Godzilla's report, and I knew Godzilla had returned from his five kilometer exercise on his in-line skates, aka the GodzillaBlades. Flapping his wings frantically to keep his balance, he turned sideways into a sliding halt, leaving eight black wheel marks on the kitchen floor.

"Did you find anything in the report that needs correction?" he chirped inquiringly.

"Yes," I replied somewhat smugly. "I did some telephoning as well, and got some additional information about products, which we can add to a follow-up article that clarifies a few points."

If I was expecting Godzilla to be dismayed, I was disappointed. He merely looked professionally interested. As he pulled off his skates and put them in his gym locker, he simply said, "Okay, what do you think should go in the follow-up?"

After a little discussion involving a lot of arm-waving and wing-flapping, we finally agreed on what should go in the article, and what follows is the result:

GodzillaReport Follow-up

The article did not include programs that do two-dimensional drawing or painting. Such programs can be used to make stereoscopic images, but they do not use the sophisticated "virtual camera in 3D virtual space" concept that makes the process "photographic" for the 3D Graphics programs. An example of a two-dimensional "draw" program used for a stereo image is the "Rare 3D Portrait of Godzilla" that appeared with the original article. This image was NOT produced by a 3D Graphics program; it was done laboriously with "CorelDRAW!™," Version 3.0, from scratch.

On the same topic of the Portrait of Godzilla, we want to thank Mitch Walker for his help in sprucing up the eyes to make them "softer" and in making the thighs (visible only in the GodzillaBlades drawing) a little

sturdier. Mitch's professional expertise in this area is always much appreciated, and we look forward to more of his assistance with future Godzilla drawings for 3D News.

The original article was intended to cover programs for the popular IBM PC computers and their clones, but many of the products reviewed are available in versions that will work on the Macintosh. "Martin Hash's 3D Animation" and its big brother, "Animation Master™," for example, have versions not only for Macintosh but also for Amiga and Silicon Graphics Workstations.

In the list of manufacturers, we left out an address for 3D/EYE, Inc., manufacturer of "TriSpectives™". The address is: 3D/EYE, Inc., 1050 Craft Road Ithaca, NY 14850

Another qualifying product is Caligari "trueSpace2™." This attractively presented, popular product is priced at an MSRP of \$795, and would have had the same table entries (after the price) as "TriSpectives™" in the original article. The manufacturer is: Caligari Corporation, 1955 Landings Drive, Mountain View, CA 94043, Phone: (800) 351-7620

Member Ray Ingels steered us to another qualifying product that comes with an extremely well-written book, *3D Modeling Lab*, by Philip Shaddock. The program is called "Imagine," and it comes bundled with the book on a 3½" floppy. The book and program can be ordered from any bookstore for about \$40.00. The publisher is Waite Group Press, Corte Madera, California. In the original article, "Imagine" would have had the same table entries (after the price) as "TriSpectives™"

Two more products, "3D F/X™" and "Real 3D™," are likely to qualify as well, but we have not yet received confirmation. These products will be included in a later article.

It should be mentioned that the program "VistaPro™," covered in the original article, is used only to generate landscapes; it cannot be used to create wireframe objects that you

can "sculpt" from scratch, as you can in all the other programs reviewed. "VistaPro™", however, fills a gap in the capabilities of the other programs, which cannot be used to generate landscapes with anywhere near the ease and flexibility of "VistaPro™."

An interesting question arises from use of these programs to produce images for Photographic Society of America (PSA) competitions. Because they are produced by a "virtual" camera rather than a "real" camera, should stereo images generated by use of these programs be acceptable in a "photographic" exhibition? Godzilla and I feel that they should be acceptable for the following reasons:

- The "virtual" camera behaves almost identically to its "real" counterpart, and getting an interesting image of the artificially created "virtual" scene involves most of the same skills that would be required in photographing a "real" scene. This philosophy applies only to photo-realistic 3D graphics programs, however, and implies that 2D "drawn" computer images, as in the past with real drawings, should be excluded from 2D competition, but perhaps could be accepted in Stereo Division competitions if skillfully done in true stereo.
- The skills required to create the virtual scene are in addition to those skills necessary to pick a camera angle and photograph something that already exists. Using 3D graphics requires the computer imagemaker to develop many of the same talents as a tabletop photographer, including choice of textures and colors, and arrangement of lighting.
- Making such images is more difficult and time-consuming, not less, than photographing a similar image in real life. The main advantage to the computer method is that it can be used to generate fantastic objects and scenes that would be expensive or impossible to generate in real life.
- In many cases, it is already impossible to tell the difference between a real-life photograph and a computer generated 3D image, so why get into a monumental hassle of trying to separate the two techniques? Just accept them both, and concentrate on encouraging good photo-realistic pictures! (The only exceptions should be in the Nature, Photo Travel, and Photo Journalism divisions, where authenticity of the image is important.)

Godzilla and I look forward to your opinions, comments, and other input.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #6

DECEMBER 1995

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Chris's Chronicle

CHRIS CHECKS HIS LIST TWICE

by Chris Olson

Do you have your holiday photos ready to bring to the Stereo Club of Southern California's Annual Christmas Banquet at Taix's restaurant? December 21 is only a few days away! You don't have any? All these years with a rare 3D camera and you've dismissed taking pictures during the holiday season! Well, let's make sure this never happens again...

First things first—make sure you have plenty of slide film. I like to use Kodachrome for those family shots, so I get good fleshtones. If I want to get great saturated color for Holiday landscapes, I use Kodak's Ektachrome "Elite" or Fuji's "Velvia" Fujichrome. In the November '94 issue of "3D News," I suggested shooting with print film and taking it to RGB to be processed as unmounted slides. You get the negative and the slides, in fact you can get copies for about five dollars per set of slides. Be sure to use Kodak or Fuji print film and don't use their RGB brand unless you need their tungsten film.

You won't need tungsten film if you remembered batteries for your flash. Make sure you have that extra set in case you get flash crazy. Nothing annoys your relatives more than waiting for that flash to warm up with old batteries.

When you get tired taking pictures of your loved ones, head out for the streets. There are great photo opportunities. At the Santa Monica outdoor mall there are Dickens carolers roaming about. What about Santa? After hours and hours of 2-dimensional still and video cameras, don't you think Santa's eyes would light up if someone approached him with a stereo camera from Christmas past? Don't forget the holiday window displays—most are just crying for a stereo shot. Be careful when shooting through the store windows, you don't want to get any flash flares bouncing off the window and into the lens. That shot might turn out resembling the giant star of Bethlehem! If you don't own a flash, there are other spectacular holiday moments that you can capture. Bring a tripod and take some time exposures of houses lit up like Christmas trees. They shouldn't be too hard to find—just follow that bright light in the horizon.

Are you thinking of gifts to give this year? Don't forget, film and batteries make a great stocking stuffer for that photographer. If you're "that" photographer, you should have no problem deciding what to give. Those holiday stereo pictures that you have taken should be the perfect gift. Through "Reel 3D" you can purchase their \$2.95 Realist format 3-D viewer. Just wrap it up with some slides and there you have it—an inexpensive gift that is original and personal! If you

Continued on page 2

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).

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January						
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21	22	23	24	25	26	27
28	29	30	31			

Calendar of Events

- Thurs Dec 21** Christmas Banquet at Taix Restaurant, 1911 Sunset Boulevard, with special triple program: The Mitch and Ray Show, The Dimensional World of Pinsky and Starkman, and Members' Holiday slides.
- Thurs Jan 25, 1996** Third competition, plus a special slide program by Charlie Van Pelt. At the Brand Library, 7:30 pm. The final day to get your slide in for the Hollywood Exposition. *Note special day—the **fourth** Thursday of January.*
- February 15** The Hollywood Exhibition.
- March 21** The fourth competition, plus the PSA Traveling Exhibition.
- April 18** London Slide Battle—any slide is encouraged to enter, and judging is done by the audience.

Last Month

Giving Thanks

by Mitch Walker

Well, I hope everyone didn't get too stuffed on turkey last month. We did have a good helping of stereo images at our last meeting. First we got quite an eyeful from Susan Pinsky and David Starkman in their mini-workshop on slides that score big in competitions. They used award-winning images from their extensive archive of work from the past several years. A lot the images I remembered as past "Slide of the Year" winners.

Not to be outdone, former competition director Jim Murray scored big with two of his spectacular hyper scenics, for which he is famous. Great job Jim, and welcome back!

Last but not least, yours truly presented a slide program featuring the highlights from the past NSA convention in Atlanta, featuring slides photographed by David Kuntz and myself. Thank you, David, for the use of your personal slides.

I am still looking for anyone who has a program or a mini-workshop they would like to share with the club for our upcoming meetings. Please contact me at (310) 459-1030 or during the day at (213) 882-4388. See you at the Christmas Banquet.

Classified Ads

FOR SALE—2x2 dual camera, 2 Canon T-70 with 2 Vivatar 70-300 lens with a tele stock, \$500. Also 3.5 Stereo Realist in excellent condition, \$125. Also Minso camera with flash, 3 close-up lenses (6" 12" 30") by Technical Enterprises, \$150. Call Chuck Bernhardt at (818) 845-1498.

WANTED—Stereo projector in good working condition. Call Jim Atkins at (213) 741-4445 (w) or (909) 350-3842 (h).

Chris—Con't from page 1

don't want to part with family slides, make sure you start out shooting with print film. That's when RGB's copies come in handy.

The Personal View-Master Camera owners really have the advantage. Everyone owns a View-Master viewer and if they don't the View-Master viewers new and used sell at a reasonable price. Now that's a "Personal" gift! Happy Holidays and I'll see you at the Christmas banquet!



What makes a slide good? IMPACT!

Impact is achieved through being unique, creative, exceptional and uncommon. Pictures that draw gasps from the audience, pictures that are exciting, pictures that win in competitions all have **IMPACT!**

For 3D one has to always remember the importance of foreground, middle ground and background in every composition. These create the greatest perception of stereo depth. Some of the most disappointing pictures people make (even in 3D) are of deep canyons, high buildings or totally distant shots. They seldom give an impression of the actual height or depth of the scene. But you can catch that impression easily in 3D simply by including foreground, middle ground and distance. Foreground adds tremendously to the depth of the shot (even in flattie pictures).

Strong lines at the edge of a picture catch your eyes and lead them in. Open spaces let your eyes wander away. So, when you shoot a converging-line picture shoot so that



To achieve good composition get

Study breathtaking postcards—especially scenic ones. They often have the best compositions, angles, time of day and locations. Learn to develop your own “eye”

Bracket your exposures. The mood of the shot, especially with slide film, can vary enormously depending on the exposure. Dramatic lighting and exposure are key elements to achieving impact.

These notes were distributed by David and Susan as part of their "mini-workshop" on Impact in 3D Photography at the SCSC meeting in November.

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Competition News

Final Results for November

by David Thompson

So far this year, we've seen some outstanding slides in competition, and the year is just beginning! We were especially glad this month to welcome back the excellent work of our prodigal member, Jim Murray.

But to the rest of you—don't let your resolve flag; get out there and shoot some more prize-winning slides for us! Especially you guys in the "group B non-conventional" category. You are letting one guy run off with the whole category!

The judges for the November competition were Chris Olson, Mitchell Walker and James Comstock. Judges' scores are averaged for the year. Below are the scores for November, and the cumulative scores for the year-to-date.

A Group Standard

	Nov	Cum
Mike McKinney	75	142
A: Tiger Tricks		
HM: Sizing Up Half Dome		

HM: Deer in Yosemite Valley
HM: Yosemite Falls Silhouette

Erick Purkhiser	64	125
Earl Colgan	66	125
James Comstock	J	124 a
Abe Perlstein	59	123
Chris Olson	J	122 a
Michael Johnson	65	121
HM: Space Needle with Orange Sculpture		
Mitchell Walker	J	116 a
Dorr Kimball	58	116 a
David Thompson	61	115
Willis Simms	55	111
Chuck Scarborough	63	63
Larry Brown		62
Marjorie Webster		61

A Group Non-Conventional

	Nov	Cum
David Kuntz	69	138 a
Mitchell Walker	J	132 a
Earl Colgan	64	132
Abe Perlstein	65	125
Erick Purkhiser	67	120
Dorr Kimball	59	188 a
Jim Murray	78	78
A: Mitten Sunrise		
HM: Fin View		
HM: Minneapolis Skyline		
Susan Pinsky	68	
David Starkman	67	

Ray Zone		60
Sam Mahon	57	57
Willis Simms	21	21

B Group Standard

	Nov	Cum
Nell Boissnault	62	125
A: Wall Sculpture		
Ray Mathewson	64	122
A: Yucca Mission		
HM: Sleeping Seal		
HM: Red Center		
Chuck Bernhardt	62	117
HM: Indian Ruin "Lomkai"		
HM: Economy Model		
Dorothy Bernhardt	57	115
Dona Mathewson	59	110
Lincoln Kamm	62	62
A: Mountain Lake		
HM: Mono Lake		
Michelle Galassi	61	61
A: Buick Roadmaster		
HM: Pumpkin Patrol		
Jim Atkins		57
Lyle Frost	56	56
David Washburn		53
Dick Howe	53	53

B Group Non-Conventional

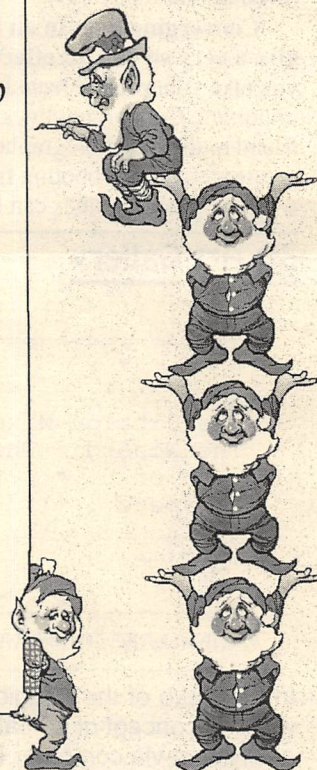
	Nov	Cum
Dick Howe		53

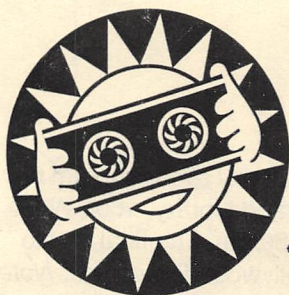
SCSC presents its annual Holiday Banquet

Food and festivities
plus

not one ... not two ...
but three big shows!

Taix French Restaurant
1911 Sunset Boulevard
Thursday, December 21 at 7:30 pm
One block east of Alvarado on Sunset
Free parking next to the restaurant





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #7

JANUARY 1996

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Chris's Chronicle

Another Pep Talk from Chris!

by Chris Olson

Hooray for Hollywood ... Stereo Exposition that is! Have you received your classy invitation in the mail to enter the International Hollywood Stereo Exposition? Our very own Vice President and Chairman of the Exposition, Oliver Dean, designed it. Take a look at it. How could you pass up an invitation like that? Looking at the Hollywood Exposition's new logo and the note from the Chairman, it's so inviting that this could be the largest exposition yet! Oliver has rounded up the some of the best stereo photographers as judges. Valeria Sardy is a Master 2 exhibitor, Dr. Paul Milligan APSA is flying in from Arizona to judge and, last but not least, SCSC's own '95 Chairman Dan Gilvezan! Now, you're not going to let these professionals just see your run-of-the-mill slides! You want to exhibit your cream-of-the-crop. You want that perfect exposure, subject matter and depth. As Susan and David would say, you want **impact!**

Take time and care in selecting your slides. This year there will be over a hundred entries from all over the world and your four slides will be among them! The International Hollywood Stereo Exhibition is sponsored by the Stereo Club of Southern California. I want to see club participation! So go over to that envelope, open it, pull out that invitation and fill out that entry form. You can mail it in or if you want to save on postage, give it to Oliver or me personally at the next meeting on **January 25, the fourth Thursday of the month.** Oliver is also encouraging people to attend the judging on that Saturday, January 27 at 9 am at the First Methodist Church, 134 North Kenwood in Glendale.

While we're talking about getting our slides ready, remember January is a competition month! So don't forget to mount those new three dimensional gems. Again, take your time in mounting. We have had some judges recently walk away cross-eyed from poor mounting! Remember that we have new guests in the audience every month and we don't want them walking out with a headache! If you're unsure of how to mount, take a workshop. There's information about the next one on the back page of this issue of *3D News*. If that one isn't convenient, talk to the Workshop Director ... the man of many hats, Oliver Dean. Take pride in your hard

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

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

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

Calendar of Events

Thurs Jan 25

Third competition, plus a special slide program by Charlie Van Pelt. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm. The final day to get your slide in for the Hollywood Exposition. *Note special day—the **fourth** Thursday of January.*

February 15

The Hollywood Exhibition, plus a second program. At the Brand Library, 7:30 pm.

March 21

The fourth competition, plus the PSA Traveling Exhibition.

April 18

London Slide Battle—any slide is encouraged to enter, and judging is done by the audience.

May 16

Fourth competition month, plus surprise program.

June 20

View-Master competition and Member's Reels Night.

Last Month

3D Conversions an Exciting Experience

by Mitch Walker

Well, I hope Santa was good to you, as he was for me. I didn't get the View-Master Mushroom set that I wanted, but I got several other happy surprises. One was the View-Master set of the film "Toy Story". If you haven't seen the film yet, go see it! The film is as amazing as the reels. If you did not attend the Club Christmas Banquet, you missed another surprise. After our delicious meal, we rearranged the Banquet room for our slide programs.

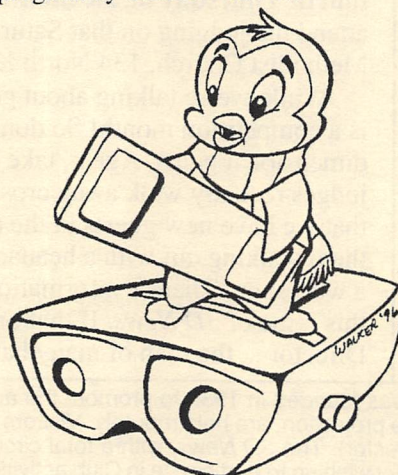
The biggest thrill for me came after Susan and David's short program of exhibition accepted slides—we went into the Mitch and Ray Show. Ray Zone had come up with the idea of doing 3D conversions of all the caricatures I had done in the summer of '94 as awards for those who had served under me when I was President, plus a couple of cartoon illustrations I done for the 3D News. It was exciting for me to see my drawings converted into 3D for the first time. I have seen this for a number of years in View-Master cartoons, 3D comic books, and other venues. I even tried to do a conversion when I was younger, with some

interesting results.

In addition to the Mitch and Ray Show, Susan Pinsky and David Starkman shared with us their automated 35mm dual projector program which featured music and sound clips with various black and white, micro, fish-eye and infrared shots. A Reel 3D Presentation was a total fun experience that was enjoyed by everyone at the banquet.

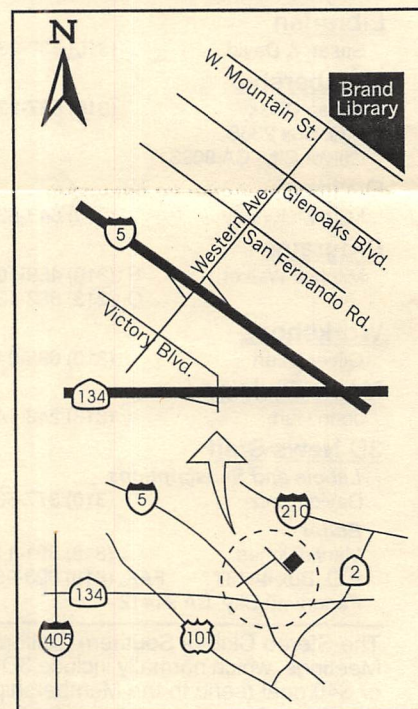
Several club members shared with us their holidays slides, which rounded out the marvelous evening of great 3D, a delicious meal and great company.

I will not be in attendance at the January meeting, but instead I will be in Antarctica getting great shots of penguins and walruses, but I hope the rest of you do enjoy the stereo program by Charlie Van Pelt.



Don't Forget!

This month's meeting is on the fourth Thursday of the month—January 25th! Next month we return to our regular third-Thursday schedule. The meeting is to be held at the Brand Library, 1601 West Mountain Street, in Glendale, at 7:30 pm (see the map below if you've forgotten your way). This is also your final opportunity to enter your slides in the Hollywood Exhibition. We look forward to seeing you all in January.



3D Television

3D Television A Thing of the Future? Not in Hoboken!

by Marvin Jones

Three dimensional television. The stuff of science fiction and the wistful dreams of folks like the denizen of SCSC? Not in Hoboken, New Jersey, where they have boasted of their own full-time all-3D television station for more than five years.

That's the good news. The bad news is that the station, experimental channel 27 in Hoboken, has broadcast the same 4-hour block of alternate-field video continuously since its inception. Not a lot to attract even the most inveterate 3D nut.

The station is the brainchild of 79-year-old Isaac Blonder, who sounds alternately like a visionary and a crackpot, as any good pioneer does. Blonder is a member of the American Photographic Historical Society and the International Stereoscopic Union, each of whom have done articles by or about him and his noble experiment in their respective journals.

Blonder has always found himself on the forefront of technology. His career spans forty years and includes stints manufacturing electronic cable and television products, as well as a simultaneous career as a stockholder and board member of eight television licenses in cities such as New York, Boston and Baltimore.

He was interested in the early experiments in stereophonic recording, and he started no fewer than three commercial television stations in New York prior to his 3D experiments. Although Channel 27 uses the same alternate-field technology as the Toshiba 3D video camera (with which he photographed his four-hour repertory), Blonder has also worked on a system by which stereo pictures could be transmitted over consecutive channels (channels 27 and 28, for example) and would then be available either as perfect flat images or, combined by a decoder, as a stereo image. Unfortunately, Blonder developed this invention based on analog television technology just as the industry was turning to digital imagery, which is why he fell



back on alternate-field images for his station.

Blonder thinks that the television industry is wasting its time investigating such technical advances as High-Definition Television (HDTV) to the exclusion of 3D technology. "At the typical home viewing distance of eight feet, the resolution of the human eye is about the same as the pixel count of the usual NTSC image," he points out. "The additional resolution of HDTV in the home is not visible! Also the cost of the HDTV receiver is projected at \$2500 for an equivalent sized 27-inch set, with little optimism of cost reduction in ten years. It is obvious that HDTV will expire from a lack of audience."

Blonder has a strong supporter in Harold Raveche, president of Stevens Institute of Technology, which provides a base for his broadcasts under the school's "incubator" program for new technologies. "I hear from people in Greenwich Village and uptown who have seen Channel 27," says Raveche. "I want to move from transmission to development to commercialization of 3D television. It

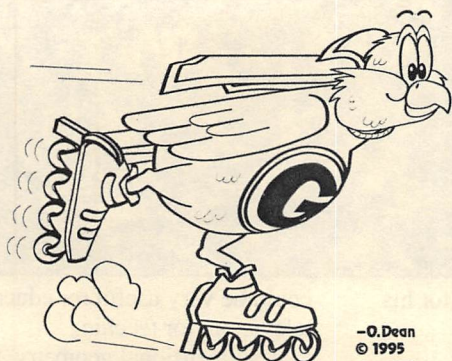
could be very useful for educational television, for teaching three-dimensional geometry, for example. Besides, in a word, it's fun!"

Blonder admits that so far, reaction to his experiment has been underwhelming. "The New York City Daily News printed a gracious article about us in March 1993," he says. "Otherwise nothing! Many inquiries did come in for glasses, but the cost (about \$200) squelched their interest."

Even so, Blonder has plans to expand his broadcasting to other public domain material to be supplied by Michael Starks of 3DTV in San Rafael, one of the largest providers of alternate-field video releases. Although his efforts at interesting the major television networks in his experimental 3D station have drawn a blank, he has no doubt that a form of in-depth television will eventually be commonplace. And, he warns ominously, if America is not in the forefront, it will find itself playing catch-up in the future.

"Several Japanese companies have decided that 3D is essential," he notes. "If we don't do it, they will get 3D TV to work no matter how long it

Travels with Oliver Dean



That clattering sound you hear may not be Godzilla on his GodzillaBlades—it may be you skating away with acceptances, or even awards, at the judging on January 27th. Good luck! Godzilla and I hope you can attend the judging. It will begin at 9:00 am at the First United Methodist Church, 134 N. Kenwood, in Glendale. See you there!

>> Workshop Notices <<

Basic Stereo Slide Mounting Workshop

Ready to enter slides in the SCSC Club Competitions or the Hollywood Exhibition, but you have some slide mounting problems? Bring your problem slides and a roll of unmounted slides to the SCSC Slide Mounting Workshop, which will be held at 2 pm on Saturday, January 13, at Oliver Dean's Grungy Grotto of Grizzly Grimaces, 19009 Laurel Park Road, Space #174, in Dominguez Hills. Please reserve your place at the workshop by calling Oliver (who is grimacing grungily) at (310) 635-2400, and he will send you a map. The workshop will cover window theory, basic mounting techniques for competition, and speed mounting for casual viewing. No charge to paid-up members of SCSC (except reimbursement for any materials used).

Computer Stereo Imaging Workshop

Coming in March (no workshops in February because of heavy Hollywood International Stereo Exhibition commitments, as well as a PSA Roundup scheduled for February 10): Another repeat of the Computer Stereo Imaging Workshop on Saturday, March 23rd, 2 pm, same place and reservation arrangement as for the Mounting Workshop above. The workshop will cover generation of stereo images using low-cost, 2D vector graphics and 3D (meaning "photo-realistic") graphics programs, with demonstrations, for the IBM PC/AT platform desktop computer. No charge to paid-up members of SCSC except for possible optional materials to be given out.





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #8

FEBRUARY 1996

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Chris's Chronicle

Chris Says, "You Show Me Yours and..."

by Chris Olson

People always ask me, "What kind of camera or viewer should I buy?" or "How do I find a 3D camera?" Believe it or not, I am not the authority on what to purchase or where to purchase. In fact buying a 3D camera is a very personal thing ... no, not a View-Master Personal thing! What I mean is, everyone has a favorite stereo camera. That doesn't mean that their favorite is going to be yours. It's like buying a car. You take everything into consideration—how it feels, the ease of use and its performance. Unfortunately, with 3D cameras you don't usually have something like *Consumer Reports*, a magazine that rates cars based on consumers' pluses and minuses from a questionnaire. Stereo camera buyers have no current magazine like that to refer to. That gave me an idea ... why not a 3D camera questionnaire? So, at our January meeting I passed out the "SCSC 3D Camera Questionnaire." Here's the response I got:

1) WHAT CAMERA OR CAMERAS DO YOU OWN?

The ones most prominent were the Realist 3.5 and the Kodak Stereo camera. Most of you own more than one stereo camera. It's not just one type—it's a mixture of brands and formats. For instance, one member owns a Verascope F40, a Wollensak Stereo, a View-Master Personal, a Nimslo and a Nikon FM with a Spiratone slide bar. There are all your formats, European, Realist, Nimslo and 2x2. He is covered! Another club member with multiple formats owns a Stereo Realist that he purchased new in 1949, two Ricoh XR10s, a Loreo Stereo Print camera and an Image Tech Wizard that takes 3D prints similar to a Nimslo and a Nishika. We have a member who owns an Iloca Rapid III, a Kodak, a Realist 2.8, a Wollensak and an Edixa III ... all Realist format. Then there are those of us who just believe in one brand. Larry Brown owns four stereo cameras, all Kodaks! You don't need to own the most fancy or expensive camera to take home ribbons—just ask Larry! Then there are a few who horde 3D cameras. One member owns one 3D Wizard, one Nimslo, one Burdlo, one RBT, three View-Master Personals, three Realists, and *four* TDC Vivids!!! No wonder I can't find any TDC Vivids!

Next month in our March issue we will review the rest of the questionnaire—what you like and dislike about your cameras. We will learn where most of you bought your cameras and discover what viewers do you own.

See you at the next club meeting on Thursday, February 15, at the Brand Library. We will experience the splendors from some of the world's greatest
Continued on page 3

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

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

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

Calendar of Events

February 15

The Hollywood Exhibition. Also we will project early View-Master reels of the 1939 New York World's Fair, the California Exposition, and other world fairs. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.

March 21

The fourth competition, plus a special slide presentation by SCSC member Erick Purkhiser

April 18

London Slide Battle—any slide is encouraged to enter, and judging is done by the audience.

May 16

Fourth competition month, plus surprise program.

June 20

View-Master competition and Member's Reels Night.

July 18

Awards and Installation Banquet at Taix's French Restaurant. Special programs to be announced.

Mitch's Notebook

Carrying on a Family Tradition

by Mitch Walker

The name Wilhelm Gruber may not mean much to some people but to die hard View-Master Collectors, His name is well known. For those of you who may not know him, Mr. Gruber is the inventor of the View-Master. I don't want to get into the history (that you will have to read for your self in Walsmith's or any of the other related books on the history of or collecting stereo). I do want to introduce you to a future member to the Stereo Club of Southern California, Stefan William Gruber, the grandson of William Gruber. Currently he is a first year

animation student at California Institute of the Arts, or Cal-Arts, in Valencia. He has enjoyed working with the medium since he was 13 in Seattle, Washington, where he was born. He hopes to work in the field of animation and also carry on his family's interest in stereo photography. His father, who works as a private pilot, also has a passion for photography but works in the flat format, although he occasionally shoots in 3D. The Gruber family album contains several Personal View-Master reels of the family

photos, several of them of Stefan as youngster. Stefan's mother is a potter and doesn't share Stefan's and his Dad's interest in photography, but nonetheless, she supports them in their photographic endeavors.

Stefan is currently using a Stereo Vivid (Realist format) Camera which belonged to his grandfather. He hopes sometime soon to attend some of our meetings and learn more as soon as his class load allows, and carry on the tradition and the dream of Grandpa William to extend stereo photography beyond into the fourth dimension. He will be a welcome addition to the membership of our club.

There were a couple of things that I left out of my last writeup about our Christmas banquet. The food was delicious—I heard comment that the chef was actually there that night. The chicken dish I ordered was really excellent. We had about 30 people and VP Oliver Dean led the honors of master-of-ceremonies for the evening. Our July awards banquet will again held at Taix's. I hope you don't miss another great dinner, wonderful eye-popping slide programs and supper chat with your fellow members.

As you read this column, I will have been back from Antarctica for about a week, and already have my slide film in for processing. Sometime in the future you will learn and enjoy my adventures in this seldom-traveled area of the world.



Competition

January Competition Results

by David Thompson

Unfortunately I wasn't able to be present for the January competition, but my spies have reported that it was another huge success. The judges were Erick Purkhiser, Mike McKinney, and View-Master maven Charlie Van Pelt. Below are the scores for January, and cumulative scores for the year. Judges' scores are averaged for the year.

A GROUP STANDARD

	Jan	Cum
Mike McKinney	J	213 a
Earl Colgan	65	190
<i>HM: Fall Color #3 Bishop Area</i>		
Erick Purkhiser	J	188 a
Larry Brown	65	187
<i>A: Makin' Hay</i>		
Chris Olson	62	185 a
Abe Perlstein	61	182
<i>HM: Trans American No. 1</i>		
Mitchell Walker	59	176 a

Dorr Kimball	55	170 a
Oliver Dean	62	124 a
James Comstock	0	124 a
Chuck Scarborough	59	122
David Thompson	0	115
Willis Simms	0	111
Marjorie Webster	0	61

A GROUP NON-CONVENTIONAL

	Jan	Cum
Earl Colgan	66	198
<i>HM: Lichen on Shale</i>		
David Kuntz	59	192 a
Dorr Kimball	63	183 a
<i>HM: Nubian Ixex #3</i>		
Mitchell Walker	54	180 a
Erick Purkhiser	J	180 a
Abe Perlstein	53	178
Jim Murray	66	144
<i>A: Cool Dome</i>		
David Starkman	70	137
<i>HM: A Nice Day at Nubble</i>		
<i>HM: Toying with Boatbay Harbor</i>		
Ray Zone	60	190
Susan Pinsky	0	68
Sam Mahan	57	57
Willis Simms	21	21

B GROUP STANDARD

	Jan	Cum
Ray Mathewson	63	185
<i>A: Evil Spider</i>		
<i>HM: Horse of Flowers</i>		
Chuck Bernhardt	57	174
<i>HM: Will It Ever Fill Up?</i>		
Dorothy Bernhardt	57	172
Dona Mathewson	61	171
<i>HM: Under the Sea</i>		
Bruno Lizzi	53	165
Dick Howe	50	154
Neil Boissonnault	0	125
Jim Atkins	60	117
<i>HM: Oak Creek, Cannon Creek</i>		
Lyle Frost	57	113
Lincoln Kamm	0	62
Michelle Galassi	0	61
David Washburn	0	53

B GROUP NON-CONVENTIONAL

	Jan	Cum
Lincoln Kamm	63	63
<i>A: Freas</i>		
<i>HM: Capybara</i>		
Dick Howe	0	53

Last Month

January Meeting Wrap-Up

by David Kuntz

January's meeting started with a projected demonstration of the stereo window by David Starkman. Using a specially mounted slide, which can actually be moved in its mount while it is in the projector, David showed how chip position affects the stereo window.

During the demonstration, Charlie Piper piped in that "this should be done three or four times a year," to assist newcomers in understanding the stereo window. Thanks to David for a interesting and educational presentation.

Cecilia Willett, a guest of Abe Perlstein, then showed us a dozen Realist format stereo slides taken on her world travels. One notable shot was taken from inside an army tank in South Korea.

The featured event of the meeting was our third club slide competition. We continue to have several people entering in the new 2x2 category, while entries in the non-standard

Realist format have all but disappeared. We especially need some new blood in the B group, non-standard category. Come on, all you new people!

Judging the competition were two of our top club stereographers. Erick Purkhiser and Mike McKinney, along with professional View-Master photographer Charlie Van Pelt.

Jim Comstock and David Kuntz feverishly worked the competition table at the back to make up for the absence of our beloved Competition Director, David Thompson.

January's meeting also saw the debut of our new Casio Karaoke PA system. Does this mean we will soon have sing-along slide competitions?

Next month's meeting promises to be a special treat for all of you View-Master fans out there. David, Susan and Mitch are all dusting off their rare antique reels of the 1939 World's Fair and other events for a very special evening.

Chris—Con't from page 1

stereo photographers when Oliver Dean presents the winners from the International Hollywood Stereo Exhibition. Plus the World's Fairs of Yesteryear in Stereo, featuring the rare View-Master reels of the 1939 New York World's Fair and the 1939 Golden Gate Expo. See you in February!



SCSC's Mitch Walker has spent the last few weeks in Antarctica (possibly doing secret research for *Chilly Willy, the Feature Film*)? Nonetheless, he managed to keep up his correspondent duties for the 3D News. His article is on page 2, and his self-portrait is above.

Member Profile

Bringing Depth to Flat Images

by Lincoln Kamm

Lincoln Kamm's stereo image "Freas" piqued some interest in the January competition, and snagged the "Best Contemporary Slide" award in the Hollywood Exhibition. Several members at the meeting asked Lincoln to write an article for the 3D News on the creation of his image.

The image I call "Freas" is the culmination of several interests for me. I have always been a fan of the art of Kelly Freas, who has won many Hugo awards for his paintings on the covers of Sci-Fi book and magazine covers since the late 1940s. And so when I began doing stereo conversions of flat art, his was among the first that I worked on. By way of background, I was a photography/animation major at California Institute of the Arts. After graduation, I have worked for the last four years animating for TV, designing video games for Sega and Super Nintendo and designing CD-ROMs for many different companies. In 1995 I started shooting stereo photos and after a while I started compositing parts of stereo images together on my computer. One time I had an image that was the perfect element for a picture I was working on but it was

just 2D, so I decided to experiment with ways to create the second eye image from the first with the proper shift for stereo. About two weeks later I came up with a few different methods that worked.

Since then I have refined my methods and do most of the work in a program called Photoshop 3.0 from Adobe Software. I usually end up using at least three different computer graphics programs to get an image finished with all the roundness you would expect from a real stereo picture. I also use Fractal Design's Painter 4.0, Ray Dream Designer, and Corel Draw 6.0. All of these programs are running on my Pentium 90 PC computer. I have my images taken from the computer and put to slides by The Computer Slide Center in Moorpark, California. They charge \$4.50 a slide and have a turnaround time of four days, as well as great quality.

If you would like to see more of my stereo images and you are connected to the Internet, use your world wide web browser and go to my website at <http://www.concentric.net/~3dstereo>.

I found out about SCSC from the

Reel 3D catalog, but never managed to make it to a meeting until Marvin Jones, who is editing the words you now read, convinced me to go. Besides the enjoyment I get looking at slides, and talking to all the people, I have also grasped the concept of "the Stereo Window", thanks to the SCSC examples and mini-workshops.

View-Master

V-M Chip Swap Program Devised

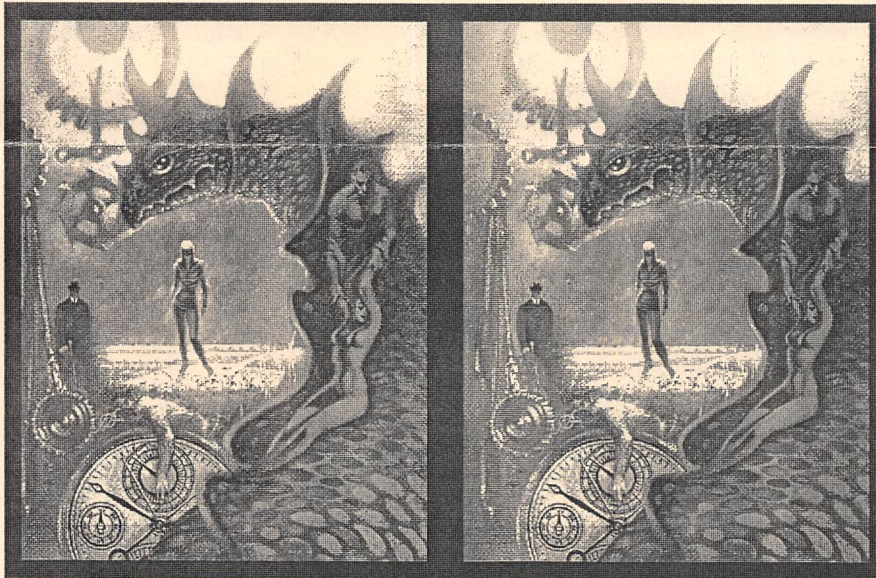
by Lincoln Kamm

The first ever "Lincoln Kamm and Jamie Drouin 1996 Great View-Master Chip Swap" is now under way. The idea was originally developed through the "Photo-3D" discussion group on the Internet by myself and Canadian 3D enthusiast Jamie Drouin. However, the Chip Swap is open to all View-Master fans. If you have access to a V-M format camera then you need to be part of the newest thing in the world of Personal V-M reels. The concept is similar to the classic "chain letter" except instead of the remote possibility of riches, each member will be *guaranteed* a unique and original V-M disk—a much better deal, in my opinion! Here's the basic idea:

- Each reel is assigned 8 members.
- Each of the members of "the Swap" send out one stereo pair of V-M chips (unmounted) to each of the other seven members of their reel group.
- Each of the members will receive seven stereo pairs of V-M chips (unmounted), which will be mounted by the chip's new owner. Each individual member of the Swap will then possess an entirely unique V-M reel made up of the work of seven other V-M photographers.

There is no fee for joining. Just let us know as soon as possible that you would like to join. My E-mail address is 3dstereo@cris.com. For the Net-impaired, I can also be reached by telephone at (805) 639-0487.

There are already enough participants to create a couple of different V-M disks. We have also already confirmed some big shots that are joining in on "the Swap", so don't miss out! Once you join, the deadline to send out your chips is April 30, 1996.



Lincoln Kamm's stereo conversion of a painting by Kelly Freas took top Contemporary honors at the 38th annual Hollywood International Stereo Exhibition. See page 4 for complete details of the Exhibition.

Exhibition News

Report on the 38th Hollywood International Stereo Exhibition

by James Comstock

On January 27, 1996, it happened again. A lucky group of judges, volunteers, and a small audience gathered for the annual event known as the Hollywood International Stereo Exhibition. I say "lucky" because those attending were treated to a fine and rare viewing of 3D images from around the globe. This was the Exhibition's 38th year, with over 100 participants providing over 400 slides.

Once again our location was the First United Methodist Church of Glendale, coordinated through the auspices of the Jewel City Camera Club, ably represented by Bryan and Gladys Riggs. House arrangements were by Willard Wilson.

About 9 am, our distinguished panel of judges began their work. First among them was Dr. Paul Milligan, APSA, Stereo ★★★★★, who trekked in from Gallup, New Mexico. Second was John Sardy, Stereo ★★★★★, traveling to join us from Canyon Lake, California. John was the alternate selector who was called to duty when his wife, Valeria, took ill. And last but certainly not least was our own beloved Dan Gilvezan, hailing from far-flung Los Angeles. Dan was a past Chairperson of the Hollywood Exhibition and a major award winner in the Exhibition before that.

Paul Milligan, having come from New Mexico, was the guest of Oliver Dean, and Oliver commented what a "very, very delightful guest" he was.

And under the competent leadership of our Chairperson, Oliver Dean, a group of volunteers pulled things together and kept them moving. David Starkman was lead projectionist, assisted by Greg Hooper, Ray Mathewson and James Comstock. Slide sorter was Bob Court. The scoring board was handled by Susan Pinsky, Sutton Chapa, Janet Adams and David Kuntz. David also



PSA GOLD MEDAL, BEST OF SHOW	
Valeria Sardy	Protea Visitor
HOLLYWOOD EXHIBITION, GOLD MEDAL	
Peter Schnehagen	Norwegian Seagulls
SILVER MEDAL	
Don Wratten	By the Lily Pond
Colin Smith	Water Rose Quintette
BRONZE	
David Stuckey	Looking for a Landing
Gene Kirksey	Horse Roundup
CONTEMPORARY	
Lincoln Kamm	Freas
PHOTO/TRAVEL	
Al Sieg	Classic Monument Valley
NEW HOLLYWOOD EXHIBITOR	
Dona Mathewson	Mushrooms
SOUTHERN CALIFORNIA STEREO CLUB MEMBERS	
SLIDE OF MERIT	
Dorr Kimble	Arboretum Waterfall

ran double duty as our official Heckler Extraordinaire. And finally, the scores were announced by the inimitable Larry Brown.

Oliver, though obviously chagrined by the absence of his usual companion. Godzilla (who sat

brooding on her perch at home), managed to keep the pace moving briskly as there was much for our judges to do. With only one break for lunch at the Grinder Restaurant, things were finally wrapped up around 5:30 pm.

Doctor's Invention Gives New Depth to Baby Pictures

by Teresa Riordan

Many prospective parents become acquainted with their children long before the little ones leave the wombs, through the grainy fetal outlines that appear in sonogram images.

Robert S. Ledley, the inventor of a whole-body computerized axial tomography, or CAT, scanner and a professor at the Georgetown University Medical School, proposes taking that prenatal acquaintance to a whole new level.

In Professor Ledley's view of the future, a pregnant woman could don three-dimensional glasses to peer at a computer-screen stereo image of the fetus inside her, while her doctor rotated the image so it could be viewed from different angles, much as a person walks around a statue to appreciate its form.

"It's as if the baby were in the doctor's hands," said Professor Ledley, who was inducted into the National Inventors Hall of Fame in 1990 and who recently received two patents covering his invention, of which he has a working prototype.

The main point of the invention is to give a doctor important information about a fetus. Because standard sonograms are rather abstract and difficult to read, Professor Ledley said, doctors must be trained to recognize birth defects.

"This makes it much easier to visualize problems and to make measurements much more accurately," Professor Ledley said.

His three-dimensional technology could be used for all types of sonograms, which are used to examine organs like the heart and the prostate gland, he said, adding that he hoped the invention would prove to be "the next big advance in ultrasound."

Professor Ledley's first patent covers the stereo sonogram image. Much like radar, which employs electromagnetic waves, sonograms "image" an object by bouncing inaudible sound waves off its surfaces. Current sonograms show only one cross-section at a time, often

of a portion of a fetus—the head or an arm, for example.

These sonograms, though of a three-dimensional object, appear flat to someone viewing the sonogram screen because they project a picture in only one plane.

Professor Ledley's invention takes about 125 different cross-section readings of the entire fetus, all within the space of five seconds. Within another second the computer, using specialized hardware and software, integrates the images into two three-dimensional pictures—one for the right eye and one for the left.

Because depth perception is possible only when the right eye and the left eye perceive slightly different images, each of these two slightly different static snapshots is displayed alternately 60 times a second on the computer monitor, which sits behind a liquid-crystal screen.

The liquid-crystal screen polarizes the light emanating from the images by acting as a sort of invisible window blind that can orient its slats vertically or horizontally. When the left eye image is displayed, the screen employs its vertically oriented slats; when the right eye image is displayed, the screen employs its slats horizontally.

By wearing polarized glasses—which admit only the vertically oriented light to one eye and only the horizontally oriented light to the other eye—each of the viewer's eyes sees the image that was intended for that eye, and therefore the viewer sees the image in depth.

Professor Ledley said his second patent might have applications beyond the sonogram, from three-dimensional graphics to computer games. It covers a modified joystick that works like a three-dimensional "mouse," as well as the related software and hardware that translate the movement of the joystick to a cursor on the computer monitor. Three-dimensional cursors exist, but they are manipulated, in some cases by pressing buttons on a conventional mouse, Professor Ledley said.

"They're very difficult to use because they're not intuitive," Professor Ledley said, adding that he had also registered a trademark for his device, which he calls a "bat" because "it's essentially a flying mouse."

The joystick, which has a red light on the end of it, is inside a cube proportional to the size of the virtual cube that appears on the computer monitor. By moving the joystick, a doctor wearing the polarized glasses can move a blinking red cursor three-dimensionally through the image.

Viewing his sonogram display monitor is much like looking into the open side of a cube, Professor Ledley said, with the image of the fetus occupying much of the space within the box.

"The bat moves up, down, in, out, side-to-side," Professor Ledley said. "Wherever you move it in the cube, the cursor in the virtual image moves to an analogous position. It enables the doctor to make measurements in depth, very accurately."

Professor Ledley said such measurements would be important for identifying birth defects and gestational age.

This article appeared last year in the New York Times.

BIZARRO by Dan Piraro

...DON CROSS YOUR EYES AND MOVE SLOWLY BACK UP UNTIL YOU SEE A HAPPY LITTLE HUMMINGBIRD.





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #9

MARCH 1996

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Chris's Chronicle

Research Redux

by Chris Olson

Here's part two of our own SCSC members' questionnaires. Hold on to your glasses!

What made you choose that camera?

A majority of our SCSC members' 3D cameras were either inherited or the only ones available to the buyer at the time. The members that went shopping specifically for a Realist chose that camera for its sharp lenses. Our Kodak Stereo owners chose their cameras for their ease of use and price.

How did you acquire your camera?

Besides inheriting, our members have found their 3D cameras at camera shows, swap meets, flea markets, antique malls, 3D conventions and from the 3D From DDDalia catalog (415-924-3356). One member brought from the Shutterbug, which is a monthly publication found at newsstands (P.O. Box 1209, Titusville, FL 32781). The Shutterbug always has stereo items for sale either in its camera store advertisements or in its want ads. However, the Shutterbug's camera prices can be a little steep—the real bargain is SCSC's own auction in October!

What do you like best about your camera?

Members liked their Revere Stereo camera because there is no shutter cocking necessary. They liked its more expensive sister camera, the Wollensak, for its sharp lenses, controls and viewfinder. Kodak Stereo owners like their cameras for being light to carry, easy to use and producing excellent sides. Besides the sharp lenses, Realist owners liked the sunshading feature to cover the lenses.

Surprisingly, there were a few Realist owners who liked the "general ease of use" and that the camera was "well designed" and "easy." The next segment explains why I said "surprisingly."

Continued on page 3



REMINDER

The Next Meeting is on
March 21, 7:30, Brand Library
Fourth 3D Slide Competition Night
PSA 3D Slide Traveling Exhibition

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).

March						
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31						

April						
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

Calendar of Events

- March 21** The fourth competition, plus a special slide presentation by SCSC member Erick Purkhiser At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.
- April 18** London Slide Battle—any slide is encouraged to enter, and judging is done by the audience.
- May 23** Fifth competition month, plus PSA 40th Traveling Exhibition. **Please note** this meeting will be the *fourth Thursday* of the month instead of the third.
- June 20** View-Master competition and Member's Reels Night.
- July 18** Awards and Installation Banquet at Taix's French Restaurant. Special programs to be announced.

Mitch's Notebook

Tech Aspects of Shooting in Antarctica

by Mitch Walker

Well, I have returned from my vacation cruise to Antarctica (I figured anyone could go to Hawaii). The final count, for those who are curious, was 23 rolls of 36-exposure color slide film, one roll of 24-exposure slide film, one 15-exposure panorama disposable camera, and one 16-exposure 3D Magic disposable camera. To go into more detail, eight rolls went through two 35mm Nikons

(N8008 and a manual FM (in case the former poops out in the cold climate) for hyper and telephoto shots, and closeup shots that could not be achieved with my Kodak Stereo Camera, which twelve rolls of film went through, and four rolls through my View-Master Personal, also the two disposable cameras. I haven't added up the total exposures yet, but I think we're in the high three digits

which will have to be mounted then edited down to a show of about 80 stereo images.

Shooting wasn't as bad as I thought it was going to be, but changing film with gloves on was difficult. So I had to make sure that every camera was loaded with a fresh roll for every landing. Since our hands had to be free for climbing in and out of the Zodiac boats, I opted to use a back-pack type camera bag, and I am glad I did. It made running through

Continued on page 3

Classified Ad

FOR SALE—Three Stereo Realist cameras, all recently thoroughly reconditioned by Charlie Piper, all with speeds reset to 1/250. F3.5 Serial A81101, \$160; F/3.5 Serial A92355, \$160; F/2.8 Serial 017342, \$220. Jerry Walter (909) 337-4770. P.O. Box 57, Blue Jay CA 92317.

FOR SALE—Pair of Kodak Ektagraphic III-E Plus projectors with Ektanar 102mm F2.8 lenses. Used very little as backups. \$695 for both. Call Dave Main at (213) 258-4224 or FAX to (213) 258-0711.

WANTED—Any stereo photos of Hollywood, Los Angeles, movie theaters or anything movie related. Chris Perry, 7470 Church Street, #A, Yucca Valley, CA 92284. Phone (619) 365-0475.



Mitch—Continued from page 2

five different airports a bit easier. I didn't know what to expect on the first landing, plus it started to rain. The hair blower in the cabin aboard ship came to good use.

I also discovered that the window of our ship cabin has some sort of heavy UV filter glass that gave some of my shots a heavy bluish cast with daylight film. I guess an 85A filter would had taken care of that. Another thing—believe your light meter and when shooting in snow! Always stop down at least one stop from your basic daylight exposure. I'm satisfied with the results and I will share them with you at a meeting to be announced, so watch this space.

Unfinished Business

First I would like to thank Gary Schwartz for the stereo photo of Stefan Gruber for my article, *Carrying on a Family Tradition*. And thank you Oliver Dean for the terrific job on the Hollywood Exhibition. And once again, of course, Happy Birthday Earl.



As Mitch mentioned, SCSC's only nonagenarian, Earl Colgan (above, as seen by Mitch), celebrated his 2,903,299,200th birthday in February (if you keep count in seconds, as Earl often does). That translates to 33,603 days, or 1,104 months, or 92 years. Any way you count it, it's an enviable record!

Chris—Continued from page 1

What do you like the least about your camera?

The expensive Verascope F40 or Busch Verascope camera was criticized for having "flare-prone lenses." The Wollensak was "difficult for people who wear glasses" because of the tiny viewfinder (that would include the Revere). Kodak owners were disappointed because the camera sometimes skips frames and the non-standard flash hookup. Here is what most of you said about your Realist: "Dislike the focusing and viewfinder," "Fingers hurt from advancing," "Too many steps to cocking the shutter," "Loading," "Light leaks," and the one that sums up the Realist, "Nothing is automatic."

I have to confess that I have a favorite of all the questionnaires. Our member Dorothy Bernhardt owns a Kodak Stereo. When asked what made her choose that camera, Dorothy replied, "Chuck forced me to buy it. (Said he wouldn't marry me if I didn't have a 3D camera.)" How did Dorothy acquire her camera? "Paid green money at a camera store in 1989. We wed in 1992. It took Chuck three years to finally slip the ring on."

There you have it. Everything you wanted to know about buying a stereo camera, but should have been afraid to ask! See you at our March 21 meet.

Movie Division

Plenty to See at the Movie Meeting

by Marvin Jones

The Movie Division of SCSC held its quarterly meeting on Saturday, March 3, at the Longley Way School Auditorium in Arcadia.

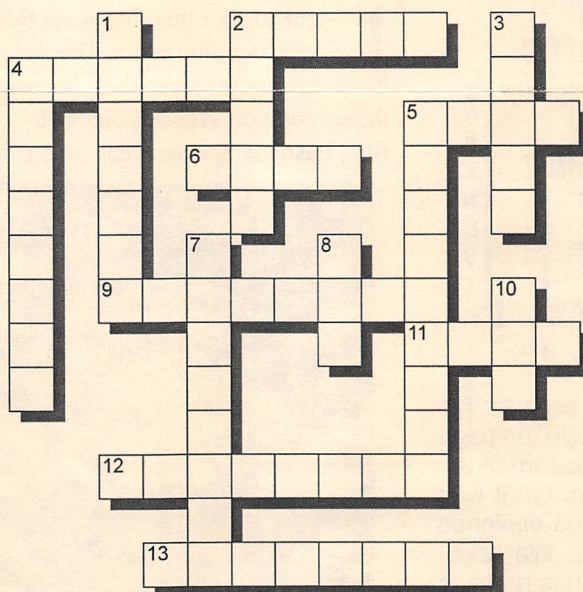
As usual, there was plenty of enthusiastic discussion and "show and tell" of lots of things 3D—from the latest anaglyph toys on the market to the imminent opening of the 3D IMAX theater in Irvine.

In the usual free-form manner of the Movie Division meetings, members each brought some new article or viewer or other 3D toy for everyone to see.

The highlight of the evening was the screening of abridged anaglyph versions of *Creature from the Black Lagoon*, *It Came From Outer Space*, and the classic MGM Pete Smith one-reeler *Audioscopiks*, which was nominated for an Academy Award in 1936 as Best Novelty Short.

The Movie Division meets four times a year, on the first Saturdays of March, June, September and December.

3D CROSSWORD PUZZLE



[Across]

2. Keeper of the Books
4. Slides or recordings
5. Godzilla's friend
6. Site of recent banquets
9. Competition guru
11. A major 3D organization
12. Actor and table-top guy
13. The Aloha Lady

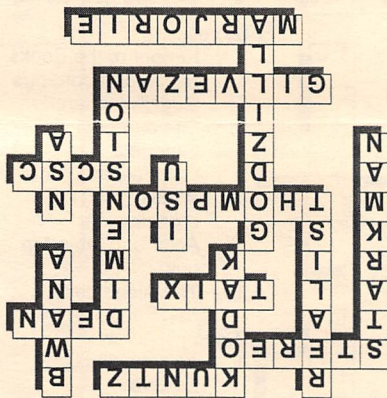
[Down]

1. All-time classic camera
2. Corporation synonymous with film
3. ---- Devil
4. Our equipment expert
5. The third -----
7. Ollie's friend
8. International organization
10. National organization

An Empty Cage...

Monday, February 12, 1996. The small, black cage that he liked to sleep in is empty now. The spirit of Shelleia, aka Godzilla, the feisty and affectionate gray-cheeked parakeet who was the inspiration for the fictitious Godzilla in these pages, flew from his earthly little body this morning after only two days of getting steadily and rapidly weaker. He died before I could get him to the avian hospital, which had been closed on Sunday.

ANSWER TO 3D CROSSWORD

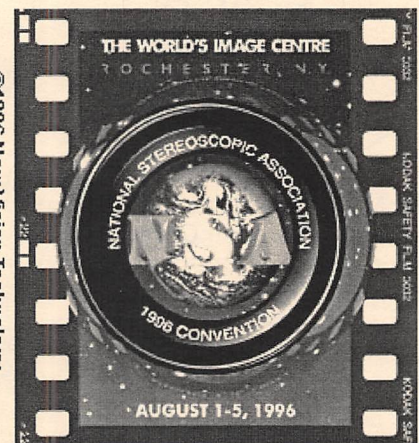


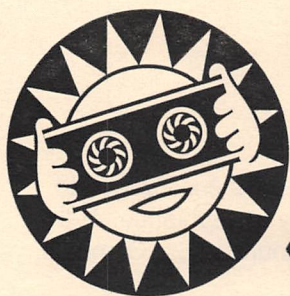
It is impossible to describe adequately what Shelleia meant to me. I can tell you how he nestled in my hand almost every evening and would trustingly go to sleep there while I

My house, which was so enlivened by his frequent vocalizations, seems drab and silent, as I sit here now alone in it. The empty cage is nowhere near as empty as my heart at this moment. The little lively presence that rode on my shoulder and on my glasses all day long for fourteen years is gone. Only the precious memories remain.

NSA Logo

dates are August 1-5. We'll be publishing more information on this year's convention as the date draws nearer. Meanwhile, here's Bob Mannle's new convention logo.





3D NEWS

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VOLUME XXXX #10

APRIL 1996

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Chris's Chronicle

London Battle Explained ... Sort Of

by Chris Olson

Besides tea, MG sports cars, the Beatles and Monty Python, what else has Britain contributed to the United States lately? Have you 3D enthusiasts forgotten? Why, the **London Slide Battle**, of course! What do you mean you have no idea what that is!?! You're a stereo photographer and ... All right, all right, I confess—a few months ago I didn't know what a **London Slide Battle** was either. But here's how the fable goes...

Years ago in England, about the thirteenth century, around the time when Mel Gibson was shooting that Scottish film, the French developed the Verascope camera. This made London's King Reginald Cyclops very angry. So he got together with Sir David White and the Eastman Corporation and excommunicated the ... You're not buying that either? Fine!

Here's the true story ... sort of. Years ago before I joined the club, renowned stereo photographer David Burder came for one of his many visits to America and to visit our Stereo Club of Southern California. During his journey he was able to smuggle rules and a form from London from his own club's **London Slide Battle**. So, on that Thursday night years ago, SCSC was treated to a historic event. The **London Slide Battle** rules go something like this:

- Each club member gets a score sheet
- Every member enters three slides and receives an entry number
- Every club member judges every slide
- On the score sheet you judge each slide on a scale from 5 to 9

Continued on page 2



REMINDER

The Next Meeting is on
April 18, 7:30, Brand Library
London Slide Battle
Judging to be done by Audience

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

April						
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May						
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26	27	28	29	30	31	

Calendar of Events

April 18

London Slide Battle—any slide is encouraged to enter, and judging is done by the audience. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.

May 23

Fifth competition month, plus PSA 40th Traveling Exhibition. **Please note** this meeting will be the *fourth Thursday* of the month instead of the third.

June 1

The Movie Division of SCSC meets at the Longley Way School at 2601 Longley Way in Arcadia. Meetings begin at 7:00.

June 20

View-Master competition and Member's Reels Night.

July 18

Awards and Installation Banquet at Taix's French Restaurant. Special programs to be announced.

Mitch's Notebook

Better Luck Next Time

by Mitch Walker

Well, it's that time of year again when the rain comes down, which ushers in the beginning of spring and the start of the various exhibitions around the world and across the country. Yes, my mailbox is not only filled to the brim with bills, but with various entry forms from clubs and stereo organizations across the country. So I select my outstanding slides from the past competitions of the current club year, made dupes of more important images that can't be reshot (I won't send originals any more after losing some in transit to Australia a couple of years ago), mount them in glass and then come the big decision—which exhibition I should send them to.

I refer back to report cards of past exhibitions, and I see my chances are better with the California lottery than with some I have entered in the past, so the decision is very important where I invest my five dollars and the price of postage. Also tying up my slides for a month is an important factor. Well as it turns out, my best efforts were judged acceptable and Honorable Mention with the Hollywood exhibition, and flunked out with three other exhibitions.

Filmmaker Melvin van Peebles

once said, "I make a film like I cook for my friends. I hope they like it, but if they don't, I'm prepared to enjoy it all by myself." I guess it's better luck next time. Or maybe I'll buy five quick picks instead.

So much for sour grapes. I don't want anyone to give up on the various competitions. Just keep trying and maybe one day, who knows?

I would like to thank Eric Purkhiser for that wonderful program he presented us at the last club meeting. His images were fun, sexy and interesting with the various techniques he used to manipulate the color and grain of his images to create some of the most fascinatingly wonderful images I've ever seen. I see it took a lot of imagination and a Loreo and a Repranar slide copier.

A few of the upcoming programs in the next club year will be, "Burning Man Mardi-Gras" by James Comstock, two programs by the late Murray Lank, and a return by popular demand the "Works of Miles Everett, the Black Male Nudes." If you have any suggestions or a program of your own you would like to present to the club, please give me a call so I can schedule you for an upcoming meeting.

Chris—Continued from page 1

- After all slides are projected, add the three scores together for each entry and enter score in the total column
- In the total column, circle the top five scores on your sheet, and also circle your own score
- The scorekeeper now sequentially calls out each entry number
- SCSC members raise their hand each time one of their circled entries is called
- The five highest scoring entries are projected again and First, Second and Third Place are judged by members

That night many years ago, David Hutchison got third place, Jerry Walter got second place and David Burder won first place. David Hutchison was visiting from New York, Jerry Walter is now living in Taos, New Mexico and David Burder is back in England "battling it out" there. That means at the next meeting there will be *three new champions!* So get those three slides that you think are winners, or those slides that you thought were winners, but the judges during the competition did not. This April meeting bring your three slides to the **London Slide Battle!** This time you can't blame the judges if you don't win, you can only blame yourself!

Outings

The Outing You Didn't Know About

by Mike McKinney

The definition of a Stereo Club Outing is any occurrence that finds the Outing Director in the company of another stereo photographer with the intent of creating one or more stereo photographs.

On this particular occurrence, this Outing Director was in the presence of our club's own Jim Murray. Jim recently acquired a sea kayak and desired to travel from Lake Mead into the Grand Canyon via the Colorado River. Those of you familiar with this geography probably figured right away that this is an up-river expedition. Jim knew I had been kayaking for years and asked me to come along (misery loves company?). I was game and we talked about the fun, adventure and photo opportunities. But back in our minds we questioned our ability to paddle against the Colorado River.

I rendezvoused with Jim in Barstow, loaded his boat on my car and headed to Pearce Ferry, the closest road access to the end of the Grand Canyon. Arriving at Pearce Ferry around 11:00 pm, we tiredly threw our sleeping bags in the dirt and were quickly lulled to sleep by a portable generator from a near-by motorhome.

We were up at first light and the view of Lake Mead and surrounding country was exhilarating. Quickly eating and loading our kayaks, we hit the water at 8:00 am. Being unfamiliar with the area, we unknowingly headed off in the wrong direction. When the trees and brush we were paddling through became too thick, we turned around. It is very difficult, at water level, to see the meanderings of the river with heavy brush along the banks and submerged islands. We brushed off the spiders and leaves we picked up in our paddle in the bush and soon noticed the current's effect on our progress. It seemed slow, but we were moving ahead. With a strong consistent effort, we were able to tick off sixteen miles into the canyon.

I will note here that we did not

even raise a camera while on the water that day. Every minute spent not paddling put you back over hard-won ground you just covered. Landing sites were few and our goal was to reach camp at the "Bat Cave" before sunset. That would be sixteen land miles and approximately 22 against-the-current miles. Jim and I did make mental note of potential photo subjects and land explorations for the trip down river. We reached the camp at 4:00 pm.

The first night was one of wonder. We wondered how our backs would feel the next morning. We wondered if bats really do get tangled in your hair. We wondered what else comes out at night. But our most interesting wonder was a loud kerplunking noise that occurred on an irregular basis. The sound was like someone throwing a large boulder into the river from high above, or perhaps portions of the river bank were caving into the water. We could not determine the source of the kerplunk, but the speculating kept us busy for hours. There were also the bats flying overhead, keeping our attention. We turned our headlamps skyward and as bugs flew to the light, the bats would swoop within five feet

of our faces, then grab their juicy, winged dinners. Yum!

After a sound sleep (for me anyway—I think Jim had to suffer through an exhausted, snoring, tentmate), we took off upriver ... again! It was a beautiful morning without a breeze in the air and we had only six miles to go. There was a canyon that we planned to explore by foot.

Within ten minutes of launching, we rounded a bend and fifty feet ahead of us was a beaver. We had passed a few beaver lodges on the way up, but did not see any inhabitants. The beaver ahead of us was swimming along when suddenly its tail raised and, *kerplunk*, he was gone with a huge splash. The mystery of the kerplunk was solved.

Feeling chipper about the reduced physical demands of the day, Jim and I concentrated on the beauty of our surroundings and finding the photographs we had envisioned. Photographing in the Grand Canyon has its difficulties. The "Golden Hours" are mostly times to watch the light play high on the canyon rims. *Continued on next page*

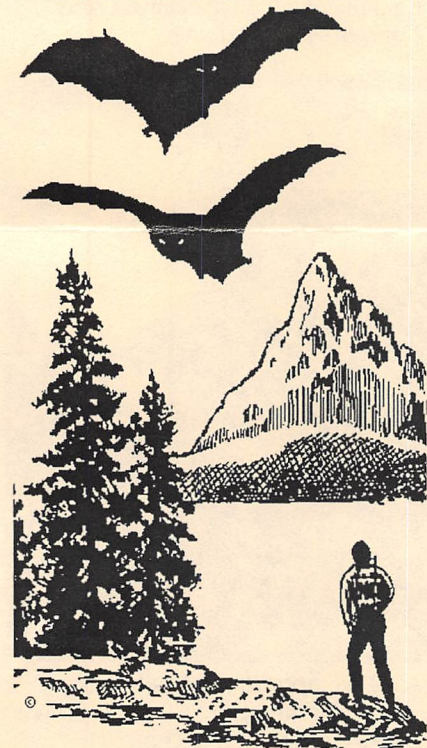


Jim Murray nears the end of his voyage as he approaches Lake Mead by kayak. Murray is one of a select fraternity of SCSC members to have survived one of Outings Director Mike McKinney's more exotic "photo ops."

Continued from previous page

The best shots are made later in the day with light coming into the canyon, highlighting the surfaces. The canyon is a wonderful study of form and texture. Every curve of the river produced different layers of rock strata with all the varying colors and textures you can imagine. A metamorphic rock called travertine, a form of limestone, is found in the canyon. This once-liquid mineral encases other racks and runs down cliffs, resembling a petrified mudslide. On our second day we hiked to a giant cave made entirely of travertine. There were thick, mud-like stalactites hanging over head, and below were huge dry pools as big as Jacuzzis. It looked like a comfortable hang-out, but as you quickly learn, travertine is as rough as ten-grit sandpaper and cuts like a razor. It is a very interesting subject matter both in wide-angle or macro.

Back at camp that night we heard more kerplunks, but had pleasure knowing rocks were not going to fall on us from the cliffs overhead but that beaver were close by. The bats also came back to visit and we had a new friend—an owl. This was a small owl with a head as big as his body and eyes to match. He was very curious. He kept asking us who we were.



The following morning as overcast with (we later learned) a major storm approaching. Gliding from shore to our liquid highway was now a comfortable and welcome feeling. We had a leisurely paddle ahead of us with time to photograph and explore.

Along our journey home we experimented with a novel concept—the “float and click,” the lazy man’s version of the “rock and roll” stereo photo technique. By quickly analyzing the speed of the current and distance to the nearest subject in the frame, we were able to determine the exact time needed between photographs to create the optimal stereo pair. Hey, don’t believe that for a minute! I said this was the lazy man’s version. Actually we just took a number of photographs as fast as possible, knowing we could pick out the appropriate pair later. Why burn brain cells when you can burn film?

All was wonderful in our world until we rounded the last bend coming into Lake Mead. The approaching storm produced a tremendous wind that was creating white caps. Unfortunately this was not a tail wind but a spray-in-your-face headwind. Out of the protection of the canyon walls, we stowed our cameras, bowed our heads, and grunted on. These last two miles were the hardest.

When the forces of nature turn a little wild you realize what a small speck you are on the planet. We were fortunate to be able to make headway. Ten more miles per hour of wind speed and our forward progress would have stopped. Being so close to our landing site, we would have been forced to find a landing elsewhere until the wind dropped. Can you imagine being stranded on some little sand spit, starving, with no Velvia!

Well, no such drama came to pass. We made it back, the film’s in the soup, and the awards await. (I get a little cocky after an adventure.)

The trip was great; however a “working” adventure, as it was, cuts into photo time and saps creative energies. I have a true appreciation for photographers that get “the shot” under the extremest of circumstances.

Stay tuned for upcoming outings. Once I have my schedule in order I will have some pre-planned events that all of you can share in.

The 3D Collector

3D, 3D Everywhere!

by Lawrence Kaufman

My general tendency toward packratiness seems to have earned me a reputation for being a successful collector of 3D odds and ends. And so after Marvin recently approached me about writing for the newsletter, I had an idea for a monthly section for the *3D News*—an area where *all* members can pass along information on 3D items that they run across, that other members might be interested in finding, buying, or just knowing about.

Recent 3D Sightings

Hurry to your local Vons Supermarket, where for less than \$2 you can purchase a **Kid Cuisine** frozen dinner with a **Free 3D Adventure Tray**. Several flavors of the frozen dinners are packaged on cardboard plates with anaglyph drawings. There are six different Kid Cuisine SuperFun 3D trays. Glasses are included. There is also a 3D anaglyphic drawing on the backs of the packages.

The Famous Holmes-Bates American Stereoscope Kit, seen at



the Museum Company for \$29 and at the Discovery Channel Store (Las Vegas) for about \$35. Build an heirloom quality stereoscope in an afternoon. Comes with viewing cards.

From the American Science and Surplus Catalog (3605 Howard Street, Skokie, IL 60076, 847-982-0870) under “Science”—**Stereopticon Kit**, Stock #89627, \$26.50 plus \$5.50 postage and handling). Actually called 3D Adventure (3D Photography Educational Kit, ages 10-adult), their description reads, “Remember the stereopticon in grandma’s attic? That *Continued on next page*

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device that held double pictures of strange lands and produced 3D images when seen through the viewer? Now you can make your own 3D pictures with the aid of this simple kit." You have to buy the disposable cameras to take the pictures, though. What you get in the kit is a camera mount for taking pictures, a viewer and easy-to-use instructions. Great for parallax optics and photography. And a fun way to make a record of the growing kids. (We're even willing to overlook the fact that a "stereopticon" was actually a magic lantern projector that had nothing to do with 3D!)

Also in the American Science and Surplus Catalog (see above), under "Books," they have **Rocky Stereograms** for \$10 plus \$4.50 shipping. The same book is \$11.95 from Reel 3D, but they will bring items to SCSC meetings to save members the shipping costs.

You might still be able to find some boxes of **Count Chocula Cereal** at Hughes or Lucky's markets—there were two box designs in 3D with free ChromaDepth glasses included.

Did anyone see the Magic Eye 3D cards in **Stella's Gardenia Brand String Cheese** packages? Beginning last summer they featured an in-pack offer of the Magic Eye Entertainment card in specially marked packages. One in a series of ten 3D designs were placed in each package in its west cast market. Consumers could also send in for the Magic Eye Book III, (a \$12.95 value) for \$7.95. Details were on the package.

Still seen at Barnes and Nobles bookstore recently, **Universal Filmstrips Series, Classic Science Fiction Films Volume 2**, the original shooting script of *Creature from the Black Lagoon* (\$19.95). Most interesting, the budget forecasts made on May 28, 1953 based on a second draft screenplay were for 1) a black and white, two-dimensional *Black Lagoon* at \$600,000; 2) for an Eastmancolor 2D at \$675,000; 3) for a black and white 3D at \$650,000, and 4) for an Eastmancolor 3D at \$750,000 (all figures included a 35% studio overhead, cast overhead, etc.). The final breakdown reflected total direct charges of \$463,700. A 32.25%

charge for studio overhead boosted the grand total \$149,543 to a final cost of \$613,243.

IMAX in Irvine

It's late, but I do want to say



something about IMAX.

First, I'm a *fan*, so 3D in any form is not to be missed!

I tried to charge my tickets in advance by phone, but I couldn't because 777-FILM said there was a problem with this theater, try again later. I did and there was still a problem. Funny—when you call that phone number, it has to go through all the prompts, even though *Into the Deep* is only playing at one theater you have to punch in your zip code so it can pick the theater nearest you.

Since I work in Orange County, I drove to the theater after work to buy my tickets the day before my day off because I had heard the 10:00 am Sunday show was sold out. When I walked up to the box-office, two of the ticket windows had signs: "Talk loud, microphones broken". I still wasn't nervous about the next day's presentations. I knew the phone and ticket booth problems of this new theater would not affect the film's screening in a five-day-old theater (I hoped!)

And it didn't. We arrived early and so did a lot of other people. The 10:00 am showing of *Into the Deep*

was about two-thirds full, with at least one school's field trip and a lot of business type groups. I had hoped they would have the sound check film that I had seen before some IMAX films, since I would have two speakers next to my ears. They didn't.

I didn't notice the ushers checking the green headset lights when they handed the glasses out before *Into the Deep*. The usher did check them before the 11:30 *Wings of Courage*. The set he was going to give me was defective.

The projectionist did a good imitation of Mrs. Doubtfire and the young assistant manager Chris has his speech down after only a few days. Enough people in the audience knew to check the headsets so even before they were told to trade the bad ones in, people were waving for new ones. The headsets are lightweight (I wish they were a little lighter still) and are not uncomfortable.

One audience member after the first film approached me and told me how he had the worst headache while wearing the headset, even though it was only five minutes after the movie he said his headache was gone. We decided he probably had it on too tight.

All the reviews rave how *Into the Deep* is the better film. It is, but I enjoyed *Wings of Courage*. I can see how difficult the film would be to shoot in IMAX 3D. The images in both films were bright and crystal clear.

After reading about how it took two years to make the projector and all the precautions they took to keep dust from getting into the projection room, I was surprised to see on day five, lots of black specks on the left image of *Wings of Courage*!

I keep hearing of more locations where they are going to build IMAX 3D theaters—Los Angeles is either going to re-do their IMAX or build another screen and be the first not-for-profit IMAX 3D, Caesar's in Las Vegas is building an IMAX 3D screen and now another Orange County location has been announced. The problem is that there are only three films! They are, I believe, currently filming a fourth. Maybe they can re-do their earlier 3D films, but

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unless there are more films, why have more screens? *Into the Deep* cost about \$3.5 million, while *Wings of Courage* cost \$15 million. Rumor has it that the Sony New York IMAX screen is the highest grossing screen in the country. If this is true, no wonder there are so many more IMAX 3D theaters coming!

The ad for *Into the Deep* says some day all films will be this read—maybe they're right!

Other 3D Attractions

Look for others to follow suit. Showscan and Iwerks have both filed lawsuits against IMAX. We have seen some of what Iwerks can do on our "field trip" to their plant last year. They have been in business for ten years and the last two quarters have been profitable for them. They have several products going. They have an

Iwerks 3D attraction at Busch Gardens, Williamsburg and Futuroscope in Poitiers, France. They have their large (IMAX type) Iwerks 870 film. Don Iwerks, along with Steve Hines, Murray Lerner, Dave English, Ernest McNabb and Bob Otto, developed the Disney/Kodak 70mm 3D.

Last fall, on a trip to Las Vegas, I bought tickets to EFX with Michael Crawford. They were \$70+ each, but I had heard there was a 3D film shown. As we entered the large Las Vegas type showroom, we were taken to our table, where our programs were waiting for us. I opened the program and there they were my own EFX polaroid 3D cardboard glasses! The show was pretty dreadful, almost boring, but in the last act all that changed as Michael Crawford, as the EFX Master and H.G. Wells, tells us (finally) to put on our glasses. As he

jumps into his time machine a very large screen is lowered. The film was great, bright, clear, wonderful. Of course, all too short. The film projection equipment was by Iwerks Entertainment. So let's hope they get something going soon here in Southern California!

Disney has officially announced plans to re-do Tomorrowland at Disneyland. So *Captain E-O* is leaving—better hurry if you want to see it one last time. The theater will be redone, with moving floor and *Honey, I Shrunk the Audience* will open by 1998.

If you have seen an example of 3D in the "real world" that you'd like to share with our readers, send the information to Lawrence Kaufman, 1607 Mariposa Drive, Corona CA 91719. His phone number is (909) 736-8918.

Competition

Results of the March Competition Night

by David Thompson

Coming up...

It's almost time for our end-of-the-season classic, the "Slide of the Year" competition. Which slide can you enter? Any five that have been entered in competition for the past year.

Medals, ribbons and special awards will be given to outstanding images in various categories, including the top prize "Slide of the Year". More information will be given at the next meeting and in the next 3D News.

Meanwhile, here are the final results for the competition for March, 1996. Judges for March were Lucy Chapa, Earl Colgan, and Ray Zone. (Judges scores are averaged for the year.)

A Group Standard

	Mar.	Cum.
Mike McKinney	65	278 a
A: <i>Desert Dream</i>		
A: <i>Rock Rivalry</i>		
HM: <i>Narrow Pass on Narrow Gauge</i>		
Earl Colgan	J	253 a
Larry Brown	65	252
A: <i>Scarlett</i>		
A: <i>Chrome Colossus</i>		
HM: <i>Red on Red</i>		
Abe Perlstein	63	247
HM: <i>Whooooosh</i>		

HM: <i>Summer Dream</i>		
HM: <i>The Goddess Takes Her Bath</i>		
Chris Olson	58	243 a
HM: <i>Ode to Jim Comstock</i>		
Michael Johnson	58	240
Mitchell Walker	62	238 a
A: <i>Don't Crowd the Wildlife</i>		
Dorr Kimball	61	231 a
HM: <i>Old Caboose</i>		
Erick Purkhiser	21	209 a
HM: <i>Girl in Gold With Guitar</i>		
Oliver Dean	0	186 a
James Comstock	60	184 a
HM: <i>Extension</i>		
Chuck Scarborough	60	182
HM: <i>Tree on the Shore</i>		
David Thompson	0	115
Willis Simms	0	111
Jim Murray	62	62
HM: <i>Munchkins</i>		
HM: <i>No Way Out</i>		
Marjorie Webster	0	61

A Group Non-Conventional

	Mar.	Cum.
Earl Colgan	J	264 a
David Kuntz	63	255 a
Dorr Kimball	62	245 a
Abe Perlstein	61	239
HM: <i>Babe in Black & Teddy Bear</i>		
Erick Purkhiser	44	224 a
A: <i>Portrait of Ivy</i>		
Mitchell Walker	0	180 a
Ray Zone	J	180 a
Jim Murray	0	144
David Starkman	0	137
Jim Comstock	133	133 a
A: <i>Sticky Business #1</i>		

A: <i>Sticky Business #2</i>		
HM: <i>Leucadendron</i>		
HM: <i>Blue Period</i>		
HM: <i>Cineraria</i>		
Susan Pinsky	0	68
Sam Mahon	0	57
Willis Simms	0	21

B Group Standard

	Mar.	Cum.
Ray Mathewson	62	247
A: <i>Cactus Walk</i>		
HM: <i>Recon Plane</i>		
Chuck Bernhardt	57	231
Dona Mathewson	60	231
A: <i>40's Car Hop</i>		
Dorothy Bernhardt	55	227
Bruno Lizzi	59	224
Dick Howe	0	154
Neil Boissnault	0	125
Jim Atkins	0	117
David Washburn	62	115
A: <i>Dame Edna</i>		
HM: <i>What A Crock</i>		
Lyle Frost	0	113
Lincoln Kamm	0	62
Michelle Galassi	0	61

B Group Non-Conventional

	Mar.	Cum.
Lincoln Kamm	0	63
Bruno Lizzi	58	58
A: <i>Botanical Garden</i>		
HM: <i>Redondo Marina</i>		
HM: <i>Redondo Marina #2</i>		
Dick Howe	0	53



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XXXX #11

MAY 1996

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Chris's Chronicle

Chris Discovers Black and White

by Chris Olson

Where did I go on my spring vacation? I went to Yosemite, of course! Spring is the best time of the year to go! Now I know that some of you will argue that Autumn is the best season to capture the fall colors. Others may say that Winter is the best time, especially if a photographer wants to capture the blankets of snow that surround Half Dome. But I say Spring is *the* season! Why? Because I'm President, and I can say so! ... Can't I?

There are other reasons just as reasonable as that one. Now that winter is over, the Yosemite Valley floor is becoming greener. That means dimensional photos will have a lush look. Another reason is that the tourist season isn't in full gear yet. Which means you don't have to be screaming at the top of your lungs every ten seconds to some dork to get out of your picture of Yosemite Falls. Speaking of the falls, that is the number one reason to go now. It's as if someone turned on the water full blast, the falls never look so grand as in the Spring!

The magnificence doesn't stop at the falls, the picturesque Merced River is also at its fullest. So just pull over to the side there, cross the bridge and frame up the Merced with Half Dome just like Uncle Ansel would have. The only difference is, to my knowledge Mr. Adams didn't shoot stereo nor did he use color film much. If Ansel Adams were alive today and used a stereo camera, he would have shot it with Agfa Scala film. No folks, this isn't a commercial for the Agfa Corporation, but a brief review. When it comes to Yosemite, I use nothing but Fuji Velvia to bring out that saturated color of the National Park. However, thanks to Jim Comstock and his recent fascinating 3D black and white shots, I inquired about his film. It's called Agfa Scala and it's 200 ASA. Jim warned me that it shoots closer to 320 ASA and unless it's my cameras shutter, I would say

Continued on page 2



REMINDER

The Next Meeting is on
May 23rd, 7:30, Brand Library
Fourth Thursday, this month only
Fifth Competition of the year
PSA 40th Traveling Exhibition

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

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

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

Calendar of Events

May 23

Fifth competition month, plus PSA 40th Traveling Exhibition. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm. **Please note** this meeting will be the *fourth Thursday* of the month instead of the third.

June 1

The Movie Division of SCSC meets at the Longley Way School at 2601 Longley Way in Arcadia. Meetings begin at 7:00.

June 20

View-Master competition and Member's Reels Night.

July 18

Awards and Installation Banquet at Taix's French Restaurant. Special programs to be announced.

Mitch's Notebook

Exciting Slide Battle

by Mitch Walker

If you missed our last meeting, you missed a fun and exciting time with the London Slide Battle. Fourteen members entered three slides each which they felt were unjustly scored below their expectations by the judges of the past competitions. After an explanation of the rules and instructions on the scoring sheets which everyone in the audience received, we proceeded with our battle. After three rounds, we got down to the final slides that were judged outstanding by everyone in the audience.

The winners that evening were:

- First Place, "Evening Silhouette" by Oliver Dean
- In a tie for second place, "Vampirella" by Tony Alderson and "Clovelly" by David Starkman.

It was a fun and an interesting evening that I feel went very well and I hope we can repeat this sometime in the future.

A personal note from yours truly—try to drop a card or a line to Marjorie Webster, who has been ailing for the past few months. She

has been having health problems for some time now and even in terrible pain has made it to our meetings to greet our new members and visitors with a big *Aloha*. So please drop her a Hallmark or even a postcard to let her know that we are thinking of her.

Marjorie Webster
1055 North Kingsley Drive
Kingsley Manor Penthouse
Hollywood, California 90029



Marjorie Webster by Mitch Walker

Chris—Continued from page 1

400 ASA. The good news is that for a fairly fast film I didn't notice any grain problems. My contrast was great! I did, however, use a yellow gel to bring out the contrast of the sky better. Next time I might even go for an orange or a red gel.

The stereo camera that I used didn't have any filters that would fit. So I just cut out a colored gel and taped it carefully around the lens. It worked just fine and was economical! I wasn't shooting with my Realist, but if I had I would have used my type "F" Realist filters. Those are the orange filters you bought for your Realist only to have your friends laugh at you and say "What the heck did you buy those for? It will make your pictures all orange!" It will if you use color film, but for black and white it gives everything except orange a darker more defined look and a less washed out picture. Especially in the sky, which can become very washed out along with clouds. The orange filter will make the sky darker and the clouds more defined. Who's laughing now? Meet you at the falls!

Classified Ad

FOR SALE—Two Stereo Realist cameras, both recently reconditioned by Charlie Piper, with top speed reset to 1/250. F/3.5 serial A81101 \$130; F/3.5 serial A92355 \$130. Jerry Walter, (909) 337-4770, P.O. Box 57, Blue Jay, California 92317.

The Continuing Search for 3D in Our Daily Lives

by Lawrence Kaufman

My earliest recollection of 3D is when I was six or seven in the early 1960s. The local ABC station in Dallas would run *House of Wax*. The film starts out, as you probably know, "Warner Bros. Pictures presents," with the eerie music of David Buttolph. We next see the title "House of Wax photographed in Natural Vision 3-Dimension Color by Warnercolor." My brothers were only two or three years older than I, but they told me all about 3D movies. I fell in love with *House of Wax*. I would watch it every time it was broadcast and I would dream of someday seeing it in 3D.

My fascination with 3D grew and as I got older I discovered 3D comic books and started collecting them. (Any other members remember the interesting way they caught the bug? Marvin and I would love to print it!) A week doesn't seem to go by that I don't see something about 3D. Considering I became hooked on 3D from the title of a movie being broadcast flat in my childhood, maybe all the peculiar places 3D is showing up now will turn on some Generation X kids to this marvelous hobby of ours.

3D Glasses in the Media

Maybe it's just me, but I have noticed there seems to be a fascination with 3D glasses lately. Last year's film, *Congo*, was largely panned by the critics, but had a boxoffice of over \$81 million. The still used most often from *Congo* is of the gorilla looking at the Nature Company *Wild Safari* in 3D book. It reminded me of the 1984 film *Gremlins*, in which Billy Peltzer's cuddly new pet Gizmo lies in bed reading a 3D comic book. The following year, Marty McFly, a typical American teenager of the eighties is accidentally sent back to 1955, where he runs into another teenager who wears 3D glasses to look cool in *Back to the Future*.

If you've been in a Record Town/Saturday Matinee Video store you've noticed the two feet of wallpaper around the store's video

selection—it's a thrilled movie audience wearing 3D glasses. It reminds me of the December 15, 1952 Life magazine cover of the *Bwana Devil* audience, which is still available in print, poster and note cards, only now they have blacked out the guy not wearing his glasses!

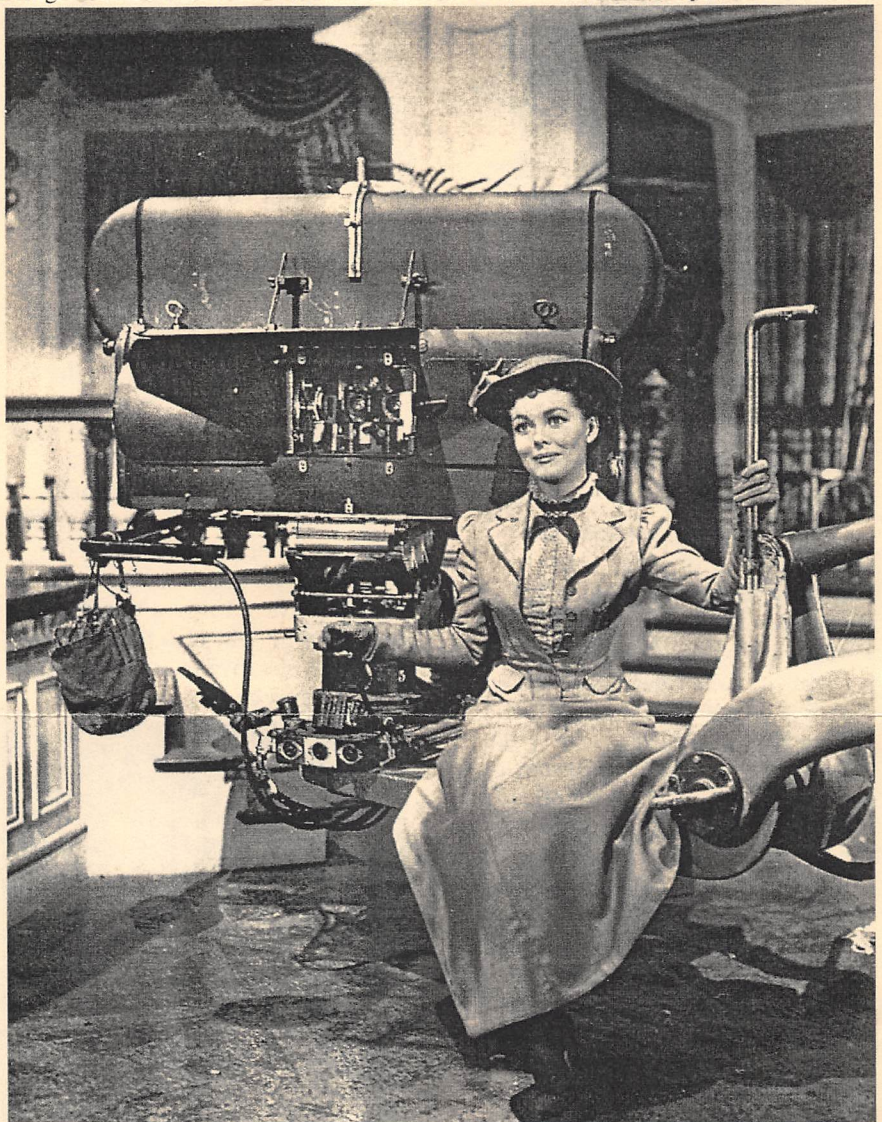
The Moovies video store chain has grown to 155 stores in eleven states, and has for its logo a film chomping bull's face wearing red and green 3D glasses (red right) with the nostrils being the two "O"s in "Moovies."

What does 3D have to do with video?

One of the strangest 3D glasses sightings is the produce supplier Tanimura and Antle, Inc. (yes, they actually use the initials T&A). They feature two 5-A-Day superheroes, "Cris P. Saladmander" and "Billy Broccoflower," (see next page) who both sport a pair of 3D red and green glasses!

Another Thrill Ride

In the April 5, 1996 issue of Entertainment Weekly, in the



Phyllis Kirk poses with the NaturalVision 3D camera rig that was used to photograph *House of Wax*, the film that piqued the interest of our "3D Collector," Lawrence Kaufman, in dimensional memorabilia.

Multimedia section, there was an article about James Cameron's House of F/X. The last paragraph: "Cameron has morphed his hit *Terminator 2* into an attraction at Universal Studios' Orlando, Florida theme park. Opening in May, the 12-minute, \$60 million *T2 3D* captures Arnold Schwarzenegger, Linda Hamilton and Edward Furlong in 65mm 3D and projects them on huge screens synchronized with live actors on a stage. 'So you're glancing back and forth,' Cameron says impishly. 'That's not Arnold. Is that Arnold?'"

So should we start calling Universal-Hollywood or plan a trip to Florida?



It's hard to tell in black and white, but these vegetarian super-heroes from T&A Foods wear anaglyph glasses!

And That % @ & \$ Roller Coaster Tape

The very next Entertainment Weekly (4/12/96), in the Video section, reviewed the laserdisk release of *America's Greatest Roller Coaster Thrills in 3D*. They gave it a "C-" ... probably too generous. I must ask the question—what does *America's Greatest Roller Coaster Thrills in 3D* have to do with 3D?!? I wish someone had warned me of what a rip-off the video is! So let me warn you—it is a rip-off!

As you can see, every week 3D is out there. We need to keep the negative 3D out of the spotlight (like *America's Greatest Roller Coaster Thrills*) and push the positive (like *T2 3D* ... and *SCSC*).

3D Videos ... Kind Of

As Jimmy Durante used to say, "Everybody wants to get into da act!" There's a small-time entrepreneur in Costa Mesa called Vid-2000 which is

advertising a line of "Amazing 3D" videotapes utilizing "Polaroid Split-Image Real 3D" technology. Of course the tapes aren't polaroid, nor are they split-image. 3D purists would argue they aren't even "real 3D." They are all Pulfrich 3D tapes, some for children, but most X-rated adult fare. Owner Steve Verdon is especially excited about the amazing 3D effects in one of his best sellers, *Roller Coaster Thrills in 3D!* Vid-2000 is at 179 East 17th Street, #169, Costa Mesa 92627.

3D Star Sighting

On Sunday, March 31, 1996, I whiled away the afternoon at the Hollywood Collectors Show in North Hollywood. Of course there was a lot of 3D there. The show, as always, was in four rooms. The largest room is crammed full of has-been television actors, who for a price will let you add their autograph to your collection. One of the stars at the show was Kathleen Hughes, who had appeared in two 1953 3D films, *It Came from Other Space*, and *The Glass Web*. I asked her if she had any thoughts or memories about having made two 3D films. She replied she only had good memories. She loved 3D films herself. She thought it was unfortunate that *The Glass Web* was pretty much only released flat. She also stated that it only had one good 3D scene of a sidewalk being hosed off (meaning 3D gimmick shot). I told her having only seen it flat, I thought that on television it looked like it had quite a bit of depth and it would be nice to see a 3D print. She also talked about how much she loved *Kiss Me Kate*. It was a very nice visit.



Kathleen Hughes and Edward G. Robinson share a scene in the 3D thriller, *The Glass Web*.

Hollywood Collectors Show Prices

Besides talking with Kathleen Hughes, I wandered through the Hollywood Collectors Show checking out some of the prices on 3D items. Here are a few.

A *Creature from the Black Lagoon Lobby Card* was being "sacrificed" at \$725. When I asked the dealer why it was so expensive, he assured me that this was well below its value (it was from the flat release; the 3D version must be *really* expensive—how much would the complete set cost?)

A flat *Catwomen of the Moon Lobby Card* was \$40. A flat *Spanish Creature poster* was \$280. An *insert card from Devil's Canyon (3D)* was \$35. An *insert card from The Moonlighter* was \$80. There were two "Black" *Keystone stereoview cards* in good condition from 1899 for \$12.

There were four of the *lighted, framed 3D portraits* for sale: John Wayne, \$300; *Phantom of the Rue Morgue*, marked down from \$300 to \$250; *Redheads*, from \$300 to \$225; and Eva Gabor from \$300 to \$185.

There were even badly faded *TruVues from Bonanza and The Beverly Hillbillies* for \$50 each. Lastly, the *comic book sized 3D pinup book* was \$125.

Blockbuster's Virtual Boy Sale

Blockbuster Video stores have been renting out Nintendo's Virtual Boy games, the awkward 3D game system that came out a couple of years ago with "failure" written all over it. They have recently discontinued the rentals, and the used (many barely used) game units are being sold at around \$30 each (they retailed new for something around \$150). Used game cartridges are going for about \$10 each. Sales are reported to be brisk.

If you have seen an example of 3D in the "real world" that you'd like to share with our readers, send the information to Lawrence Kaufman, 1607 Mariposa Drive, Corona CA 91719. His phone number is (909) 736-8918.

IMAX 3D Movies

Sasskool and Eggbird Review IMAX 3D

by Oliver Dean

For many years I've had a secret ambition to emulate Gene Siskel or Roger Ebert as a movie critic, and when I was offered the task of reviewing the IMAX 3D productions now showing at the new Edwards Theater Center in Irvine, I was delighted with the idea. That is, until I told Godzilla. You know Godzilla—my peculiar gray cheeked parakeet with an advanced Walter Mitty complex. When I told him, he was wearing his Fearsome Crime Fighter outfit with the big "G" on his chest and the GodzillaCape snapped around his neck.

"Look. I know about emulating other people," he chirped, desperately flapping his wings to stay upright as he fluttered not too gracefully from his cage top to my shoulder, "and it's great that you want to be another Gene Sasskool, but your strong point is reviewing the technology. What you need is a partner, a kind of Roger Eggbird, to review the story and artistic values."

"Roger Eggbird? Who did you have in mind for this exalted position?" I asked, as though I didn't already know the answer.

Breathing on his right wing tip and rubbing it on his chest, he answered, "Why me, of course! Who else? All you have to do is smuggle me in to the show in your jacket, and I'll do the rest!"

And that's why I attended the two IMAX 3D shows, feeling like a furtive international spy sneaking incriminating documents across the border, with Godzilla causing a small lump in my tweedy sports jacket. Once seated with my 3D headset in hand, a muffled "MF-ffm, fm-BLF-glm!!" signaled me to open my jacket. Clinging to my shirt pocket, Godzilla pulled out what he had been working on in his workshop all night—a mini headset, just like the ones issued by the theater, complete with liquid crystal eyepieces, infrared sensors and tiny built-in speakers, all scaled down to his size.

"The GodzillaGlasses!" he

announced, eagerly putting them on. I suppressed a chuckle at his easy ability to cling to my shirt and turn his head around 180 degrees to look at the screen. Remarkably, he kept this up for the full length of both 3D movies.

"Gene Sasskool's" Comments on the Technical Side

The first movie was "Wings of Courage," the true story of a pioneering French mail pilot, Henri Guillaumet, who, having crashed in the middle of the bleak Andes Mountains, survives an incredible walk back to civilization. The IMAX 3D medium, projected with twin 70mm films running horizontally through a vertically stacked projector arrangement, produces tack-sharp images in bright, stunningly effective 3D; the new headsets' liquid crystal glasses alternately block the view for each eye in sync with the alternate appearance of left and right eye images on screen. Each eye sees 24 frames per second, with each frame projected twice before advancing to the next frame. This presents a 48 image per second projection rate for each eye, which is too fast for flicker to be a problem.

For three of the four showings we attended (we saw each film twice!), the headsets operated so perfectly that absolutely no ghosting was visible even when I tilted my head. For the fourth showing, a slight deflect in the headset allowed very slight ghosting at one edge of the field of view, but it was hardly noticeable. The interesting innovation of the built-in speakers was less reliable, however. On one pair, even though pressing the test button on the headset showed a green light indicating that the headset was operating okay, the built-in speakers proved defective during the performance, robbing me of some of the private "thoughts" expressed occasionally by the characters. Unfortunately,

I didn't know this until I saw the show the second time with working headset speakers, and the defective

headset had already been returned undetected. This defect proved minor, however, because all the rest of the dialog, sound effects, and music were played through the excellent 12,000 watt, 44 speaker multi-channel sound system installed in the theater.

While the standard, non-3D IMAX is known for its spectacular presentations of grandiose scenery, the 3D IMAX is astonishing for its presentations of scenes in the 3-foot to 100-foot range of distances. An evening street scene near the beginning of "Wings" was so uncannily real, I felt as though I were actually standing there as a nearby onlooker. And scenes in a cabaret put me right at the table with the characters, as though I could participate in their conversation if I wanted to. Of course, the most spectacular scenes were those made from and of the pioneering open-cockpit mail planes against the background of the rugged Canadian Rockies (masquerading as the Andes Mountains).

Not all was unflawed in "Wings," however. Occasionally, a scene with no stereo effect (both left and right images were identical) would be annoyingly inserted amid the gloriously perfect 3D scenes. These 2D interlopers seemed limited mostly to extreme close-ups (which would be difficult to do in 3D with the gigantic 70mm IMAX 3D camera) and some sepia-toned scenes intended as visions or intuitions by the suffering Henri Guillaumet; but a handful of them appeared to have no excuse other than possible damage to one of the two original films (the right or the left) and unwillingness of the producers to undergo an expensive retake of the scene. The worst offender was the final scene of the film, a beautiful view that should have left the audience with a final sensation of spectacular 3D with the titles suspended in space but, sadly, everything was flat.

"Into the Deep," on the other hand, consisted of one amazing 3D scene

after another in its underwater study of life living in or near the giant, stories-tall kelp that form an exquisite pelagic forest in crystal-clear water off the coast of Southern California. If you had to see only one of the two films, this would be the preferred choice. No 2D cheating here, and the final scene is one of the best. Godzilla—oops! I mean Eggbird—will give you some details of the content.

For me, “Wings of Courage” gets a technically okay “Thumb up,” but “Into the Deep” gets an *enthusiastic* “Thumb up.”

“Roger Eggbird’s” Comments on Story and Artistry

When I saw the title, “Wings of Courage,” I knew I was qualified to critique this film! While I have to admit that the flying scenes were interesting and the ordeal experienced by Henri Guillaumet (played well by Craig Sheffer) was impressively agonizing, this attempt at telling a story in IMAX 3D was a surprisingly amateurish attempt in contrast to the splendid photography and effects, the script was confusingly brief, with little attempt at characterization, and the confusion was amplified by extremely poor continuity in the editing. When the audience doesn’t know why the scene shifted to another location, who’s involved, and what’s going on, there must be flaws in basic storytelling. Part of the problem was that the characters, introduced to us in business suits, looked unrecognizably different in their cold-weather pilot

gear, especially when IMAX 3D is apparently unable to handle the extreme close-ups that assist us in recognition. Actors Val Kilmer and Tom Hulse had very minor roles, and the careers of actress Elizabeth McGovern and Academy Award winning director Jean-Jacques Annaud are not likely to be boosted by this effort.

IMAX 3D producers need to apply a lot more imagination and innovation to the problems of telling a short story in this spectacular medium. For me, “Wings of Courage” gets one “Wing tip down” for inferior scripting and continuity.

Rather than trying to tell a story, “Into the Deep” uses the proven documentary format so successful in previous IMAX productions, both 2D and 3D. Clearly, the makers were more comfortable with this format and the 3D enormously enhanced the beautiful close-up and middle-distance underwater photography. Even the music seemed exceptionally inspired.

Some of my favorite scenes were:

- A bright orange-red Garibaldi fish removes sea urchins from his “nest?”
- The camera moves among the giant kelp, which frequently brush past you at apparent distances of about two feet, and occasionally as close as 10 inches, with no eyestrain!
- Sea lions cavort among the kelp, but I question whether the well-recognized sea-lions’ “Ork! - Ork!” vocalizations, dubbed into the film, would be possible underwater.

- A pacific lobster sheds its shell, revealing a newly formed shell underneath, including the antennae!
- A large sun starfish majestically makes its way through a dense crowd of tiny, scurrying brittlestars.
- An indescribable scene with two “sarcastic fringe heads” (yes, that’s their real name!) provides some comic relief.
- And finally, the film ends showing the awesome synchronized swimming of huge schools of Spanish mackerel, flawlessly and sensitively filmed with perfectly chosen background music.

“Into the Deep” a sensitive and satisfying effort, earns a well-deserved “Wing tip up.”

SUMMARY: “Wings of Courage” gets a split vote, with one “Thumb up” and one “Wing tip down,” while “Into the Deep” earns both an enthusiastic “Thumb up” and a “Wing tip up.”

“Wings of Courage” and “Into the Deep” are playing at the new Edwards IMAX 3D in the Edwards 21 Megaplex Cinemas located at the Irvine Spectrum area in Orange County, where the Santa Ana (5) and San Diego (405) freeways meet. From the 5, take Alton Parkway exit and go west; from the 405, take Irvine Center Drive exit and go left (east). Call (714) 450-4900 for latest show times. Recommend arrival at the ticket counter at least 45 minutes ahead of show time on weekends to be sure of getting a seat. Adult \$8; Senior (55+) \$7; Child (3-12) \$6.

Workshops for May

Stereo Slide Mounting Workshop—Saturday, May 11, 1996, 2:00pm until at least 6:00pm, at Oliver Dean’s non-adobe hacienda. For the beginner, or for the intermediate worker wanting to review basic principles. You can bring problem slides, an unmounted roll, or slides whose mounting you want to improve for this month’s competition. Covers equipment, window theory, “blink” testing, speed mounting, mask and glass options, and cropping. Limited to 4 attendees. To enroll, call Oliver at (310) 635-2400 (24 hours), and he will send you a map/reminder.

Computer Generated Stereo Images Workshop—Saturday, May 18, 1996, 2:00pm until 6:00pm. Same place and enrollment arrangements as for Slide Mounting Workshop above. Covers fundamentals of generating stereoscopic images using a variety of inexpensive software, from text processors and 2D vector drawing programs to so-called “3D” sculpting and rendering programs.



3D NEWS

From the Stereo Club of Southern California

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

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Chris's Chronicle

View-Master's A-Comin'!

by Chris Olson

It's coming, and they're coming too!!! I know what you're saying: "What the heck is Chris talking about now?" Well, listen and I will tell you. Unless you have been hibernating, or you have just returned from your trip to the planet Neptune ... *the first View-Master International Stereo Sequence Exhibition for 1996 is coming!!!* June 20 to be exact. The convenience for you is the judging is going to be held at our club meeting. What a selection of judges too! Flying in all the way from Portland, Oregon is the renowned View-Master stereo photographer David Berg! Also another renowned View-Master photographer will be joining us again—you might have met him at our January meeting—from Glendale, Charlie Van Pelt! From Corte Madera, California, publisher of *Inside 3D* and her stereo catalog *3D from DDDalia*, View-Master expert Dalia Miller!!! What could be better? How about the View-Master entries arriving from all over!

Each submission is restricted to seven stereo slides on each of their reels, corresponding with each numbered slide on that reel. The captions will be read aloud to the judges. When the reel has been completed, it is judged. An entrant may enter as many reels as they want as long as they submit a fee per reel. Awards for Best Scenic, Best Theme, Best Stereo Story and SCSC members as well as one gold medal, two silver, and three bronze will be presented.

Unfortunately a misprint in the catalog states that we will be handing out PSA exhibition medals. By rules of the PSA, we cannot give out any of their medals until the exhibition is in its second year. We will, however, be handing out SCSC medals for the first, second, and third medals. I find the SCSC medals just as nice and you still get the PSA credit too! You should be dazzled with a 3-Delightful evening.

Continued on page 2



REMINDER

The Next Meeting is on
June 20, 7:30, Brand Library
First International
View-Master Competition

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).

June						
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30						

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

Calendar of Events

June 20

View-Master competition and Member's Reels Night. At the Brand Library, 1601 West Mountain St., Glendale, 7:30 pm.

July 18

Awards and Installation Banquet at Taix's French Restaurant. Special program—Antarctic Adventure by Mitch Walker.

August

No meeting this month. Go out and shoot some great 3D pictures!

Sept. and Beyond

**Here There Be Dragons
(Or at least a new administration)**

Mitch's Notebook

Competitions Galore

by Mitch Walker

Thursday night we were served up with our usual outstanding images from our club members at the last competition of the club year before our July awards Banquet. (Just a reminder—don't forget to bring your slides to the June meeting so you can be eligible for medals and other awards.) Please contact David Thompson, our Competitions Chairman for more information and entry form.

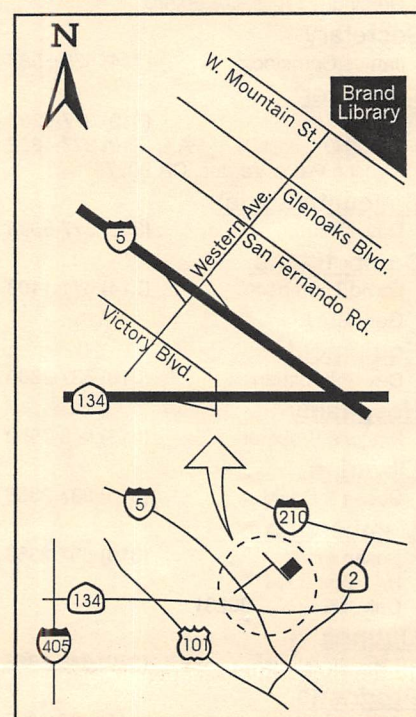
The second program shown at our meeting was the Annual PSA Traveling Exhibition. The PSA exhibition travels from one stereo club to another for about a year, and is judged by each club along the way, outside the regular meeting. Then the judged program is shown to the club members. This year our judges were Tony Alderson, Michael Johnson, Abe Perlstein, and James Comstock. The judging was held at my home on May 16th. We went through the preliminary elimination in the first round, but after the second round we lost one of the bulbs in the TDC projector. At that point we continued the judging on my light table with a hand held viewer, which turned out to be more interesting because we started to see flaws in the slides that we had not seen when they were projected!

On the other hand, some of the slides turned out to be more outstanding than the others when viewed in this unconventional way. But it turned out to be a fun and interesting evening.

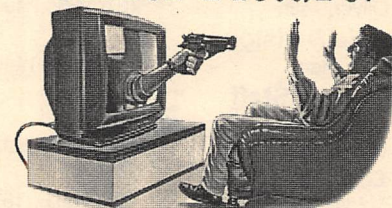
Stay tuned for next year's exhibition. You too may be a judge!

Chris—Continued from page 1

Before I sign off I have an update to last month's (May) edition of *Chris's Chronicle*. I had written about an orange filter produced by Realist listed as a type "F." Some people told me that the type "A" is the orange one. We were both right ... sort of. Club member John A. Rupkalvis of StereoScope International straightened me out. Type "A" and Type "F" are both orange; one is slightly darker than the other. Type "A" was developed for 3400K to 5500K when flashing with a daylight film such as Kodachrome. The type "F" was developed for 3800K to 5500K using flash films. There was also a type "B" for 3200K to 5500K for such films as Ektachrome, Ansco Color, etc., to compensate for those flash bulbs too. You no longer use flash bulbs, so use them when you try Agfa Scala black and white slide film. Who knows, this year those orange flash filters just might go for a little more at the club's auction in October! See you at or next meeting!!!



Killer Picture.



Killer Cable.

This 3D television nightmare is actually an ad for VCR cables.

Technology

3D Television Just Got Less Expensive

by Lincoln Kamm

Full color 3D movies for your television and computer may be available in the near future thanks to a new product that brings high quality and low price together in the VRSurfer.

VRSurfer is not the first alternate-field viewer on the market, but it is the most expensive to date. While most AF systems are currently priced in the neighborhood of \$200 (which itself is a considerable reduction from the prices of a couple of years ago), VRSurfer is checking in at only \$69.



You, too, can be attacked by a shark in the privacy of your computer desk with the VRSurfer glasses!

There's another "plus" over traditional AF systems, most of which require the viewers to be hard-wired to the converter box. This new product is a *wireless* pair of glasses with the flickering LCD panels that sync up with a 3D video such as the ones made with the Toshiba 3D camcorder. The glasses work with an infrared signal that is sent from a box that is plugged in to your VCR.

Another advantage—the VRSurfer can also be hooked to your PC computer, and when used with most computer monitors there is no noticeable flicker, due to the speed of the flicker rate in the glasses being too fast for you to notice.

The most amazing thing about this product is that price of only \$69, and for that you get one pair of glasses, a stereo video tape, the wireless

transmitter that hooks up to your computer and/or your TV and a CD-ROM with software for displaying your own stereo images as well as stereo animation. To use it with your computer is extremely easy, because there are no cards to install. It attaches directly to your parallel port.

Vrex introduced their bargain-basement system at the recent electronics show at the Convention Center, and it seems to be catching the eyes of 3D enthusiasts, computer gamers and novelty-seekers alike.

The VRSurfer can be purchased directly over the phone toll free from Vrex at 888-VRSURFER.

Obituary

John Abbott Dies

by Marvin Jones

Although it doesn't relate to 3D, I hope you will indulge me while I note the passing of character actor John Abbott, who succumbed to cancer on May 24, just a couple of weeks short of his 91st birthday. John had been a close personal friend of mine for over a quarter of a century. He began his career in England at the Old Vic in the company of such other up-and-comers as Laurence Olivier and Alec Guinness, but he was best known as a reliable supporting player in over 100 feature films and countless television shows. I had long since forgiven him for never having made a 3D movie.

At his memorial service on June 2, I was in the company of such entertainment notables as actress Angela Lansbury and playwright Jerome Lawrence, as well as dozens of friends, fans and co-workers, many of whom paid their respects in moving and memorable testimonials. I will miss our many enriching visits.



John Abbott and actor Rod Haase help celebrate Marvin's somethingth birthday in 1980.

Movie Division

Discussion, Viewing at Movie Division

by Marvin Jones

The regular quarterly meeting of the Movie Division of SCSC took place on Saturday, June 1. It was another lively and enlightening session. One of the chief topics of discussion was the proliferation of alternate-field video viewers—there are at least four currently on the market and more in the wings. And as Lincoln Kamm reports elsewhere on this page, the prices are steadily dropping. It was the consensus of the group that they haven't finished falling yet. Although the chief market to date is for 3D video games, at least two of the viewers currently available are entirely compatible with NTSC video. This makes today an exciting "window of opportunity" for 3D videographers to provide the much-needed software for all of these viewers.

There was also an hour or more of stereo video on view at the meeting. SCSC regular Ray Zone brought his 3D "home movies" of the Electric Light Parade at Disneyland—the next-best-thing to being there. Ron Labbe had sent along a fascinating reel of experimental 3D computer animation from the Magic Eye studio, hopefully a prevue of things to come! And a "grab-bag" reel of clips featured scenes from several 3D feature films plus unique commercial reels produced for trade shows to introduce Reebok sportswear and a new Renault automobile. SCSC member John A. Rupkalvis had been involved in many of the productions represented on the reel, and provided much "behind the scenes" insight into film production in 3D.

The Movie Division of SCSC meets quarterly on the first Saturday of March, June, September and December in the library of the Longley Avenue School in Arcadia. For information on meetings and activities, call John Hart at (818) 248-1446.

Summer Vacations, Comic Books and Trips to the Grocery

by Lawrence Kaufman

Summer is here and the options for my vacation keep growing. Mom and Dad back in Dallas want us to come visit there; the NSA Convention is in Rochester, New York in August; Universal Studios Florida is now playing *T2 3D*; and in Boltrop, Germany on June 30th Warner Bros. Movie World will open and they will be showing 3D cartoons in their Roxy Theater. I don't know if they are playing *Lumber Jack Rabbit* or new titles?!? Warner Bros. computer artists had been working on a 3D Marvin the Martian, but I assumed it would be like *Toy Story*.

Need An Idea for a Product Premium? Try 3D!

Available now on **Kool-Aid Bursts**—3D Holusion Art Posters. For one package purchase and \$3.99 you can choose from six 28x22 Holusion Art posters. Don't see them much in the shopping malls anymore!

Wendy's Kids Meal had their second set of 3D ChromaDepth books. They have already come and gone (anyone want to trade—I didn't get #3). This set, entitled *Screamin' 3D Color*, included (1) Nature, (2) Fun Facts, (3) Extreme Sports, (4) Wild Rides, and (5) Adventures. I liked the first comic book type set better.

A June trip to Albertson's found a full shelf of **Count Chocula** in the 3D box (at \$4.19 a box, the shelf might stay full). They also had several different **Kid Cuisine** Frozen Dinner choices with free 3D adventure trays—still only \$1.99.

Comic Collectibles

Last summer during the San Diego Comic Book Convention, I couldn't believe how many 1953 comic books were priced in the \$400 range. It really made me feel good about my collection. But since I couldn't believe it, I decided to update the list of 3D comic books. I originally compiled in 1974 for *Bob Overstreet's Comic Price Guide*. I found it very frustrating looking up 3D comics in the *Price Guide*, because many were

not listed and there was no cross-referencing. My updated list of 3D comics from the "classic" era (1953-54) is on the following page. I've included the 1995 *Guide* prices and there are very few worth \$400 (drat!). Incidentally, I have placed asterisks following the titles I don't have in my collection—anyone want to trade? I haven't included 2D titles which used 3D effects, or trading cards or the 24 Cheerios 3D classics.

3D comics of the 1950s had problems keeping their issue numbers straight. The issue numbers listed are correct—there was no *3D-ell* #2. *Tor* #1 was 2D and entitled 1,000,000 Years Ago. It came out in September 1953. St. John issued several of the first 3D books in two sizes, as they did the October *Tor* and the November issue was also number 2, perhaps because it was the second 3D issue.

The Other New York 3D Movie

We're all looking forward to the third IMAX 3D film, *Across the Sea of Time*, which is "coming soon" to the Irvine theater. On a side note, the UCR/California Museum of Photography is offering "The New York City Portfolio"—images reproduced from their Keystone-Mast collection used in the film as an exclusive benefit to members subscribing at the Contributing level

(\$125). A 1995 Contributing membership will get you two images, and two more will be available with a 1996 Contributing membership. The UCR/California Museum of Photography can be reached at (909) 787-4787.

Back to New York—on February 16, 1996, *Run for Cover* opened at Manhattan's Angelika 57 Theater (that's 57th Street, not 57 screens!). Its run has now ended, however. *Run for Cover* sounds just like the sort of film that we would have been able to see at the Vagabond. Too bad the Vagabond is no longer with us! (A moment of silence, please.) Cult director Richard Haines (*Class of Nuke 'Em High* and *Space Avenger*) raised a budget of about \$1 million. He directed the film, which stars former Mayor Ed Koch (playing himself), former TV Batman Adam West, the Rev. Al Sharpton, Guardian Angels founder Curtis Slimwa and to top off an already improbable cast, the final screen appearance by the late Vivica Lindfors.

Chris Condon supplied his StereoVision lens for shooting *Run for Cover*. At the age of 73, he is still very active. One of the last StereoVision 3D films, *Hyperspace*, had its world premiere at the Vagabond Theater. It starred Chris Elliot and Paula Poundstone, and was never heard from again—it isn't even listed in Chris Elliott's resumé.



What was that film's title again? The title of IMAX's latest movie seems to have undergone a revision of emphasis between the local east coast newspapers (left) and the national magazine *Entertainment Weekly* (right).

3D Comic Books—1953-54

Title	Issue	Date	1995 Value			Publisher
			Good	Fine	Nr Mint	
Abbott & Costello	1	11/53	\$27	\$81	\$190	St. John
Action (15 cents - oversized/2 glasses)	1	01/54	35	105	245	Atlas
Adventures in 3D (2 glasses)	1	11/53	14	43	100	Harvey
Adventures in 3D (Odell's)***	1	1954	14	43	100	Harvey
Adventures in 3D (2 glasses)	2	01/54	14	43	100	Harvey
Animal Fun	1	1953	28	85	200	Premier Magazines
Batman Adventures (Oversized)	1	1953	93	278	740	National Periodicals
Batman Adventures (50 cents - reprint w/TV Photos)	1	1966	34	103	240	National Periodicals
Captain 3D (2 glasses)	1	12/53	8	25	50	Harvey
Circus	1	1953	35	105	245	Fiction House
Daring Adventures	1	11/53	30	90	210	St. John
Dell (3-Dell w/Rootie Kazootie)	1	1953	37	111	260	Dell Publications
Dell (3-Dell w/Flukey Luke)	3	1953	34	103	240	Dell Publications
Dolly (2 glasses)	1	12/53	22	65	150	Harvey
E.C. Classics (2 glasses - red/right)	1	Spring 54	66	195	525	EC Comics
Felix the Cat	1	1953	32	96	225	Toby Press
The First Christmas (Oversized)	1	1953	34	102	240	Fiction House
Funny Movies	1	1953	35	105	245	Comic Media
Funny 3D (2 glasses)	1	12/53	10	30	65	Harvey
The Hawk	1	11/53	26	78	180	St. John
House of Terror	1	10/53	25	75	175	St. John
I Love Lucy***	1	1953	N/A	N/A	N/A	Dimensions
Indian Warriors***	1	12/53	27	81	190	Star Publishing
Jet Pup (Cover states "Winter")	1	10-12/53	35	105	245	Dimensions
Jungle Thrills***	1	12/53	30	90	210	Star Publications
Katy Keene (Oversized)	1	1953	38	115	265	Archie Publications
Little Eva	1	12/53	14	43	100	St. John
Little Eva	2	11/53	14	43	100	St. John
Love	1	1953	35	105	245	Steriographic
Mighty Mouse (Oversized)	1	09/53	24	73	170	St. John
Mighty Mouse	1	10/53	22	65	150	St. John
Mighty Mouse	2	11/53	20	60	140	St. John
Mighty Mouse	3	12/53	20	60	140	St. John
Noodnik	1	12/53	27	80	185	Comic Media
Peter Cottontail	1	02/54	17	52	120	Key Publications
Romance	1	01/54	35	105	245	Steriographic
Sad Sack (2 glasses)	1	01/54	19	58	135	Harvey
Sheena Jungle Queen	1	1953	64	190	445	Fiction House
Space Kat-ets***	1	12/53	25	75	175	Power Publishing Co.
Super Animals	1	12/53	34	103	240	Star Publishing
Super Funnies (10 cents - make your own glasses)***	1	12/53	33	100	230	Superior Comic (Canada)
Superman (Oversized)	1	1953	93	278	740	National Periodical
Tales from the Crypt of Terror (2 glasses - red/right)	2	Spring 54	66	195	525	EC Comics
Tales of the West (15 cents - oversized - 2 glasses)	1	01/54	37	111	260	Atlas
Three Stooges	2	10/53	39	118	275	St. John
Three Stooges (3D cover)	3	11/53	39	118	275	St. John
True 3D	1	12/53	7	20	40	Harvey
True 3D	2	02/54	10	30	70	Harvey
Tor	2	10/53	10	30	70	St. John
Tor (Oversized)	2	10/53	10	30	60	St. John
Tor (3D cover)	2	11/53	10	30	60	St. John
Western Fighters	1	12/53	27	81	190	Star Publishing
Whack	1	10/53	23	70	160	St. John

Competition News

It's Slide of the Year Time!

by David Thompson

It's time for slide of the year. All you have to do is enter five slides that you have submitted in club competitions between September 1995 and May 1996. Slides may be "standard" or "nonconventional," in Realist format and/or 2x2 slides

Special awards for individual slides will be given for the following categories:

Slide of the year: Best overall slide for 95-96

Imagineering Award: Best use of the imagination to create the most unusual slide.

The Wonderful World of Color Award: For the slide that portrays the wonders of nature around the world.

All Creatures Great and Small Award: Best use of people or animals in a slide.

In addition, those groups of slides submitted by members competing with the club two years or less will be evaluated for the "Most promising new member" award.

Please submit your slides with entry form at the June meeting or mail them to me. If you have any questions or problems please call me at (714) 671-1403. If I am not available leave a message and I will get back to you. My mailing address is 400 Jasmine, Brea, CA 92621.

The regular club competition year has come to a close and the final scores have been computed. Listed below are the Awards and Honorable Mention slides from the May competition. To find out who will be receiving this year's awards you will have to come to the Slide of the Year program. Also the final results will be in the August issue of the *3-D News*. Judges for May were Tony Alderson, Gregory Hooper and Alan Williams.

Mike McKinney

A: Canyon Crevice & Jim
HM: Utah Unique

Earl Colgan

A: Sheep Herder
A: Lichen & Stonecrop
HM: Lichen & Brodesia

Abe Perlstein

HM: Circle of Nymph

David Kuntz

A: Stone God
HM: Lily & Vase

Dan Gilvezan

A: Adventures in Stereo Window
HM: Brain Chart
HM: SCSC Logo 1996

Chuck Bernhardt

HM: At the Cerro Gordo Mine
HM: Eastern Sierra

David Washburn

A: Steps of Monument Tower

Dona Mathewson

A: Mushrooms

Ray Mathewson

A: S R 71
HM: Drive-in

IMAX News

New IMAX 3D Feature in Production

New Brunswick, Canada, is getting into the movie business with a 3D IMAX drama about a little girl's journey to an invisible world within her grandfather's house.

"We want to show this invisible world and we know that we can do that in IMAX 3D," said Toronto-based producer Sally Dundas, whose 1993 IMAX documentary, *Fires of Kuwait*, was nominated for an Oscar.

Filmmakers will use cutting-edge imaging equipment such as an electron-scanning microscope and specially designed microscopic lenses to capture the phenomena that can't be seen with the naked eye.

Dundas said Saint John was chosen as a locale for the film after a countywide search for the perfect old house that could depict the home of a reclusive scientist who leaves a trail of clues for a treasure hunt of sorts.

"It's the exact opposite of a horror movie," Dundas said. "It's charming and delightful."

It's also a big change for

Toronto-based IMAX.

IMAX movies, with their crystal-clear images and giant screens up to eight stories high, were originally educational showpieces for science and nature and shown in special IMAX theaters connected with museums.

But in recent years, primarily with the remarkable success of a Rolling Stones concert filmed in IMAX, there has been a demand for lighter productions to feed the growing network of theaters around the world.

Called *Houseguests*, the 40-minute feature will be only the third drama done in the high-tech 3D procedure.

"This is a straight family entertainment film," said Dundas. "A family should be happy to see it at the Smithsonian or the local IMAX."

The last movie shot in this port city was the Oscar-winning *Children of a Lesser God* in 1986, which starred William Hurt and Marlee Matlin.

But this latest production won't include any big names among its cast. That's because Dundas doesn't want anyone distracted from the 3D format. "We wanted the audience to completely relax and concentrate on the film."

Although much of the expertise will be imported from other parts of Canada and the world, the eight-week production schedule is expected to bring hundreds of thousands of dollars into the New Brunswick industrial hub.

Shooting begins July 2.

There are 130 IMAX theaters around the world, including 12 in Canada. Three of those—in Quebec, Vancouver, and Montreal—have capability to show 3D productions.

But New Brunswickers hoping for a glimpse of familiar territory will have to travel west because there are no IMAX theaters in Atlantic Canada.

MOTHER GOOSE & GRIMM by Mike Peters

