



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

July 1981 to June 1982



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from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

NUMBER ONE

JULY 1981



Blessed are the stereographers, for they shall see angels.

The Club meets the third Thursday of each month at 8 PM (except July & December) at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors always welcome. The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$6.00 per year. Send subscription requests and fees to the Editor.

## RICK'S LAST REPLY...

First let me say I don't intend this to be my "last" reply. This may be my last message as Club President, but I plan to be around for a long time, continuing to share my ideas with all members. Here are my replies to a few questions left over from the year. The questions are somewhat sensitive, and I'll try to answer without stepping on toes. I'd be really pleased to have reader's responses, favorable or otherwise, to these answers.

**1** Q: I've heard the term used "Exhibition Mentality". What does that mean?

A: This phrase refers to a certain belief found in some circles that says you shouldn't take a picture unless you think it might be good enough for exhibition, referring to the 15 to 20 PSA International Exhibitions held each year. This group will use the expression "....it's not an exhibition slide...." when looking at and critiquing slides. They hold the exhibitions up as the highest form of photography, the highest goal for which to make a photograph.

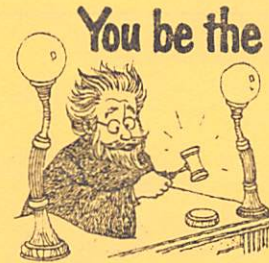
Now everyone is entitled to their own goals, naturally, and their attitude is neither "right" nor "wrong", because there are no absolutes in matters of this sort. In exhibitions we certainly see the best, most broadly-appealing slides made. Many are no less than fantastic. But what I think is important is that our own Club has strived not to adopt an exhibition mentality. I like to think of our Club as open to all stereographers who want to record images in 3-D, regardless of the motivation. Although we may not show at Club many "family-type" pictures -- the babies and grandparents, and Agnes-in-front-of-the-Castle-at-Disneyland shots -- mainly because these kind of photos have limited and not a broad appeal for the whole Club; and although we may not see a lot of business-type professional shots for the same reason -- this doesn't mean the slides are not important for our individual slide files. We learn and/or reinforce our photographic knowledge every time we take pictures, regardless of the motivation.

I personally like to take pictures to make up story-telling sequences. Who among us who attended the April meeting will soon forget Tim Cardinale's incredible creative Frank Lloyd Wright sequence? Two recent exciting times for me was exposing 4 rolls of film through Allan Griffin's twin camera rig, and last winter shooting aerial hypers from a small plane over the Sierra. Not much "exhibition" material, but great photographic fun!

So in my opinion the Club must continue to serve the many facets of 3-D photography, and not limit itself to the restrictive exhibition mentality.

**2** Q: Is it okay to disagree with our Club competition judges? I thought some of those recent competition slides were great, but they got passed over.

A: Good for you! Not that I disagree with any recent judging, but instead this means you are judging along at the competitions. This means you are developing in your own mind what makes a good slide. This means you will be incorporating these self-judgements when you take slides of your own. This means you are learning something about photography, which is what this Club is all about.



Sure it's okay to disagree with the judges. After all, the judges are not any type of supreme beings; they are your fellow Club members, some of whom have had little judging experience, and this is okay too. Our Club's current philosophy is to use judging as a learning situation and training program for the art and science of judging. All of us have our likes and dislikes; each of us has our own ideas of what makes a good picture. There are no absolute judging standards, either, although there are common denominators such as good composition, color saturation, focus, concept, etc. Keep judging along. Sooner or later you will be one of the three up there in front, expressing your opinions to all.

**3** Q: Cordova has one. Chicago has one. And Oakland has one and Sydney has one. How come the Stereo Club of Southern California doesn't have one?

A: You are, undoubtedly, referring to PSA recognized International Stereo Exhibitions. In Southern California we have 4 exhibitions, where stereo slides from all over the world are judged and exhibited. Among them is the Los Angeles County Fair, for which our Club conducts the judging (see additional info in this issue). Many years ago the Hollywood Exhibition Committee was composed entirely of SCSC members; now there are only one or two. Certainly when it comes to percentage of our members involved in exhibitions, we have lessened our involvement from past years.

The importance of exhibitions cannot be overestimated. The exhibitions have contributed significantly to the longevity of 3-D photography. They have gotten stereo folks from all over the world to know one another, first through their slides and correspondence, and then eventually in person, while stereographers tour the country or are at a photographic convention.

The exhibitions need new people, new ideas, new people to help manage, new methods of presentation,

and, yes, infusion of new ideas in judging. When the same people are required to continue conducting exhibitions, in order to keep them going, then the exhibition will naturally take on a "sameness".

Yes, I think it is time that our Club considers holding its own exhibition. In the above mentioned camera clubs their exhibitions are a driving and unifying force for reasons too numerous to write. Needless to say, the vast majority of their membership is involved in some way. So, our Club needs many, many members to run such an undertaking. Are you willing to give a few hours of your time in order to run an exhibition? Let me hear from you.

Yours in Stereo,

*Rick*  
Rick

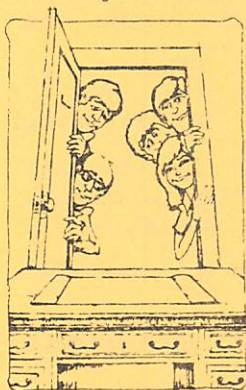


## DAVID'S FIRST DIALOGUE

### NOTES ON MYSELF...

#### or MY LIFE IN STEREO PHOTOGRAPHY

As President-Elect of the Stereo Club of Southern California, I have been asked to write a few words about myself for the benefit of the Club members.



In a Club the size of ours, with so many new members, it is difficult for each one of us to know everyone personally. I hope this will help you to get to know me a little bit better.

Although an autobiographical sketch could easily begin on my birthday in 1950, I will spare you all those "minor" details and jump 26 years later to the beginning of my interest in stereo photography. It began

innocently enough in October, 1976, when my later-to-be wife, Susan Pinsky, and I were at a garage sale. We happened to pick up a library box filled with about 200 View-Master reels, comprising a comprehensive tour of all the United States. The box cost only \$3.00, and it seemed like an item that could easily be collected at more garage sales. Although I remembered View-Master reels from my childhood, I haven't found any evidence of having previously owned a viewer or reels.

That very night we looked at nearly all of the pictures on the reels. We were fascinated with the realism of the 3-D slides, and decided to start a reel collection. The very next weekend we bought another smaller box of reels at a garage sale. Also in the box was an advertising leaflet from 1953 for the View-Master Personal Stereo Camera. We had never heard of a stereo camera, and both got very excited at the possibility of taking our own "Personal" View-Master reels.

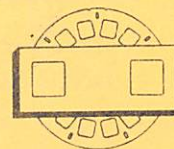
A month of want-ads in the Recycler paid off with two phone calls in one day; Susan and I each acquired View-Master cameras. Our first reel is dated December, 1976.

Between us we shot over 100 reels in our first year (and acquired a View-Master stereo projector). We quickly found that there was very little current information on stereo available, and that as far as most camera stores were concerned, stereo almost didn't ever exist. Our search for more 3-D items led to the discovery of Realist-format stereo cameras, and to the Stereo Club of Southern California.

When we joined SCSC in September, 1977, we were still shooting primarily in the View-Master format; within a year we had switched around to the Realist-format and got involved in competitions.

Along the way we started building up a large resource of stereo information: books on stereo, old magazine articles and a small collection of stereo equipment. Soon we had enough knowledge so that we were sharing as much information as we were taking in. This gave us the idea for a small 3-D newsletter to help other interested people get started. In December, 1977, we wrote and printed our first issue of "Reel 3-D NEWS". The publication initially contained reprints of old 3-D magazine articles and advertisements, and even had a current classified ad section. As the number of subscribers grew we got more information and resources, and we began to print more and more original articles on subjects ranging from camera test reports to "how-to" articles on mounting, etc.

For three years, from 1978 to 1980, we published a total of 33 issues of "Reel 3-D NEWS". I wrote many of the articles and acted as Technical Editor. Heavy time commitments to a new job forced us to stop publication, even though we ended with a large number of subscribers in 25 different countries. I currently am the Contemporary Stereo Editor for "Stereo World", the magazine published by the National Stereoscopic Association, and I write a semi-regular column on collecting stereo equipment for "The Photographer", the magazine of the Western Photographic Collectors Association.



**REEL  
3-D NEWS**

I am fascinated with the wide range and variety of stereo cameras and equipment that has been produced, as well as with the photography and techniques. This puts me in a unique position, as most stereo photographers are not equipment collectors, and most equipment collectors are not photographers. I am somewhat equally both, and have used every piece of equipment we own. I have shot with formats as small as the Stereo Mikroma (which takes 18 View-Master size pairs on a 3-foot length of 16mm film) and as large as the Sputnik (which takes six  $2\frac{1}{2} \times 2\frac{1}{4}$ " pairs on 120 roll film.) I have made antique-style stereo prints, and have experimented with Super 8 and 16mm 3-D home movies. In short, I completely enjoy all forms of 3-D photography.

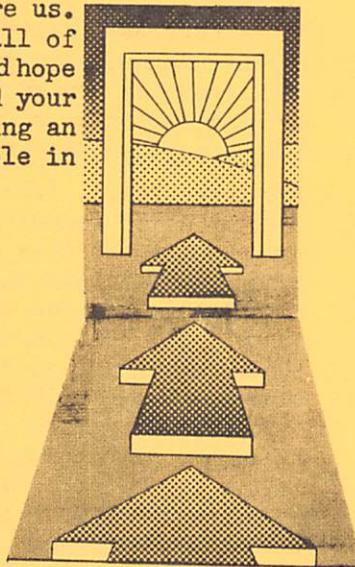
These interests have also led me to be on the SCSC Board for three of my four years in the Club: Equipment Director (1978-79, 1980-81) and Banquet Director (1979-80). I feel that all of these interests and activities will make me a good President for the coming year. Our Club is not only the largest that it has ever been in its history (over 130 members), but it is also the largest Club in the U. S., and, I believe, the largest monthly-meeting stereo club in the world to have the kind of monthly attendance that we do.

This puts us in a unique and exciting position. Unlike the lone stereo worker in Minot, North Dakota, we have the opportunity to share and learn with a great number of other interested stereophiles. As we move into the 1980's it seems that interest in stereo photography is rapidly growing again (our Club is a good example), and those of us who know what we are doing can be a great help to the newer members, and a help to those who are looking for more information on stereo.

An exciting 3-D year is before us. I look forward to helping all of you as the Club President, and hope all of you will help me and your fellow Club members by taking an active and participatory role in Club activities.

Yours in depth,

*David Starkman*  
David Starkman



Susan Pinsky, Katy Cardinale, and Catherine Laursen are obviously delighted with their decisions as the three judges at the May Club Competition.

## DUES!

### FOR THE 1981-82 CLUB YEAR

Single - \$12.00

Couple - \$18.00

Patron-Any additional amount

Mail checks to:

Katy Cardinale

6855 Costello Ave.

Van Nuys, CA 91405

There will be no individual billing.

Why a Patron? Why donate any extra money to the Club? Consider these benefits to the Club...

- Keeping the Club dues low enough to make the Club affordable to all the interested stereographers...
- The possibility of an occasional double issue of the 3-D NEWS (16 pages)
- The possibility of the Club selling mounting supplies directly to members (requiring a big initial capital outlay)
- The Club purchasing new equipment for its use...
- Earmarking your donation for a special Club activity or project...
- The warmth in your heart knowing you've assisted a fine organization to thrive and expand its horizons...
- Furtherance of stereo photography in general...

\$10...\$25...\$100...\$1000...any additional amount will make you an SCSC Patron for 1981-82. Consider it, and act accordingly. All checks payable to SCSC and sent to Katy Cardinale.

## WAYNE GILBERT

We regret to announce word was received that Wayne passed away several months ago. He joined the Club in 1979 and always spoke excitedly of 3-D. He has had persistent health problems.

## MEMBER AND SUBSCRIBER UPDATE

A hearty welcome to these new members:

GLADYS & THEODORE BERGMAN  
1300 Bluesail Circle  
Westlake Village 91361  
(805) 495-0580

ALFRED F. BOHL  
1910 Ripley Ave  
Redondo Beach 90278  
374-1522

JOHN C. KONRAD  
1429 So. Marengo Ave.  
Alhambra 91803  
282-5446

BARRY B. MEGDAL  
13559 Haynes St.  
Van Nuys 91401  
782-1315

HOLLY & STUART WEISBUCH  
420 No. St. Andrews Place  
Los Angeles 90004  
466-0268

A new subscriber to the NEWS:

Bill Finney, Los Angeles

Club membership anniversaries for July:

Dorothy Abramson - 3 years  
Amanda Cardinale - 1 year  
Ward Clark - 17 years  
Paul Darnell - 1 year  
Dave Davies - 1 year  
Ken Fordyce - 7 years  
Sam Gillad - 1 year  
Margaret Hutton - 4 years  
Richard Ogle - 5 years  
Paul Peyto - 1 year  
Steve Ruffy - 2 years  
D. J. Sandler - 5 years  
Maudie Stergis - 10 years  
Roberta Stilley - 3 years  
Russ Terrill - 23 years  
Jon Turetsky - 2 years

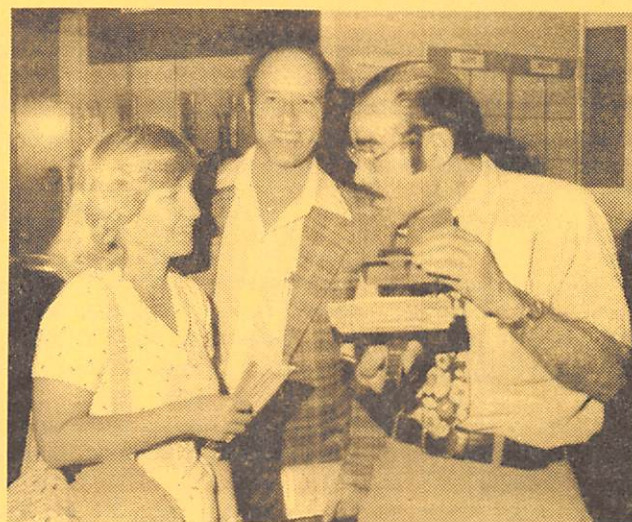
## STEREO ACTIVITY CALENDAR

July 1981						
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	

August 1981						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

- THU JUL 16 Special projector demonstration at the Photo Center-7:30 PM - No regular Club Meeting
- MON JUL 20 Quarterly Stereo Assignment Group (SAG) meeting. "Impressionism" and "Night Life". Contact Marilyn Felling of Rick Finney for further info.
- SUN JUL 26 Club Awards Banquet - Pike's Verdugo Oaks Restaurant - 1010 North Glendale Avenue, Glendale. 6 PM
- TUE AUG 4 Copy deadline - August 3-D NEWS
- SAT AUG 15 L.A. County Fair Exhibition Judging. Fairgrounds, Pomona. This is a CLUB function - reserve the date!
- THU AUG 20 Club Meeting - Photo Center - 8 PM - Showing of the 200+ fine slides making up the Fair Stereo Exhibition

Notes on the July 16 meeting. There is no regular Club meeting at the Photo Center in July. But we will have an informal stereo projector demonstration of a Hawk projector which the Club is considering purchasing. Strictly a technical session where we look at image size and brilliance, and projector operation. Come by at 7:30 pm if you wish. All Board Members urged to attend.

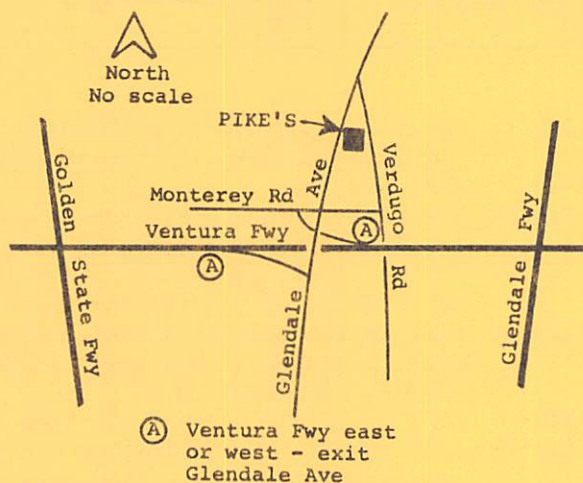


Donna Konstan, David Konstan and Bill Daggett enjoying themselves while deep in stereo equipment conversation at the May meeting.

## Awards Banquet Sunday July 26

Social Hour: 6 PM  
 Buffet Dinner: 7 PM  
 Cost: \$9.00 per person  
 Pay at the door.

Reservations required.  
 Call Marshall Stewart  
 375-1788 before 7/22



Where? Pike's Verdugo Oaks Restaurant, 1010 North Glendale Avenue, Glendale. Please take the Glendale Avenue exit from the Ventura Freeway.

Show: SCSC ON DISPLAY '81. All the slides submitted in the Slide-of-the-Year competition with suitable (surprise?) narration and music. Will you be able to guess which slides were chosen for awards? You'll find out right after when the Award Slides are quickly pulled and reshow.

Awards: Presentation to follow show.

## JUNE MEETING REPORT

A fine turnout, good participation, with a mixture of new and old. About 60 members and friends braved the 100° weather to attend the free-form, get-acquainted evening. Nineteen members brought or sent slides to share that told something about themselves: Rich Bruland, Theodore Bergman, Don Cast, Marilyn Felling, Carl Felling, Rick Finney, Barbara Henricks, Donna Konstan, David Konstan, Jim Lott, Susan Pinsky, Sylvia Sikes, David Starkman, Marshall Stewart, Hugh Stilley, Russ Terrill, George Walker, Jerry Walter, and Stuart Weisbuch. For some it was their first opportunity to see their slides projected, and to tell something about themselves, and very special thanks goes out to them for sharing. But this was exactly what this meeting was all about! We also found that a little humor went a long, long way, all being pretty glum about the stupid hot weather. Such an off-beat meeting format requires a lot of organization, and Program Director Marilyn Felling took every precaution to keep things running as smoothly as possible.



REPORTER  
 AT LARGE:

David Hutchison

### 70mm 3-D MOVIES ARE COMING

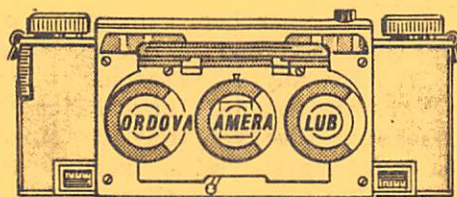
Just a little correction to "Rick's Reply" in the May issue. It is United Artist's Theater Circuit that has developed the dual 70mm stereo movie system, and not Universal. Universal/MCA has shown much interest in the 3-D TV system showcased by SelecTV for their own home video line. The system used by SelecTV was developed by James Butterfield (one of the pioneers of 3-D TV research and holder of many patents for 3-D TV systems) of 3-D Video Corp of North Hollywood.

The dual 70mm system will be digitally synchronized. Even if the twin 70mm projectors are not threaded properly or footage is missing from the "left" or "right" reels, the system will automatically pull itself back into sync. The system is called "Stereospace" and United Artists hopes to install the system in 70mm theaters in key cities across the U.S. The interaxial distance on the twin cameras can be set anywhere between 0 and 4 inches, allowing full range of hyper and hypo stereo, as well as normal or ortho stereo.

I have seen their demo reel and was impressed by the quality, clarity and brightness of the stereo image. Even with the polaroid glasses on, the brightness of the screen image meets SMPTE standards for normal screen brightness. Many theaters today cannot maintain required screen brightness for the "flattie" pictures they show.

In production, the system makes use of the Spot-tiswoode "space-frame" instead of the stereo "window" which is used for slide presentations. The "space-frame" concept, which works for very large screen presentations, allows the image to "float" at a point midway between the spectator and the screen. (This point is determined by the size of the screen and theater.) It's as if the entire screen could be detached from its frame and floated forward. It is believed this system will allow greater "intimacy" with the image and lessen the "distortion" that may occur with the varying viewing positions in the theater.

There are a lot more details, not the least of which is multi-track magnetic Dolby sound. Stereospace seems to promise big things, but we must also hope for good scripts and good stories up there on the screen. All that technology is useless unless there is something wonderful to watch.



## THE VIEWFINDER

MEMBER  
PHOTOGRAPHIC SOCIETY OF AMERICA

\*\*\*\*\*  
COLOR SLIDES, STEREO DIVISION  
BLACK & WHITE PRINTS

## Cordova Hosts SCSC's Slide of the Year Judging

JUNE 1981

### LOOKING THROUGH THE VIEWFINDER

- 3rd Print Competition. Rancho Cordova Library 7:30 p.m.
- 17th Program Night. A panel of Cordova members will judge Stereo slides from the Stereo Club of Southern California. Rancho Cordova Library. 7:30 p.m.
- 20th Annual Dinner. Potluck at the Randers. 6 p.m.

### ANNUAL DINNER

The annual dinner will again be held in the back yard of Phyllis and Randy Rander, 4212 Eastwood Street, Fa. Bring whatever you need to adjust your attitude. Hour before dinner. Dean Taylor coordinating the potluck. You wish to bring...

too, but don't bother to make a phone call up north to find out who got what, because Tim tells this reporter that they've all been sworn to secrecy.

The judges wanted to convey a message to those six candidates for the "Most Promising New Member" Award: "Well done to all — the decision was not an easy one!"

Who got Slide-of-the-Year? Best Nonconventional? What's the food like at Pike's? There is a way to find out. See you all at the Awards Banquet on July 26.

## SEQUENCE SELECTION REPORT

Members attending the two-day Sequence Selection Affair June 5-7 at Lake Arrowhead were: Tony Alderson, Tim Cardinale, Earl Colgan, Harold and Marge Cosel, Oliver Dean, Rick Finney, Harold Hawkinson, Donna and David Konstan, Denise Pearl, Susan Pinsky, Sylvia Sikes, David Starkman, Ruby Steins, Hugh and Roberta Stilley, Russ Terrill, George Walker, Jerry Walter, and Paul and Clare Wing coming all the way from Hingham, Massachusetts. Susan and Paul were Selectors, along with John Tinay from Walnut Creek. A number of other Stereo Friends from Northern California also attended. Everyone pitched in to make the function run ever-so smoothly; key helpers were Jerry Walter's precious parents Bernie and Goldie from Oceanside.

What everyone saw was The Grand 1981 Sequence Exhibition composed of all 46 sequences from all over the country, and 3 foreign countries, submitted for consideration for the 1981 Exhibition. After all were shown, 15 were selected for the year-long road show; for all other sequences it was their one-time appearance in Southern Cali-

fornia, and they had a most appreciative audience. What sequences received honors is announced at the Premier Showing in Salt Lake City at the PSA Convention in October. Accepted sequences by SCSC members were:

The Skyline Gondola - Hugh Stilley  
Your First Scuba Dive - Jim Lott  
Moment of the Beginning - Rick Finney  
Around the World With 16 Dolls  
- Denise Pearl & Oliver Dean  
The Rodeo Clown - Allan Griffin  
So Long Frank Lloyd Wright - Tim Cardinale  
A Hat - Tim Cardinale  
Reflections - Rick Finney

What everyone experienced was much conversation, eating, debating, picture taking, relaxing, hiking, plus the Dance-of-the-Year performed by Denise Pearl; the Buffets-of-the-Year organized by Rick Finney, the sweet sounds of Paul's recorder music; a video-taping of highlight activities by George Walker, with preview playbacks; and helped by the mood of the soft, warm summer weather, a great general stereographers getting-to-know-you week-end long to be remembered.





**WEDDING BELLS.** Congratulations to Holly and Stuart Weisbuch who were married last month back home in New Jersey. We saw some of their New York honeymoon stereos at the June meeting.

**GENE KIRKSEY RETIRES.** Gene was pleasantly dumbfounded to see 35 family members, photo friends, and fellow teachers appear at his surprise retirement party at Lawry's Center on June 20, hosted by wife Bernise. Gene says "quits" to elementary school teaching, and is happily looking forward to many other pursuits, including photography.

**CATERPILLARS IN HINGHAM.** Paul and Clare Wing spent two weeks touring and stereoeing their way through the Southwest U.S. in early June, including a brief stop in Southern Calif for the Sequence Competition. They report that they returned home to Hingham, Massachusetts, to find their lovely area devastated by the gypsy moth caterpillar. The oaks and pines are bare, leaving no shade for the year except for a few maples, and the demons are at those now. "The chomping noise is really incredible!", Clare writes.



**SAWDUST '81.** Subscriber Irene Suess sends her invitation to all readers to attend the 15th Annual Sawdust Festival running from July 14 thru August 30 at 935 Laguna Canyon Road in Laguna Beach. Crafts and fine arts galore by 200 crafts people painters and sculptors, in an old eucalyptus grove setting. 10am to 11pm every day. Craft demonstrations, food booths, musical entertainment, and of course lots of picture opportunities.

**RETOUCHING WORKSHOP.** As announced at the May meeting, a June 11 workshop was given by Tim Cardinale on what can and cannot be done with stereo slides in the way of retouching. Attended by Tony Alderson, Marilyn Felling and Rich Bruland this how-to session involved lots of learning by doing as the three worked with dyes and brushes on scrap film. They covered things like how to save overexposed skies, removing hot spots, cleaning up backgrounds, and adding colors where needed. Tim reports that these three members were exceptionally quick to learn, which really made the whole evening a successful and worthwhile event. This workshop will be repeated next fall/winter as requested.

**CLUB LOGO BELT BUCKLE.** Back in St. Louis at the 1980 PSA Convention, subscriber Warren Callahan from Puyallup, Washington, shocked all the Club members present by exhibiting a large cast and polished belt buckle displaying the SCSC logo. A friend of Warren's saw and liked the design and produced two of these unique items, but cannot be talked into producing more. So Jim Pettit's fine logo design has been immortalized in metal, but not for us to see locally.



**WHAT'S THE BEST STEREO CAMERA?** f/3.5? f/2.8? Custom? Special? Mint? None of these! All other things being satisfactory, just give me a stereo camera that yields two chips of identical image size. That's all. Identical down to the last nibbin. This way mounting will be perfectly easy, and viewing the most comfortable.

—One who tries to minimize frustrations in mounting

**FAIR BOOTH NEEDS HELP.** Save some day or evening Sept 10 - 27 to tend the booth at the Fair. Lots of chance to introduce 3-D to fascinated folks. More details later.



**BACK FROM ALASKA.** Earl Colgan missed the June meeting because he was having fun in Alaska. He now talks very excitedly about the 12 great days of caribou, grizzlies, driving 1500 miles with friends, glaciers, McKinley, moose, salmon fishing, 22 hours of sunlight, no stars, the Solstice Celebrations, and the fantastic beautiful country. Lend him your ear soon...

**QUOTE OF THE MONTH:** "There is no place in the world where I'm more hectic. I feel like I've been through a tornado!"

—Susan Pinsky, Membership Director  
After the May Meeting



## Classified

**FOR SALE.** TDC Model 116 Vivid 3-D projector with carrying case and Polaroid glasses. In good condition. \$350. Al Bohl, 1910 Ripley Ave., Redondo Beach 90278. (213)374-1522

**FOR SALE.** Nearly new Kodak Stereo camera in original box. \$130. Kit Galloway (213)985-5670

**FOR SALE.** Folb/Baird stereo twin crossbow slide bar with double cable release, settings for 135, 90 and 50 mm lenses and bubble level, in good condition. \$200 ppd, USA only. John Riggs, 516 E. Taylor St., Reno NV 89502 (702)322-2576

**FOR SALE.** Bound 1981-82 3-D NEWS. Again this year the Editor has a supply of neatly bound Volume XXV 3-D NEWS for July 1980-June 1981. 94 pages of reading about the Club and 3-D in general \$5.00 per set. Contact Jerry Walter-(213)225-8042

**WANTED.** Good Stereo Realist with case. Also Realist Viewer. Bill Papke, 5412 Hesper Way, Carmichael, CA 95608 (916)961-5578

Classifieds are free to members and subscribers. Send to Jerry Walter, Editor. Will be run only once unless requester otherwise.

**BOARD MEETING NOTES.** There have been 2 recent Club Board meetings, on April 1 and May 18. The latter was the annual Board Family Potluck so graciously hosted by Maudie and Stergis. The no-assignment potluck was again highly successful both food and social-wise. Club business discussed and/or acted upon at one or both meetings included...

- ...establishment of a Club "Patron" membership status (agreeing that this all-inclusive term also includes "Matron"!)
- ...establish Pike's Verdugo Oaks, Glendale, as the official site of the 1981 Awards Banquet, on Sunday, July 26
- ...a new stereo exhibition sponsored by the Club? The project did not receive enthusiastic response at either meeting and remains a tabled item
- ...duties of the Hospitality Director have been combined with the new Refreshment Director (Ursula Sylvan)



- ...in the future of the Club is a Club Potluck Banquet, as soon as a suitable place is found; ideas from members are solicited
- ...agreed that a larger, brighter 3-D image at Club would be desirable and will be pursued
- ...field trip shaping up for summer to the oil islands off Long Beach
- ...should the Club sell mounting supplies directly to members? We may be getting closer...
- ...assistants for each Club Director will be sought; all volunteers will be greeted warmly
- ...all were urged to maintain perspective in stereo thinking, with enjoyment being the chief objective in this hobby
- ...the desire to have all members bring slides for showing at Club was expressed, followed by a brainstorming on suitable program formats to accomplish this
- ...a clever debate ensued as to how "competition", "enjoyment", "game" and "challenge" could all be used together in the same sentence. No successful combinations were found, and the matter was tabled...

So you will see, the Club Board is an alive, working, thinking group.

### 5 DAYS IN UTAH



Picture hungry and need to get away for a few days? Try this route....get out your Utah map.

- DAY** Leave after work and drive to Las Vegas.
- 0** Arrive 9pm. Secure room and eat at one of the dinner buffets for \$3+. Walk the Strip or downtown for great night-lights pictures.
- DAY** Three hours to St. George. Visit Grafton, a ghost town out of Rockville (4 miles of dirt road). Visit the Rockville cemetery. Bypass Zion N. P.; we'll be back on Day 5. Marvel at the Mt. Carmel Tunnel on way to night at Kanab.
- 1**
- DAY** Pink Sand Dunes near Kanab at sunrise. Then about 50 miles east of Kanab on Hwy 89 turn left toward Kodachrome Basin. Good color when light is right. A quick stop at Bryce and up Hwy 22 to Widtsoe Jct (best abandoned buildings in Utah?!) and Orisis (big old red mill) to Hwy 62 and 24 to Rimrock Lodge overnight (east of Torrey).
- 2**

DAY This is your day at  
3 Capitol Reef N.P. Perhaps the barn near the campground at sunrise. Then either trail to Rim Overlook and/or Cassidy Arch and/or Chimney Rock during the day. Much to see! And Egyptian Temple at sunset. Back to Rim Rock Lodge for a good sleep.



DAY Proceed east on Hwy 24  
4 past the Park entrance to a dirt road south along the Waterpocket Fold to the Burr Trail, passable in dry weather for most vehicles. Take your time and enjoy the heartland and desolation of the Old West. Color everywhere. Proceed through Long Valley to Boulder and paved road again (Hwy 12) along the backbone of Navajo Sandstone to Escalante. Stop to appreciate a true Western community. Zip down to Devil's Playground, and then back to Bryce N. P., staying at comfortable Ruby's Inn.

DAY Up before sunrise to catch the time of fleeting light on Bryce. Any viewpoint will do.  
5 Then on to Hwy 89 again to Zion. Watch what the light does to the trees in the canyon; walk to the trail end at the Narrows. Leave by 3 pm. Dinner in Las Vegas, and home by midnight.

If the light is right you'll have shot 20 long rolls of stereo slides. If the light is dull or overcast, you'll know the road and won't be able to wait to do it again. This 1600-mile route has something to offer any time of the year. It can be warm (spelled h-o-t) in June, July and August, with some of the color washed out with the bright sunlight. Has Fall Color in October; fruit tree blossoms in April, May. Maybe some light snow in January. And it offers you 5 days you won't ever forget!

## SCSC CUPCAKES

by MARILYN  
FELLING

### ARE WE A CLUB OF STEREOGRAPHERS.....OR GLUTTONS?

Have you ever pondered the intriguing relationships between SCSC members and food? In reviewing our past year, I have witnessed the following occurrences:

1. The only proposal that our SCSC Board Members could unanimously agree on this past year was to establish the serving of coffee, punch and cookies before every meeting. The members, in turn, unanimously must agree, because they nearly eat the tablecloth off the serving table each month.

2. Of all the slides projected at all Club meetings or functions, the slide which elicited the most enthusiastic audience response was Jerry Walter's "Sandwich" -- that mi-hile concoction that made every mouth water.

3. The reason our after - Club get-togethers ("Coffee & Calories") at a local restaurant are so well attended is not just the wild discussions and Bio-rhythm machine in the lobby -- it's the strawberry crepes and other delights that are served.

4. More than one Board Member has admitted to staying on the Board in order to attend the annual Potluck Dinner at Stergis' home every May.

5. We ate our way through the year at Russ's Club barbecue & picnic, those lavish buffets that Rick puts on for Club functions, and the Mexican Potluck I hosted for SAG, to name but a few. Then there's the eating at all workshops, tag-a-longs, judgments, and let's not forget our pig-out on the Queen Mary -- doggie bags and all!

Shall I get to my point? What do you think the people are discussing at any of the above functions? THEY'RE EXCHANGING RECIPES! And all along you thought they were talking

stereo or whispering about what's his name! No, it was Ursula's Stuffed Chinese Pea Pods, Goldie's Cheese Boxes, Rick's Orange & Onion Salad, and how about my cheesecake?

To let everyone in on the culinary secrets of this group, I have received Presidential approval to publish the...

### "SCSC STEREOGRAPHERS' COOKBOOK"

This project will double as a Club fund raiser to help finance special Club projects for next year -- all proceeds for sales of the book will be donated to our Club treasury.

How can you help? Start by sending me two or more of your favorite recipes to:

Marilyn Felling, PO Box 90, Topanga CA 90290

I also welcome help in any of these areas:

1. Printing, typesetting, & binding donated or at greatly reduced cost.
2. Publicity, sales, and distribution.
3. Assistant Editor & selection committee members.
4. Artists to illustrate the book.
5. Knowledgeable stereographers to write stereo photography hints to sprinkle between the recipes in the book.

If you can help in any way, please write, or call me at (213) 455-1886.



## PSA CONVENTION STEREO PROGRAMS



October 6<sup>th</sup>-10<sup>th</sup> 1981

The annual Photographic Society Convention will be in Salt Lake City this year in golden October. The following advance information on included stereo shows and activities is provided by Mel Lawson, Stereo Division Vice Chairman and Programs Director. PSA membership not required. Reservation forms will be on the Club info table when available.

"A BRITON ON BRITAIN" by Wilfred Leybourne, from Middlesbrough, England. Six audio visuals by one of England's foremost 3-D photo essayists.

"VALLEY OF LONG AGO" by Paul Milligan, Gallup, NM. The story of Canyon de Chelly, Arizona, by one who has visited this spectacular canyon many times.

"SOUTHERN UTAH: ISLAND IN TIME" by Rick Finney & Jerry Walter, Los Angeles. Reflections on the timelessness of the Southern Utah landscape.

1981 STEREO INTERNATIONAL EXHIBITION. All the accepted slides of this important annual affair.

1981 SEQUENCE EXHIBITION. Premier showing of these all-new photo essays comprising the 1981-82 road show to be seen by many groups countrywide.

1981 SLIDE OF THE YEAR JUDGING. All the medal winners from this year's exhibitions are shown, and the tops of the tops are selected.

STEREO DIVISION DINNER. A fine affair deftly guided by Division Chairman Howard Swezey, APSA.

LUNCHEON & LEARNING. Features special stereo tables to chat with fellow stereographers on techniques, etc., while munching hard sour-dough rolls.

STEREO CENTER. A den of stereo conviviality, permeated with thought, slide, and idea sharing. Always in action.

Mostly, the Convention is a place to meet old friends and make new ones. Fraternity is a large part of what stereography and the Stereo Division is all about. Attend if you can.

# DON'T FORGET

Sunday  
July 26

## THE RETURN OF

## THE STEREO EYE



First appearing in August, 1976, this column was meant as a personal forum to sound off on some stereo-related thought or activity. Send your contribution to the Editor. This month member Carl Felling tells us why he believes that...

### STEREO VIEWERS ARE VERY SPECIAL PEOPLE

Have you ever felt something but couldn't express it until someone else had verbalized it? How many stereo viewers haven't similarly been visually rewarded by their fellow members?...

....Rewarded by those members who have captured on film very special views -- views pleasing to their artistic eye(s). They bared their hearts offering these to the rest of the membership, hoping that others might be equally rewarded. Sometimes their slide is loved by everyone, but quite often each viewer will have different favorites. Some technical flaw may downgrade a slide in competition which has thrilled, or educated, or brought joy to the hearts of most of those lucky enough to be present. Low scores hurt that sensitive artist, but the appreciation of even a single viewer more than compensates. How can points be compared to the uplifting of two souls by feelings evoked by a common indescribable combination of visual effects? Great artists capture universally accepted beauty. But less popular artists are not any less great to those of different, specially shared value systems -- those with a different sensitive eye. To some, the view of a child is warm and touching; to others --. To some a natural scene is beautiful in itself, while others need people present for it to be meaningful. And each judge gives their subjective response tempered by their technical knowledge.

Is this wrong? No! This is humanity. This is the wonderful diversity which is honest and true.

Open yourself up. Find yourself. Really experience those feelings evoked by slides. Respond. And enjoy. This is life!

-- Carl Felling



## A TRUE STORY

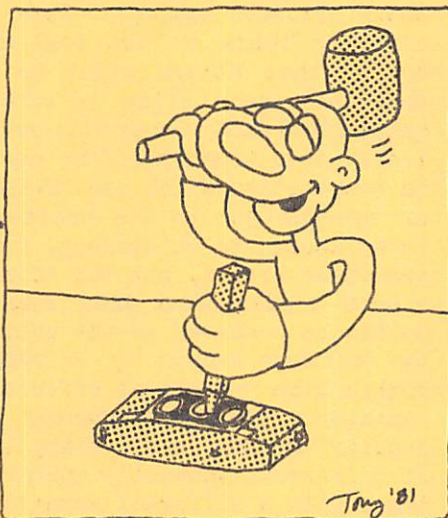
### All you can do is shake your head...

...as told by T. J. Cardinale

A stereographer friend named Dana Patchick bought a Realist to give to his sister for her birthday. Because it needed minor repairs and time did not permit bringing it to Charlie Piper, he went to a local camera repair shop.

Friday, June 12, I get a phone call from Dana. He tells me the camera repairman needs to look at a normal Realist in good condition to use as a model so he could manufacture the missing spring clips for Dana's lens cover. I live near this guy's repair shop so Dana asked if I could possibly go show him my camera. I said "Sure!" Why not? Paying absolutely no attention to Murphy's Law.

So the next day I took my Realist to this old man who reminded me of the kindly old wood-carver Geppetto in the story Pinocchio. He asked me if I could come back later that afternoon to get my camera because he needed to temporarily remove a spring clip to use as a pattern for making new ones for Dana's camera.



He assured me he would take good care of my camera and not to worry. Here is where I really get an attack of the stupids. After warning the repairman not to open the back because there's a half-exposed roll of film inside, I left the camera with him. "A fool and his camera soon part".

Well, you guessed it. When I went back to retrieve my camera, the gentle man said "There's been a problem with your camera but don't worry, I'll fix it up as good as new". When he showed me my sacrificed Realist I saw that the springs were broken, something had taken a bite out of the lens cover, and the face plate looked like he tried to remove it with a pile driver. Still under the influence of that bad case of the stupids I left my camera with him again so he could repair his mistakes.

Later that day Dana picked up his Realist from Geppetto because the next morning he was taking it to Santa Barbara to give to his sister.

The next day, Sunday afternoon, I get a long distance call from Santa Barbara: "Hi Tim, this is Dana. I'm really sorry, but there seems to be some sort of mix up here..." He proceeds to tell

me about how when he went to load some film in his sister's new camera, they discovered that there was already film in it! A half-exposed roll (now ruined by opening the camera back). After rewinding the film they found my name in the camera. By this time I was looking over my shoulder wondering whether or not I was on Candid Camera, because it all seemed so sadly incredible.

The next day when I went to get my camera from Dana, I found out that Geppetto had considered a repaired camera was little more than hoping you didn't notice the missing spring, chipped lens cover, and a face plate that looked like certain sections of the San Andreas Fault.

Mr. Charles Piper has now beautifully restored my camera, and Mr. Kindly Old Wood Carver will get the bill.

There is a moral here somewhere, and it probably has something to do with what sometimes happens to people who are nice guys. And I wish I could say this were the end...As for Poor Dana Patchick, I have yet to hear from him concerning the whereabouts or condition of his sister's birthday present, of which I'm afraid I fear the worst...

### Film & Mailer Price Check

If you're paying more than \$4.00 for 36-exposure Kodachrome 25 or 64, or more than \$4.00 for Kodak processing (unmounted), you're paying too much!

Film prices vary quite dramatically from source to source. We've seen a KR135-36 ASA25 selling for as much as \$6.00. And we're all out to get the most for our money. So the NEWS can be of service to readers by publishing up-to-date prevailing lowest prices for film and mailers. By doing this the Club does NOT endorse any specific film retailer. But if you're paying a lot more than the prices below, and you devour a lot of film as so many members do, then it will pay to shop around.

SOURCE	KR135-36 ASA 25 or 64	PK36 MAILERS
ABC Premiums 7266 Beverly Bl. LA 90036 6/1/81	\$3.66	\$3.85
FEDCO Membership Southern CA 7/2/81	\$3.72	\$3.91
Mailorder House: Phil Diamond 6/1/81 PO Box 15435 San Diego CA 92115	\$3.79 +ship	\$3.96 +ship

All prices before tax. If useful to you, an updated Price Check will be published every few months. For the benefit of all readers, we ask for your assistance. If you find a less-expensive source, please let the Editor know for future publishing. He'd like to hear comments about this NEWS entry also.

## STEREO EXHIBITIONS CALENDAR & NEWS

SAT AUG 8 Closing: Detroit International  
MON AUG 10 Closing: PSA/Salt Lake City Exhibition

### Please Note:

WED AUG 12 Closing: L.A. County Fair Exhibition  
Forms: Aileen M. Robinson, Photo Dept.  
PO Box 2250, Pomona, CA 91769  
(The PSA Journal closing date of  
8/21/81 is in error!)

SAT AUG 15 Judging: LA County Fair Exhibition  
SAT SEP 5 Closing: Stockton-on-Tees, England  
Forms: Mel Lawson, 1400 S. Joyce St.,  
Apt. 513, Arlington, VA 22202

There will be no Denver Exhibition as previously  
reported in the PSA Journal. An Exhibition will  
be held in Spring, 1982.



There were 14 International Stereo Exhibitions  
last year, exclusive of Genesee Valley '80 whose  
records are not available. Here's how our Club  
members fared in the tabulation of acceptances  
compiled by Erma Lauck, APSA, and printed in the  
May PSA Journal.

	Exhibitions*	Slide Acceptances
Joe Abramson	9	21
Marjorie Adams	13	30
Tim Cardinale	9	24
Don Cast	6	11
John Chord, FPSA	10	19
Ward Clark	4	12
Earl Colgan	5	10
Paul Darnell, FPSA	14	32
Rick Finney	11	25
Ken Fordyce	6	13
Allan Griffin, APSA	14	52
Conrad Hodnik, FPSA	13	38
Gene Kirksey	14	50
Bert Laursen, APSA	5	8
Catherine Laursen	5	12
Jim Lott	8	13
Susan Pinsky	10	22
George Skelly	5	10
Sylvia Sikes, FPSA	12	23
David Starkman	6	12
Stergis Stergis, APSA	12	37
Hugh Stilley	9	17
Russ Terrill, APSA	11	24
George Walker	2	4
Jerry Walter	14	39
Paul Wing	9	23

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

### How our members fared in recent Exhibitions:

North Texas: Joe Abramson (3) with 1 HM; Marjorie  
Adams (3) with 2 HM's; Don Cast (3); John Chord  
(2); Earl Colgan (3); Paul Darnell (1); Rick  
Finney (3); Ken Fordyce (3); Allan Griffin (4)  
with 1 HM; Conrad Hodnik (2); Gene Kirksey (4)  
with Best of Show Medal and 2 HM's; Bert Laursen  
(3) with 1 HM; Catherine Laursen (4) with 1 HM;  
Jim Lott (2); Susan Pinsky (1); Sylvia Sikes (4)  
with 1 HM; Jerry Walter (3); Paul Wing (4) with  
1 HM.

Cornhuskers: Joe Abramson (4); Marjorie Adams (4);  
John Chord (2); Paul Darnell (2); Rick Finney (2)  
with Best of Show Medal; Ken Fordyce (4) with 2  
HM's; Allan Griffin (3); Conrad Hodnik (3) with  
1 HM; Bert Laursen (2); Catherine Laursen (3) with  
1 HM; Jim Lott (1); Susan Pinsky (1); Sylvia Sikes  
(3); Stergis Stergis (2) with a Cornhusker Medal;  
Jerry Walter (3); Paul Wing (4).

Chicago Lighthouse: Joe Abramson (3); Marjorie  
Adams (2) with 1 HM; John Chord (2); Earl Colgan  
(2); Paul Darnell (3); Rick Finney (3) with a  
Lighthouse Medal; Ken Fordyce (2); Howard Frazee  
(2); Allan Griffin (4) with 2 HM's and a Lighthouse  
Medal; Conrad Hodnik (2); Gene Kirksey (4); Susan  
Pinsky (4) with 1 HM; Catherine Laursen (3); Sylvia  
Sikes (4); Stergis Stergis (1 HM); David Starkman  
(1); Russ Terrill (1); Jerry Walter (3) with the  
Contemporary and Humor Medals; Paul Wing (2).

Wichita: Joe Abramson (2); Marjorie Adams (2);  
John Chord (1); Paul Darnell (4); Rick Finney (4)  
with 1 HM and a Silver Medal; Ken Fordyce (3);  
Allan Griffin (3); Gene Kirksey (4) with PSA Best  
of Show, a Silver Medal, and 1 HM; Bert Laursen  
(1); Catherine Laursen (3); Susan Pinsky (2);  
Sylvia Sikes (2); David Starkman (1); Stergis  
Stergis (2); Russ Terrill (3) with 1 HM; Jerry  
Walter (1); Paul Wing (4).

Rochester: Marjorie Adams (1); Earl Colgan (2);  
Rick Finney (3) with 1 HM; Ken Fordyce (3); Allan  
Griffin (4) with 2 HM's and Best Stereo Effect  
Medal; Conrad Hodnik (1); Jim Lott (1); Susan  
Pinsky (1 HM); Sylvia Sikes (3) with 1 HM; David  
Starkman (1-A Best of Show Medal); Russ Terrill  
(1) HM; Stergis Stergis (3); Jerry Walter (4);  
Paul Wing (3).

PSA Traveling: Joe Abramson (3); Earl Colgan (2);  
Paul Darnell (2); Marilyn Felling (3); Rick Finney  
(2); Allan Griffin (4); Conrad Hodnik (2); Gene  
Kirksey (4); Catherine Laursen (2); Jim Lott (2);  
Susan Pinsky (2); Sylvia Sikes (2); David Starkman  
(2); Stergis Stergis (3); Russ Terrill (2); George  
Walker (1); Jerry Walter (2). The show now begins  
a year-long tour of clubs around the country.

Sydney, Australia: John Chord (2); Paul Darnell  
(3); Rick Finney (1); George Skelly (1); Jerry  
Walter (2).

## PLUG THAT REALIST

...by Tony Alderson

When I bought my first Stereo Realist about five years ago, I was plagued by a persistent light leak in the camera. This leak manifested itself as a vertical pink streak in the right frame of a pair. After several frustrating and costly repair attempts and countless ruined pictures I shelved the camera as hopeless. However, at a mounting workshop shortly after I joined the Stereo Club, Jerry Walter pointed out the cause and cure for this aggravating ailment.

While in general the Stereo Realist is a well-designed and built camera, it has a minor design flaw that results in a light leak at the door, by the focusing knob. Although the top and bottom of the camera back are protected by a double light baffle, the sides have, inexplicably, only

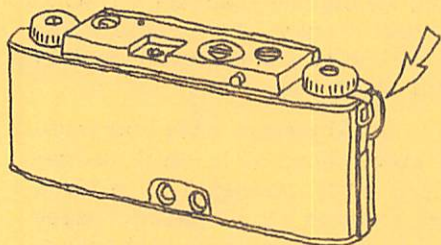


Fig. 1. Location of the Realist light leak.

one. On the left the film cassette itself blocks the light, but film on the take-up spool is vulnerable to streaks. (See Fig. 1) Carrying the Realist in its case will not prevent the leak, as the case, of necessity, leaves the corner of the door near the focus wheel exposed, where most of the light gets in anyway. Taping the door will stop the leak, but the adhesive gums up the camera and will eventually pull up the leather on the door.

Fortunately, the solution is so simple that most stereographers can perform it themselves. The leak can be stopped permanently by installing a gasket on either the door or the camera body. The gasket can be felt, but the best material is the velvet from the light-trap of a 35mm film cassette. You can buy a reloadable cassette at a photo store and pull off the velvet, which has a durable rubberized backing. Two strips should be cut from the cloth, about 1/16 inch wide. If you have trouble cutting straight and even strips with a scissors,

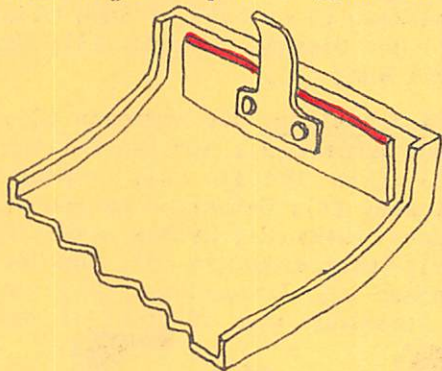


Fig. 2. Location for gasket on the camera door.

try using a metal straight edge and an Xacto knife. Cut on a scrap of cardboard, so you don't score the kitchen table. Because the Realist door is wider than the velvet traps are long, the gasket must be put on in two pieces.

The best place to secure the gasket is on the detachable door. The gasket is cemented on the small ledge under the lip of the door, behind the door catch. (See Fig. 2) Contact cement will serve to attach the strips. Follow the directions on the bottle, and be careful not to get cement where it doesn't belong. Put the longest piece of the gasket on top. This ledge is pretty narrow, so fixing the gasket can be a bit of a challenge. Tweezers and a toothpick will help.

Alternatively, the gasket may be placed on the camera body itself. Glue the gasket on the "step" where the door meets the body. (See Fig. 3) This is an easier place to get at, and probably works just as well. However, a gasket on the body seems more susceptible to snags, and may require periodic replacement.

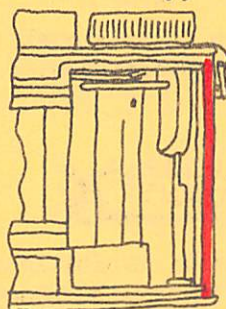


Fig. 3. Location for gasket on the camera body.

Charles Piper is the source of the technical information in this article. Any ambiguities are entirely my own. For a modest sum, Mr. Piper will install a gasket on your Stereo Realist. For a slightly higher charge, he will clean up the mess if you botch the job.

## July Postscript

Postmarked Seattle  
June 27, 1981

HI!

This is Susan & David from Motel 6 in Portland, Oregon. We have been waiting for hours for the sun to set listening to our own stomachs grumble because someone once said don't be caught eating dinner when the sun is setting. One night we spent 2½ hours on a rock on Bodega Bay waiting for the slow sunset (cold and half-drenched, too). We've taken lots of pictures. I was in heaven when we visited friends on a farm -- sheep, a horse, bunnies, baby ducks and geese -- and I got to HUG them all! See you at the Awards Banquet on July 26!

Love,

Susan and David



## DISCUSSION OF THE SEVENTH QUIZ ON STEREO

1. The stereogram will have too much parallax to project comfortably whenever it is necessary to stop down below  $f/5$  to make the depth of field.
2. Tilt the stereo camera up or down all you want, particularly if the slide is to be hand viewed. When the viewer is tilted to match the camera angle, the observer will get a true "gut feel" for the situation. Tilting sideways is only permissible if there is no vertical or horizontal reference like a horizon or a building.
3. Since typical exposure is .001 sec, considerable movement of the camera is required to register any blur. The amount of ambient light reaching the film during the  $1/25$  sec the shutter is open will usually not be enough to register an image.
4. Unroll the film and reroll it in the opposite direction, and leave it at least overnight. If when you unroll it, it shows a slight curl with shiny side inward, it is just right. If it has a prominent reverse curl, hang it until ready to mount.
5. This exaggerated depth is usually caused by shooting table tops with a standard stereo camera. The slides may look OK when hand viewed, but they still look like what they are, close-ups of dolls on a table top. For the show the dolls should be shot with a slide bar. The lens-to-film distance should be 75-100mm, and the base-line  $1/30$  to  $1/50$  of the subject distance for best realism and least distortion.
6. It is so much easier to mount a tiny strobe in the accessory shoe of your camera than to set up a bunch of hot lights, you may think this is the best way to do slide bar. Wrong! The two chips will have sharp modeling light coming from two different points, namely the two camera positions. The strobe must be off the camera, and must not move between frames, if you are to avoid jumping shadows.
7. The pink streak is typical of many Stereo Realists. The leak is at the closure adjacent to the take-up spool. To verify, cut a piece of thin cellophane about  $1/8$  inch wide and close the camera back onto it at various points up and down the closure. A velvet gasket in the closure, or a build-up with silicone rubber will correct it.
8. The dark corners are another classic problem with  $f/3.5$  Stereo Realists and  $f/3.5$  Revere stereos. These cameras vignette at  $f/16$  and  $f/22$ . The simple remedy is not to use  $f/16$  or  $f/22$ . If you read this column regularly, you would not be using  $f/16$  to get depth of field, because you would know it would not project properly anyway.
9. Before you attempt to cut your own film, examine the film gate of your camera and learn where the witness marks are which identify left and right. These witness marks plus the frame numbers printed along the edge of most Kodak film will even enable you to put the chips back in sequence order if you should want to do so for any reason.
10. The two pairs of chips in a sandwich have independent depth references depending on how much the members of each pair are separated. You must either separate the moon chips or move the landscape chips closer together to get the moon where it belongs.
11. The film gate of the Realist has a notch in one frame only, whereas the Kodak has two notches in one frame, one in the other. Also the shapes and locations of the notches are different.
12. If you used your rangefinder to determine subject distance and set your aperture by the published guide number, you were probably 4 or more stops underexposed. The reason is your rangefinder underestimates the distance in water by one fourth, and the water may absorb as much as one stop per foot, figuring the distance from the strobe to the subject and back to the camera. To get a correctly exposed picture, read the distance, increase the value one third, and allow an extra two stops per foot.
13. Always believe the focus wheel.
14. If you pan a Robot in an effort to keep the subject centered in the 5-P frame, you are creating a huge amount of toe-in error with all its usual problems. Now that rapid winders are available for most SLR's, there is no problem with framing because

the SLR's 8-P format allows so much room for cropping which you must do anyway.

15. It's not poetry at all, just the geometry of distortionless stereo, and the well known fact that portraits are most pleasing when shot from 10 feet or so. Keep the viewing perspective equal to the taking perspective, and get back from the subject.

16. The maker of the butterfly shot probably used too much baseline on his slide bar, and then toed in his camera. This is a formula for the most possible contrary key-stoning, i.e., one chip too large at the left, the other at the right.

17. The perceived size, in inches or feet, is almost totally determined by the taking baseline. The larger the baseline, the smaller the perceived size. It is as if the brain of the observer increased or decreased all the dimensions in the situation so as to make the baseline  $2\frac{3}{4}$  inches, no matter what it was actually.

18. The two best reasons for limiting depth are to reduce parallax to an amount observers can tolerate, and to minimize ghosting in projection. Parallax here means the amount your eyes must converge from fixating the background to fixating the foreground. If a highlight area of one chip and a shadow area of the other overlap on the screen, some of the highlight will "leak" into the shadow causing a "ghost".

19. Since a properly designed lens behaves geometrically exactly the same as a pinhole let us imagine our two lenses replaced by pinholes, and let us call the line joining the pinholes the BASELINE. In a proper stereo picture any individual object must present images of the same size in both chips in order to permit "fusion" and stereopsis. That is, the subject must be the same distance from both film planes. The simplest way this can happen is for both films to be in one plane, and that plane must be parallel to the baseline.

20. When one looks binocularly at a scene, the two eyes are looking at slightly different portions of space, from slightly different viewpoints. The view which each eye sees is limited by the lack of resolution far from the center of the field. Thus the fact that the two eyes are not seeing exactly the same view doesn't really cause any problem because each eye is seeing a view which gradually "fades out" at the limits of the visual field. However the field in a stereogram has sharply defined limits, and the differences between the left and right eye views at the edges of the field are obvious. The question then is how to deal with the discrepancies so they will cause the least visual confusion. The solution which has been universally adopted is to limit each eye's view to what would be seen through a window frame located between the eye and the scene. It is important that the window frame not intersect the subject, and the easiest way to ensure that it doesn't is to keep the conceptual window ahead of the subject.

21. The percentagewise difference between the image locations in the two chips is what determines tolerable subject depth. Consider: if one were to double the dimensions in a picture taking situation: the baseline, the distance to the subject, and the depth of the subject, one would expect the percentagewise differences between chips to remain the same. Likewise, the usable picture depth will begin and end at the same objects as before. However, the depth in inches has doubled. For any particular situation the tolerable subject depth measured in baselines is the significant quantity. Thus a Universal Table can be constructed.

22. A difference exists between the two chips of a stereogram because the lenses are normally set apart on a horizontal line, just like the two eyes of a human observer. Comparing the right chip with the left, all objects have shifted a small amount to the left in a horizontal line. This horizontal movement is the information the brain of the observer will use to visualize the scene. If you were to shoot a stereo picture with the camera tipped sideways  $45^{\circ}$ , the difference between the two chips would be that objects have moved along a  $45^{\circ}$  line. Nothing one can do with respect to trimming and remounting can change that fact. The picture shot at  $45^{\circ}$  will look plausible only if it is hand viewed with the viewer tipped  $45^{\circ}$  to match the camera angle.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

NUMBER TWO

AUGUST 1981

## DAVID'S DIALOGUE

I am very honored to be elected President of the Stereo Club of Southern California. When Susan Pinsky and I joined the Club in 1977, we had around 68 members. Our latest membership year ended with 139 members—more than double that number. More than 50 of those members have joined the Club within the last year!

For me this indicates several things. First is that stereo photography is alive and growing! A new generation of photographers is discovering the wonders of the three-dimensional viewpoint. Along with this we are seeing more and more fresh ideas, techniques, and new equipment being used at the Club. I don't see this as a threat to our long-established Realist format, but rather an evolution into further unexplored dimensional direction. For me we are currently in a vibrant and exciting phase of stereo photography that possibly portends a new "stereo boom" such as the one in the early 1950's.

Only time will tell if we will see new and modern cameras for stereo slides, but increasing precision, and reduction in cost and size, are making the adaptation of conventional 35mm equipment to stereo more and more commonplace.

The Stereo Realist format is still the mainstay of our Club, and it is up to all of us to help our newer members get off to a good start. One reason we have grown so quickly is that these newly interested members have no other place to go for good information and experience. As individuals, and as a Club, I don't think we should disappoint them.

As fortunate as we are to have so many new Club members, a special word of thanks should be made to all of you long-standing members who continue to support the Club year after year. You are also constantly providing excellent and fresh examples of what stereo photography is all about, and are continuously teaching us all new things, whether you are conscious of it or not.

I'm not one for long speeches, but facing a new year with the largest membership in our Club's history promises an exciting Presidency, and the potential for another year to be regarded among the best the Club has ever had. I look forward to talking to each one of you individually during the course of this year.

In the coming year this page will be devoted to a series of "David's Dialogues". I welcome you all to write or phone me with questions and ideas for discussion. Yours in depth,

Meetings: Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
Membership: Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
3-D NEWS Subscriptions: Published monthly. \$6.00 Per year for non-members. Send fees to the Editor.



## STEREO ACTIVITY CALENDAR

August 1981						
S	M	T	W	T	F	S
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

September 1981						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

- THU AUG 13 First Quarter Board Meeting  
 SAT AUG 15 L.A. County Fair Judging -- At the Fair Grounds - Pomona - 9:30 AM  
 SAT AUG 15 Club Potluck - Russ Terrill's - 4 PM  
 THU AUG 20 Club Meeting - Photo Center - 7:30 PM  
 L.A. County Fair Stereo Exhibition  
 WED AUG 26 Projector Control Workshop - Susan & David's home - Duarte - 7:15 PM  
 TUE SEP 1 Copy deadline - SEP 3-D NEWS  
 THU SEP 17 Club Meeting - Photo Center - 7:30 PM  
 First Competition  
 TUE SEP 22 Glassware Workshop - Bert & Catherine's home - Long Beach - 7:30 PM  
 WED SEP 30 Basic Mounting Workshop - Jerry Walter's home - Los Angeles - 7:30 PM



## STEREO QUICKIES

**STEREO IN LIFE.** Finally it's going to happen, they say. The long-awaited Life Magazine article on stereo photography. Be sure to keep your eyes open for the September issue.

**3-D MOVIES IN PASADENA.** No details on this, but the UA Theater marquee on Colorado in Pasadena advertizes 3-D midnight movies. Better call first for details.

## MEMBERSHIP AND SUBSCRIBER UPDATE

A hearty welcome to these three new members:

**ELAINE STEWART**  
 Wife of member Leighton Stewart

**MIKE & ELAINE HEPBURN**  
 1417 Spazier Avenue  
 Glendale 91201

New subscribers to the NEWS:

Henry Erskine, FPSA, Venice, Florida  
 Philip Safier, Albuquerque, New Mexico

Membership anniversaries for August:

Fred Coops - 10 years  
 Terry Crosby - 1 year  
 Rick Finney - 7 years  
 Ben Gerland - 3 years  
 Sue MacKirdy - 1 year  
 Ken MacKirdy - 1 year  
 Ed Mallen - 1 year  
 Hal Stanton - 4 years  
 Stergis Stergis - 22 years  
 Nathan Wong - 3 years

## DUES!

### FOR THE 1981-82 CLUB YEAR

Single - \$12.00  
 Couple - \$18.00  
 Patron - Any additional amount

Mail checks to:

Katy Cardinale  
 6855 Costello Avenue  
 Van Nuys, CA 91405

Dues were due on July 1.  
 There will be no individual billing.

Yes, anyone can become a Club Patron. Any dollars over the regular amount qualifies you for this distinctive title. And Patron Dollars may be earmarked for special purposes.

**STEREO AT WPCA.** On Saturday August 22, Susan Pinsky and David Starkman will be presenting a program on Stereo Equipment. This is at the Western Photographic Collector's Association meeting at the Whittier Community Center, 7630 So. Washington Ave., Whittier. 7:00 PM. WPCA remains a good source of stereo equipment in Southern California. Meetings open to all.

**RETURNED MAIL.** How disheartening for the Editor to get returned in the mail the July NEWS that had been sent to our subscriber in Canada, with the envelope stamped "Mail Service Temporarily Suspended -- Return To Sender".

# Join Us...

## STEREO JUDGING...

...of the L.A. County Fair Exhibition is a CLUB function. George Walker is the Stereo Chairman this year and he will need help! Judging is at the Fine Arts Building on the Pomona Fair Grounds. (Take the Ganesha Blvd exit north from the San Bernardino Freeway, then turn right on McKinley Avenue to the main Fair Grounds entrance.) This is a Club activity, and the Club receives \$150 to supply the necessary equipment and personnel to conduct the judging for the Fair Association. Please come by if you can, by 9:30 A.M., to lend your support. Judging to be followed by a....

## ...CLUB POTLUCK

...for the whole Club. Whether or not you can attend the Fair Slide Judging, do plan to attend the Potluck. About 4 P.M. we'll assemble at:

Russ Terrill's home  
2121 Hill Drive, Los Angeles  
(In the Eagle Rock area,  
between the 134 Freeway and  
Colorado Blvd., just east  
of Eagle Rock Blvd.)

No advanced reservations needed -- just come!

You bring: 1. Meat to cook by yourself (a hot barbecue will be provided).  
2. One salad, vegetable, or dessert dish to pass and share with others  
3. Your own plates and utensils.

Provided

free: 1. Cold refreshments.  
2. A beautiful back yard with lots of tables.  
3. Stereo camaraderie!

All are invited to come eat, relax, and spend a long evening talking stereo with fellow Club members. If you can't arrive till 6 P.M., that's okay too. We'll still be going strong. New members -- come by to get acquainted. Last year we had a food-and-talk bash we'll never forget!

## ...AUGUST MEETING

...for the August meeting where we will be viewing the accepted slides making up the 1981 Los Angeles County Fair Stereo Exhibition. This will be a whole variety of slides from throughout the U.S., and a number of foreign countries as well. There will be about 200 slides in this excellent group, and the showing will give you an excellent idea of what is being done today. It will certainly provide inspiration to load up that stereo camera and see how well you can do yourself!



## AWARDS BANQUET RECAP

Continuing the ongoing program to move the Banquets around to various areas within Greater Los Angeles, another new location was tried -- Pike's Verdugo Oaks in Glendale -- and it was most satisfactory. Service was excellent and the delicious buffet was enjoyed by all, and by some several times. The evening was a busy one, with lots of people involved in its success. Rick presented Certificates of Appreciation to his Board... Oliver Dean swore (affirmed) in the new officers and all the members as well.... Bette Stewart provided table decorations which were taken home by the lucky winners... Tim presented a host of medals, ribbons and trophies in grand style, with assistance from daughter Amanda... Martha and Andy Sihvonen (Club Vice President 1973-75) from Reno dropped in unexpectedly to enjoy one night at the Club after so many years of absence...

"SCSC On Display - 1981" was the show. It contained 96 slides from 24 members as their entry in the slide of the year competition. The script was written by Marilyn and Carl Felling, Susan Pinsky, David Starkman, Rick Finney and Jerry Walter. The narration was read by John Doyle, a NEWS subscriber from Atlanta, Georgia. Music selected by Jerry Walter. It was a delightful and smashing success, with everyone going away wishing such productions could have more than one showing. But perhaps this evanescent nature adds to the show's uniqueness and evening's excitement.

Where to for our Christmas Banquet in December? New Banquet Director Marilyn Felling is working on that affair at this very moment.

At the Banquet a walnut plaque and gavel was presented with the following inscription:

Presented to  
RICK FINNEY  
In appreciation for  
His year of service as President  
1980-81  
STEREO CLUB OF SOUTHERN CALIFORNIA

RESULTS OF THE CLUB SLIDE OF THE YEAR COMPETITIONSLIDE OF THE YEAR...

"High Voltage" by Susan Pinsky

BEST STANDARD...

"Pacific Sunset" by Stergis M. Stergis

BEST NONCONVENTIONAL...

"Perfect Sandwich" by Jerry Walter

BEST SCENIC...

"Yosemite Falls" by Earl Colgan

BEST PEOPLE PICTURE...

"Renee #2" by David Kuntz

MOST PROMISING NEW MEMBER...

Katy Cardinale

Based on review of her four slides:

"Christopher" "Amanda #331"

"Claudia" "Two Figures At Cove"

HONOR SLIDES...

"Claudia".....Katy Cardinale  
 "Autumn Serenity".....Conrad Hodnik  
 "Ice Bound".....Conrad Hodnik  
 "The Great Duarte Fire".....David Starkman  
 "A New Star Is Born".....Stergis M. Stergis  
 "Desert Storm".....Marshall Stewart  
 "Moab Country".....Russ Terrill  
 "Pepper Face".....Jerry Walter  
 "Preserved".....Jerry Walter

Duplicates of each of the above 14 slides (except the New Member's) have been made a part of the Club's permanent archival slide library.

TROPHY DONORS...(with much appreciation)

Marshall Stewart & Hal Stanton...

...Slide of the Year

Hugh Stilley.....Best Nonconventional

Earl Colgan.....Best Standard

Harold Cosel.....Best People Picture

Jerry Walter.....Best Scenic

Stergis Stergis..Most Promising New Member

One Judge's Viewpoint

....Bill Papke, Cordova Camera Club

This year's judging of the stereo slides of the Stereo Club Of Southern California gave the Cordova Camera Club an evening to remember. Tim Cardinale and his brother Mike arrived from the Bay Area in time for dinner with some of the club members and then the meeting began at 7:30 PM with the judging of the slides as the main event. The judges were

club members and all stereo workers as well as being workers in the other forms of photography. They were John Funaro, Bill Papke, Ben Shook, and Dewitt Bishop as alternate. The slides were first viewed in their entirety to get an overall view of the work. Then a point system was used to produce a more useable group of slides from which to select the honor slides and the slide of the year. Our scoring box runs from 1 to 4 so the final point values ranged from 3 to 12. The honor slides were then selected from those slides receiving approximately 8 points or higher. From then on an IN-OUT approach was used to pare the slides down to the final group to be considered for honors.

Three completely different slides stood out in the judges' minds for their quality, originality and overall impact. These were the eye-popping slide of an exploding power transformer by Susan Pinsky, a beautiful scenic by Earl Colgan, and a mouth-watering sandwich by Jerry Walter. When the slide of the year was finally chosen it was given to "High Voltage" by Susan Pinsky for its high degree of originality and excellent stereo effect. The lighting quality and the stereo immediacy of Jerry Walter's gargantuan sandwich made it a difficult slide to forget. The best scenic was given to one of the best and uniquely different views of Yosemite Falls by Earl Colgan. The lighting, the camera position, and the stereo effect made it one of the best renditions of that well-known feature that I have ever seen. And this was agreed upon by all of the judges. The unusual approach of David Kuntz to a nude portrait "Renee #2" gave this new worker his honor.

When it came to select the most promising new member based on four slides submitted by each person a lot of viewing and reviewing was done. This part of the judging was not taken lightly and after much discussion the award was given to Katy Cardinale. It was felt that although the runner-up had attempted a greater variety of subject material, the final execution did not succeed as well on the screen. I can imagine the mixed emotions of pride and possible embarrassment that Tim felt when the judges finally agreed on his wife's work, but be assured that Tim represented the Club well and made sure that a fair and impartial judging took place.

Finally, I would like to comment on the total selection of the slides made available for judging. I have seen enough salons to know that wonderful things are going on in SCSC. The tremendous variety, quality of the work, and the range of creativity that was seen can only make one wish to be able to attend all of the meetings of your fine group.



## Stereo Club Of Southern California Certificate Of Appreciation presented to

KATY CARDINALE, Treasurer: For keeping the Club dollars in order and making it a pleasure for members to pay their dues, and for her common-sense attitude and logical thinking at the Board meetings.

TIM CARDINALE, Competition Director: For leading the membership through a stimulating and innovative year of Club competitions, and trying to please most of the people most of the time; and for an enormous amount of work helping the Club grow in strength and expertise.

DON CAST, Secretary: For leading 18 of our members in the International Stereo Club Competition, and using clear thinking and concise language in recording the Board minutes, and for being someone the President could always depend on.

HAROLD COSEL, House Director: For faithfully having our meeting place ready to go by 8 PM by coming early, dragging out the equipment, and at the end of each meeting struggling with storing voluminous equipment in a tiny cupboard.

MARILYN FELLING, Vice President and Programs: For giving support to the President, for bringing sanity to the Board meetings, and for creating stimulating programs that caused members to look forward to the meeting with great anticipation.....and never be disappointed.

DAVID KUNTZ, Workshop Director: For endeavoring to assemble workshops designed to meet the critical desires of the entire membership.

DENISE PEARL, Special Friend of Stereo and Dance: For entertaining and enlivening different gala stereo functions with her titillating belly dancing so expertly performed.

SUSAN PINSKY, Membership Director: For bringing our Club membership to 140 souls, for producing a beautiful "Invitation to Join" pamphlet, and for encouraging new thinking in Club management and for cheerfully greeting new and old at Club functions.

CHARLES PIPER, Physician of Cameras and Sage of the Technical Pages: For continuing to author the Technical Pages for the 3-D NEWS, and for being ready and able to repair our sometimes sick cameras.

DAVID STARKMAN, Equipment Director: For readily assisting members in their search for stereo equipment and providing a strong environment of positive thinking and limitless zeal for everything concerning stereo.

MARSHALL STEWART, Banquet Director: For confidently planning the best-ever Christmas Banquet aboard the Queen Mary, and the Awards Banquet, and exercising his duties always with a smile.

URSULA SYLVAN, Hospitality Director: For always greeting our guests with friendliness and zest, for overseeing Operation Refreshments with enthusiasm and a perennial smile, and for her dependable staffing of the competition table.

GEORGE WALKER, Outing Director: For struggling with the outing program and where possible offering Club outings of great interest.

JERRY WALTER, 3-D NEWS Editor: For bringing our Club newsletter to the pinnacle of all stereo publications, for his many hours of service to our hobby of stereo photography, and for being at the side of the President when he needed him.

*July 26, 1981*

*Rick Fung - Pres*

**QUOTES.** "It takes a lot of time and patience to acquire a portfolio of good scenics. Don't expect to go out and shoot a roll of good scenics in a morning or a day. It takes planning, scouting and time. Not even the Masters go out and rush through a shooting day and come up with great

photos. Don't go out to shoot scenics; go out to observe — to see, to feel, to enjoy nature. Then use your photographic tools to record what you see. That's how to shoot good scenics."

—Peterson's PhotoGraphic/May 1980

# 1980-81 COMPETITION WRAP UP

## MAY COMPETITION RESULTS AND FINAL STANDINGS

### A GROUP NONCONVENTIONAL CATEGORY

66	326	Stergis M. Stergis
61	311	Ward Clark
64	307.5	*Rick Finney
64	299	Sylvia Sikes
61	293.8	*Russ Terrill
67	257.3	*Jerry Walter
63	248	Paul Wing
62	179	Paul Darnell
40	64	Tim Cardinale
--	58	Oliver Dean
--	56	Marjorie Adams

### A GROUP STANDARD CATEGORY

MAY	CUM	
63	313	Stergis M. Stergis
59	312.5	*Jerry Walter
66	311.3	*Rick Finney
61	311	Tim Cardinale
60	306.3	*Russ Terrill
61	299	Sylvia Sikes
59	296	Nathan Wong
59	288	Ward Clark
54	284	Hugh Stilley
59	245	Paul Wing
59	238	Paul Darnell
--	190	Conrad Hodnik
--	175	Don Cast
--	60	Janet Rouzer

### B GROUP NONCONVENTIONAL CATEGORY

--	307.5	*Susan Pinsky
61	305	*Marilyn Felling
60	299	Hugh Stilley
63	297.5	*George Walker
59	243.8	*David Starkman
--	60	Carl Felling
--	58	Richard Ogle
--	55	Charles Wong
54	54	Tony Alderson
--	52	Richard Lindblom
--	50	Margo Rheingruber
16	34	David Kuntz

### B GROUP STANDARD CATEGORY

--	312.5	*Susan Pinsky
56	303	Earl Colgan
60	301.3	*David Starkman
61	300	Carl Felling
61	295	David Kuntz
59	292	Hal Stanton
60	290	*Marilyn Felling
58	289	Jim Riggs
--	281.3	*Katy Cardinale
55	232	Marshall Stewart
54	225	Rich Bruland
--	173	Ursula Sylvan
58	150	Rich Edmunds
60	115	Tony Alderson
--	114	Richard Ogle
--	104	Wayne Gilbert
--	80	Mike Cardinale
17	74	George Skelly
--	61	Harvey Hymer
--	60	Margo Rheingruber
--	56	Lloyd Leer
56	56	Mike Eddy
--	56	Terry Crosby
--	54	David Konstan
--	54	Sue MacKirdy
--	50	Ken MacKirdy
--	37	Leighton Stewart
35	35	Larry Clay
--	35	Charlie Kamerman
--	21	Dave Davies



\* Judges Scores Averaged

Club competition judges for 1980-81 were:

Harold Cosel.....Jim Pettit.....Charles Piper  
Rick Finney.....Russ Terrill.....Gene Kirksey  
Ken Fordyce.....George Walker.....Jerry Walter  
Max Bruensteiner..Marilyn Felling..David Starkman  
Katy Cardinale..Susan Pinsky...Catherine Laursen

In recognition of those who struggled to bring slides for every competition for the year, Club Participation Ribbons for 1980-81 have been awarded to the following determined members:

For entering all  
Competitions, both  
categories:

Ward Clark  
Marilyn Felling  
Rick Finney  
Susan Pinsky  
Sylvia Sikes  
David Starkman  
Stergis Stergis  
Hugh Stilley  
Russ Terrill

For entering all  
competitions, one  
category:

Katy Cardinale  
Tim Cardinale  
Earl Colgan  
Carl Felling  
David Kuntz  
Jim Riggs  
Hal Stanton  
George Walker  
Jerry Walter  
Nathan Wong



Rich Edmunds and George Walker do a quick sort and appraisal of stereo slides before the May Competition.

## STEREO EXHIBITIONS CALENDAR & NEWS

SAT AUG 15 Judging: Los Angeles County Fair Exhibition, Fair Grounds, 9:30 AM  
 SAT SEP 5 Closing: Stockton-on-Tees, England  
 TUE OCT 27 Closing: Southern Cross Exhibition Forms: (U.S. Agent) Joseph P. Fallon, FPSA, 1 Dalewood Way, San Francisco, CA 94127

There will be some Stockton-on-Tees entry forms on the freebie table at the August meeting. Slides must be send directly to England, but to simplify money exchange, fees in U. S. \$ may be sent to Mel Lawson in Arlington, Virginia.

The second annual Southern Cross Exhibition closes with U.S. Agent Joe Fallon on October 27. Once again the slides will be carried personally from the U. S. to Australia by a Sydney Stereo Camera Club member — this year Charles Jones. Charles and wife Colma will be visiting the U. S. before that date to attend the Salt Lake City Convention in October.

These foreign stereo exhibitions deserve our wholehearted support.



### Classified



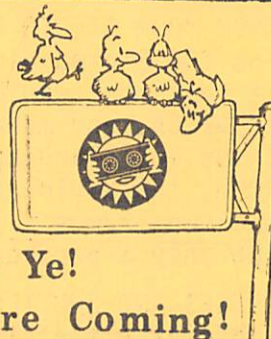
FOR SALE. Stereo viewers for twin 2"x2" (full frame 35mm) stereo pairs. Hold-up-to-the-light, all metal with large glass focusing lenses. Great for preview of twin-camera or slide bar pair before remounting, or for full-frame viewing. Made by Radex in the early 1950's. Limited quantity. Available at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

FOR SALE. Projectors. TDC 116 \$300. View-Master \$250. Nord 300 watt \$225. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes 90274 (213) 541-7143

FOR SALE. Projectors. Floyd Garton informs us that three stereo projectors, including a 750 watt TDC, are available from Tuttle Camera, 4019 Atlantic, Long Beach (213) 424-8633.

FOR SALE. SLIK Twin Camera Platform, 11.4 inches long, 1.8 inches wide, will take 2 cameras and hold them side-by-side for stereo use. Retail for \$43.95 but Paul Carrier at Grayson's Camera, 213 No. Central Ave., Glendale, will sell them to Club members for \$30.00.

FOR SALE. Bound 1980-81 3-D NEWS. All 12 issues from the last Club year July 1980 - June 1981. Contact Jerry Walter (213) 225-8042. \$5.00 per set.



## Hear Ye! Hear Ye! The Workshops Are Coming!

Workshops are for everyone. They are held at various member's homes or apartments. They are meant to instruct and be a place to get questions answered. Regardless of your degree of participation, you can't help but learn more about 3-D when you attend. Take advantage of these...

### PROJECTOR CONTROLS WEDNESDAY AUGUST 26

A practice and theory workshop to be held at Susan and David's home at 7:15 PM. Learn how to adjust horizontals and verticals by cable and knob, learn what each does, and Why. Of course, we'll be looking at an assortment of slides at the same time. Visiting Susan and David's home in Duarte is a 3-D Experience. To reserve a spot and get directions, RSVP Susan & David 357-8345 or Rick Finney 225-8042.

### GLASSWARE TUESDAY SEPTEMBER 22

Bert and Catherine Laursen will open their lovely home at 6460 Mantova Ave., Long Beach, to show glassware lighting. See the great photo stand Bert has developed. Find out how to "bounce" light from colored cards and through the glassware. There will be some preliminary instruction on slide bar, and many of the techniques can be used on other tabletop setups. RSVP Bert and Catherine at 431-4475 or Rick Finney at 225-8042.

### BASIC STEREO SLIDE MOUNTING WEDNESDAY SEPTEMBER 30

Designed for the newer less-experienced member. Learn how to cut film, place the chips in the aluminum masks, and the two fundamental principles of adjusting the chips for proper viewing. And come to appreciate there is a certain amount of artistic creativity in mounting stereo slides. To be conducted by Jerry Walter at 1098 Montecito Drive, Los Angeles. RSVP Jerry at 225-8042.

## Thank You

to TIM CARDINALE who earmarked his Patron Membership fee to help defray the cost of this 8-page 3-D NEWS.

### KNOW YOUR STEREO VIVID CAMERA

The TDC Stereo Vivid is an odd ball in many ways, but its adherents are so addicted to it that most would never part with it. It was designed by Gordon N. Smith of Pacific Grove CA, and manufactured by Karl Kurz of Portland OR. While it makes two 5-sprocket chips in Colardeau Progression (see #18), instead of the usual lens spacing of about 70mm, the Vivid has a spacing of 65mm achieved by putting a loop in the film between the two frames. This comes closer to being orthostereo than Realist format cameras, but only a perfectionist would notice the difference.

### LENSES AND SHUTTER

Lenses for the Vivid are the usual f/3.5 Cooke triplets, with apertures to f/16, but typically are not as sharp as those on Realists. The focusing wheel, by means of cranks and levers, drives an internally moving focal plane. The Depth of Field scale which is frequently out of adjustment or inoperative, shows too little depth near INF, and too much depth near 4 ft. When adjusted for the best compromise, it shows depth from INF to 8 ft when the aperture is f/8. The shutter is the comparatively primitive type sometimes called a "guillotine", consisting of two large metal blades, each with two holes. The blades move horizontally, one after the other. Speeds are B and 1/10 to 1/100 sec with continuous settings in between. Speed calibrations hold up well even after long use. There is a flash sync circuit which is approximately "X" timed, but is only accessible via the old Stereo Vivid flash gun. To use a modern strobe you need to have a PC socket installed.

### VIEWFINDER AND RANGEFINDER

The viewfinder has a superimposed rangefinder which holds calibration well, but can only be reset by taking the front casting off, a tricky and time consuming operation. There is a bubble level which is rather difficult to see, at the bottom of the small superimposed field. To clean the optics of the finder, the top of the camera must be removed, which is also difficult.

### EXPOSURE CALCULATOR

The single feature which most endears the Vivid to its users is the exposure calculator. It is not a light meter, but it mechanizes the information given on the paper packed with the film. If you set the ASA film speed and the lighting condition, the calculator, which is directly coupled to the aperture control and shutter speed control, tells you when you have correct exposure. That is, if you are using ASA 25 film in bright sunlight at a speed of 1/100 sec you merely turn the aperture wheel until the pointer shows correct exposure. Or you can set the aperture and adjust the speed. The flash scale intended for bulbs and ASA 10 film is useless for strobe.

### TRANSPORT

The trickiest thing about the Vivid transport is that because of the film loop introduced to decrease the baseline, the film must be threaded UNDER the sprocket, otherwise the transport will never stop. People have sent me Vivids from the East Coast because they didn't read the decal on the bottom of the camera. There is a tension spring to keep the edge of the film against the bottom of the film gate to prevent vertical registration errors, a feature not found on all stereo cameras.

### OTHER GENERAL REMARKS

In spite of its generally massive construction, the Vivid has strap hanger lugs which are open hooks (not closed eyes) integral with the body casting and rather fragile. The back lock usually has a lot of shake, but has an internal baffle, so light leaks are not common. The rewind knob, which works well when it has not been tampered with has an internal ball which gets lost the first time an amateur takes the top off. If you can stand still for the 1/100 top speed, the Vivid may just be your camera.

### SERVICING

The Vivid is one of the most challenging to the average service man because of the difficulty in getting it apart. It is here that the DOF scale is usually damaged as the technician is probing for the hidden screws which hold the top on and require all the controls to be in a particular position to get access to them.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

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SEPTEMBER 1981

## DAVID'S DIALOGUE

### 3-D LIFE

I, like many of you, am always excited about current developments, events, and news regarding 3-D photography. More and more exciting things seem to keep happening which confirm my feeling that stereo interest is coming back, and that the 1980's will see a "stereo boom" like the one 25 years ago.

My latest cause for excitement is due to one of the biggest media coverages of 3-D photography in 25 years — an article about stereo photography in LIFE Magazine entitled "Seeing In Depth", and subtitled "3-D Comes Back With A New Look". The article gives a brief explanation of what stereo photography is, and a short history up to the current "revival" of interest in 3-D.

We all know that you can write a million words about 3-D photography and still not convey just what it is like to see a 3-D photograph. Happily, LIFE realized this, and went to quite a bit of trouble to present ten 3-D photographs in 3-D! They chose a method used back in 1953 — the "Mirror Method", which takes one of the images and prints it next to its mate as a flipped-over mirror image. To view, one eye looks directly at the image intended for it, while the other image is seen through the aid of a pocket mirror stood vertically between the images. The advantage to this method over "free-viewing" methods is that with the aid of a common object just about anybody can see 3-D. So this technique offered the maximum possibility for the most people to be able to see the images in 3-D, without having to include a viewing aid in the magazine.

Many active stereographers, from our Club and nationwide, including me, submitted stereo slides for consideration. The images chosen show modern trends in 3-D, away from the classic pictorial scenic views. Included are macro stereos by me and Susan Pinsky (with a nice mention of SCSC!), an exciting zooming stereo of Las Vegas by Martin Folb, and the surrealistic photo of floating French breads created by Steve Aubrey, which won best contemporary medal at the L. A. County Fair, and was seen at our last Club meeting. The other images chosen included different experiments with 3-D lighting, and historical views of Abraham Lincoln taken by Mathew Brady and a photo of an Apollo 15 astronaut on the moon's surface.

Well, I'm excited! Are you?

Yours in Depth,

**Meetings:** Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
**Membership:** Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
**3-D NEWS Subscriptions:** Published monthly. \$6.00 Per year for non-members. Send fees to the Editor.

GLADYS CLARK

Condolences are extended from the Club to Ward Clark on the passing of his wife Gladys on August 26. Gladys frequently attended Club functions, was a strong family person, and very active in her church. She will be dearly missed.

**STEREO ACTIVITY CALENDAR**

September 1981							October 1981						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5					1	2	3
6	7	8	9	10	11	12	4	5	6	7	8	9	10
13	14	15	16	17	18	19	11	12	13	14	15	16	17
20	21	22	23	24	25	26	18	19	20	21	22	23	24
27	28	29	30				25	26	27	28	29	30	31

- THU SEP 10-SUN SEP 27 L. A. County Fair Photo Booth needs attendants - Call George Walker - 351-9478
- SUN SEP 13 Field Trip to Huntington Gardens - San Marino - 1:30 PM
- THU SEP 17 Club Meeting - Photo Center - 7:30 PM First Competition - Everyone bring slides!
- SUN SEP 20 Burbank Camera Show & Sale - Machinists Hall - 10:30 AM
- TUE SEP 22 Glassware/tabletop Workshop-Laursens' home - Long Beach - 7:30 PM
- TUE SEP 29 Copy Deadline - October 3-D NEWS
- WED SEP 30 Basic Mounting Workshop - Jerry Walter's home - Los Angeles - 7:30 PM
- THU OCT 15 Club Meeting - Photo Center - 7:30 PM Auction + slides
- WED DEC 16 Club Christmas Banquet - Castaway - Burbank - Reserve Now

MEMBERSHIP AND SUBSCRIBER UPDATE

A hearty welcome to these four new members;

RALPH COLLARD, 820 Pine St. W.  
West Covina, CA 91790  
R (213) 918-5710 B (213) 443-4171

MASAHIKO KAWAMURA  
212 Fujimori 1-chrome, Meito-ku,  
Nagoya 465, Japan

MR. HARRY POSTER, P.O. Box 1883  
South Hackensack, NJ 07606  
(201) 340-1068

TERRY ROUPE, 456 South Harvard #113  
Los Angeles 90020 R (213) 384-5438

New subscribers to the NEWS:

Steve Aubrey, New York, New York  
LeRoy Nordby, Bellevue, Washington

Club membership anniversaries for September:

Katy Cardinale - 2 years  
Mike Cardinale - 2 years  
Mary Jane Etcheverry - 6 years  
John Etcheverry - 6 years  
Fred Franck - 8 years  
Rosalyn Freund - 8 years  
Kit Galloway - 1 year  
David Gibson - 2 years  
Zane Haag - 7 years  
Harvy Hymer - 1 year  
Conrad Hodnik - 10 years  
Margaret Jashni - 18 years  
Susan Pinsky - 4 years  
Sherrie Rabinowitz - 1 year  
David Starkman - 4 years  
Marshall Stewart - 6 years  
Hugh Stilley - 11 years

*Letters*

August 9, 1981

Dear Membership Director:

Thank you for writing me about your stereo club. I sent the money as the membership dues through the Post-Office here. I am so much pleasure to be able to join your club and to see your newsletters.

I am a pediatrician, who worked at the University of Wisconsin several years ago. I am so crazy about stereo photos for ca. 25 years and this disease can not be cured and becomes worse progressively. As you know, our country is the best for making cameras, and this means that it is also easy to make a specially ordered stereo camera. I ordered a special camera made by 2 Olympus XA cameras. This camera is designed to use 2 rolls of 35mm films in the same time, that is, a pair of 24x35mm pictures is taken. The merit of this camera is shutter synchronization at 1/500 sec, electronic, automatic exposure and free setting of toe-in arrangement of both two lenses. I also enjoy other stereo cameras, such as Wollensack, Revere 33, TDC Stereo Vivid, and V-M Personal and projectors.

I hope I may send the hot news about stereo in Japan to your newsletter soon. To tell the truth, I was astonished to know I am the first Japanese member to your club, because so many stereo enthusiasts are here in Japan, and special makers for stereo equipment service us.

Sincerely yours,

*Masahiko Kawamura*

Masahiko Kawamura  
Meito-ku, Nagoya, Japan



## ...AUGUST REVIEW

A super large crowd turned out to view the Fair Exhibition. George Walker and Tim Cardinale had arranged the 180 slides in appropriate groupings which strengthened the wide range of subject matter. Several folks there were especially interested because they hadn't yet received their report cards from the judging, so this is how they found out how they fared. Thanks to Donna and David Konstan for the punch, and Susan Pinsky for the cookies. And Bill Daggett who brought the fans to help cool us off in the Photo Center. Later, 18 went over to the Int'l Pancake House for coffee, calories and chatter, some till the wee small hours of midnight.

## Join Us...

### ...IN SEPTEMBER

.....Competition #1 of the new Club year. It's been overheard that some of our more prolific stereo shooters are getting itchy for Club competition, complaining that it's been a long dry spell since the last competition in May. Well, September is the month to get rid of the itch. Everyone is invited to bring 3 (or 6) slides for either (or both) the standard or nonconventional categories.



Newer members: come early with your slides so Competition Director David Kuntz and his staff can help you fill out entry cards. It takes only a minute or two once you know how. We'd like to get you all involved.

Competition rules will be identical to last year. Let's have a really big slide turnout at the September 17 meeting.

### ...IN OCTOBER

...auction coming up! Time to dig through your photo equipment shelves and decide to turn some of the unused items into cash. Similar format to last year: anyone may bring as many items as they want...10% of sale price goes to Club....a minimum sale price may be specified...everyone attending may bid....items may be donated where all sale proceeds go to the Club....more details next month, but do start thinking of what you're going to bring! In addition to the auction we'll have a projected slide presentation of ???....Tim the Program Director is working on this now...October 15!



## ...IN DECEMBER



This may seem a little out-of-season, but here "we plan ahead". You are invited to attend the

Social Extravaganza  
of the  
1981 SCSC Social Season  
The 1981 Christmas Banquet  
and  
Stereo Slide Presentation

All members and family and friends are welcomed to attend. However, there will be seating available to the first 100 replies ONLY.

First Come -- First Served

Where: The Castaway, Burbank (with a fantastic view of the city lights from this fine mountain location)

When: Wednesday, December 16, 1981. Cocktail and social hour 6:30 to 7:30

What: A formal sit-down dinner will be served at 7:30 PM

And then what....What! It's the premier Los Angeles showing of the 1981 PSA Stereo Division Sequence Exhibition...A complete production with music, narration, and of course, stereo slides!

How can you be sure to be one of the select 100 to attend? Sent \$9.25 per person (all attendees must pay in advance to:

Marilyn Felling, SCSC Banquet Director  
P.O. Box 90, Topanga CA 90290

Checks payable to the Stereo Club. Any questions? Call me at (213) 455-1886.

— Marilyn, the Banquet Director



The four recipients of the "Most Promising New Member" Award pose at the 1981 Banquet..... Tim Cardinale (1978); Katy Cardinale (1981), Marilyn Felling (1980), George Walker (1979).

## FIELD TRIP NEWS

Read this REALLY QUICKLY or you will be too late!

Sunday September 13 at 1:30 PM  
Huntington Botanical Gardens  
11510 Oxford Road, San Marino

If you have never been to the Huntington Gardens, this will be a real treat. Here there is truly a wild array of plants of every description in picture-perfect settings, including great cactus and Japanese gardens, and a fine sculpture garden to photograph too. If you have been there before you'll certainly want to go again! Meet at the Main Gate at 1:30 PM. The required reservations have already been made in the Club's name. For further info contact the Field Trip Director or his Assistant:

Rich Bruland - 662-1359 - L.A. Area  
Larry Clay - 431-1584 - Long Beach Area

Don't Wait! This is the perfect time of year to take pictures here.....and share a little Club Camaraderie too. P.S. Admission is FREE.



## WORKSHOP NEWS

The first workshop of the season was a big success. Lloyd Leer, Jim Riggs, Charles Wong, Ralph Collard, Norma Fritchie, and Bill Daggett attended the projector session at Susan and David's. For some it was the first opportunity to see their own slides projected, and the occasional problem with cardboard mounts came through loud and clear. The meanings of the terms "horizontals" and "verticals" were explained, and there were two rounds of musical chairs, with all trying the three controls, plus projection. David provided bonus handouts on projectors and techniques, and Susan dished up generous helpings of cookies and ice cream.

### GLASSWARE TUESDAY SEPTEMBER 22

Bert and Catherine Laursen will host this at 6460 Mantova Ave., Long Beach. There will be some preliminary instruction on slide bar, and many of the techniques specific to glassware can be used on all other tabletop setups. Designed to get you started in this interesting aspect of 3-D. RSVP Bert and Catherine at 431-4475 or Rick Finney at 225-8042.

## BASIC STEREO SLIDE MOUNTING WEDNESDAY SEPTEMBER 30

Designed for the brand-new stereographer. A run-down of available supplies, how to cut film, place the chips in masks, glassing, plus instructions on the two fundamental principles of adjusting the chips for proper viewing. Small group only. RSVP Jerry Walter, 1098 Montecito Drive, L.A., 225-8042.

Workshops coming up in October:

### NEW MEMBER DISCUSSION SESSION TITLES IN STEREO



## Classified

Classified ads are free. Send info to the Editor. No automatic repeats; separate notification required for each month to be run.

**FOR SALE.** View-Master camera, flash, film cutter, 500 Projector. \$400. All exc, 30-day guarantee. Mr. Poster, Box 1883D, So. Hackensack, NJ 07606. (201) 340-1068, 8AM-10PM. I buy, sell, trade, repair 3-D! SASE for my stereoscopically illustrated monthly equipment list.

**WANTED.** Case for Belplasca Stereo Camera and/or Belplasca Stereo Camera. LeRoy Nordby, 4516 153rd Ave. S.E., Bellevue, Washington 98006

**FOR SALE.** Kodak Stereo camera w/case rigged for modern electronic flash \$150. TDC116 Projector \$350. Lloyd Leer, 11460 Flower St., Riverside, CA 92505 (714) 359-1072.

**FOR SALE.** Stereo Realist f/3.5, case, very clean \$135. Realist Model 2062 electric stereo viewer with battery adapter, new condition in original box with instructions \$65. Realist Model ST63A Handi-Viewer, new condition in original box with instructions \$35. Two sets Realist ST51-1 Type A filters, new condition in original boxes \$15 each set. Harry Parker (213) 849-4185

**FOR SALE.** Back in print again is "Tips and Techniques for Better Stereo Pictures". Produced by the Chicago Stereo Camera Club; Edited by James H. Dinwiddie, APSA. A 100-page anthology of ideas, how-to, equipment, and philosophy, on all phases of stereo gleaned from a host of authors. \$9.75 ppd from Charles Nims, 5544 Blackstone Ave, Chicago IL 60637

**FOR SALE.** Bound 1980-81 3-D NEWS. All 12 issues from the last Club year July 1980 - June 1981. Contact Jerry Walter 225-8042. \$5.00 per set.



## THE STEREO EYE



### Stereo Realism by David Kuntz

I don't care if it is called the "Stereo Realist", stereo photography is anything but real. A stereo photograph is two rectangular pieces of colored celluloid. Only in the mind of the viewer does this precious plastic take on the attributes of solidity, depth, and color we consider "real". Many times we strive to take photographs that will be "realistic"; nothing could be more realistic than pictures of your Aunt Fred from last Christmas. These are realistic records, yet totally boring to anyone outside your own family. For competitions we try to take pictures that others will find interesting.

How do we determine what will be interesting and what will make a successful photography? Usually we photograph what we find interesting to ourselves; and we rarely know why something is interesting, only that it is. In this sense, we gain more insight into each other by noting what we choose to photograph rather than by examining the subject of the photograph itself. Thus, stereo photography is not a means of exploring external "reality", but of exploring each other through the way we interpret this reality.

How we photograph is as important as what we photograph. The tools of hyperstereo, hypostereo, macrostereo, etc. are not gimmicks but crucial elements that indicate the nature of our own personal vision. It is interesting that sometimes we see a slide in competition and immediately know who made it. This is not because of the subject of the slide, but because we recognize the style of the maker. We have become familiar with this person's particular interpretation of reality. By allowing ourselves to understand another's point of view we not only understand him better, but also understand ourselves better since we see that our perceptions and interpretations are not unique. By providing an external reference point we are allowed to fix our own location in reality, just as we need external objects to know where we are in space. It is as difficult to understand ourselves without these external comparisons as it is to know where we are in a dark room.

How do we effectively communicate our perceptions to others through the medium of stereo photography? The very first step is the mastery of the mechan-

ics of photography and basic photographic techniques. Control of exposure, depth of field, lighting, etc. are necessary simply to provide the viewer with a recognizable image. We then turn to the art of composition. Do we wish to emphasize something by bringing it close to the camera, or by lighting it specially? Do we wish to purposefully create a fantasy image by using special effects? These decisions must be made consciously if we are to succeed as photographers. If we do not consciously emphasize what we have found important when we take the slide it will not be evident to the viewer; the viewer cannot read your mind, and he will not know why you chose to take a particular picture unless the clues are there. In stereo photography, mounting is as important as the original exposure of the film. Here we are again given the chance to highlight a particular part of the picture, eliminate some unwanted elements and control the perceived depth of the picture.

As someone relatively new to stereo photography, I have found Club competitions the best way to improve my own skills as a stereographer. By seeing the photographs of more skillful stereographers and by having my own photographs judged by others, I see both what photographs succeed in communicating to me, and which of my photographs succeed in communicating to others. Improvement in stereo photography cannot come by evaluating your slides by yourself; it is by critical feedback from outside that we become more successful at communicating with others through stereo photography.

## FOR OUR COMPETITORS

### STEREO CLUB OF SOUTHERN CALIFORNIA COMPETITION RULES FOR 1981-82

1. There will be 2 competition categories: (1) standard stereo, and (2) nonconventional stereo. Standard stereo is defined as all those slides made with a standard 35mm stereo camera (Realist, Kodak Stereo, etc.) at normal interocular. Cropping, sandwiching, multiple exposures, filtration, and color manipulation are permitted as long as the original chips were made with a standard stereo camera. Nonconventional stereo is defined as all those slides made with Exakta-Kindar-Hyponars, Realist Macro Stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. The Competition Director shall decide the appropriate category of a slide in event of dispute.
2. Members will be allowed to enter up to three slides in each of the two competition categories at each competition.



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

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

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

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

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

8. Scoring shall be from five to nine points.

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

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

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

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

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

—Adopted by the Club Board on August 13, 1981.

## Thank You

to BILL PAPKE, Carmichael, who earmarked his Club Patron dollars to help defray the cost of this 8-page 3-D NEWS.

## STEREO EXHIBITIONS CALENDAR & NEWS

VOLUNTEERS ARE NEEDED... to tend the booth at the L.A. County Fair, Pomona, days and/or evenings September 10 through 27. George Walker, this year's stereo chairman, has the sign-up card and will give you further info. Free gate passes are provided. Here's a chance to meet people and watch them enjoy the stereo slides in the drum viewers (many for the first time...remember your first look and thrill?). It's fun, really! Call George at (213)351-9478 today and do your part in this Club project for furtherance of the 3-D cause.

TUE OCT 27 Closing: Southern Cross Exhibition  
Sydney, Australia

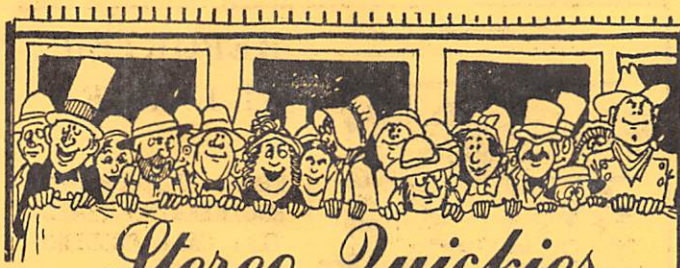
MON NOV 2 Closing: San Bernardino Exhibition  
Forms: Lester Lauck, APSA, 56865  
Ivanhoe Drive, Yucca Valley CA 92284

TUE NOV 10 Closing: S4C Stereo Exhibition  
Forms: Ed Hickey, APSA, 11106 Hortense  
St., No. Hollywood, CA 91602

FAIR JUDGING. A good group turned out for the judging on August 10. Attending a stereo exhibition judging is unique in that one has a chance to see all the slides not accepted into the final show, as well as all the acceptances. Plus it's a chance to see how exhibition judgments are conducted. The Fair judging took a little longer than usual because it was necessary to go through all the 21's to upgrade 3/4 of them to 22's in order to come close to the recommended 40 percent acceptance level. A very nice lunch was provided by the Fair Association, and those attending got a chance to meet some "print people" who were conducting their judging in the same building.

How our members fared in the Fair Exhibition: Marjorie Adams (2) acceptances; Tony Alderson (1); Tim Cardinale (2) with 1 HM; Don Cast (1); Rick Finney (2); Ken Fordyce (1); Allan Griffin (4) with a Gold, the PSA Best, and the Afflerbaugh Special Medals; Conrad Hodnik (4) with 1 HM; Bert Laursen (2); Catherine Laursen (2); Jim Lott (3) with a Bronze Medal; Sylvia Sikes (3) with a Gold Medal; Hugh Stilley (1); Stergis Stergis (3) with a Gold and Bronze Medal; Jerry Walter (4) with a Gold and Bronze Medal; Paul Wing (3) with 1 HM.





**POTLUCK REPORT.** Much thanks to Russ and Freda Terrill for opening up their home and backyard for the Club Potluck on August 15. Great food and lots of desserts were enjoyed by all. The weather, the talk, and the chance to get to know one another better were truly great!



**BURBANK CAMERA SHOW.** Sunday September 20 is the day to go looking for stereo equipment at the buy-sell-trade show at Machinists Hall, 2600 W. Victory Blvd., Burbank, sponsored by the American Society of Camera Collectors, L.A. 10:30 AM to 5 PM. \$3.00 Admission.

**BOARD MEETING NOTES.** The first meeting of the new Board was on August 13. Three hours of solid discussions on such topics as: 1981-82 competition rules (same as last year).....tentative programs for the year....an equipment drive to get stereo gear out of the closets and into the hands of users...mounting supply survey and future availability directly from Club—funding is the problem...Fair support and assistance from the members.....all Board Members to seek assistants...ISU involvement...and so the Club takes off again for another great year...



**PSSST, WANNA SEE SOME PICTURES?** Some reeeeeealy good pictures? Susan Pinsky has them. She has assembled the Club archival library of over 400 stereo slides into 6 sets of varied stereo material. The slides are from the Club honor slide groups, recent Fair Exhibition winners, and circa 1960 International Exhibitions. These sets will be loaned and exchanged between interested Club members at the meetings. They are really good for detailed study on your own time. Contact Susan if you'd like to get in on the exchange.

**SIERRA CLUB A PATRON.** In early July, Rick Finney and Jerry Walter presented their stereo show "Southern Utah: Island In Time" to the Cabrillo Section of the Sierra Club (Angeles Chapter). On July 21 our Club received a check in the amount of \$25.00 from the Cabrillo Section, with a letter expressing that the purpose of the donation was to "....help convey our appreciation and support the work of the Stereo Club of Southern California."

**CUT-RATE STEREO.** Don Cast reports that he recently used a cut-rate film processor to develop his films because he was temporarily out of Kodak mailers. Bad News. The film was sent clearly marked "Do Not Mount", but as you might suspect, came back (after a long wait) mounted in the plain cardboard stereo mounts. Upon viewing he not only found pseudo slides, but unmatched chips put together as well. In addition there were vertical errors, rotation errors, and improper horizontal spacing on the rest. Upon disassembly of the slides he noted the film appeared to have been cut apart with a scissors. So be ready for the unexpected if you use cut-rate processing.



**RAY ZONE IN FANFARE.** "If 3-D fads recur in thirty year cycles (as from the twenties to the fifties) then early in the eighties we should see a renaissance of stereography. Science provides the means for artists to seek truer mirrors of the world or windows on alternate realities." So says author/Club member Ray Zone in his lengthy, very informative and well-illustrated article "Stereo Visions: 3-D and the Popular Arts" which appears in the Summer 1981 issue of "Fanfare - The Magazine of Popular Culture and the Arts" (single copies available for \$3.50 from Bill Spicer, 329 No. Ave 66, Los Angeles 90042). Great historical overview, movies, TV, comics, Holography, systems. Even SCSC gets a mention: "...smaller groups of dedicated individuals like the Stereo Club of Southern California....have also carried the dimensional torch..." That's a nice expression huh?: "Dimensional Torch".

**MORE STEREO MOVIES.** At the Tiffany Theater on Sunset Blvd. we have coming up: "Fort Ti" and "Gun Fury" NOV 4-7; "Dial M For Murder", "Phantom Of The Rue Morgue" + "Bugs Bunny Cartoon" all happening NOV 22-28. Mark your calendar now. The Tiffany does the best of any theater around with 3-D movie projection.

**STEREO ASSIGNMENT GROUP.** "Impressionism and "Night Life" proved to be two assignments with highly variable products displayed at the July 20 meeting. The first gave a look at some new techniques, including lavish application of dyes to transparencies and some new rear-screen ideas.

Night Life gave fine compositions. All agreed, as usual, that more could be done if time allowed. Even though three months are allowed to lapse between get-togethers, most of the slides are made during the last two weeks. A serendipity was the showing of two home-made 3-D "Motion Pictures". The next assignments are "Title Slides" and "Creatures", due October 21. Contact David Starkman or Jerry Walter if you're interested in getting involved.

SAG

## HAWK PROJECTOR DEMONSTRATION

On July 16 around twenty Club members and friends met at the Photo Center for a demonstration of a Hawk Mark VI Stereo Projector. The Hawk is one of two stereo projectors currently being manufactured in England, and is the only one currently imported to the United States.

The purpose of the meeting was purely informational. The Hawk has impressive technical specifications, and employs newer lamp technology; we were simply curious to see a side-by-side comparison with our 25-year-old TDC 716 projector. This was made easily possible because Tom Turnbull of Ted Pella, Inc., the U.S. importer, was willing to come give us a free demonstration.

The Hawk Mark VI will project standard Realist and European format stereo slides. It uses two amazingly tiny 24 volt, 250 watt tungsten halogen lamps, has an aspherical condenser system, and 70 to 120mm f/3.5 zoom lenses, so that image size may be adjusted at the projector. We had hoped that this combination would be able to fill the Club's 10'x10' screen, while maintaining a brightness equivalent to what we currently have with a much smaller image size on screen.

The test showed that the Hawk actually produced a visibly and measureably dimmer image than the TDC did. Using a Gossen Luna Pro light meter, measuring incident light from the projectors with blank slide mounts and adjusted for the same size, a difference of 1/3 to 2/3 of a stop was measured, with the TDC being brighter. Although no color temperature meter was present, the Hawk produced a noticeably higher color temperature, being whiter with a greenish cast. Typical example slides were also projected and compared.

Our basic findings at the end of the evening were that the Hawk VI presented more disadvantages than advantages over the TDC 716. In favor of the Hawk is the modern lamp system. Not in favor of the Hawk are lack of increased brilliance, poor carrier design with manual slide curtaining, and not very impressive Isco lenses.

Our conclusion? We are quite happy with our Club's TDC 716 projector, which performs better in most aspects than the recently manufactured Hawk Mark VI. I am currently looking into other possibilities for obtaining a larger image without losing screen brightness.

-- David Starkman



## REPORTER AT LARGE:

FROM: ELECTRONIC  
ENGINEERING TIMES  
VIA: CARL FELLING

Two approaches to three-dimensional TV, both with drawbacks, were unveiled by Matsushita at the recent Consumer Electronics Show. Both systems present separate images to a viewer's eye, so both require special eyeglasses.

In one system, stereoscopying imaging is produced by a pair of eyeglasses that uses piezoelectric shutters to synchronize each eye's view with the corresponding image on a single TV screen. A pair of video cameras, separated by the same distance as human eyes, is directed at a scene. The cameras are switched (one to the other) at 60 fields/sec., in synchronism with the viewer's eyeglass lenses, which are alternately switched from opaque to transparent. This yields 3-D imaging over a conventional TV set.

Already, according to Matsushita, several U. S. companies (game manufacturers, it is rumored), are developing 3-D software for the system. But the system does have its drawbacks. The electronic "shutter" for the eyeglasses suffers from an annoying flicker. But company spokesmen say that faster switching of the eyeglasses will relieve the problem.

A second system requires two separate CRTs and a combining plate—a special glass at a 45-degree angle to each CRT. A viewer on the other side of the glass sees the images from both CRTs combined. There are cross-polarized screens between each CRT and the mirror. And the viewer wears similarly cross-polarized eyeglass filters. The two CRT images, observers report, blend into an astonishingly clear 3-D image with none of the flicker of the single-tube switching system. But the system requires rather careful positioning of the two CRTs and the combiner plate.

Matsushita is exploring use of the system for entertainment and computer graphics.

**OLDEN RETURNS.** For a long time, and up through 1977, Olden Camera, New York, included stereo equipment in their regular 2-page ads in the leading national photo magazines. Then the ads abruptly stopped. Did Olden think that once and for all 3-D was dead? If so, they've just changed their minds. In the most recent magazines, Olden again includes 3-D equipment -- at about twice the price of when they stopped in '77 (average cameras about \$200). Regardless of the inflated price, the attitude reversal is significant.

**3-D A-TO-Z.** The current issue of Home Video, now on news stands features an article titled quite simply: "3-D A-to-Z". All video, we presume.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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R(213) 225-8042

**Meetings:** Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
**Membership:** Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due July 1. New membership dues are prorated for the first partial year. Send dues to the Membership Director.  
**3-D NEWS Subscriptions:** Published monthly. \$6.00 Per year for non-members. Send fees to the Editor.

VOLUME XXVI

NUMBER FOUR

OCTOBER 1981

## DAVID'S DIALOGUE

### THINKING ABOUT STEREO EQUIPMENT

With our Club's second Equipment Auction coming up this month, this seems like an appropriate time to think about the role of our stereo camera equipment in our Club. I know that there are many members who may feel that our Club is devoted to stereoscopic images, and would delegate discussion of our stereo hardware to a secondary, if not nonexistent, role. True, there are clubs which devote themselves to camera collecting, with an emphasis on the equipment itself -- its mechanical beauty and intricacies....the evolution of a design or model. I'm not suggesting we go this far. It is a fact of stereo, however, that we have devoted ourselves to a hobby for which the most basic tool, the stereo camera, is no longer manufactured, and must be acquired second-hand.

I'm not sure how this affects stereographers who bought their equipment when it was readily available new, but to those of us who began this two-eyed interest in recent years, the stereo camera, though not an especially expensive object, is certainly a dear one. Fortunately, the 1950's Stereo Boom produced enough cameras so that a surprisingly large number still exists. The fact that these cameras were produced during a period when all-metal, repairable-type cameras were common is certainly to our advantage. But it is probably the intense loyalty to stereo, coupled with the fact that no new stereo cameras followed the 1950's vintage (with minor exceptions), that kept these cameras intact for today's users. Today's standard 35mm format cameras are practically obsolete (in terms of new features on the market) as soon as they are purchased. Although there is no way to prove it, I would wager that the percentage of stereo cameras still existing, based on the number manufactured, is considerably higher than for any standard 35mm camera made at that time. Only Leica might be an exception, and I doubt they are used as routinely as stereo cameras are.

Still, it does take a bit of perseverance and effort for a stereo newcomer to locate a stereo camera, viewer, and projector. Those of us who now enjoy all of these basics tend to forget this. So don't forget that our growing ranks of newer and younger members can use our assistance. The first thing you might do is dust off that old stereo camera/viewer/cutter/projector or whatever that you aren't ever going to use again, and bring it to this month's auction! Both the Club and its members will benefit.

Yours In Depth,



## STEREO ACTIVITY CALENDAR

October 1981						
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 1981						
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					

## NEW MEMBERS TAKE NOTE ANNOUNCING

### THE 1981 SCSC ESSAY CONTEST FOR NEW MEMBERS

WIN: Five long rolls of Kodachrome 64 Film  
 WHO MAY ENTER: 1979, 1980, 1981 New Club Members  
 ESSAY SUBJECT: "What Makes A Good 3-D Slide"  
 ESSAY LENGTH: 300 words maximum  
 DUE DATE: Thursday, December 31, 1981

All essays will be read and scored by a panel of veteran SCSC members. Entries may be typed or neatly hand written. Submit entries to Jerry Walter, 1098 Montecito Drive, L. A. 90031. The winning entry will be published in the 3-D NEWS.

Someone is going to win. It could be you!



- THU OCT 15 Club Meeting - Photo Center-7:30 PM  
 Auction and "The World of 3-D"  
 WED OCT 21 Stereo Assignment Group - "Titles" &  
 "Creatures" - Contact Tony Alderson  
 or Susan Pinsky for more info  
 WED OCT 28 Basic Slide Mounting Workshop - Jerry  
 Walter's home - Los Angeles - 7:30 PM  
 TUE NOV 3 Second Quarter Club Board Meeting  
 TUE NOV 3 Copy Deadline - NOV NEWS  
 THU NOV 19 Club Meeting - Photo Center - 7:30 PM  
 Second Competition  
 WED DEC 16 Club Christmas Banquet-The Castaway-  
 Burbank - Reserve Now!  
 THU DEC 31 Closing Date - SCSC Essay Contest

## Member & Subscriber Update

A hearty welcome to these nine new members:

MERRY NELL COLBORN  
 235 Conejo School Road  
 Thousand Oaks, CA 91362  
 B (213) 456-6411 x 150

NORMA A. FRITSCH  
 20410 So. Leapwood Ave #2H  
 Carson, CA 90746  
 R 532-1478 B 738-4803

RICHARD L. JEAN  
 1810 North Rosebrook Lane  
 Rosemead, CA 91770 R 573-8800

JACK PETTIT  
 1043 Larker Ave.  
 Los Angeles 90042 R 257-8026

DENNIS A. WALKER  
 1339 No. Columbus Ave. #317  
 Glendale 91202 R 246-7101

MAYNARD WALKER  
 2323 W. 4th St #302  
 Los Angeles 90057 R 389-4791

LESTER V. JOHNSON  
 12521 Vicente Place  
 Cerritos, CA 90701  
 R 926-4388 B 570-1000

HARRY MORGAN  
 9901 Lurline #202  
 Chatsworth, CA 91311  
 B (213) 709-0565

WENDELL OLIVER WASHER  
 6334 Riverton Avenue  
 North Hollywood, CA 91606  
 R & B 980-4031

New subscribers to the NEWS:

Robert Brackett, East Sandwich, MA  
 Gordon Burkhart-Schultz, Castro Valley, CA  
 Dimitry Gay, San Francisco, CA  
 Paul Cardinale, South San Francisco, CA  
 Dave Heger, Norwalk, CA

Club membership anniversaries for October:

Rich Bruland - 1 year  
 Don Cast - 6 years  
 Allan Griffin - 1 year  
 Dolor Levesque - 6 years  
 David Lynch - 3 years  
 Margo Rheingruber - 4 years  
 Jim Riggs - 2 years  
 Eugene Wackowiak - 6 years  
 Paul Wing - 1 year



## IN NOVEMBER...

Our second of five competitions for the Club year. Out-of-town members are welcome to get involved. Send your slide entries to Competition Director David Kuntz, 2386 Harbor Blvd. #108, Costa Mesa, CA 92626. Please include return postage.

## ...IN DECEMBER

### THE 1981 CHRISTMAS BANQUET

Wednesday, December 16...The Castaway in Burbank, high on the hill overlooking the city....social hour at 6:30...sit-down dinner at 7:30...followed by the 1981 Stereo Sequence Exhibition (187 slides in 15 sequences set to narration and music)...everyone welcome...friends, family, neighbors....room limited to 100 attendees...make your reservation now....\$9.25 per person....advanced payment required....to reserve call or write Banquet Director Marilyn Felling, PO Box 90, Topanga CA 90290 Phone (213) 455-1886...don't wait...



## WORKSHOP NEWS

### BASIC STEREO SLIDE MOUNTING WEDNESDAY OCTOBER 28

Designed for the brand-new stereographer. A run-down of available supplies, how to cut film, place the chips in masks, glassing, plus instructions on the two fundamental principles of adjusting the chips for proper viewing. Small group only. RSVP Jerry Walter, 1098 Montecito Drive, L. A., 225-8042

**GLASSWARE WORKSHOP REVIEW.** A total of 8 members got together at the Laursens' for the glassware workshop on September 22. Those who hadn't ever seen this type of setup had the mystery of that special glassware lighting vanish before their eyes. There was lots of talk of tabletop techniques and camera equipment in general. Catherine served up great refreshments, including a really sensational cake pulled from the "emergency" provisions. Several lingered and talked till after midnight.

**MOUNTING WORKSHOP REVIEW.** Graduating from the SEP 30 workshop in Basic Stereo Slide Mounting were Norma Fritsche, Bill Daggett, & Bob Kneisel. Ceremonies were accompanied by great displays of lightning and thunder, and the first drenching rain to hit the Basin in 6 months. New emphasis is now being placed on the Emde mounts. All marveled at how the evening hours flew by as the simple techniques of mounting were revealed.

## ...IN OCTOBER

### THE AUCTION...

#### THE SECOND SCSC PHOTOGRAPHIC AUCTION OLIVER DEAN, GRAND AUCTIONEER

Bring the things you want to sell, and \$\$\$ for things you want to buy. Read over these few rules and then come ready for action.

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

So, come early to get a look at the merchandise.

### THE SHOW...

#### "THE WORLD OF 3-D"

#### BY SUSAN PINSKY AND DAVID STARKMAN

An overview of what has and what is going on in 3-D. This program is assembled from Susan and David's extensive collection of slides of stereo equipment and 3-D happenings, and is expertly arranged into numerous 3-D topics....history, formats, movies....to name only a few, complete with narration and music. Guaranteed to contain material of interest to everyone!

## FIELD TRIP NEWS

**HUNTINGTON SHOOT.** About 10 members assembled at Huntington Gardens for the September 13 session. A variety of equipment was used and discussed; at least one shot appeared in the September 17 competition. One problem that surfaced due to the Club's expanded membership was that not all recognized one another (except for the stereo cameras). Bright yellow shirts with the logo may be the answer.



Suggestions for other field trips are welcomed.

— Rich Bruland



## Classified

Classified ads are free. Send info to the Editor. No automatic repeats; separate notification required for each month to be run.

**WANTED.** Stereo slides by SCSC members of the "Monsanto House of the Future", which was formerly located next to Tomorrowland at Disneyland. If you have a slide of this subject from any angle, inside or out, I'd like to borrow at for duplication, strictly for my own personal use and enjoyment. Make a "House of the Future" fan happy. Call David Starkman (213) 837-8171 days; (213) 357-8345 eves, or see me at the monthly meeting. Thanks!

**FOR SALE.** Emde mounting supplies. For the convenience of our members, I can bring these to the Club meetings for delivery. Please contact me for your needs. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes 90274 (213) 541-7143

## THE SEPTEMBER MEETING

**FIRST COMPETITION WRAP-UP.** A small but excellent group of 102 slides made up our September Competition. Judges Jim Pettit, Russ Terrill, and Gene Kirksey made some difficult decisions as virtually every slide entered was a potential "winner". Notably absent from this First Competition was Tim Cardinale, Carl Felling, George Walker, and several other stalwart competitors. Most have promised to enter makeup slides in a later competition, and of course we look forward to viewing their contributions. Prize winners at this competition received the new award and HM ribbons featuring our Club logo. Thanks to Tim for arranging to have these made.

A note about slide mounting: The thin Emde mask frames have a tendency to get caught in the Club's projector carrier. Let's please try to stay away from these frames.

— David Kuntz

### A GROUP STANDARD CATEGORY

- 66 David Starkman  
Award: Water, Steel & Gravity  
HM: Gaggle of Geese
- 63 Rick Finney  
HM: Up, Up, and Away
- 62 Don Cast  
HM: Ritter Lake
- 62 Stergis Stergis
- 60 Jerry Walter
- 60 Susan Pinsky  
HM: Miles of Stainless Steel
- 60 Ward Clark
- 59 Hugh Stilley
- 59 Paul Wing
- 58 Earl Colgan

### A GROUP NONCONVENTIONAL CATEGORY

- 67 Ward Clark  
Award: Dutch Cap
- 66 Rick Finney  
HM: Minarets In Relief
- 65 Paul Wing  
Award: Spring Plumage, Gold Finch
- 64 Jerry Walter
- 63 David Starkman  
HM: Hello, My Little Duckadee
- 63 Susan Pinsky
- 59 Stergis Stergis
- 58 Oliver Dean

### B GROUP STANDARD CATEGORY

- 64 David Kuntz  
Award: Shades of Hibiscus  
HM: Beyond Orion  
HM: Renee #3
- 61 Hal Stanton  
HM: Lahaina  
HM: Karen at the Kahala
- 59 Stuart Weisbuch
- 58 Mike Cardinale  
HM: Totem
- 57 Rich Bruland
- 56 Marilyn Felling
- 56 Jim Riggs
- 56 Denise Pearl
- 55 Tony Alderson
- 54 Richard Ogle
- 53 John Konrad
- 36 Ralph Collard
- 18 George Skelly

### B GROUP NONCONVENTIONAL CATEGORY

- 63 Marilyn Felling  
Award: Tiger Temptress
- 62 Hugh Stilley  
HM: Red-fringed Petals  
HM: Dewey Geranium
- 60 Don Cast  
Award: Fantastic Shapes
- 59 Tony Alderson  
HM: Drifting Clouds
- 59 Richard Ogle

## MEMBERS TALK ABOUT THEIR SLIDES

### INSIGHTS:



Each of this month's write-ups involves slides where some stereo rule — imagined or otherwise — was broken. The first uses the unheard of stunt of turning the camera vertically, the second has extreme close focusing, the third has zero interocular, and the last has a moving subject. Read on...

**"Water, Steel, and Gravity" by David Starkman.** This is a different view of a striking modern sculptural fountain in downtown Portland, Oregon. It was taken around mid-day, and is just one of about 20 shots of this subject. The camera was a Busch Verascope F40, using K64 film, set at about 1/100 at f/11. This camera gives a seven sprocket (28mm) wide image, which is accentuated here because about 2mm is cropped from the bottom (necessary because the fountain curved right into the stereo window; I was only a few feet away). This shot was unique from all of the others because I decided to play with the composition by tilting the camera nearly vertical. Since there was only a clear blue sky for a background, with no references of reality, I let the fountain create it's own artificial horizon in the viewfinder. So, the water which appears to shoot straight upwards is really shooting out horizontally, somewhat parallel to the ground. This partially explains the title. At least this time I created what I had intended, and I'm very pleased with the result.



**"Totem" by Michael Cardinale.** This was made with my 3.5 Realist on K64 while on our family summer vacation. I caught the direct sunlight as it occasionally broke through the clouds on a cool summer day. We were at Sydney Park in Vancouver, Canada. In this group of 6 totem poles I selected the most interesting sections of the carving and moved in as close as I could with my Realist. The shallow stereo depth made it an okay subject for such an extreme stereo at normal interocular. Close up I was able to show all the sculptured dimensions and detailed textures of wood grain coming through the old weathered paint. As I made several different exposures from many different angles, some from lying down looking up, naturally the other tourists thought I was a nut. But it was well



worth the effort. I chose my favorite shot and while mounting it I cropped out some distracting elements and that seemed to emphasize the feeling of closeness to this fascinating ancient Indian art.

**"Drifting Clouds" by Tony Alderson.** I am a little embarrassed to confess that this slide was the result of a series of lucky accidents. The slide was taken in Tonto National Forest about sixty miles outside of Phoenix. I had used up all the film in my Realist, but still had some Kodachrome 64 in my Nikon FM. Unfortunately, the wind was too strong for a slide bar scenic. As I was walking back to my car, the sun slipped behind a cloud. Although unenthusiastic about taking a flattie, the shot was too good to pass up. Setting my SLR on a small tripod with a 50mm lens, I exposed for the sky, silhouetting the foreground cactus. I was shooting across the highway and just as I tripped the shutter, a car entered the frame. Without really thinking I advanced the film and snapped another photo, waiting a moment



for a clear road. In short, this slide has no interocular at all! The stereo effect comes entirely from the movement of the clouds during the thirty seconds or so it took to repeat the exposure. In addition, I carelessly failed to set the camera level with the ground. However, since the camera did not move, and the clouds were moving parallel to the horizon, I was able to successfully rotate and crop the chips during mounting. What bugs me is that those beautiful slides I planned scored no better than nineteen!

**"Shades Of Hibiscus" by David Kuntz.** This was a triple exposure of a single white hibiscus blossom; each exposure was made through a different color filter with my Stereo Revere 33. I placed the flower in a vase and set it on a small table; for background I used a large black beach towel. I got as close to the subject as the focus on my stereo camera would allow. I checked the depth of field using the depth-of-field preview button on a second camera, my SLR. This was to ensure that the background would be out of focus. For lighting I used a single strobe placed on the camera. The color filters were hand-held over the camera lenses. Normally, when taking a triple exposure, you stop the camera down, but since the filters provided some attenuation, I shot at normal exposure. Between each exposure I moved the subject about 2 inches so that there would be some overlap of the images in mixing of colors. I used the primary colors — red, green, and blue — so that the area where all the images overlapped would be white, and so that the background would be black and not some odd tint.





## REPORTER AT LARGE:

Compiled by  
The President  
& The Editor

**NIMSLO UPDATE.** The 3-D print camera by Nimslo is moving closer to marketing. In July the company bought Eastern Photographic Labs in Connecticut so they will have exclusive control over the photo finishing of their prints which is so critical. Company executives report that cameras are rolling off the Timex production line in Scotland. Consumers might see the first four-lens \$200+ camera selling in Florida and/or Ohio in early 1982. Print prices may be in the 80¢-\$1 each range. A six-lens "professional" camera is also being developed. It all sounds rosy, but for this product it is definitely wait and see.

**NEW UNDERWATER 3-D CAMERA.** Photosea Systems, 11120-J Roselle St. San Diego 92121, has announced a new, highly specialized stereo camera for remote-controlled underwater 3-D photography. Designed primarily for offshore platform and pipeline inspection applications, this camera, called the Photosea 2000, will take up to 100 high resolution stereo photographs on a 33 foot 35mm cassette. The lenses are twin 28mm f/3.5 to 22; focal plane shutter, images are 24mm x 36mm. Camera is a cylinder 7" diameter, 11.5" long, weight 15 pounds. Before you rush out to buy this new camera, remember that it was actually created for a specialized need. The price? Around \$18,000 for a complete system with camera, underwater strobe, carrying case and numerous accessories including film cutter and a stereo viewer. Rated to 2000 feet, but units are available to go to 20,000.

**MISC STEREO ITEMS.** T.M. Visual Industries (also known as the Taylor Merchant Corporation) has several items of interest to the stereo enthusiast. First is a handcrafted replica of the antique Holmes stereoscope, complete with brass hood, optional pedestal base, and reproduction view cards. The second is a range of visual aids for use in education or promotion. They make a folding cardboard stereoscope with glass lenses for use in stereo-illustrated books; a folding cardboard viewer for use with standard stereo slides; and even a custom folding viewer for custom-made seven-scene stereo slide cards which they can custom make for a customer. The cards have seven Realist-format size pairs. While T.M. has been offering its products to the audio-visual market for many years, it recently produced its own 3-D teaching course consisting of computer generated 3-D color images for studying molecular structures. Student kits are available. T.M. Visual Industries, 25 West 45th Street, New York NY 10036.

## NEWS FROM REALIST

**Fact:** Realist is in the process of acquiring aluminum to make a final run of their masks. About three years ago there was a change in management and more emphasis was placed on high-ticket items of precision manufacture in the surveying and readout items and less on photography. The size of the run will be determined by the poundage of aluminum that the mill will supply (this is a very special aluminum with a certain thickness, stiffness, and hardness). The mask run may be completed by the end of the year, and will definitely be the final run by the Realist Company.

**Conjecture:** The future of the mask making equipment is uncertain. The machine is a specially-made machine of the progressive die-punch type, operating from a roll of stock, delivering a box of 50 at the end. It may possibly be purchased by someone else who would try to keep this type of mask alive. But don't count on it.

**Recommendation.** Try to get at least a few boxes of the Realist masks for special use. There are several applications in which the Realist masks are far easier than the Emde. Then say a little prayer that Realist masks will continue to be available from a new manufacturer on a regular basis for those who treasure their worth.

## STEREO EXHIBITIONS CALENDAR & NEWS

TUE OCT 27 Closing: Southern Cross Exhibition  
MON NOV 2 Closing: San Bernardino Exhibition  
TUE NOV 10 Closing: S4C Stereo Exhibition

**A REMINDER.** The slides you send to Exhibitions will never look better than when you put them in the box for mailing. Look at every slide in a viewer just before you pack them. Make sure they are really clean. And remove all those excess stickers from the slides put on by previous exhibitions. They confuse the chairman who opens the package, they may possibly be shifted to appear over the transparency when projected, and that little HM sticker will never be seen by the new judges to impress them anyway!

**APOLOGIES.** The Editor is very sorry for the omissions and oversights in recent printings of "How Our Members Fared In Recent Exhibitions" formerly found in this column. He gives full assurance that none of the errors were intentional. Believing in the old maxim "If you can't do something right, don't do it at all", these complicated listings will no longer be printed in the NEWS. All of this information can readily be found (accurately) in the Exhibition Catalogues which are freely sent to all exhibitors. The Editor regrets any delays his errors may have caused in members receiving the full credit their exhibition records deserve.

## STEREO MASKS: AN IN DEPTH TECHNICAL DISCUSSION (See also #46)

The Technical Page has never really addressed the subject of stereo masks in technical detail so here goes. The two American manufacturers of foil masks are Realist (rumored to be about to give up masks), and EMDE (who will continue). Both manufacturers achieve the adjustment in window location required for medium and close-up shots by trimming the frame size and separating the chips, while holding aperture separation constant so as to expedite projection.

## REALIST MASK

The Realist mask holds the two chips by means of a fairly tight horizontal S-fold across the top and bottom of the mask. The chips may be located laterally by shallow embossings or they can be ignored when hand "tuning" the window. Because of the difficulty of making a fold in a precise location, Realist masks tend to vary as much as .010" in overall vertical dimensions, and perhaps .005" in aperture location relative to the outside dimensions. In summary the advantage of the Realist mask is that it permits the window to be adjusted, and will hold a slightly undersize chip just as effectively as a full size chip. The disadvantages are dimensional variations (the mask may be larger or smaller than the glass), and the need for taping or gluing to make a chip really secure.

## EMDE MASK

The EMDE mask is a double size sheet of metal foil folded horizontally over the chip to hold it flat. Also the chip is rigidly registered to the lower half of the mask by an upset "ear" at each corner. Actual framing is provided by the upper half, whose apertures are slightly smaller than those of the lower half. The only dimensional lapse I have noted on EMDE masks is one box of Medium I have in which apertures in both upper and lower were made with the "upper" punch set, clearly a factory set-up error. The greatest advantages of the EMDE mask are dimensional accuracy, and freedom from Newton's rings afforded by the sandwich construction. The disadvantages are that a chip must be precisely cut or it won't be located in an EMDE mask at all, and when one unfolds an EMDE mask it breaks. To insert and remove chips from an EMDE mask without unfolding it, see #36.

## TECHNICAL DETAILS

The two most important dimensional considerations in a mask are how it affects the conceptual window, and what size apertures it has. The location of the "conceptual window" (see #21) in space is determined by the total amount of displacement between the infinity points of the chips and the apertures in the mask. This total amount of displacement is the sum of the inward displacement of the camera lenses, and the outward displacement of the chips with respect to the mask apertures. For the two most common stereo cameras, the Realist and the Kodak, the inward displacement of the lenses is: Realist: 1.55mm, Kodak: 1.17mm, corresponding to a "basic camera window" at 62" and 83" respectively. If Members request it, I will publish data on other cameras. The size of the apertures is important if one wishes to use a close-up mask for cropping, bypassing the window function by not using the chip locators provided.

## USE OF THE DIMENSION CHART

The accompanying chart shows for each of the available masks, the aperture size, corner radius, "aperture displacement" (chip separation), and conceptual window location in space, for film exposed in a Realist, and for film exposed in a Kodak stereo. We include for comparison the cardboard mask provided by Kodak's mounting service. You will note that the window location 68" for a shot taken on a Realist and mounted in a Realist Distant mask is about the same as for a shot taken on a Kodak and mounted in a Kodak cardboard mask, 64".

Also included for general interest are the data on the EMDE "Ultra Close-up" 4-P mask when used to mount Exakta/KinDar stereograms. Since the inward lens displacement of the KinDar is 3.13mm, corresponding to a basic camera window of 8.26", and focus is at 9", the mask needs no additional displacement. Actually the EMDE 2416M adds 1.37 mm of displacement, which puts the window at 5.75", too far in front of the subject

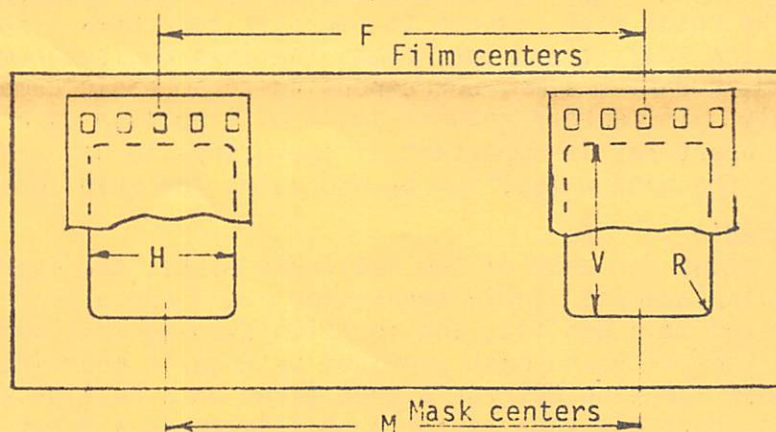
for best impact. See #53 for one method of dealing with this problem.

The EMDE 2427 European mask, also called NASA mask because it was first used in the space program, has slides rather than ears to locate the chips. It may be used with the 7-P Iloca, Verascope F-40, or Belplasca. It may be used also for 35mm SLR shots, which it crops to about 6.3 sprockets. The NASA mask is higher, using more of the film image, besides being wider. Its area is 1.3 times that of a Normal mask, and 1.8 times that of the 4-P mask. Thus when slides are mixed in a show, the NASA slides have an impact advantage. Finally, note that the NASA mask has only a tiny amount of cropping provided by the upper part of the mask, so you get exactly what you see.

#### MASK APERTURE DIMENSIONS AND WINDOW LOCATION (mm except as noted)

	V	H	R	M	F - M (D <sub>m</sub> )	Window Realist	Window Kodak
EMDE Normal 2422M							
Lower	23.5	22.1	1.3	62.5	-.25	76"	107"
Upper	23.0	21.6	1.0	62.5			
EMDE Medium 2421M							
Lower	23.5	21.5	1.3	62.4	+.56	47"	57"
Upper	23.0	20.9	1.0	62.4			
EMDE Close-up 2420M							
Lower	23.5	20.2	1.3	62.4	+1.78	29"	35"
Upper	23.0	19.6	1.3	62.4			
Realist							
Distant ST21-20	23.0	21.4	1.6	62.4	-.10	68"	92"
Medium ST21-21	23.0	20.7	1.6	62.5	+.53	47"	58"
Close-up ST21-22	23.0	19.5	1.6	62.4	+1.80	29"	33"
Kodak Mount	23.6	21.1	.8	61.9	+.36	51"	64"
EMDE Ultra CU 2416M							
Lower	23.4	16.6	1.3	62.6	+1.37	5.75"*	
Upper	23.0	16.1	1.3	62.6			
Emde European 2427							
Lower	24.2	27.8	1.3	62.1			
Upper	24.0	27.7	1.3	62.1			

\*Window when used with KinDar or Hyponar on Exakta



For the mathematically inclined the window equation is  $W = fS / (D_c + D_m)(25.4)$ , where  $f$  is the lens focal length,  $S$  is the frame spacing,  $D_c$  is the camera lens Displacement inward,  $D_m$  is the Mask chip displacement outward, and 25.4 is scale factor. The camera is assumed to be focused at the window location, an approximation which doesn't affect the result appreciably. For ASA format  $S$  is 71.25mm

\*\*\*\* An error in #71 par. 2 lines 4,5: For near INF, read at f/3.5. For near 4 ft, read at f/16. \*\*\*\*



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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## DAVID'S DIALOGUE

I keep hearing about this new Nimslo 3-D camera for making 3-D prints.  
**Q:** Is this a hoax? If not, how will this affect present 3-D slide photographers? Will it kill stereo as we presently know it?

**A:** The Nimslo 3-D camera is not a hoax. At the Photographic Society of America (PSA) Convention in Salt Lake City in October, a Nimslo representative attended, and at least half a dozen of our own Club members got to look closely at an actual early production line sample of the new camera. Many different prints were shown in 3"x5" and 8"x10" sizes. I personally had a good long look at the camera, the prints, and had a long talk with the Nimslo representative. I won't discuss any lengthy technical data on the camera itself, as the purpose of this Dialogue is to address the above questions. However, I will briefly state that it is a lightweight, 4-lensed camera, with a fully-automatic programmed electronic exposure system, and a dedicated twin-headed electronic flash. Printing from the four approximately 18mm wide, 20mm high negatives is fully automatic. 35mm negative film of any brand, ASA 100 or 400, is used. The camera will sell for around \$200, with 3x5 prints in the 60¢ to 85¢ range, and enlargements in the \$4.00 range (this compares to present "type R" prices).

How will this affect present 3-D photographers? It is difficult to say. The camera is purposely not designed to fill the needs of the current 3-D enthusiast. The mass market for all of photography is for prints, not slides, and the average amateur wants a high degree of exposure automation. George Eastman's original Kodak motto was "You push the button, we do the rest". In essence, this is Nimslo's motto, with the third dimension added. I show 3-D slides to non-3-D people all of the time. The very first question is usually "Can you get a 3-D print from this?" Nimslo can provide that 3-D print, and they just might have the key to bringing 3-D photography to a mass market. (Nimslo production for the first year is planned to be over 400,000 cameras. According to Charles Piper, the total number of Realist-format cameras ever made was less than 400,000!) I don't think that this will necessarily affect present 3-D slide photographers directly. Many of us will probably want a Nimslo camera as a second 3-D camera. I even got a chance to run a roll of K64 film through the Nimslo camera, and the results are quite acceptable mounted in the Emde 4-sprocket masks.

I don't think this will kill stereo as we presently know it. There will always be that percentage of people who prefer slides to prints. While the technical achievement of the Nimslo 3-D prints is a monumental advance, and the quality is very good, it does not offer the degree of depth, roundness, clarity, and relative life-size image that a 3-D slide in a viewer offers.



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

In a Club situation you can't project and share prints, like you can with slides. As I already stated, Nimslo's intentions were not to fill the needs of the present 3-D slide photographers.

But by successfully reaching a mass market, Nimslo may provide many beneficial side effects for present 3-D photographers. Most obvious is that they will provide a new automatic 3-D camera that will not only provide 3-D prints, but also may be adaptable to slide usage. Second, it will create a much larger public awareness of 3-D. When 3-D prints, 3-D movies, and 3-D television are the norm, the public may expect and demand visual depth, as they already do with audible depth in stereophonic sound. If a large public demand for 3-D becomes demonstrated, other companies may want to compete in the 3-D market. Since the Nimslo patents and system are extremely extensive, it might take years for another company to produce a similar system without infringing on the Nimslo patents. However, it would be a relatively simple matter to produce a two-lensed 3-D camera with no patent problems at all. Realist format would still be a logical possibility, both for film economy for the user, and because mounting service is still available. However, the same technology which produced the Nimslo camera could produce a Realist or full-frame 3-D slide camera with a capability for precise and fully automatic mounting. (The Nimslo camera has an LED which puts a reference point for the automatic printer off of the visible part of the film frame.)

So, I personally don't see Nimslo as a threat to present-day stereo, but as the possible beginning for a major surge of growth in 3-D technology. The possible opportunities for the future are endless, and I can only look forward to them.

Yours In Depth,

*David*

## CONVENTION HIGHLIGHTS



October 6<sup>th</sup>-10<sup>th</sup> 1981

These Club members joined many other stereographers in Salt Lake City for the PSA Convention the second week of October; Tim Cardinale, Earl Colgan, Rick Finney, Catherine & Bert Laursen, Susan Pinsky, Charlie Piper, George Skelly, David Starkman, Maudie & Stergis Stergis, Russ Terrill, and Jerry Walter. We also enjoyed getting together with two of our out-of-state members Jim

Lott and Paul Wing. This list shows that 5 consecutive Club Presidents were there, up through now Prexy David, and they were frequently seen all together in show rooms, at socials, and at late-night ice cream specials at nearby Howard Johnsons. We also enjoyed talking with 4 stereographers from out of the country: Charles & Colma Jones from Australia; Jean Soulas from France, and Arthur Girling from England.



Weather during the Convention was generally rainy and overcast, and not conducive to picture making in the City. A number of those attending saved quite a lot of film (though the local canyons only a half-hour away, were a blaze of color, it takes sun to make autumn pictures sparkle.) Those who did some touring before or after the Convention found limited sun in the equally-colorful southern part of the state.

Sorry to report that Catherine Laursen took ill at the Convention, but glad to report she is now back home in Long Beach and feeling quite chipper.

Tim reports that he especially had fun because this was his first Convention and he was able to put names with faces for the first time, after becoming familiar with slides belonging only to names during the last 4 years of exhibitions and correspondence.

There were more "stereo" people at this Convention than at any in recent years, and the spirit of the PSA 3-D'ers was running high.

A number of awards were picked up by SCSC members. Top on the list was Susan Pinsky who won Stereo Slide of the Year with "High Voltage". (This slide was first seen at Club at the March, 1981 meeting and a description was in the April '81 NEWS.) This high honor slide was chosen from medal winners from Stereo Exhibitions from the past year. Other Club HM ribbon winners were David Starkman's "A Victorian Diversion"; and Allan Griffin's "Red Trails Into The Sunset" and "Dusk At The Toll Gates". Rick Finney picked up Second Place in the Sequence Exhibition with "Reflections"; Jim Lott placed third with "Your First Scuba Dive"; and Tim Cardinale got two HM medals with "So Long Frank Lloyd Wright" and "A Hat".

The 3-D NEWS received an Honor Award in the PSA Club Bulletin Contest. The NEWS placed 11th in a field of 152 Large Clubs. (The April 1981 issue was the one evaluated.) Another stereo publication, from the Third Dimension Society, England, received an Honorable Mention.

Members Rick Finney and Jerry Walter presented their show "Southern Utah: Island In Time" proving

to some dubious Convention attendees that Utah does have sunshine. The premier of the 1981 Sequence Exhibition was held, directed by Jerry Walter (the Club will see this show at the Club's Christmas Banquet December 16). Other stereo shows included the 1981 PSA Stereo Exhibition; "A Briton on Britain" by Wilfred Leybourne; "The Valley of Long Ago — Canyon de Chelly" by Paul Milligan; and "Beautiful New Zealand" by Arthur Ojeda. Of course there were lots of other programs presented in all other photo mediums, but few stereographers had time to attend many (if any!) of them. Conventions zip by too quickly.

The Stereo Center was a-buzz with activity, even though remotely located on the 10th floor. There were many fine 3-D displays, both entertaining and educational. This proved to be the place to meet the old gang, and exchange introductions with the new gang as well. And this is where Nimslo made history.

Next year's Convention is in New Orleans, followed by San Francisco in 1983; Chicago in 1984; and Seattle in 1985. Regardless of your degree of involvement in photography and/or PSA, you will find a convention a truly memorable experience.

## STEREO ACTIVITY CALENDAR

November 1981							December 1981						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7			1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10	11	12
15	16	17	18	19	20	21	13	14	15	16	17	18	19
22	23	24	25	26	27	28	20	21	22	23	24	25	26
29	30						27	28	29	30	31		

- SAT-SUN NOV 14-15 - WPCA - See classified  
 THU NOV 19 Club Meeting - Photo Center - 7:30 PM  
 Second Competition - Everyone bring 3 or 6 slides  
 MON NOV 30 Mounting Workshop — Contact Jerry Walter at 225-8042 to reserve a spot  
 WED DEC 16 Club Christmas Banquet - Make your reservation now with Marilyn Felling (213) 455-1886  
 THU DEC 31 Closing - Club Essay Contest  
 THU JAN 7 Workshop - Getting Started In Stereo Exhibitions



A hearty welcome to these five new members:

C. JAMES BURGESS  
 3712 Oak Park Court, Concord 94519  
 R (415)825-9171 B (415)825-9005

JEFFREY V. FLAN  
 11534 Wakeman St., Whittier 90606  
 R 695-3388 B 864-6011x4128

RICHARD N. HOWE  
 1900 Chilton Dr., Glendale 91201  
 R 845-3828

HARRY M. UMANN  
 PO Box 69443, Los Angeles 90069  
 B 650-4253

WILLIS SIMMS  
 6251 Jumilla Ave., Woodland Hills 91367  
 R 348-3622

New Subscribers to the NEWS:

M. Cousins, Soquel, California  
 Dick LaForge, Eureka, California  
 Ruth Pizzanelli, Orlando, Florida  
 Stephen B. Smith, Sierra Vista, Arizona

Club membership anniversaries for November:

Harold Cosel - 6 years  
 Joe Ebin - 5 years  
 Charlie Kamerman - 1 year  
 Lloyd Leer - 3 years  
 Jerry Walter - 9 years

### JOHN TIMOTHY CHORD, FPSA

John passed away in Prescott, Arizona on October 17. John had been a member of our Club for many years, just as he had been a member of nearly all stereo photo groups around the country. For John was a devoted enthusiast of stereo and actively supported it where ever it might be found. He was very active in the Stereo Division of the Photographic Society of America. He worked not only behind the scenes on administrative tasks, but produced visible results for the enjoyment and education of thousands of viewers throughout the country, notably through his 11-Year Sequence Directorship, and by a host of stereo shows assembled from as early as 1954 from his own extensive slide collection. One thing special about John was his eagerness to go out of his way to acknowledge all others who's work he perceived as contributing to stereography. And PSA acknowledged his own contributions with a Fellowship in 1980. Our condolences are extended to his very close friends, especially Jack Shafer and Sally Maurer —we share your loss.

## Join Us...

### IN NOVEMBER...

Second Club Competition. Open to all members. Bring 3 slides for one category or 6 slides for both categories. Standard category is made with off-the-shelf stereo cameras; nonconventional includes all the rest. Remember: "The worth of an enterprise is often measured by the unpredictability of its outcome." And nothing could be more unpredictable than our competitions. So, they must be worthy! Join us.

### ...IN DECEMBER

The Club will bring you more than a Christmas Tree on Wednesday, December 16, just 9 days before Christmas... First, there's a social hour 6:30 - 7:30, for everyone to get into the Happy Christmas Spirit. Second, there's a full-course sit-down dinner at 7:30 expertly prepared by the Castaway Chefs. Third there's the 1981 PSA Sequence Exhibition, with lots of stereo slides of various moods to entertain you. And then possibly a Christmas Encore. So make your reservations now with Marilyn Felling, P.O. Box 90, Topanga 90290 (213)455-1886. Only \$9.25 per person; prepayment is necessary. Location — The Castaway, Burbank. Don't miss it!



### OCTOBER MEETING REVIEW...

**FIRST:** Special thanks to Walt Daugherty of the Photo Center Staff for staying past the normal Center closing time so we did not have to abbreviate our very special Auction/Show Club Evening. Three cheers! Such courtesies are roundly appreciated!

**THE SHOW.** We took a tour through "The World Of 3-D", a slide show in 3-D about 3-D, covering many aspects of stereography including rare and fascinating pieces of equipment and a wide range of techniques. On this tour we peered into the closets of many collectors, got a glimpse of ViewMaster production facilities, and virtually rubbed shoulders with famous stereographers and inventors. Being produced by David Starkman and Susan Pinsky, you might expect this show to be at least accurate or informative or enticing — but it was all three (!!) with the flair of relevancy. If you are at all interested in stereography, you should have been there.

**THE AUCTION.** Oliver Dean put on his best showmanship and led us through over an hour of heated bidding on 52 lots of photo merchandise. Everyone was astonished at the quantity of gear that appeared from the closets. Not all of it was sold — some lots did not see the minimum bid and were returned to the bringer. But a good quantity did change hands. Thanks to the crew and runners who

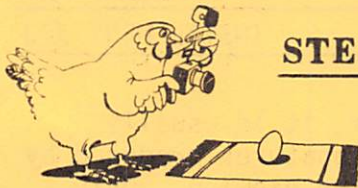


kept things moving, and to Treasurer Katy who managed the money-exchange table proficiently and got all the bookkeeping to balance before the evening ended.

### AUCTION ITEMS

Of the selling price, 90 percent went to the seller and 10 percent went to the Club, except for items marked \* for which 100 percent went to the Club. All items are stereo except those designated "flat".

Kodak Camera	\$125
Stereo Realist Camera	125
Revere Camera	120
TDC Colorist	90
ViewMaster Personal	85
Polaroid 900 Kit (flat)	25
Colorist Case	9
2 Camera Cases (flat)	8 ea
TDC 116 Projector, Case, Glasses	400
TDC 116 Projector	270
TDC 761 Table Viewer	120
Argus Projector (flat)	5
8mm Projector (flat)	5
ViewMaster Model C Viewer *	2
Like-Life Viewer/case	47
Multi-View/case	55
Plastic Viewer *	3
Modelscope/Filmstrip	7
Modelscope/Filmstrip	7
2 Plastic Viewers	10 ea
2 Viewers (flat)	10
ViewMaster Cutter	115
Realist Cutter	25
Star D Tripod	26
Tripod Head	5
3 Flash Units *	5
Realist Permaamounts	2
Cards For Print Mounting *	7
Glass Cleaning Jig	6
4 Addressograph Trays	5 ea
Book: Make Your Own Stereo Pics	30
Stereo Realist Manual, Glasses	30
Stereo Realist Manual	20
Book: Two Points Of View	10
3 Bound 3-D NEWS 1978-79 *	6 ea
Total Sales.....	\$1865
Total to Club.....	226.10



## STEREO QUICKIES

**NEW MEMBERS WHO JOINED IN 1979, 1980, 1981.** Don't forget the Club Essay Contest now in progress. The theme is "What Makes a Good 3-D Slide", in 300 words or less. Don't pass up this opportunity to express yourself about stereo photography. And take a chance on winning the 5 rolls of film as the prize. Submit entries to Editor Jerry Walter by December 31, 1981.

**STEREO MOVIE ALERT.** Tiffany Theater, Sunset Blvd. NOV 22-28 Dial M + Rue Morgue + Bugs Bunny. Take them in if you haven't before.

**CONGRATULATIONS....** to the Chicago Stereo Camera Club. They celebrate their 30th birthday this month.

**STEREO ASSIGNMENT GROUP.** The Fall meeting of SAG was held on October 21, hosted by Rick & Jerry with sandwiches and chili. About 40 new slides were presented, with rather loose interpretations of the assignments "Creatures" and "Titles". A

SAG

nice collection from the PSA-SLC Convention was displayed (indicative of the loose interpretation) with projection of a Nimslo-camera-produced 35mm color slide in 4-sprocket Emde (undoubtedly some type of historic first!) Slide of the evening was Tony Alderson's "Techniques" (ask for a private showing). The next assignments are "Water (wet)" and "Motion" and are due January 13, 1982. Talk to Tim Cardinale or George Walker if you'd like to get involved in this active group.

**NOVEMBER BOARD MEETING.** The second meeting of the year of the Club Board was hosted by Rich Bruland and Dori Atlantis, with loads of mint ice cream and warm chocolate chip cookies. Refreshments were the reward after 2½ hours of rugged debating and decision making on such topics as: upcoming field trips to Disneyland and San Diego; affordable publicity techniques for the Club at the L.A. County Fair; benefits of Club membership; Club Essay Contest prize sponsorship; NEWS subscription rates (now \$8.00 per year); possible membership dues increase (motion tabled); Auction Committee formed to evaluate previous auction and establish procedures for next; upcoming workshop for new members; attractive pins with Club logo will be ordered, and sold by Marshall Stewart; Banquet ticket sales; and future Club programming. Rich and Dori's dog Chico gave his unanimous tail-wagging approval to all the attention he received.



## WORKSHOP NEWS...

On October 28, Kim Richey, John Konrad, and Dick Winsett attended the month-end slide mounting workshop held by Jerry Walter. General beginning techniques were demonstrated which cleared up most of the mystery of mounting. Discussion then got off on the wonders of composing in space and space manipulation, with illustrations of this phenomenon that is possible only in 3-D.

The last mounting workshop of the year will be on Monday, November 23. Call Jerry Walter now at 225-8042 if you'd like to attend.

Coming up in January will be a "Getting Started In Exhibitions" workshop. Thursday, JAN 7. Mark your new 1982 calendar now!

## STEREO EXHIBITIONS CALENDAR AND NEWS...

- WED NOV 11 Showing: San Bernardino Exhibition - Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley Blvd. Alhambra 8 PM
- SAT NOV 14 Judging-S4C Exhibition-1st Methodist Church, 134 No. Kenwood, Glendale 9 AM
- THU NOV 19 Showing: S4C Exhibition-San Fernando Valley Camera Club, Campo de Cahuenga, 3919 Lankershim, No. Hollywood 8 PM
- TUE DEC 1 Showing: San Bernardino Exhibition Jewel City Camera Club, 1st Methodist Church, 134 No. Kenwood, Glendale 8 PM
- THU JAN 7 "Getting Started In Exhibitions" Club Workshop. Call Rick or Jerry at 225-8042 to reserve your space.

## Classified

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

**FOR SALE:** Verascope F40 wide-frame camera \$425; TDC 116 stereo projector \$350; complete Stereo Realist mounting kit \$50. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes CA 90274 541-7143

**FIND IT AT WPCA.** What? Usually most everything stereographic. The Western Photographic Collectors Association holds its next twice-yearly Display/Sale on SAT-SUN NOV 14-15 from 10:30 AM - 5 PM. Pasadena City College, 1570 E. Colorado Blvd., Pasadena. Come early, expect crowds, and be ready to buy! Out-of-area readers: watch for similar "antique" camera collector sales in your area for a good source of 3-D equipment.

**MR. POSTER** pays top \$\$ for 3-D. I buy dead-or-alive cameras, cutters, projectors, viewers, and accessories. I even pay your postage. Box 1883K, So. Hackensack, NJ 07606. 7 days (201) 340-1068, 10 AM to 10 PM. (I do repairs.)

**MR. POSTER** sells: Realist or Kodak stereo camera, f/3.5 lenses, standard 35mm format, only \$105 each, ppd. Includes 30-day guarantee. 40 page booklet "Modern Stereo Equipment" is the only one on 1940-1980 "3-D" cameras. Box 1883K, So. Hackensack, NJ 07606.

## WHAT CAMERA MADE THAT 35mm STEREOGRAM?

Because most 35mm stereo cameras place a witness mark on the film, it is usually possible to identify the camera. I have reproduced below, the signatures produced by all the better known cameras, as seen on the stereogram mounted for viewing. Only the edge bearing the notch is shown. Most of these signatures are unique, except as follows: Chips with no mark and 24mm x 23mm are probably TDC Colorist I, if 21mm x 21mm, are Kern Super Stereo. Old Revere has a slightly shallower notch than Universal Stereall (.030" vs .050"). Wollensak and late Revere have identical signature, but if the chips show vignetting, they have to be Revere. Also the Wollensak/late Revere notch is narrower than that on the TDC Vivid (.110" vs .150"). There is no reliable way to tell old Iloca from Verascope F40 as both lack witness marks. Finally, I have not included data on Cornu Ontoscope, Windsor, and Leader. If any reader owns one of these cameras, I would appreciate hearing from him.

## WITNESS MARKS (SIGNATURES) AS SEEN ON MOUNTED STEREOGRAM

LEFT	RIGHT	CAMERA	LEFT	RIGHT	CAMERA
		Colorist I			Kodak, early
		Colorist II			Kodak, late
		Contura			Owl
		Delta			Realist
		Super			Realist 45
		Duplex			Revere, early
		Edixa, early			Revere, late
		Edixa, late			Stereall
		Graphic			Vivid
		Iloca II & Tower			Windsor
		Iloca Rapid			Wollensak
		Kern			Belplasca
		KinDar			Iloca, old
		Leader			Ontoscope
					Vera-scope F40



# Stereo Club of Southern California

## MEMBERSHIP DIRECTORY

NOVEMBER 1, 1981

ADAMS, Marjorie L. 2/66, 6222 Ranchito Ave., Van Nuys 91401 R 786-9497  
AITKEN, Eric 3/81, 23222 S. Figueroa St., Carson 90745 R 830-3856  
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CARLSON, James 4/81, 984 Camino Concordia, Camarillo 93010  
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COLGAN, Earl 3/78, 637 N. Myers St., Burbank 91506 R 846-5149 (P)  
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COOPS, Fred W. 8/71, Stamp & Coin Galleries, 115 Central City Mall, San Bernardino 92401  
COSEL, Harold S. 11/75, 2140 Westwood Blvd., Los Angeles 90025 B 475-6814  
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EBIN, Joseph A. 11/76, 453 Dalehurst Ave., Los Angeles 90024 R 474-9904  
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FRAZEE, Howard 3/81, 1621 Pinehurst Dr., Los Altos 94022  
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GILLAD, Sam 7/80, 1323 N. Bronson Ave., Los Angeles 90028 R 466-0908  
GOGUEN, George 5/81, 700 E. Orange Grove Ave., Glendale 91205  
GRIFFIN, Allan S. APSA 10/80, 15 Snowden Ave., Carlingford, N.S.W. 2118 Australia  
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HENRICKS, Barbara J. 4/80, 6350 Murietta Ave. #2, Van Nuys 91401 R 781-4127  
HEPBURN, Elaine 7/81  
HEPBURN, Mike 7/81, 1417 Spazier Ave., Glendale 91201  
HIAM, George M. 5/81, 2810 17th St. #207, Huntington Beach 92648 R (714) 960-4716  
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HOLLANDER, Richard 4/81, 1143-B 26th St., Santa Monica 90403 R 829-1057  
HOWE, Richard N. 10/81, 1900 Chilton Drive, Glendale 91201 R 845-3828  
HUTTON, Margaret 7/77  
HUTTON, George A. 1/76, 32735 Seagate Dr. Apt D, Rancho Palos Verdes 90274 R 541-5359

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KERBER, Roland A. 5/81, 19361 Brookhurst #115, Huntington Beach 92646 R (714) 968-0328  
KESLER, Duane A. 4/78, 10456 Santa Marta, Cypress 90630 (714) 826-8204 (213) 431-6629  
KIRKSEY, Gene W. 5/79, 3811 San Rafael Ave., Los Angeles 90065 R 223-9683  
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KONRAD, John C. 6/81, 1429 So. Marengo Ave., Alhambra 91803 R 282-5446  
KONSTAN, Donna 1/81  
KONSTAN, David 1/81, 842 W. Las Palmas Dr., Fullerton 92635 R (714) 738-7737  
KUNTZ, David 3/80, 2386 Harbor Blvd. #108, Costa Mesa 92626 R(714)966-8350 B(714)556-8200  
KUNTZ, Jonathan 5/81, 2441C 20th St., Santa Monica 90405 R 450-5432

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 LAURSEN, Bert L. APSA 3/65, 6460 Mantova Ave., Long Beach 90815 R 431-4475  
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MALLEN, Edward J. 8/80, 12502 Whitley St., Whittier 90601 R 692-1455  
 MAY, Len L. 2/81, 10907 Burl Ave., Lennox 90304 R 673-1802  
 MCDONOUGH, Thomas R. 5/81, 500 S. Oak Knoll Suite 46, Pasadena 91101 795-0147  
 MEGDAL, Barry B. 6/81, 13559 Haynes St., Van Nuys 91401 R 782-1315  
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 MORROW, William W. 10/81, 18841 Taft Ave., Villa Park 92667 R (714) 637-2783

NELSON, Charles L. 2/81, 1521 1/4 Greenfield Ave., Los Angeles 90024 R 478-4942  
 NORTON, Jerry W. 2/81, 19332 Hinsdale Ave., Torrance 90503 R 542-1361 B 536-3546

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 PETR, Josef 5/81, 2107 1/2 Warfield Ave., Redondo Beach 90278 R 542-7542  
 PETTIT, Jack 9/81, 1043 Larker Ave., Los Angeles 90042 R 257-8026  
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 PINSKY, Susan 9/77, P.O. Box 35, Duarte 91010 R 357-8345 B 837-8171 (P)  
 PIPER, Charles A. 12/66, 26810 Fond du Lac Rd., Palos Verdes Pen 90274 R378-3294 B536-3426 (P)  
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SANCHEZ, Adolph 5/81, 648 South 6th St., Montebello 90640 R 728-0676  
 SANDLER, D. J. 7/76, 317 Dochan Circle, Montebello 90640 R 723-2234  
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 STERGIS, Maudie P. 7/71  
 STERGIS, Stergis M. APSA 8/59, 601 S. Saltair, West Los Angeles 90049 R 472-5465 (P)  
 STEWART, Elaine 7/81  
 STEWART, Leighton R. 3/79, P.O. Box 339, Port Hueneme 93041 R (805) 984-6886  
 STEWART, Marshall 9/75, 261 Via Linda Vista, Redondo Beach 90277 R 375-1788 B 326-1422  
 STILLEY, Roberta 7/78  
 STILLEY, Hugh M. 9/70, 2135 Adair St., San Marino 91108 R 282-6289 (P)  
 STRICKLAND, Charles L. 3/81, 11120-J Roselle St., San Diego 92121 (714) 452-8903  
 SYLVAN, Ursula 12/73, 4329 N. Fireside Lane, Moorpark 93021 R (805) 529-3277

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UMANN, Harry M. 10/81, P.O. Box 69443, Los Angeles 90069 B 650-4253

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WALKER, Dennis A. 9/81, 1339 No. Columbus Ave. #317, Glendale 91202 R246-7101  
 WALKER, George 3/78, 1225 Tropical Ave., Pasadena 91107 R 351-9478 B 579-7620  
 WALKER, Maynard 9/81, 2323 W. 4th St. #302, Los Angeles 90057 R 389-4791  
 WALTER, Jerry 11/72, 1098 Montecito Drive, Los Angeles 90031 R 225-8042 B 481-5501  
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 WEISBUCH, Holly 6/81  
 WEISBUCH, Stuart 6/81, 420 No. St. Andrews Place, Los Angeles 90004 R 466-0268  
 WESTBROOK, Dorothy 6/77  
 WESTBROOK, Kermit N. 6/77, 17701 Avalon Blvd. #127, Carson 90746 R 329-0451  
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 WONG, Charles K. H. 1/81, 212 N. Marguerita Ave. #C, Alhambra 91801 R 284-5777  
 WONG, Nathan 8/78, P.O. Box 3305, Orange 92665 R (714) 637-8845

(P) denotes members with stereo projectors who are willing to have newer members come by for projection sessions.

Membership directory compiled by Jerry Walter; please notify of any changes or corrections.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

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## DAVID'S DIALOGUE

I've just joined the Stereo Club of Southern California because I'm interested, and want to learn more about 3-D photography. I don't even own a camera yet. What is the best way to get started?

A: SCSC has been getting more and more newer members lately, with little or no previous stereo experience. This is getting to be a common question, and deserves an answer. Even our experienced members may benefit from this, since all of us run into this type of question from friends that we share slides with, or from interested strangers who wonder about our two-eyed cameras when we are out shooting. All of us can help others get started.

First, if you are reading this you've probably already taken the best first step to getting started in stereo photography by joining a stereo club. This creates an opportunity to see what others are doing, to ask questions and get answers from more-experienced members, and even to share your slides and have them evaluated through our Club competitions.

If you haven't started taking your own slides yet, the next step is the purchase of a stereo camera. Wouldn't that be a nice treat for the Holidays! Many beginners, perhaps because of past experience with more sophisticated SLR cameras, begin by asking about twin 35mm camera rigs, and other homemade setups. While there is certainly a place for other types of systems, a beginner should really start with the basics of stereo first. Once the principles are understood and mastered, the use of twin-camera or slide bar techniques will make much more sense.

The American standard for 35mm stereo cameras and slides was pioneered in the late 1940's by the Stereo Realist camera. Dozens of other manufacturers copied the logical standard of this format, and the vast majority of used stereo cameras are of this format. The advantage for the beginner is that used equipment is readily available (with a bit of effort), including cameras, viewers and projectors in this format. The beginner may take advantage of the fact that this is the only stereo format for which a mounting service is still available from Kodak and many independent labs. Precision mounting for projection is possible with still-available aluminum masks. SCSC has frequent mounting workshops to help beginners get started with their own stereo mounting.

The question of what camera to buy first is a common one. The three most common stereo cameras found in the used marketplace are the Stereo Realist, Kodak Stereo, and the Revere Stereo 33 (in that order). Each has advantages and disadvantages over the other. The Realist is by far the most popular, while the Kodak is extremely well designed for ease of use by the beginner. The Revere lies somewhere in between, but is not as easy to find. The bottom

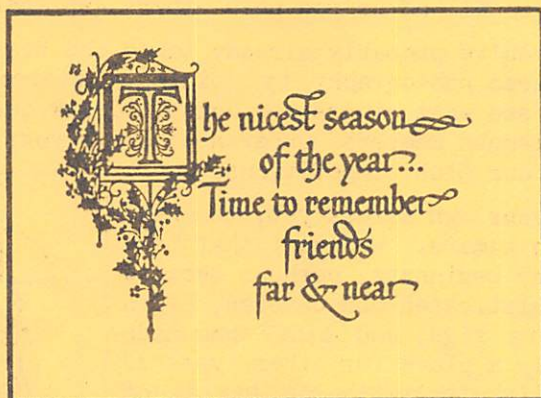


Meetings: Third Thursday of each month (except July & December) at 7:30 P.M. at the Los Angeles Photo Center, 412 So. Parkview St., Los Angeles (s/w of 3rd & Alvarado). Visitors & guests always welcome.  
Membership: Annual dues are Single/\$12.00; Couple/\$18.00; Patron/Any additional amount, all due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

line — image quality — is very comparable between these three cameras, and I would dare say that few Club members would find a visible and noticeable difference in a well-exposed test slide from each of these cameras. I've had people ask me if they should wait to get a Realist Custom, a Wollensak, or some other much harder-to-find camera that might be "better" in certain respects. My answer is always "DON'T WAIT!" The important thing is to get your first camera and start shooting. Once you know what you are doing you might prefer some features or design of a different camera model, but one of the three mentioned will certainly provide a good start, and make a good second or back-up camera should you buy another model in the future. So don't delay! The first camera is the most important! Happy Holidays!

Yours In Depth,

*David*



## STEREO ACTIVITY CALENDAR

December 1981						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

January 1982						
S	M	T	W	T	F	S
						1
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

- THU DEC 10 Last day to make Banquet Reservations  
 SAT DEC 12 Club Field Trip to Disneyland. Call Rich Bruland for info...662-1359  
 WED DEC 16 Club Christmas Banquet at the Castaway, Burbank. Call Marilyn Felling at 455-1886 right now!  
 THU DEC 31 Closing - Club Essay Contest  
 TUE JAN 5 Copy Deadline - JAN NEWS  
 THU JAN 7 Club Workshop — Getting Started In Stereo Exhibitions  
 THU JAN 21 Club Meeting - Photo Center - Cookie Social at 7:30 PM; 3rd Competition at 8 PM

## Member & Subscriber Update

A hearty welcome to all these new Club members:

CHRIS BUSHMAN, 17866 Hoffman Ave.  
 Cerritos, CA 90701 R925-9137 B841-3370

DAN DOLL, 6248 Oriole,  
 Ventura 93003 R(805)642-1282

MARSHALL EFRON, 9509 Cresta Dr.  
 Los Angeles 90035 R839-1779

RICHARD C. HERRON, 423 No. McPherrin Ave.  
 Monterey Park 91754 R573-2868

HELEN L. LARSEN, 1506 Pass & Covina Road  
 Valinda 91744 R336-8165

THOM PENTECOST, 1988 Landa St.  
 Los Angeles 90039 R665-6343 B840-3296

KIM RICHEY, 809 N. Kilkea Drive  
 Los Angeles 90046

WILLIAM TOM, 8702 North Bank Drive  
 Ventura 93003

DR. STEPHEN J. UMAN, 6360 Wilshire Blvd.  
 Los Angeles 90048 R653-5400

LEE VALVANO, 8209 Blandwood Rd.  
 Downey 90240 R869-7949 B771-3330x332

RICHARD WINSETT, 341½ South Western Ave. #4  
 Los Angeles 90020 R389-4702 B735-1302

Membership renewal:

GLORIA TERRIS, 311 Marguerita Ave.  
 Santa Monica 90402 R394-1909

A new Subscriber to the NEWS:

NORM HENKELS, Glenview Illinois

Membership anniversaries for December:

RICHARD LINDBLOM - 2 years  
 CHARLES PIPER - 15 years  
 URSULA SYLVAN - 8 years



# LAST CALLS FOR...

## ...A FIELD TRIP

**SATURDAY DECEMBER 12:** SCSC ventures to Disneyland for an all-day fling. This field trip is a must for those of you who haven't ever experienced Southern California's most famous entertainment park; and for those who have, there is always something new to discover and photograph. This could prove to be the most interesting outing of the year. Postpone your Christmas shopping to some week night, and join those other Club members to record the joys of Disneyland under the day-long warm-color December light. Call Rich Bruland at (213)662-1359 or Larry Clay at (213)431-1584 for price info and other plans as soon as possible.

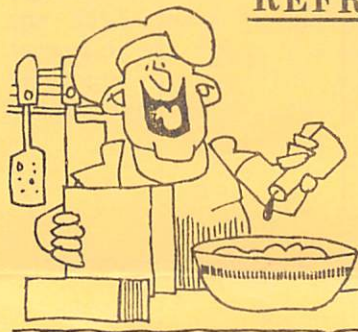
## ...A BANQUET

**WEDNESDAY DECEMBER 16:** Club Christmas Banquet at The Castaway, 1250 Harvard Road, Burbank. Last day to make reservations is **THURSDAY DECEMBER 10**. All reservations must be prepaid; no tickets at the door. Hurry if you want to come. The social hour (6:30 - 7:30) will be friendly; the dinner (7:30) superb; the show (The 1981 Stereo Sequence Exhibition) features 15 highly varied stories, plus "A Christmas Encore" especially for SCSC. Contact Banquet Director Marilyn Felling by phone at 455-1886 immediately!

## ...A CONTEST

**THURSDAY DECEMBER 31:** In addition to this being New Years Eve, it is the deadline for entries into the 1981 SCSC Essay Contest for new members (1979, 1980, 1981). The theme is "What Makes A Good 3-D Slide" in 300 words or less. Submit all entries to Jerry Walter, 1098 Montecito Drive, Los Angeles 90031. The essays will be read and judged by several veteran SCSC members, and the prize to the top essay writer will be 5 long rolls of Kodachrome. Start writing now!

## REFRESHMENT NEWS



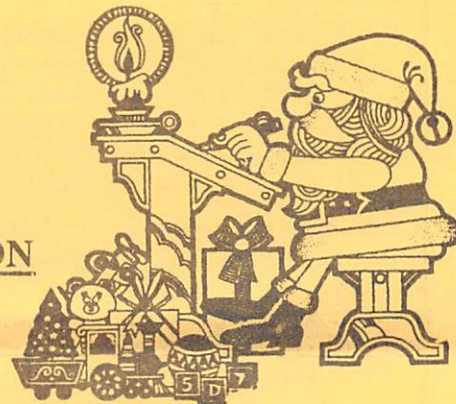
During the past 7 months we've had punch, cookies and coffee available before the meeting and during for as long as they've lasted. We've sampled some mighty nice goodies! Special thanks to these donors:

	<u>Punch</u>	<u>Cookies</u>
April	Sylvia Sikes	Ursula Sylvan
May	Tim Cardinale	Earl Colgan
June	Ray Zone	Harold Cosel
August	Donna Konstan	Susan Pinsky
September	Rick Finney	Maudie Stergis
October	Ursula Sylvan	Don Cast
November	Oliver Dean	Catherine Laursen

And for nearly all these meetings Marshall Stewart provided coffee. Of course we want to keep this going. But we need more VOLUNTEERS. Drop me a card or give me a call for the month in 1982 you'd like to bring your goodies. Have a nice Christmas!

—Ursula Sylvan, Refreshment Director  
4329 N. Fireside Lane  
Moorpark 93021 (805) 529-3277

## A GIFT SUGGESTION



For the past few years we've given a list of suggestions for holiday gifts for stereographers. There are lots of great ideas, but this year the list is trimmed to one item:

### Film and Mailers

There is nothing that brings out the creativity of a stereographer more than "free" pictures. Wow! For once, the photographer doesn't have to be concerned with the reality that it's costing 28¢ or so to click the shutter. For increments of less than \$8.00 you can give sets of a long roll of film plus a matching processing mailer. Which means that if you're a big spender, for \$100 you can give someone the opportunity to make some 350 creative exposures with a standard stereo camera. Give this idea some serious thought!

## STEREO EXHIBITIONS CALENDAR & NEWS

- WED JAN 13 Closing: Oakland Stereo Exhibition  
Forms: Dorothy Ziebach, APSA, 4221  
Whittle Ave., Oakland CA 94602
- MON FEB 15 Closing: Sydney Stereo Exhibition  
Forms: Wm. Sandel, 10336 Bayside Rd.,  
Sun City AZ 85351
- PLANNED - The Arizona Stereographers are planning  
their First Exhibition this year.  
Watch for the announcement.

## WORKSHOP NEWS

THU JAN 7 Getting Started In Exhibitions

Nothing has contributed more to the longevity of Realist format stereo than the PSA Stereo Exhibitions. Some exhibitions have been running since the mid-50's, and they all keep stereo old-timers and new-comers on their toes by stimulating the creating and entering of new 3-D work to capture the admiration and acknowledgement of the exhibition judges and viewing audiences. Each year there are 15 to 20 exhibitions around the world. Anyone may enter 4 slides. About 40 percent are "accepted for exhibition". Slides are returned in 6 to 8 weeks. Entry fee is about \$3.00.

Want to get started in entering but don't know how? Let's talk about it. This workshop will offer:

- \*\* Hints on slide selection
- \*\* Obtaining and completion of entry forms
- \*\* Slide identification and packaging
- \*\* Keeping records of your acceptances
- \*\* Displaying ribbons, medals and trophies
- \*\* Explanation of star ratings & Who's Who

There are numerous exhibitions coming up this winter.....Oakland, Hollywood, Cordova, Wichita, Cornhuskers, plus others. Why not get started right now? Start with this workshop on Thursday, January 7. Make reservations with Jerry Walter or Rick Finney at 225-8042.

## LETTERS

Dear Editor:

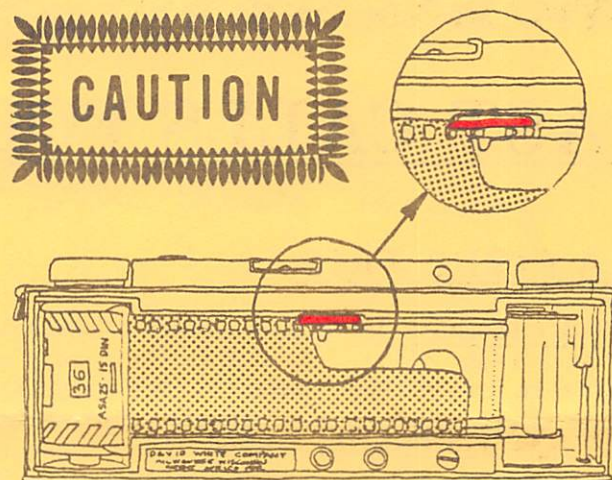
I would greatly appreciate in knowing where I can purchase black & white 35mm reversal film in 20 or 35 exposure rolls, and where these rolls can be processed to give B&W positive stereo pairs. I appreciate your help.

Desperately,

—Jos. A. Ausich, Box 61,  
Mackay, Idaho 83251

Is there any reader who can help Joe? B&W can be very effective in stereo -- either negative or positive. And these stereo chips can lend themselves to other creative uses. So, please let Joe know if you are aware of any source for this product, and let the Editor know too so the info can be passed along...

--Editor



Realist owners: Make sure your film passes under the sprocket guard (part colored red).

The new short film leaders are causing problems with Stereo Realist users. With the old 20-perforation leader it was permissible to slip the film tongue into the right take-up spool, run the film over the rear windows, and drop the cassette into the left niche. THIS OLD PROCEDURE IS NOW OBSOLETE. Its use will result in film skipping, missing frames, and producing many useless stereo pairs. This is because the procedure causes the new short-leader film to pass over the sprocket guard and not engage the sprocket wheel properly. Now, you MUST start the film from the left and be absolutely sure it passes under the sprocket guard. Further detailed info can be found in Technical Page Installment #62, September 1980.

## Classified

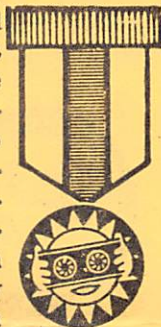
Classified ads are free. Ads may be run as often as desired, but there will be no automatic repeats; Editor must be notified each month for each entry. Send info to: Editor Jerry Walter, 1098 Montecito Drive, Los Angeles, CA 90031.

**WANTED:** Realist Cutter. Urgently needed by budding new member. Please contact Chuck Nelson, 1521 1/4 Greenfield Ave. Los Angeles 90024/478-4942

**FOR SALE:** Lantern slide and/or 2"x2" 750W, 110V projector (non-stereo). American-Optical "GK" Delineascope (Spencer) Model #3689. Lantern slide (3 1/4"x4") slide carrier w/1-12.5" A-0 lens and cond. set; 2"x2" slide carrier w/1-6.5" A-C lens and cond. set; 4 extra 750W DDB bulbs; in original metal fitted case. Slow rack & pinion fine focusing; lamp base to cond. stage movement; reflector to lamp filament movement; removeable extension bellows; low db blower; 3-position switch. ALSO, Kodacolor prints or Realist format stereo slides available. \$2 & SASE. Norm Henkels 3441 Ashley Dr. Glenview, IL 60025 (312)724-5555

## IN NOVEMBER...

The 118 slides submitted in November's competition showed tremendous diversity reflecting the large influx of new members, and hence, new ideas into the Club. Several new members, notably Teresa Roupe, Tom Pentecost and Richard Herron gained awards in this their first competition. Hopefully, this will serve as some encouragement to other new members reluctant to take the plunge into competition. Some members took advantage of the opportunity to enter make-up slides for the competition in September. Thanks to the judges Marilyn Felling, Oliver Dean and Rick Finney who gave us some fine comments on a random group of slides as time allowed.



Because of the large number of entrants we are getting in each competition some logistical problems have arisen. It is important that all slides be labelled with their title, the maker's name, and spotted for projection. Preferably this should be done at home before competition night. This information is necessary so that we can identify the slide if it wins an award, place it in the projector right side up, and return it to you after competition.

—David Kuntz, Competition Director

### B GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
—	126*	Marilyn Felling
61	121	Don Cast HM: Close Of Day
62	121	Tony Alderson Award: Techniques HM: Triceratops
57	117	Hugh Stilley HM: Awesome
—	59	Richard Ogle

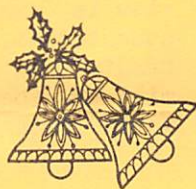
### A GROUP STANDARD CATEGORY

NOV	CUM	
62	128	David Starkman Award: Debbie D #2
67	127	Jerry Walter Award: Foggy Ski HM: Utahscape
—	126*	Rick Finney
60	122	Don Cast
64	122	Earl Colgan
58	120	Stergis Stergis
60	119	Paul Wing
61	118	Carl Felling HM: Squaw at Spider Rock
58	118	Susan Pinsky
57	118	Sylvia Sikes
59	118	Hugh Stilley
59	118*	Russ Terrill
55	115	Ward Clark
58	114	Nathan Wong
40	40	Paul Darnell



### B GROUP STANDARD CATEGORY

NOV	CUM	
58	114	Jim Riggs HM: Mountain Colors HM: Fall Colors
55	114	Stuart Weisbuch
—	112*	Marilyn Felling
55	110	Tony Alderson HM: Anthony M
54	107	John Konrad
49	101	Marshall Stewart
40	97	Rich Bruland Award: Official Seal
—	64	David Kuntz
—	61	Hal Stanton
59	59	Tom Pentecost Award: Lakeview HM: Me In A Tree
—	58	Mike Cardinale
56	56	Richard Herron Award: Sopaga Waterfall Samoa
—	56	Denise Pearl
55	55	Teresa Roupe HM: Strawberry Cat
—	54	Richard Ogle
—	36	Ralph Collard
—	18	George Skelly



### A GROUP NONCONVENTIONAL CATEGORY

NOV	CUM	
66	133	Tim Cardinale Award: Corner of 5th & Flower Award: Nature's Tear
—	132*	Rick Finney
63	130	Ward Clark HM: Message to the Shepherds
64	129	Paul Wing HM: New Born Herring Gull
64	128	Jerry Walter HM: Golden Apparition
62	125	Susan Pinsky HM: Unknown Pussycat
62	125	David Starkman
61	122*	Russ Terrill Award: Picked Clean
60	119	Stergis Stergis HM: Electra #2
—	116*	Oliver Dean
57	57	Paul Darnell

\*Judges' Scores Averaged

## INSIGHTS:

### MEMBERS TALK ABOUT THEIR SLIDES

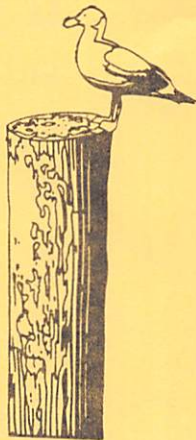
"Where Am I?" by Tim Cardinale. So that I don't use the whole page here, I made a sketch and I'll simplify my explanation of how the slide was done.



This controlled double exposure was made with a Powers attachment. This device fits onto a Realist camera so that different black masks can be shifted on positioning pins about three inches in front of the lenses. It enables you to expose a specific part of the picture, and then by shifting the mask to another pre-determined position, you expose another part or the rest of the picture. The mask that I used for my shot

separated the top half from the bottom half. The basket in the center of the picture had to be completely stationary because it crossed the boundary of one exposure to the next. So it was bolted to a 2x4 in the rear, unseen by the camera. As Rich Bruland stood with this bottomless basket around his middle, I exposed the upper half. For the lower exposure he pretended to hold the basket from underneath. As are so many of these trick shots, most of the visual impact can be credited to the fact that it's in 3-D.

"New Born Herring Gull" by Paul Wing. I have an old folding German camera (circa 1920) equipped with 135mm Zeiss Tessar 6.3 lenses. It was made for the old large-format pictures, and is now converted for 120 roll film, making two 40mm wide by 60mm pictures with a useable working distance of from 30 to 48 inches. I have an aimer that tells where the camera is pointed, and use a tape measure to locate the point of focus to the nearest  $\frac{1}{4}$  inch or so. I get quite a few shots that are too big for the standard mounts. A couple of years ago I took it to Cape Cod and set up on these nesting gulls using a remote pneumatic release (50 ft.) with a bicycle pump for a trigger. A herring gull is far too big for this camera, but I set up on this nest and shot a few to see whether I could guess where mama might appear. She (or he?) obliged in this one. The problem then was that the image almost filled the 40x60 format so I finally copied it with a 90mm macro lens on my OM-1 using photofloods and Type A Kodachrome. I was lucky on the light and shadow. It wouldn't be easy to get another as good, but I am tempted to try.



"OFFICIAL SEAL" by Rich Bruland. This slide was not just fun to take, but required patience and determination to get. Taken on a bright sunny afternoon at Marineland 2 years ago, I used my f/3.5 Realist set at 1/100 at f/11. Film was Kodachrome 64. After picking the best vantage point, I settled down for about a fifteen-minute wait, all the time barking and making arf-arf noises in a futile attempt to get the seal to come to me. Finally he (or she)



waddled over to about where I could get my shot. Since there were a lot of people around me at the time, I had to wait until I was sure there were no unwanted hands, etc., protruding into the picture. Arf-arfing a little louder, the crowd around me realized that there was a possibility that I might actually be dangerous, moved a little away from where I was standing, and I got my shot.



### THOUGHTS ON ART...

Art cannot be defined or explained in words because it is a state of mind which must first be created in the individual before it can be comprehended at all; and, once felt, definitions and explanations are no longer necessary.... Each person must decide for himself what his values are. For some, the answers will be simple; for others, much more difficult. The important thing is to remember that the other person's point of view is just as valid as your own. If you can accept that, then you are capable of finding both beauty and art in photography because an open mind is the first requirement for seeing the world through the eyes of an artist.

— Camera Canada, March '81

### ...TO END THE YEAR

#### MORE MURPHY'S LAWS...

...Vaguely related to photography

- \*Anyone can win, unless there happens to be a second entry.
- \*You can observe a lot just by watching.
- \*The winning slide is never as good as your own.
- \*You can't win. Learn to enjoy losing.
- \*One man's "simple" is another man's "huh?"
- \*Nothing is so simple it cannot be misunderstood.
- \*Dirt will always be located in the lightest portion of the slide, and always beneath the glass.
- \*Originality begets conformity.

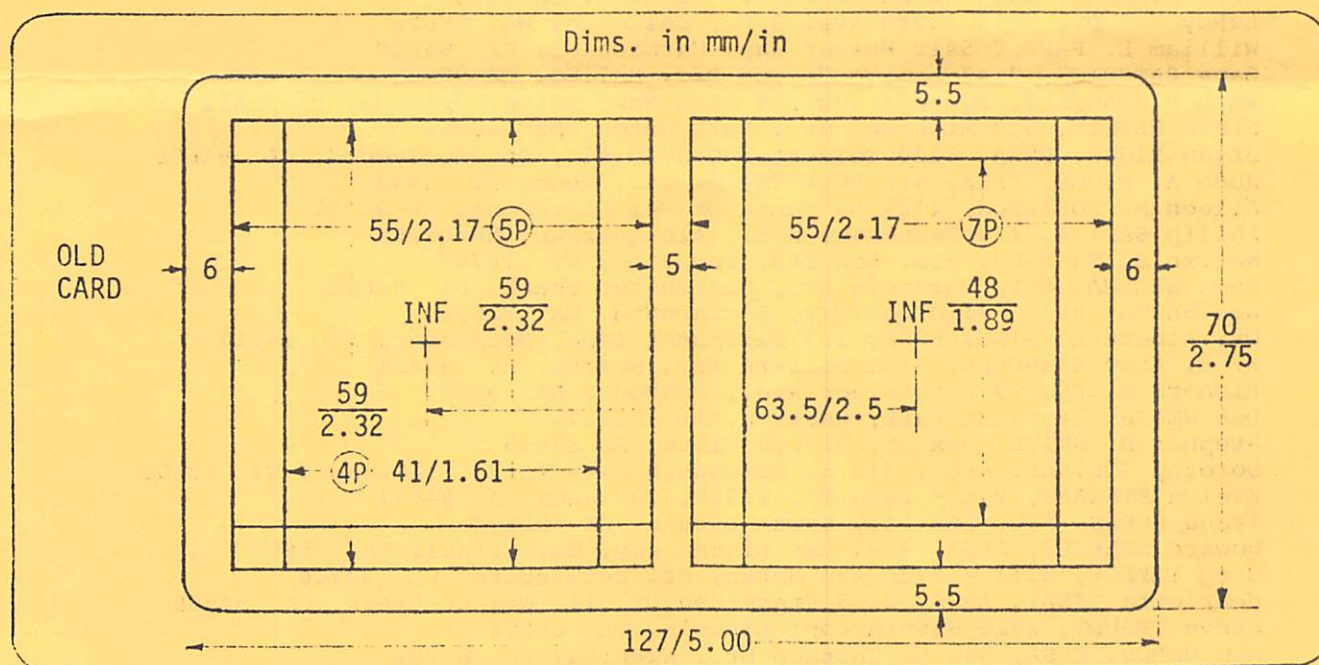
## PROPOSAL FOR A FREE-VIEWED STEREOGRAPH

When shall we have a realistic 3-D print? The capability already exists!!! No, I do not mean a new process lenticular autostereogram. What I do mean is a new stereo card deliberately designed to be free-viewed rather than viewed in a stereoscope. It consists of a  $2\frac{3}{4}" \times 5"$  ( $70 \times 127\text{mm}$ ) card bearing two  $2\frac{1}{4}"$  (57mm) square prints. The prerequisites to make this dream a reality are that users learn free viewing, (beginners are allowed to carry a folding stereoscope), and that dimensional standards for the free-viewed stereograph be agreed upon and observed by users.

The rationale for this proposal, which I recommend to stereographers worldwide for all "new" cards, rests on the following: The Stereoscopic Society of Great Britain and the National Stereoscopic Society (USA) now have successful stereograph card circuits in which the old format  $3\frac{1}{2} \times 7$  cards are circulated. Many users free view the old cards, even though the spacing is typically 70 - 75mm and occasionally goes to 85mm. The majority of users still require a stereoscope. However, stereo drawings, such as those prepared by Arthur Girling for the Stereoscopic Society Bulletin and Stereoscopy, using a more comfortable 63 - 65mm spacing, are free-viewed by most readers. I submit that if the stereograph print spacing were to approximate the average human eye spacing, most stereographers could learn to free-view them. Every normal person's eyes are able to point straight ahead or converge, but most people's eyes will not diverge enough to read old stereo cards. What I am proposing is enlarging the two chips of a 4-, 5-, or 7-sprocket 35mm stereo slide, but keeping the homologous "far point" spacing at 63.5mm for all stereographs to avoid viewing with divergence. Normal frame spacing is 60mm. This results in the finished stereograph depicted below, shown superposed on the old Keystone card. The three outlines are 4-, 5-, and 7-sprocket 35mm chips enlarged for use on the card. In each case the degree of enlargement is the maximum permitted within the space on the card, without cropping any of the original subject matter. The approximate degree of enlargement is as follows: 4-, and 5-sprocket, 2.57; 7-sprocket, 2.00. Full frame 35mm can use the 7-sprocket format with only insignificant cropping. All of the necessary dimensions are shown on the figure.

Means for achieving and checking accurate mounting for the new stereograph format will be the subject of one or more subsequent articles.

PROPOSED STANDARD FOR FREE-VIEWED STEREOGRAPH  
(SUPERPOSED ON OLD KEYSTONE CARD)



# *Friends of the Stereo Club of Southern California*

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# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXVI

NUMBER SEVEN

JANUARY 1982

## DAVID'S DIALOGUE

### HAPPY NEW STEREO YEAR

As our Club enters a new year, this seems an appropriate time to look ahead and think about what 1982 might have in store for us. This promises to be an interesting year for 3-D. After several years of promises, it looks like the Nimslo 3-D camera will finally be introduced to the South-eastern U. S. in March, with sales in Los Angeles by August. Even with more delays I would expect us to see this new camera on the market before the end of the year. At the December Club Banquet I was pleased to be able to show some Nimslo 3-D prints that Susan Pinsky and I took at the Salt Lake City PSA Convention. We will continue to bring these to the Club meetings for you all to see.

3-D movies seem to be making a comeback. Although "Comin' At Ya!" was a poor introduction both technically and aesthetically, it proved that there is a new generation of box office potential in 3-D movies. A science-fiction 3-D film entitled "Parasite" is set for a near-future release, and Earl Owensby Productions is planning a series of 3-D films beginning with "Rottweiler", a film about killer dogs, currently in production. Walt Disney Corp. is working on a special twin 70mm 3-D film for an exhibit in Florida's EPCOT (Experimental Prototype City of Tomorrow) adjacent to Disney World. And finally, 3-D may get some good plot, photography, and a big budget through United Artists, which is planning a twin 70mm production to be written and directed by Michael Wadleigh, the same director who did "Woodstock" and "Wolfen".

This month SelecTV, a Los Angeles pay-TV system, did their third anaglyph 3-D TV broadcast, their first which allows a muted full-color range of the subjects. The 1953 classic "Kiss Me Kate" was shown, along with an enjoyable and rare Pete Smith short subject (filmed in anaglyph process in the 1930's) appropriately titled "Third Dimension Murder". Some films are now available in this process in video cassette form.

Finally, for the first time in its history, our Club has more than 150 members! This is indicative of the growing resurgence of interest in 3-D, and all of this promises that 1982 will be an exciting, interesting and rewarding year for the Stereo Club of Southern California. I'm looking forward to sharing it with you!

Yours In Depth,

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

# TIME

JANUARY 4, 1982

## Milestones

**DIED.** Karl Struss, 95, Academy Award-winning cinematographer; in Santa Monica, Calif. Struss, who developed a soft-focus photographic lens, won the first Oscar for cinematography in 1929 for *Sunrise*.

Karl Struss became a Charter Member of the Stereo Club of Southern California when the Club was formed in 1955. He was an historical figure in the world of photography in that he was a contemporary of Alfred Stieglitz.

The Club is indeed honored to have 22 slides made by Karl Struss in its Archival Slide Library. The slide set consists of 14 pictorial slides, all showing fine use of stereo, plus 8 behind-the-Hollywood sets, circa 1955. In honor of Mr. Struss we will show these slides as a special feature at the January Club meeting.

## JOHN NIEMAND

John, a good friend of stereo, passed away on January 9. He was a cheerful and dynamic figure in the Oakland Camera Club, and worked tirelessly on their Stereo Exhibition. The Club extends condolences to his wife Dede; may her many photographic friends be a source of strength during these times.

## BANQUET RECAP

The Club's Christmas Banquet went off successfully on December 16 at The Castaway, Burbank. The location was fabulous, and many folks commented that they always wanted to have a dinner at this well-known place and thanked the Club for this opportunity. I want to thank all those members and friends who made the effort to attend this week-night banquet and helped make it so successful. Next banquet coming up will be the Club's Awards Banquet in July.

— Marilyn Felling, Banquet Director

## STEREO ACTIVITY CALENDAR

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

- THU JAN 21 Club Meeting - Photo Center - Cookies and punch at 7:30 PM; Third Competition at 8 PM
- TUE FEB 2 Third Quarter Board Meeting
- TUE FEB 2 Copy Deadline - February NEWS
- WED FEB 3 Historical stereo slides / lecture at UC - Riverside
- THU FEB 18 Club Meeting - Photo Center - 7:30 PM Program: A Briton On Britain
- THU FEB 25 Newell Color Lab Tour

## Member & Subscriber Update

A hearty welcome to this new Club member:

WESLEY ULSH, 7401 Pioneer Way,  
Gig Harbor, WA 98335 (206) 858-7390

Membership renewal:

DANIEL F. MCCARTHY, 7562 Cleveland Ave.,  
Riverside, CA 92504

A new Subscriber to the NEWS:

GEORGE W. CUSHMAN, Box 4034  
Long Beach, CA 90804

Membership anniversaries for January:

MAX BRUENSTEINER - 26 years  
TIM CARDINALE - 5 years  
HAROLD HAWKINSON - 6 years  
GEORGE HUTTON - 6 years  
DONNA KONSTAN - 1 year  
DAVID KONSTAN - 1 year  
DENISE PEARL - 3 years  
JIM PETTIT - 4 years  
GEORGE POND - 26 years  
GEORGE SKELLY - 4 years  
CHARLES WONG - 1 year

We are sorry to report the death of "Clyde", the 14-year-old cat belonging to Marilyn and Carl Felling. Clyde was no ordinary cat, and anyone who ever visited the Felling home in Topanga Canyon knows what a special part Clyde played in the routine of the household.



## Join Us...

### ...IN JANUARY

Thursday, January 21, Photo Center  
Starting at 7:30 with cookies & punch

This busy evening will feature...

#### \* Third Club Slide Competition

It's never too late in the year to get started in Club competitions. Bring 3 slides for standard and/or 3 slides for non-conventional categories. Come early if you need help in filling out the entry cards, spotting slides, etc. See what your slides look like projected, and share them with other members.

PLUS \* Nimslo prints on display -- prints of Club people you know. Be sure to view them.

PLUS \* Announcement of the Club Essay Contest winner and presentation of the big prize

PLUS \* Special showing of 22 stereo slides made by the late Karl Struss

### ...IN FEBRUARY

At our February 18 Club Meeting...

A very special stereo slide show all the way from England -- "A Briton On Britain - In 3-D" by Wilfred Leybourne, Middlesbrough, England. This show was one of the feature programs at the PSA Salt Lake City Convention, and is on road tour to various clubs throughout the U. S. for one year. This program -- the slides, the narration, the music -- is guaranteed to give you an inner feeling of England. It is composed of 6 photo-essays of varying length. More details next month.

--Tim Cardinale, Program Director

## STEREO HAPPENINGS

### SPECIAL LECTURE/3-D SHOW AT RIVERSIDE

Chris Kenney, Archivist, California Museum of Photography at the University of California, Riverside, has extended a personal invitation to all SCSC members and NEWS readers to attend a very special West Coast lecture and 3-D show. The California Museum of Photography is the permanent home of the 350,000-item Keystone-Mast stereo view collection.

Date: Wednesday, February 3

Time: 7 PM

Place: Sproul Hall, Room 1102  
UC - Riverside

Call: (714) 787-5214

Reserved seating only

The Program: John Waldsmith, former Curator of the National Stereoscopic Association's Oliver Wendell Holmes Stereoscopic Research Library will present selected stereo views of the U. S. circa 1900-1912 from the Whiting View Company. John will also discuss the history of stereography as it relates to the history of photography. Also, Gordon Hoffman, NSA Vice President for Regional Affairs and Stereo World Consulting Editor, will present a slide show titled "Lincoln's Last Years."

Plan to attend this special one-time program. Call to make your reservations today and to get further directions. It promises to be an extremely interesting evening delving into the great historic past of stereo photography.

### CLUB TOUR OF NEWELL COLOR LABS

A special evening tour of the lab has been arranged for Club members.

Date: Thursday, February 25

Time: 7 PM

Place: Newell Color Lab  
221 No. Westmoreland (half way  
between downtown LA and Hollywood)

Reservations will be required. Complete details next month.....but reserve this date on your own calendar.

### PSA INTERNATIONAL STEREO CLUB COMPETITION

Results are in for the first of three competitions for the year. SCSC placed second with 50 points; Sydney, Australia placed first with 58 points. Thirteen clubs from all over the world participated. Special congratulations to our Club President David Starkman who took First Place with his slide "Water, Steel and Gravity". We don't know how many "perfect" scores are received by slides in the competition, but David's slide did it -- a unanimous 4-4-4! The next competition will be in February hosted by the Potomac Society of Stereo Photographers.

## Classified

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

**FOR SALE:** Club Logo Pins. Really bright and perfectly executed stick-through lapel-type pins of this famous symbol. Equipment Director Marshall Stewart is handling sales. Address/phone on Page One. \$3 each, no limit.



**WANTED:** Series IV (not V) close-up lenses for a Revere Stereo Camera. +1, +2 &/or +3 diopters. Must be in good optical condition (no scratches or occlusion). Series IV only. Norm Henkels, 3441 Ashley Drive, Glenview IL 60025 (312)724-5999

**FOR SALE:** Stereo cameras, viewers, projectors. 100-day warranty. Send large SASE for list. The Nimslo is coming very soon. Write to be added to mailing list. Greg Taylor, Stereo Photography Unlimited, 8211 27th Avenue No., St. Petersburg, FL 33710

**FOR SALE:** "Life-Like" 3-D viewers. Automatic self-illumination; safety switch in bottom of viewer; uses 2 "D" batteries; adjustable focus. For Realist-format stereo slides. \$25.00 plus \$1.50 3rd Class shipping or \$2.50 1st Class. Calif add 6% tax. Reel 3-D Enterprises, PO Box 35, Duarte CA 91010 (213) 357-8345

**FOR SALE:** Complete line of Emde mounting supplies will deliver to Club meeting. George Skelly, 28002 N. Ridgecove Ct., Rancho Palos Verdes 90274. (213) 541-7143

## STEREO EXHIBITIONS CALENDAR & NEWS

- WED FEB 3 Closing - Hollywood Stereo Exhibition Forms - Bryan Riggs, FPSA, 6130 Coldwater Canyon #14, No Hollywood CA 91606 There will be forms at the JAN meeting
- WED FEB 10 Showing - Hollywood Stereo Exhibition Pasadena Stereo Club, Rickey's Restaurant, 300 W. Valley, Alhambra 8 PM
- TUE MAR 2 Showing - Hollywood Stereo Exhibition Jewel City Camera Club, First Methodist Church, 134 No. Kenwood, Glendale 8 PM
- MON FEB 15 Closing - Sydney Stereo Exhibition
- TUE FEB 16 Closing - Cordova Stereo Exhibition Forms - Beverly Grube, 4733 Espana Ct., Carmichael CA 95608. Also at Club.
- MON FEB 22 Closing - Rochester Exhibition Forms - Joe Derso, 30 Thornwood Drive, Rochester NY 14625
- MON FEB 22 Closing - Cornhusker Exhibition Forms - Ruth Ternes, 3441 So. 39, Lincoln NE 68506
- THU MAR 4 Closing - Potomac Stereo Exhibition Forms - Ernst Steinbrecher, 9122 Friars Road, Bethesda MD 20034. Special all-formats exhibition.

**NEW STEREO SHOOTERS NOTE:** The Cordova Exhibition is pleased to offer again this year a Best New Exhibitor Trophy. This is awarded for the best accepted slide by a maker who has never before had an acceptance in an International Exhibition. If you are new, and think you have a good slide that might make it, be sure to enter. A special workshop is offered to assist any Club member in preparing his first entry. Contact Jerry Walter, 225-8042 for further information.

*I don't know if this was a good dream or a bad one...*



*Tony Alderson*

## STEREO IN THE 80's 1982 UPDATE

For the past two years we've been dedicating a major portion of the January issue to "Stereo In The 80's". Here again is an overview plus some details on what's happening.

The Editor thanks the following for their contributions, either voluntary or otherwise, to this "1982 Update" issue: Mel Lawson, David Starkman, Charles Jones, David Hutchison, Art Ojeda, Time, Starlog and Omni Magazines, plus several other writers/sources from which the Editor unabashingly borrowed and copied....

## STEREO IN THE 80's 1982 UPDATE

### PAST, PRESENT & FUTURE

The 80's will see much emphasis on preserving a portion of the millions of 3-D slides made in the 1950-60 heyday of Realist-format stereo photography. Various permanent libraries have emerged to save these 3-D treasures.

**STEREO HALL OF FAME.** Realizing the importance of honoring and preserving the finest slides made since the introduction of amateur stereo photography, the Stereo Division of the Photographic Society of America has established The Stereo Hall Of Fame. It is definitely a product of the 80's, with the Standards and Guidelines prepared in December, 1979. Slides are admitted to the Hall Of Fame by either having been accepted in 10 International Exhibitions, or by special vote of the Hall Of Fame Committee. As the number of slides in the collection increases, shows are assembled with 150 to 200 slides and made available for showing throughout the country. Program I premiered at the 1980 PSA St. Louis Convention; Program II will premier at the 1982 New Orleans Convention; and Program III will premier at the 1983 San Francisco Convention.

Slides are continually being sought for the Hall Of Fame. If you have any qualifying slides, please contact Director Art Ojeda, FPSA, 501 Via Casitas #927, Greenbrae CA 94904. He will send you further info on how to get your slides included in this worthwhile permanent collection.

**CLUB ARCHIVAL SLIDE LIBRARY.** This group of slides started out in 1979 with the discovery of two collections of about 260 prize winning slides from the late 50's and early 60's. Since that time additional slides have been added from copies made of the L. A. County Fair Exhibition and of the Annual Club Competition Honor Slides. These slides have been assembled in groups of 50-75 and are available for Club members to borrow and share with friends. Efforts will continue through the 80's to bring other slides into this Library, both from active stereographers and from estates. It is no secret that large and small collections

of 3-D slides have been disposed of — destroyed — upon the death of the photographer, only because it was thought no suitable repository existed. Because of their realism, 3-D slides have a special visual/historical value to future generations, and the Club Archival Slide Library is intended to allow these slides to continue to be enjoyed and studied down through the years.

## STEREO IN THE 80's 1982 UPDATE

### 3-D MOVIES

(Condensed from January "Starlog", the special 3-D issue, which was filled with 3-D — articles on movies, 3-D prints, with 3 types of viewing explained, several historical views, an illustrated space-control feature, plus 3-D views of film makers in action — an important issue for your collection!)

3-D films were a forgotten commodity until the summer of 1981. Then came the commercially successful "Comin' At Ya!" which was made for a little over a million dollars. It was filmed in Optimax III which required only one camera with a special lens that takes in both the left and right-eye views and stacks them one above the other on each frame of film. However, the system yielded vertical misalignment and other problems that led to viewing discomfort.

Prompted by this success, other 3-D films are in production or being planned, from several companies and in several other 3-D systems. King-Hitzig Productions will give us "Louisiana Swamp Murders" in 1982, using a "refined" Optimax III system and more "judicious" use of the off-the-screen effect. The company is also planning "the cinematic musical event of the 80's" — a 70mm, six-track Dolby giant rock concert 3-D film. "You got to make good movies and 3-D's got to become part of the standard of the industry," a spokesman said.

"Rottweiler" and "2+2=5" by Earl Owensby will be released in 1982. Eight other Owensby films are planned. The system used will be Stereovision which also requires only one camera with a specially mounted lens. From a spokesman: "There's a whole generation of people out there who have never seen 3-D and we feel that they are ready to see it."

From a purely technical viewpoint, the apex of 3-D filming and projection is the twin-camera, 70mm system developed by United Artists Theater Circuit, Inc. Known as StereoSpace, this system has cost millions of dollars to perfect. It promises a far brighter image by use of the 70mm format and a 4000 watt lamp in each of the two projectors. The 70mm format will also supply greater image definition. This system has been properly engineered over a period of 3 or 4 years by knowledgeable people. The first StereoSpace

feature is planned for a late 1982 release; the second in 1983. It is expected that only about 40 theaters worldwide will be equipped for the StereoSpace system, and is planned to be an epic experience that no home video set-up could ever match.

Still more: A 3-D adaptation of "Roadmarks"; a film project called "Ripped to Shreds"; a 3-D re-release of the John Wayne film "Hondo"; and, of course, "Seeing Is Believing" from the "Comin' At Ya!" originators of this new 3-D film wave.

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## VIEW-MASTER

The business section of the Oregon Journal for September 6, 1981, contained an enlightening interview with the new president of the View-Master International Group, Arnold Thaler.

Under the ownership of GAF Corporation which ended in July of this year, View-Master had reached a low in its 43-year history, and View-Master enthusiasts had feared that the product would soon disappear. Thaler and the investment group which purchased the company for \$24 million are definitely going to try to keep that from happening. Thaler is convinced of the soundness and appeal of this product, which is probably the most widespread and popular current form of 3-D images. Thaler stated that View-Master had a 65 percent recognition factor -- very good in marketing terms. Since 1938, over 75 million viewers and more than 1 billion reels have been sold!

Several new ideas are planned for View-Master. First is a whole new advertising campaign to get the name back in front of the public. One new slogan visible in a picture with the article: "You don't need a battery to recharge a View-Master." "It's not a question of trying to compete with video toys", Thaler explained. "This product is one that you can take with you anywhere you go. You can pick up a viewer and transport yourself into another world anytime you want."

A new series of reels is being developed, including baseball and other sports reels, and Sesame Street reels. Other plans include a possible updating of the talking View-Master with a more reliable and compact product subcontracted to a Japanese manufacturer.

There was no news of further changes, but View-Master camera users should be happy to know that at least for the moment the blank Personal reels are still being made, and are available by mail directly from the factory. Show them that there is a continued demand for this product by replenishing your supply of blank reels soon. Price list is available by writing View-Master International Group, P.O. Box 444, Portland OR 97207.

--David Starkman

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## EXHIBITIONS

**TRENDS:** More interest is being shown in wide frame stereo, mounted in the Emde European (Apollo) Mast #2427 (about 6.3 sprockets wide). These views can readily be made with Verascope stereo cameras; or with 35mm cameras, either with one camera on a slide bar in the case of inanimate subjects, or dual-camera systems for action work. Although not all exhibitions have yet modified their projection system to show the entire frame width, more are appreciating the unfairness of "short-changing" the wide-base stereographers and viewing public.

Breaking down even more exhibition barriers is the Potomac International. All 3-D formats are being considered for exhibition -- standard stereo, dual 2x2, View-Master, prints or transparencies in 6x13cm and 47x100mm mounts, 3 1/2 x 7" stereograph cards, and free-vision "Xograph"-type (lenticular) prints. And still other types (holograms, anaglyphs, Vectographs, and large prints) will be considered if prior arrangement is made. All views will be judged "based on intrinsic photographic/stereographic excellence without regard to format or system."

**SUCCESSSES.** The most successful stereo exhibition in recent times has been the Southern Cross International sponsored by the Sydney Australia Stereo Camera Club. Charles Jones, 1981 Chairman, said this in the Exhibition Catalog: "It is most heartening and bodes well for the future of stereo photography that in this, our Second Exhibition, there was an increase in the number of entrants to a total of 179.... The most rewarding feature of the Exhibition is the continued growth of new names among the entrants. Whilst the committee welcomes the contributions from those who have steadfastly supported stereo exhibitions over the years, it is impressive that new material is being produced and is surfacing in our Exhibition. In this way the dual role of a successful exhibition can be achieved -- the provision of a venue both for the high standard presentation of traditional work and for the introduction of new and innovative material.... I am personally pleased to note that in the list of Awards and Honorable Mentions, the names of new exhibitors are well represented.... A mutual interest in stereo photography and participation in an exhibition such as this brings us together in a bond of international friendship. The sharing of creative and artistic ideas which are brought together in the Exhibition is most rewarding...."

Ed. note: A major ingredient in the success of an exhibition seems to be "charisma" on the part of its directors and staff -- something that can be "felt" by the participants. The Australian stereographers have a goodly quantity of this magic stuff.

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## TIME

NOVEMBER 9, 1981

... with bilingual  
... and hear it in either  
... This multi-channel-sound TV  
... for sale in the United States, is now  
... in Japan.

### 3-DIMENSION TV

Under development is yet another dimension in TV—3-D television. To achieve the dramatic three-dimensional effect, two color cameras are aligned to simulate the angle and distance between human eyes. The two distinct video signals from these cameras are then combined and recorded on a video cassette. You have to wear stereoscopic glasses (remember 3-D movies?) to see the effect. But it's worth it. The depth and realism is startling, not only for home entertainment but for education and industrial displays.

Other Matsushita video developments include TV, a modified TV receiver that displays  
tion—news, sports, weather, traffic  
as well as regular TV  
projection TV  
taken

**MATSUSHITA ELECTRIC**  
PANASONIC TECHNICS QUASAR NATIONAL

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## HOLOGRAPHY

Interest in holography continues strong, though not so much on the West Coast as elsewhere. The December issue of "OMNI" carried an article about Dr. Tung H. Jeong of Lake Forest College, Illinois, who is an avid proponent of holography. Some of Dr. Jeong's thoughts: "Within our lifetime holography will be as common as photography is today. My secret goal is to make holography as popular as taking snapshots. It's certainly just as simple, if not simpler. That's why more and more artists are getting into it. They're less afraid of the technology now."

He has popularized white-light reflection holography. For about \$400 you can set up your own holography studio. The essential components are a helium neon laser, a vibration-isolated table, a negative lens or a 10x microscope lens, a holographic film plate, and processing chemicals. In 1965 he made his first hologram -- the first one ever that you could walk around and see all sides of.

Bulgaria has been taking the lead in holography for artistic purposes along with the Soviet Union. Both countries are embarked on an ambitious program of putting all their national treasures onto holograms. Here in the U.S., our first holographic museum was established in New York City; the

second, and largest, is the Chicago Museum of Holography.

In September, Dr. Jeong traveled to Peking to set up a holography workshop at the request of the Chinese so they can train their own people. Dr. Jeong talks of 3-D TV and movies as well. Invited to the Soviet Union in 1976, he viewed the latest advance there, a holographic movie screen for a 70mm 3-D film. The movie was 45 seconds long, and the screen was made out of elliptical mirrors that directed the image to each individual seat. TV he thinks is another story. Holography gives too much information when it comes to TV. And we need an entirely different format like a cylinder in the middle of a room. Here the medium will have to change completely or not at all. "It took 150 years for photography to evolve to its present state, and holography is following the same sequence of events. First we got an image, now we have motion, and the next step is full color. If creating a hologram seems difficult, can you imagine how mysterious photography must have sounded to people who never heard of a lens before? But children in school today know what a laser and holography are. It's like playing with levers and pulleys when we were growing up."

Dr. Jeong offers a free instruction sheet on do-it-yourself holograms. Write him at Lake Forest College, Lake Forest IL 60045.

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## INSTITUTIONS

Predictions on "Stereo In the 80's" usually tend to systems, hardware and usage (tools, techniques and applications). But what changes and new developments can we expect (and should we plan for) in 3-D people and the institutions which serve them?

In purely quantitative terms the largest body of 3-D enthusiasts in the 70's were those interested in antique and collectible views and equipment (served mainly by the National Stereoscopic Association), with a significant but numerically smaller body of active amateur 3-D picture takers (served mainly by the PSA Stereo Division and local-area clubs such as SCSC), and with a still smaller body of 3-D "spectators" who mainly enjoyed just talking or reading about 3-D and seeing the works of the picture-takers (served in part by above but perhaps mainly by Reel 3-D NEWS and the successor 3-D International Times).

In the 80's Decade I think we must expect and plan for a reversal situation. Thanks (?) to a new wave of commercial 3-D movies and emergence of 3-D TV (at least of a sort) the body of 3-D spectator enthusiasts is likely to number in the hundreds of thousands. If we include the pro-

jected number of Nimslo-type 3-D snap-shooters, the ranks of active amateur 3-D photographers is likely to number in the tens of thousands, but remain in that second or middle position. While "collecting" may well include greater emphasis on post-WWII views and equipment, the ranks of antiquarians and collectors will probably remain in the thousands, which changes that group from a 70's majority to an 80's minority.

What does all that mean for our current 3-D institutions in this decade? It's easy enough to predict that they will be faced with urgings and temptations to shift from their historical roles and to changes in their current dominant-orientation areas. It is less easy to predict the responses of those institutions to those urgings and temptations (which some might call challenges and opportunities). Perhaps it is sufficient only to forecast some of the example questions and not attempt predictions of the answers. Should the SCSC merge with -- become part of -- NSA's Southwest Region (or vice versa) or gear itself to becoming (at least in part) a 3-D movie and TV fan club? Should PSA-SD actively seek and serve the Nimslo-type 3-D snap-shooters? Should NSA expand its horizons to include the collectors of modern 3-D equipment and views (including V-M reels), or become a competitor of PSA-SD in serving modern active 3-D photographers? Should 3-D International Times (or the publishers of Starlog) think in terms of publishing a fan-zine catering to commercial 3-D cine, TV and comic buffs? Should the International Stereoscopic Union attempt to cover the whole field of 3-D to include all of the above plus scientific, educational, industrial and other commercial applications of "stereoscopy"? In the end it is safe to predict that the responses to such questions will in large part depend on the personal interests and ambitions of the various institution leaders during the decade -- which makes the outcome rather unpredictable! Whatever -- the options are indeed exciting!

—Mel Lawson

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## NEWS RELEASES--1989

David Hutchison, Science and SFX Editor for "Starlog" Magazine gives us this exclusive news release of the future:

**ALL ELECTRONIC 3-D CAMERA.** From Sony, the first manufacturer of a video still camera system for the consumer market, comes the new Mavica 3-D Still Video camera. The old Mavica (for Magnetic Video Camera) takes regular flat pictures on a charge-couple device (CCD) instead of film. The CCD converts the image into an electronic signal which is recorded on a built-in miniature magnetic disk; the recorded images can be replayed immediately on any TV screen through the Mavica disk player. Each magnetic disk records 50 still pictures.

Sony has adapted this revolutionary system to meet the demands of the growing amateur 3-D market. A stereoscopic twin lens camera has been introduced that records the left and right-eye video still images on the same miniature magnetic disk. The left and right stereo pairs can be "played" into the new Sony 3-D Projection TV and viewed immediately in your own living room in color and 3-D. Though the magnetic disk is currently limited to 25 electronic stereo pairs, the disks are easily reloaded or can be erased and used again.

Plug the Mavica 3-D still camera into a portable video cassette recorder and...presto...it becomes a 3-D video movie camera! A special adapter allows for alternate left and right video frames to be recorded on a standard video cassette recorder. Upon playback the video cassette recorder is plugged into a special jack on the Sony 3-D Projection TV which sorts the left and right images to the proper projection tube. Viewing is with standard Polaroid glasses for both movies and still photos. Modern electronic imaging techniques have opened up a whole new world of picture taking.

**NIMSLO CAMERA TERMED OBSOLETE!** The Polaroid Corporation today announced delivery to retail markets in the U. S. of the new SX-80 3-D One-Step Instant Camera. Looking like a cross between the familiar 4-lensed Nimslo and the standard Polaroid SX-70 cameras, this system incorporates advantages of both systems -- 3-D prints plus instant pictures.

The new Polaroid SX-80 3-D eliminated the complex factory processing required for the Nimslo lenticulars by capitalizing on its prowess with instant develop-in-your-hands technology. A special 3-D film has been developed which looks like the old format with the addition of a fine vertical grid (similar to those ubiquitous 3-D postcards) that has been embossed in the plastic surface of the Polaroid print. This grid acts like thousands of tiny lenses that automatically sort out the left and right-eye images for the 3-D effect. This same grid breaks up the light from the four lenses on the front of the SX-80 3-D camera into thin vertical slices on the Polaroid print. These slices are viewed through the same grid on the surface of the print to produce a full-color 3-D image. Nimslo required lengthy complicated factory processing of the four images and a lenticular grid to be specially laminated to produce a 3-D print. Polaroid has done away with all of those extra steps by using the same grid for both making and viewing the 3-D image. It was the next logical step for the Polaroid Corporation; as one spokesman put it: "What's more fun than a full-color picture appearing in your hands as you watch? Why, a full-color 3-D picture, of course!"

—David Hutchison



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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## DAVID'S DIALOGUE

### ...ON PARTICIPATION

Okay, no beating around the bush! This is a friendly note from me to you to encourage your participation in the five yearly Club slide competitions.

The latest competition statistics show that in some categories there are just a few people this year who have entered all of the competitions so far. This is a sad situation to me and many of the Club Board members. As I see it, here is why. The five yearly Club competitions are not simply an event to win points and medals (although these are part of the process). To me the competitions are a chance to share our best work with others and to improve our work by getting feedback on the quality of our slides. At the same time we get to enjoy seeing the work of others and to appreciate and get ideas from this diverse array of styles, techniques and ideas that are presented to us. If only a few people participate by entering slides, the experience is less rewarding.

I know that it isn't always easy to come up with three slides for competition, and those new to stereo may have few slides to choose from. That's okay! Competition is not just for the advanced stereographers, and many interesting slides have come from relatively new Club members.

Don't be afraid (you know who you are)! Even if you don't take home a ribbon it's fun to participate. And we all enjoy seeing more of each other's slides.

Don't be lazy (you know who you are, too)! It's easy to be a spectator only, but the Club and the experience will be much more rewarding if we have a lot of participation. Wouldn't you miss seeing the great variety of what other people are doing in 3-D? We would lose this important part of our Club without your support.

So let's not be a Club of just 3-D spectators! Let's show each other what an active group of stereographers we really are! It will be a lot more fun!

If you have any questions about competitions, please feel free to contact me or the Competition Director David Kuntz. I'm looking forward to seeing your slides soon!

Yours In Depth,



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

## CLUB ESSAY CONTEST

Congratulations to John Konrad for writing the best essay in the First Annual Club Essay Contest which closed December 31. Thanks to the other three entrants Gail Reece, Bill Daggett and Bob Kneisel for expressing themselves about the theme "What Makes A Good 3-D Slide"; their entries will be published in future issues. Special thanks to the Evaluators Sylvia Sikes, FPSA, Russ Terrill, APSA, and Charlie Piper for reading and scoring each essay. At the January meeting a "surprised" John received the first prize of five rolls of K64-36. Other entrants and Evaluators received special edition SCSC pens. The contest was open to all new members joining in 1979, 1980 and 1981.

### "WHAT MAKES A GOOD 3-D SLIDE" BY JOHN KONRAD

What makes a good 3-D slide? Boy, what a tough question to put to those who are still in the womb of 3-D expertise. This is the type of question some of us would like to see put to the "old pros" of stereo so that the guiding light might shine on the paths that our feet are to travel. Alas, this doesn't address the question, does it?

A good 3-D slide is many things in its effort to be just one thing — a good 3-D slide.

Photographically, it must be perfectly exposed. Nothing turns me off faster than a washed out or a heavy exposure. Sharpness is another critical factor. Unless selective focusing is employed, the whole slide should be sharp — fore, middle, and backgrounds.

Compositionally, the chosen subject must be presented so that it holds interest. Properly presented, a good stereo slide invites you into the scene to explore and enjoy the subject.

Stereographically, the slide should be made within constraints placed upon a slide acceptable for projection. Respect for the stereo window must be observed. For maximum stereo effect interesting subject matter should occur in at least two planes, and preferably in three or more planes.

So much for the technical aspect of a stereo slide. Recently I had the opportunity to see a stereo slide presentation on one of my favorite subjects. As each slide dissolved from the screen after its fifteen second performance I found my mind screaming for its return. Before I could become outraged my mind was appeased with another image in its place. After going through this ordeal some two hundred times the lights came on and I numbly left the auditorium. Five steps outside the door I said to myself "I must see that again!" I knew that I had seen some very, very good stereo slides.

## STEREO ACTIVITY CALENDAR

### FEBRUARY

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		

### MARCH

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					

- FRI-MON FEB 12-15 A 4-day (or at least a 3-day) Holiday for most everyone (thanks to Abe's Mom and George's Mom). Time to take some nice stereo slides to share with Club members later on.
- THU FEB 18 Club Meeting - Photo Center - Cookies and punch at 7:30; Jewel City Honor Slides and "A Briton On Britain" 8 PM
- THU FEB 25 Newell Color Lab Tour
- SAT FEB 27 SCSC goes to the Zoo
- TUE MAR 2 Copy deadline - March 3-D NEWS
- MON MAR 15 "Preparing for Competition" Workshop Plan to bring a few slides for projection and informal comments and discussion. Details next issue.
- THU MAR 18 Club Meeting - Fourth Competition

## JANUARY ARTICLE WINS AWARD...

....for causing the most chagrin for the Editor since he started his monthly editorial adventure 5½ years ago.

The Polaroid SX-80 3-D One-Step Instant Camera does NOT exist and is NOT being researched or developed by Polaroid!

The Page 8 article in the January issue in the "Polaroid-Nimslo" was a fictitious spoof deliberately written as such by David Hutchison, and the Editor was fully aware of this. However, the very creative and well-researched writing technique of David's made it sound very real. It was definitely the Editor's fault in not clearly identifying the wholly imaginative nature of the article. The "1989 News Release of the future" was clearly too subtle for several readers who, rightfully so, became so excited about this "development" they made direct inquiry about the camera's availability from the "manufacturer". Things went downhill from there. We have only to say that come 1989, 7 long research years away, wouldn't it be rewarding to have a Polaroid spokesman say "We are today unveiling our answer to the phenomenally successful Nimslo 3-D print camera..."

## Member & Subscriber Update

A hearty welcome to these new Club members:

GEORGE W. CUSHMAN, Box 4034,  
Long Beach 90804 (213) 498-1634

HOWARD DEVORKIN, 3000 Urban Ave.,  
Santa Monica 90404 (213) 828-7760

RICHARD KARNETTE, 2805 Chestnut Ave.  
Long Beach 90806 R (213) 427-2636

DARRYL MEDEEN, 2271 Moss Avenue  
Glassell Park 90065 R 255-4460 B 628-5101

MARJORIE WEBSTER, 12848 Milbank St.  
Studio City 91604 R 762-1234

A new subscriber to the NEWS:

CHARLES C. WELLS, 3326 Woodview Dr.  
Lafayette, CA 94549

Membership anniversaries for February:

Marjorie Adams - 16 years

Tony Alderson - 1 year

Bill Daggett - 1 year

Marilyn Felling - 4 years

Carl Felling - 4 years

Len May - 1 year

Charles Nelson - 1 year

Jerry Norton - 1 year

H. Lee Pratt - 2 years

Gail Reece - 2 years

### FEBRUARY BOARD MEETING NOTES

"If you want something done, give it to a busy person." This was the theme of the 3rd Quarter Board Meeting on February 3. Prime conversation was devoted to how busy everyone on the Board was: meeting deadlines with overtime work, out-of-town commitments, getting caught up on pledges, or sleep, enlarging job scopes, writing assignments, lining up a new business venture.....But



still the group had time for a 2½ hour discussion, often highly vocal, of: ISCC, competitions, banquets, workshops, budgets, dues, future programs and Fair Exhibition sponsorship. After-meeting activities included more 3-D conver-

sation groups lasting till midnight, and consumption of large quantities of chocolate chip cookies and ice cream, compliments of Rich Bruland and Dori Atlantis. If you are a busy person — really busy — do consider getting involved in Club management via the Board which is composed of all those people/duties listed on the left of Page 1. Though you'll probably be asked to do even more, you'll all the time be in good, understanding and compassionate company!

## Join Us...

### ...IN FEBRUARY

#### A DOUBLE FEATURE

A local group of stereographers from the Jewel City Camera Club in Glendale has a Stereo Division slide-of-the-year competition. We will be seeing all of the entries for that event which includes spectacular scenics, poignant portraits and tasty table tops. Come and see what other local stereographers can do. You will be impressed.

We will also see "A Briton on Britain - In 3-D", a show by Wilfred Leybourne of Middlesbrough, England. It is a collection of sequences by one of Great Britain's leading 3-D photo-essayists, as premiered in the U.S. at the 1981 PSA Convention in Salt Lake City. When I previewed this show last October, I noticed that Mr. Leybourne's delightful, warm and personal tone of voice that was throughout the narration made me feel as if I were right there with him for every click of the shutter. Come and join him on a tour of his English countryside, and come hear how a really fine sound track can complement the slides.

— Tim Cardinale, Program Director

### ...IN MARCH...IN MAY

The Fourth and Fifth Slide Competitions for the year. Still lots of time to participate, and it's never too late.

### ...IN APRIL

The Club's annual Stereo Sequence Evening. We can't stress enough how all active stereographer members are invited to take part in this fun and entertaining and informative evening. A sequence is a group of from 2 to 18 slides that are related or made to relate to one another. It might be a travelogue, or an illustrated poem or song, or a how-to-do-it series, or anything else that pops into the mind. Plan to give it a try. Whatever research you do in preparation — on the script, the slides, or the optional taped music — will be personally rewarding. Complete details next month, but if you have questions in the meantime, contact Jerry Walter, 225-8042, our Club Sequence Coordinator. Let's have a nice selection for our April meeting.

### ...IN JUNE

All-members participation evening called simply "Each Other". Plan to bring slides of family, friends, and fellow Club members. All stereographers are encouraged to participate.

## STEREO HAPPENINGS

### TOUR OF NEWELL COLOR LAB

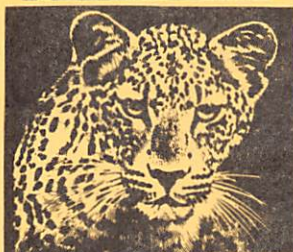
A special evening tour of the lab for Club members as been arranged.

Thursday February 25 at 7 PM  
Newell Color Lab  
221 No. Westmoreland (half way  
between downtown LA and Hollywood)

Newell Color Lab is a full service custom photography lab doing murals, Type Rand C prints, film processing, transparencies, visual communication slides, pin registered dupes and copy negatives and transparencies. This will be an exclusive behind-the-scenes tour that you won't want to miss, especially arranged by George Walker.

Reservations are required. Please call Rich Bruland at 662-1359 for further info if you'd like to come. All members welcome!

### OUTING TO THE ZOO



Saturday February 27

At the Los Angeles Zoo, the animals live in natural appearing enclosures, often separated from visitors by only a moat. Meet at Rich and Dori's house which is

very nearby at 10 AM for coffee and conversation. Then it's off to the Zoo for a fun afternoon full of stereo possibilities. Admission is \$3 for adults; \$1 for senior citizens. Call Rich for directions to the house and other info at (213) 662-1359. You won't be disappointed if you join in on this stereo day.

-- Rich Bruland, Outing Director

## Classified

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

**WANTED:** Kodak Stereo Viewer Model II. George Cushman, Box 4034, Long Beach 90804 (213)498-1634

**FOR SALE:** Busch Verascope F40 with f/3.5 40mm lenses, 1-1/250 sec, cpld RF, takes 24x30 pairs on 35mm film. Some wear; has hot shoe plus electronic flash. Only \$290. Works great. Mr. Poster new number (201)794-9606; Box 1883, S. Hackensack, NJ 07606

**FOR SALE:** Technical Page Reprints Installments 1 through 75 edited by Charles Piper. Order the set directly from Charles Piper, 26810 Fond du Lac Road, Palos Verdes Peninsula, CA 90274. Sets are \$10. Excess funds after printing and postage fees are donated to the Club.

## STEREO EXHIBITIONS CALENDAR & NEWS

- TUE FEB 16 Closing - Cordova Stereo Exhibition  
This one has a "first-acceptance-ever" trophy - New members take note!
- MON FEB 22 Closing - Rochester Stereo Exhibition
- MON FEB 22 Closing - Cornhusker Stereo Exhibit
- THU MAR 4 Closing - Potomac Stereo Exhibition
- SAT MAR 27 Closing - Chicago Lighthouse Exhibit  
Forms - Marion Smith, APSA, 145 West Park Avenue, Wheaton, IL 60187
- WED MAR 31 Closing - Wichita Stereo Exhibition  
Forms - Eugene M. Sire, APSA, 518 Peterson, Wichita, KS 67212

The great Spring Conjunction is here with us again, with slides being out to about 7 different exhibitions during the peak second week of March. Having 28 "exhibition" slides is taxing on even the most prolific stereographer and requires careful planning ahead with those slides available and eligible.

**JOHN CHORD MEMORIAL TROPHY.** A special trophy was awarded at the Oakland Exhibition in January in memory of the late John Chord, FPSA. The trophy was won by Barrie Bieler, FPSA, for a stunning, yet quiet, Western landscape featuring a single weathered fence and unique cloud formation.

## Letters to the Editor

Dear Editor:

I didn't receive my latest NEWS till the 13th of the month. Isn't that kind of late?

-- Anxious

Dear Anxious:

The routine schedule for each month's NEWS calls for mailing on the Tuesday of the week before the Club meeting. So if the meeting is as late as the 21st, the mailing would be on the 12th. This allows for most recent news right up to meeting time. Of course, several issues each year are not produced according to routine, due to the whimsical nature of the Editor. Such issues are mailed earlier, and hopefully never later. Keep cool...

-- Jerry



## JANUARY COMPETITION

With 93 slides entered, January's competition was fairly small by Club standards. Club President David Starkman, Hugh Stilley and Rich Bruland served as judges; this was the first time either Hugh or Rich had served as judges for the Club, and is part of the ongoing program to get new active stereographers involved in slide scoring and to extend the full range of Club experiences to all members. As always, the slides were diverse and well executed, with even the newest members showing their expertise at photographing and mounting stereo slides. Thanks to Tony, Rick and Don for sharing in-depth information on their prize slides.

-- David Kuntz, Competition Director



### A GROUP STANDARD CATEGORY

CUM	JAN	
198*	69	Rick Finney Award: Winter Repose HM: Monument Storm Interlude
195	68	Jerry Walter Award: Merrick Butte HM: Arrowhead Ducks
192*	*	David Starkman
188	66	Don Cast HM: Mono Lake
183*	63	Russ Terrill
183	65	Susan Pinsky HM: The Black Hole
183	61	Earl Colgan
182	62	Stergis Stergis
179	60	Paul Wing
177*	*	Hugh Stilley
176	61	Ward Clark
118	--	Sylvia Sikes
118	--	Carl Felling
114	--	Nathan Wong
40	--	Paul Darnell

### B GROUP NONCONVENTIONAL CATEGORY

CUM	JAN	
178.5*	*	Hugh Stilley
178	57	Don Cast Award: Love In Bloom #2
177	56	Tony Alderson HM: It's The Realist Thing HM: Succulent Still Life
126*	--	Marilyn Felling
119	60	Richard Ogle Award: Afternoon On Queen Mary HM: Rooftops in Venice
20	20	George Cushman HM: Waiting For A Breeze

### A GROUP NONCONVENTIONAL CATEGORY

CUM	JAN	
199.5*	67	Rick Finney Award: Gladley's Inferno HM: Spider Rock in Hyper
195	62	Tim Cardinale
194	64	Ward Clark HM: Me and My Shadow
192	63	Paul Wing HM: Swirling Petals
192	64	Jerry Walter HM: Special Glad
189	64	Susan Pinsky HM: Green Eyed Tiger Kitty HM: Pink Blossom
187.5*	*	David Starkman
184.5*	62	Russ Terrill HM: Lichen #2
182	63	Stergis Stergis Award: Pure Form #2
116*	--	Oliver Dean
57	--	Paul Darnell

### B GROUP STANDARD CATEGORY

CUM	JAN	
173	63	Tony Alderson Award: It's The Blimp
173	59	Jim Riggs HM: Herring Gulls
172	58	Stuart Weisbuch
158	57	Marshall Stewart
145.5*	*	Rich Bruland
131	67	David Kuntz Award: Diamond Ring HM: Electric Confusion HM: Light Weave
116	57	Tom Pentecost
112*	--	Marilyn Felling
111	57	Richard Ogle
107	--	John Konrad
61	--	Hal Stanton
58	58	Abraham Leibowitz
58	--	Mike Cardinale
57	57	Darryl Medeen
56	--	Denise Pearl
56	--	Richard Herron
55	--	Teresa Roupe
54	--	David Konstan
36	--	Ralph Collard
20	20	Bill Daggett
19	19	George Cushman
18	--	George Skelly



\*Judge's Scores Averaged

## INSIGHTS:

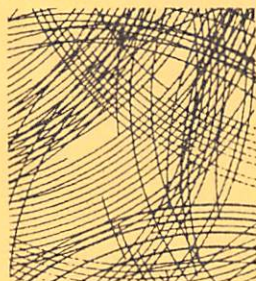
### MEMBERS TALK ABOUT THEIR SLIDES

#### "LOVE IN BLOOM #2" by Don Cast.

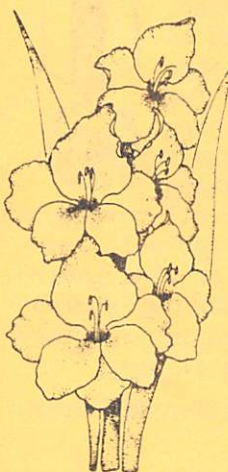
This slide is a sandwich -- a combination of two pairs of stereo chips. Foreground: Two figures, a girl and boy, standing on a hill under a palm tree. The entire foreground was made of black construction paper. The figures, tree and hill were cut out. The scene was assembled on a tabletop with a lenticular screen behind to "white-out" the background. Illumination was by a pair of blue photofloods. The scene was exposed with a Honeywell Pentax 50mm camera using Kodachrome 25 film. Exposures were made 5mm, 10mm and 15mm apart using a slide bar. The best stereo pair was selected. Background: One morning before breakfast I noticed a spectacular sunrise with proper cloud cover and a generous splash of red and orange. I ran out with my Pentax on a tripod and made several exposures. Portions of trees and wires got into the picture. Careful positioning of the chips and masking were required to remove unwanted objects in the background. The background was also exposed on K25. No slide bar was used. To sandwich, both pairs of chips were mounted in the same Realist mask and carefully aligned to bring the silhouette in proper 3-D relationship to the background.



"LIGHT WEAVE" by David Kuntz. This slide is a double, timed exposure of lights on a Christmas tree that was in a hotel in Orange County. I made several slides of this large subject, doing something slightly different in each one. I did one shot where I moved the camera in circles, others where I panned the camera. I also did several of these motions in multiple exposure combinations. "Light Weave" is a double exposure of both a horizontal and a vertical pan. In each case I set the camera on "bulb" and shot for about 1½ seconds as I moved the camera. I used my Revere stereo camera and K64. I tried exposures at both f/8 and f/11; both gave good results, but the colors were a little deeper at f/11, and, luckily, these were the shots with the best patterns. I wanted to get only lights and none of the tree or any background so I knew I would have to stop down, and these exposures turned out to be accurate. In mounting this slide I tried putting the pattern at varying distances behind the window, and I finally settled with it just behind the window. This choice seems to succeed well on the screen, but I still feel that I need to introduce a little more depth into the shot.



"GLADLEY'S INFERNO" by Rick Finney. This slide is the result of light experimentation on a home-grown red variegated gladiola. Equipment: I used a "glassware" table designed and built by Bert Laursen, 3 high-intensity lights each on a rheostat, some Edmund Scientific colored filter sheets, a piece of patterned plastic, an old cleaner spray bottle filled with water and my Canon A-1 in aperture priority set at f/22 for maximum depth of field, on a slide bar, and loaded with K64. Setup: I set the flower on the shelf of the "glassware" stand. In back of the flower I put the plastic sheet in a vertical position. Behind the plastic was a high-intensity lamp covered with a red



filter and hooked up to a rheostat. The rheostat allowed me to cut down on the amount of light that backlit the plastic sheet. Directly behind one of the glad blooms I placed a second rheostated high-intensity lamp with a light yellow filter. To the left I stationed yet a third rheostated high-intensity lamp with a blue filter. This lamp was used to cross-light the flower. The rheostats let me control the amount and mix of light while creating the picture. Just before taking the pictures, I sprayed the flower with water from the spray bottle wetting the stamens and edges of the petals. Exposure was 5 to 10 seconds. I'd be happy to demonstrate this setup some evening to anyone interested; just give me a call and we'll arrange a date.



"IT'S THE BLIMP" by Tony Alderson. This slide is a good argument for always carrying your camera with you. I was return-

ing home from San Pedro on the Harbor Freeway on a recent Sunday. Approaching the San Diego Freeway Interchange, I saw the Goodyear blimp descending in a large circle. Knowing the blimp's base was located nearby, I immediately exited the freeway and parked near the field. Grabbing my Verascope F40, I posted myself by the fence and waited for the Columbia to complete its approach. As the balloon came in for a landing, I rapidly snapped a series of pictures. This was the best of the four or five shots, and was taken when the blimp was closest to me. While I am happy to claim credit for the slide, I think much of the slide's success is due to the intrinsic appeal of the blimp itself. Perhaps a better picture could be taken with a slightly hyperstereo twin camera rig. The picture was made on Kodachrome 64, f/11 at 1/100 second.

## MOUNTING FREE-VIEWED STEREOGRAPH CARDS

This issue is intended as a companion piece to my proposal (#74) for a new, smaller stereograph card intended primarily to be free viewed. Any of you who have looked at the home made stereograph cards appearing in the circuits will have noticed how badly most of them are mounted, compared to the 35mm stereograms receiving ribbons in the Salons. The worker making his own stereograph cards has the same problems as the one shooting 35mm airplane hyperstereos. Each must adjust his picture with a gauge if he really wants to get it right.

## CONSTANT HOMOLOGOUS INFINITY SPACING

I shall describe a mounting jig for the new stereograph card and a procedure for mounting. The accepted practice on 35mm stereograms is to maintain constant frame spacing in the mask in the interest of expediting projection. For a free-viewed card a preferable practice is to maintain constant homologous infinity spacing so as to expedite free-viewing. My jig will use the latter approach.

## THE TOOLS FOR MOUNTING

The jig, Fig. 1, has a baseplate and a fixed overlay bearing the outlines of 4-, 5-, and 7-perforation stereographs, and corner holes for marking the print for trimming. Cutaways are provided for access to adjust and to tack the prints. The spacing gauge (Fig. 2) is a movable overlay showing maximum and minimum spacings corresponding to background and foreground. In addition to the mounting jig and its accompanying spacing gauge, you will need a small print trimmer, dry mounting tissue, and a small flatiron.

## NORMAL MOUNTING

Tack to the back of each print a piece of dry mounting tissue slightly larger than the print and trim the excess. Insert a blank card and the prints in the jig and adjust your composition. The horizontal lines of the jig must pass through the same items in both prints. To set the background spacing, lay gauge line 0 on a distant object in the left print. Adjust the prints so that line B falls exactly on the same object in the right print, taking care not to upset the vertical alignment. To check the foreground, place line 0 on the nearest object in the left print. Its counterpart in the right print must fall a bit to the right of line F. If it does, mark the corners, remove and trim the prints, and return them to the jig. Realign the prints, tack them to the card, remove, and finish sealing.

## TO ADJUST THE WINDOW FOR MAXIMUM IMPACT

If we need to adjust the window, we move it forward by taking a sliver off both outside edges, or move it backward by taking a sliver off both inside edges. The placement of the prints on the card, and the infinity spacing will not be changed. See Figs. 3 and 4. If the foreground object in the right print is much to the right of line F, the stereograph may lack impact. To improve the impact, estimate the error at F, and remove (no more than) this amount from the inside edges of both prints. Keep them together and trim both at once. Return the prints to the jig, aligning them to the outside lines on the overlay. To verify your work, remember that the distance between the images of the foreground object should be a tiny bit more than the spacing between the left edges of the prints.

## TOO MUCH PARALLAX

If you found when gauging that the foreground object in the right print fell to the left of F, the subject is coming through the window. Your stereograph has too much parallax, will always be hard to view, and should best be remade. If you do decide to keep it, move the window forward by taking a sliver off the outside edge of both prints. The sliver should be at least the amount by which you missed meeting the gauge requirement.

If you have followed all the above recommendations, you now have a stereograph which is better aligned and more easily viewable than many of those made by the professionals in years past.

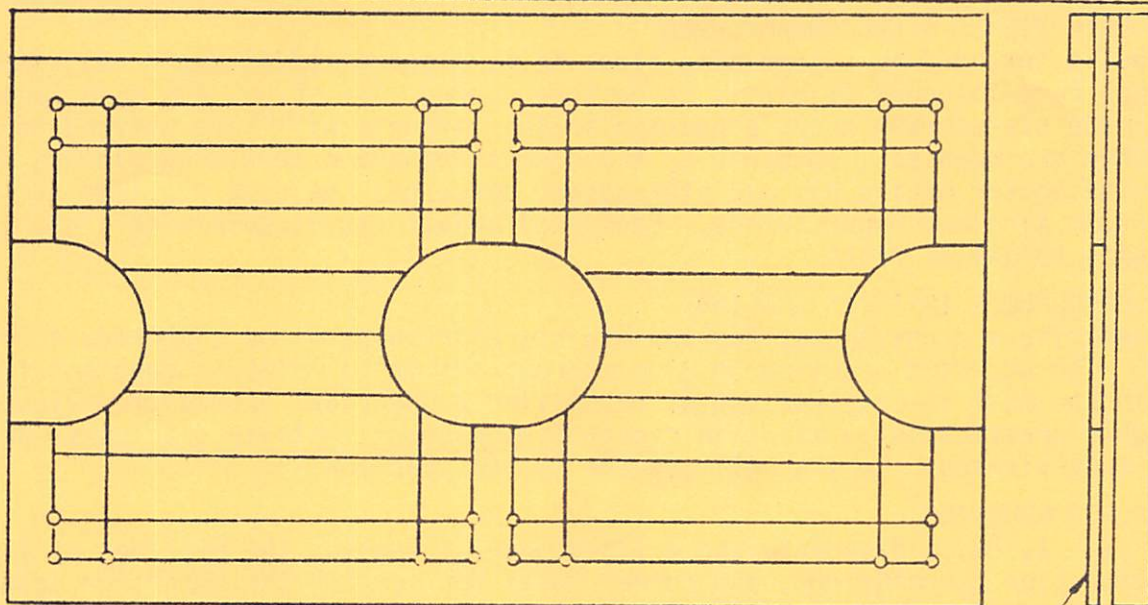


Fig. 1 MOUNTING JIG

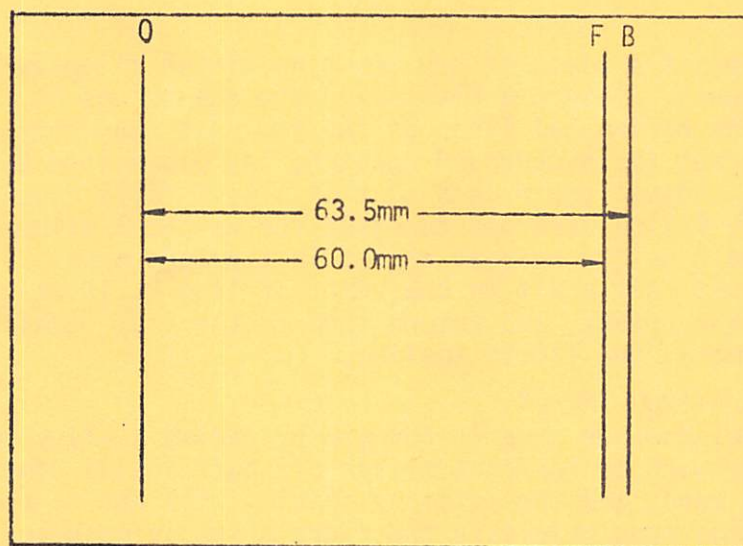


Fig. 2 SPACING GAUGE

To move window  
forward

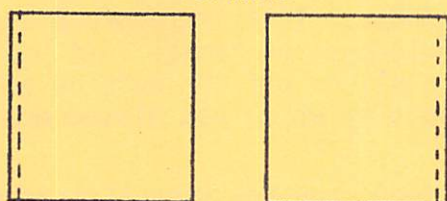


Fig. 3

To move window  
backward

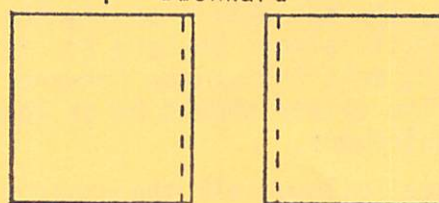


Fig. 4



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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## DAVID'S DIALOGUE

### THINKING ABOUT THE FUTURE

Although stereo photographers have proved themselves to be a hardy and long-lived group, all of us must face the fact that sooner or later we will no longer be around. I don't mention this to depress any of you, but just to remind you of something that most of us (quite rightly) don't think about every day. So, what does this have to do with stereo photography?

Every one of us has something of worth for future generations of stereo photographers and enthusiasts: slides, equipment, stereo literature, etc. Now if stereo is a family affair for you, and you have sons, daughters, or relatives who take an interest in your hobby, then you already have someone who will be happy to preserve and enjoy those 3-D items you might pass along.

If you are a bit like me, however, the only things my family would really want are a couple of hand viewers and the slides with pictures of family members. What about the rest? All too often I have heard stories of slides and equipment that went the way of the trash bin because family members had no idea that all of that "old junk" would be of interest to somebody. A most famous example is the huge collection of stereo slides destroyed by the heirs of the late Harold Lloyd.

So, what can you do? Our Membership Director, Susan Pinsky, has come up with a letter that offers several suggestions, and is appended as Pages 7 and 8 of this issue. If you have a will you could best make provisions there. Susan's letter offers a form which, though not a legal document, will give some ideas, and could be used to inform heirs as to what you want.

This is not meant to be a solicitation for our Club. Besides relatives and friends, there are the possibilities of learning institutions that you may be affiliated with, or the California Museum of Photography at Riverside, or the Oliver Wendell Holmes Stereographic Research Library at Eastern College St. Davids, Pennsylvania. The objective here is to avoid destruction.

Even with the possibility of upcoming new stereo cameras, I'm sure that our trusty twin-lensed cameras from the 1950's will still be clicking away beyond the year 2000, and someday our full-color stereo slides will be recognized as unique historical documents, just as the turn-of-the-century views are regarded today. Something to think about.

Yours In Depth,

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

## CLUB ESSAY CONTEST ENTRY

### WHAT MAKES A GOOD 3-D SLIDE

by  
BOB KNEISEL

The most important characteristic of a good 3-D slide is that it portrays a dramatic feeling of depth. Experiencing this extraordinary depth effect in a good 3-D slide isn't due simply to the medium — stereo photography — itself. It is almost always the result of careful observation and planning.

Just as the best flat photographs rely on principles of composition to reduce three-dimensional reality to a planar surface, a striking stereo view must be composed especially well in the third dimension. This "depth composition", then, is the essential ingredient of a good 3-D slide. Depth composition is a straightforward concept: the arrangement of visual objects from foreground to background in such a way that the three-dimensional qualities are utilized to make the photographic statement.

In utilizing depth composition, the subject that is photographed need not be spread out over a large real space; the depth can be only a few inches and still be made dramatic by utilizing texture, camera angle, or many other approaches. Nor does the subject have to be composed with a smooth and continuous progression from foreground to background. Many of the rules which tell us how to reproduce reality as accurately as possible in a stereo view can be violated, while still achieving an artistic effect.

A good 3-D slide must also exhibit control of the other technical elements of photography, such as proper exposure, contrast, and color balance. But neither these, nor depth composition alone are sufficient; they must both work together in order for the potential for re-creating or altering the rendering of reality artistically to be realized in a 3-D slide.

## STEREO ACTIVITY CALENDAR

### MARCH

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

### APRIL

			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		



A hearty welcome to these new Club members:

JOSE PENA, 1432 W. "I" St.  
Ontario CA 91762  
R (714) 984-0484 B (714) 598-4760

JOAN & WAYNE PUTNAM  
1343 South West St. #326  
Anaheim CA 92802 R (714) 533-7270

A new subscriber to the NEWS:

CHARLES D. GIBSON, 4901 North Avenue  
Carmichael CA 95608

Membership anniversaries for March:

Eric Aitken - 1 year  
Larry Clay - 1 year  
Earl Colgan - 4 years  
Howard Frazee - 1 year  
Bob Kneisel - 1 year  
David Kuntz - 2 years  
Catherine Laursen - 17 years  
Bert Laursen - 17 years  
Ruby Steins - 4 years  
Leighton Stewart - 3 years  
Charles Strickland - 1 year  
Joe Vidervol - 1 year  
George Walker - 4 years

- MON MAR 15 "Preparing For Competition" Workshop for B-Group competitors. Call Jerry Walter 225-8042 to reserve your spot
- THU MAR 18 Club Meeting - Photo Center - Cookies and punch at 7:30; Fourth Club competition at 8:00. Bring some slides!
- WED MAR 24 Spring Stereo Assignment Group Meeting See Page 4
- TUE MAR 30 Copy deadline - April 3-D NEWS
- THU APR 15 Club Meeting - Photo Center - 7:30 PM Sequences. Plan to Bring at least one!
- SUN JUL 18 Club Awards Banquet. Buffet at Pike's Verdugo Oaks, Glendale

### CAUTION

The publication date for the next 3-D NEWS is April 1.

---Editor



## MEETING NEWS

### ...IN FEBRUARY

...we had, joining us from a long ways away....

David Hutchison, New York City  
Lee Pratt, Huntsville, Alabama

We're always delighted to have distant members and subscriber friends join us at monthly Club meetings. If you are one of our distant folk, don't you dare be in the City of the Angels on a third Thursday without visiting us!

...and Bryan Riggs, FPSA, and Gladys Riggs, FPSA, brought a selection of over 50 fine stereo slides from the Stereo Group of the Jewel City Camera Club, Glendale. These were all HM and Award slides for the year and represented their Slide of the Year competition. Thank you Gladys and Bryan.

...and all the way from England came "A Briton On Britain — In 3-D", a wonderful group of slides by Wilf Leybourne, deftly projected by our Tim Cardinale, with cues by David Kuntz. A memorable one-time treat. (Where did that errant "The End" slide come from!??)

### ...IN MARCH

...Our Fourth Club Competition. It's too late to get into the running for the big year-end medals if you haven't brought slides before, but bring some slides anyway just to share with your fellow members. And you'll have a better feel for the judging come the start of the new Club competition year next September.

### ...IN APRIL

...The Club's Annual Sequence Evening. Everyone is invited to bring any number of sequences — slide groups of 2 to 18 slides that tell a story or are related somehow. Plan on saying no more than 30 words about each slide. Or bring a cassette tape. Subject material? Anything goes. If you've taken as few as 10 rolls of film, the odds are you already have the makings of a sequence. It's only a matter of narration to hold the slides together.

Remember, this is a Club activity. The more sequences we have, the more entertaining it will

be for everyone. This is the perfect place to try your sequence before you submit it to the PSA Sequence Exhibition which closes on May 19.

For Club, where you will be in control of slide change via cues to the projectionist, you may use only music without narration. For the PSA Exhibition where you don't have control, you need narration or lyrics so a stranger can do the projection from the voice "cues".

Got an idea but need help? Contact any of the Club members who have been doing these things for a few years for advice. Our Club Sequence Coordinator Jerry Walter would also be happy to help.

So go to work! Don't wait! Time for Sequences!

## STEREO HAPPENINGS

### NEWELL COLOR LAB TOUR REVIEW

On February 25 a cook's tour of Newell Color Lab was held for Club members. 14 took advantage of this opportunity to visit behind the scenes of the largest custom print lab on the West Coast, and all were fascinated by what they saw. Most impressive was the quality control seen throughout the many facets of the lab operation. The art gallery atmosphere created by the many striking prints on the walls was alone worth the evening. No one attending would hesitate sending a slide to Newell for a very fine custom print. Thanks to George Walker for setting up the tour; and Rich Bruland for taking the reservations.

### ZOO FIELD TRIP REVIEW

Ten members came to the L. A. Zoo on warm, sunny Saturday, February 27 to look at and photograph the bears, tigers, lions, gorillas, flamingos, and people. The day started at Rick and Dori's with donuts and great corn bread. All sorts of stereo cameras were put to use, and movies too. After 4½ hours of zoo activity, several ended the day at the Griffith Park Carousel. Watch the competitions for the results!



### PREPARING FOR COMPETITIONS WORKSHOP

Date: Monday March 15 7:30 PM

Location: Holly & Stuart Weisbuch's home  
420 No. St. Andrews Place L.A.  
(just west of Western, north of Beverly)

Reservations: Jerry Walter 225-8042

We're looking for a few "B Group" competitors who would like to bring up to 20 of their "best" slides for an informal projection and comment session. We'll talk about what might be going through a judge's mind when a slide is "scored", and offer some basic points on how to make better stereo slides of general interest. Contact Jerry if you're interested in attending.

## 3-D MISCELLANY

### MOST PROMISING NEW MEMBER AWARD

The 5th Annual Most Promising New Member Award will again be a part of the Club's Slide of the Year competition. It's for the members joining in 1980, 1981, and 1982. Here's how it works: Give any four slides that have been entered in competition this Club year (SEP & NOV 1981, JAN, MAR & MAY 1982) to Competition Director David Kuntz before the early-June Slide of the Year closing date. All four slides from each maker will be reviewed as individual groups by the 3 Slide of the Year judges. The judges will select one group of four they consider comes from the "most promising new member". The award, quite worthwhile, will be presented at the Club's Awards Banquet on July 18. Go for it! But remember: The four slides must have been entered in competition this Club year. Still two competitions to go -- March and May -- so get your best slides entered.



### STEREO ASSIGNMENT GROUP

January 13 was the date to share slides of the assignments "Water" and "Motion" at the Winter SAG meeting. Some nice new work was seen, including behind-the-scenes Hollywood film work, some make-up titles, a 50-slide mini-show with narration and music, and some weather-motion studies. Hosted by Susan and David with chili and trimmings. Next SAG is March 24 with the assignment "Time Capsule - 2082". Contact Tim Cardinale or Rick Finney if you'd like to get involved in this slide-taking group.

SAG

### CLUB FILLS 9-FOOT SCREEN

For several years the Club has made efforts to fill its 9-foot square screen with a bright 3-D image. Success had been less than satisfactory until the January meeting. Then it happened! What a HIT! Charlie Piper had read on Page 198 of the Stereo Realist Manual:

The Realist Model 82 Projector provides ample illumination for a 12-foot screen at a distance of 50 feet. With a 9-foot screen it has an audience capacity of 1000 people, while a 12-foot screen will easily accommodate an audience twice that large.



And Charlie also became aware that NEWS subscriber Ed Lipps owned one of these Model 82 Projectors. So in January it all came together. A pair of 1000 W lamps were used, and the huge, brilliant, sharp 3-D image was greeted by a spontaneous round of applause as it overflowed the screen.

But lest we get all overly excited, there are some problems. First, the Club doesn't own a projector of this type, and purchase at this time would probably be prohibitive, if we could find one for sale. Secondly, the problems inherent with the Realist Projector rapidly became apparent: mechanical carrier problems; inability to successfully project non-glassed slides; and possible high heat to the slide.

However, this is not the end, but only the beginning. Investigations are being made on solutions to the problems, and perhaps someday soon all of the Club's projection will be via the Model 82. The potential is tremendous! As David Kuntz expressed: "After the viewing it was obvious why it's called 'Realist'; the illusion of depth and solidity was truly sensational."

### FILM: IS THERE A DIFFERENCE?

Needless to say, stereo is a very unique animal. Our awareness of sharpness and grain of the fused stereo image is very keen. This is due to the fact that we expect stereo to represent reality. And in reality there is no grain, and in reality the subject can always be viewed perfectly sharp (if our prescription glasses are up to date.) In addition, a funny thing happens with severe grain in stereo: our eyes try to fuse the grain patterns they see in the right and left chips, causing a mottled effect when some fusion is possible, and severe anomalies when fusion is impossible.

But is there a difference in film with respect to grain and sharpness? Yes! It's a significantly real physical difference. The article below giving the explanation is from the July 1981 issue of Popular Photography. It suggests quite strongly that Kodachrome is the film for stereo....

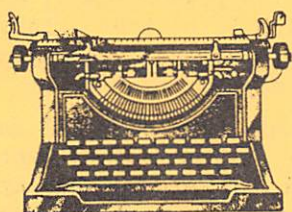
#### The Kodachrome Difference

Kodachrome films are different from all other currently manufactured color films in that they are *nonsubstantive*, that is, they do not have color couplers built into their three color-recording image layers. Instead, yellow, magenta, and cyan couplers are added during three separate color developments to produce color in the blue-, green-, and red-record layers.

All other current color films are *substantive*; their color couplers are incorporated directly into their three color-imaging layers. The tradeoff is processing simplicity

against ultimate image quality. Substantive materials are so easily processed that many amateurs do this in home darkrooms.

Because nonsubstantive Kodachrome layers don't carry couplers, they're very much thinner, and the images are therefore very much sharper. These thinner layers also use smaller silver halide chunks, thus producing finer-grained images. Kodachrome was the first nonsubstantive system, although others (Ilford, Fuji, and Dynachrome) did produce such systems in the past.



## LETTERS TO THE EDITOR

Box 35  
Sierra Vista AZ 85635

Dear Editor:

Your newsletter is excellent, but for people like myself who are too distant to attend your meetings, labels and brief descriptions of prize winning slides serve only to create frustration and do not lead to a subscription renewal.

Now that the Technical Page has specified exact measurements for stereo prints, can there still be any argument against publishing one or two good stereo views each month, chosen from prize winning slides or reader submissions in general? What a fantastic collection of stereo views each member could collect in one or two years time! What an inducement for distant members to keep up their membership! What a fine way for local members to preserve a record of slides they viewed previously at Club meetings!

For the few who cannot free-view, magnifying spectacles like those in back of the Stereo Realist Manual would be ideal. Stereo views would be a really exciting addition to your newsletter.

Sincerely,  
Stephen B. Smith

Dear Steve:

Thanks for the recommendation. It is certainly a good one that needs further discussion, and action if possible. There are four considerations that must be made: time, cost, quality and worth. This 3-D NEWS print project would require a Club volunteer to secure the slide from the maker, copy it on B&W film, make the picture (screened for printing) and submit it to the Editor who does NEWS layout. This could be quite time consuming on a regular basis. Inherent in this process is cost of film and darkroom supplies (time assumed to be donated). Add to this the fact that a large factor that makes a stereo slide good is color; prints within the NEWS must necessarily be B&W. Also of concern is final print quality; previously printed pictures have not always been of top quality. Better quality could be obtained from a different printing process and/or paper stock; more cost certainly. And print quality must be identical for the 2 pictures printed — a difficult trick. And lastly is worth. Stereograms printed in the August, 1977, and August, 1978 NEWS received little or no comment from the viewers. Was all the work "worth" it?

So yes, some thought has been given to this subject. Want to really think big? Then how about an annual NEWS Supplement available at added cost that featured full color prints of the best slides from the Club year?

The Stereo Club is an outlet for a hobby, and all the end products generated, including the NEWS, are the result of volunteer research and effort (and sometimes donated money). If any member or friend has the facilities, and would like to volunteer to assist in this project, however it might turn out, please contact the Editor or Club President who would be happy to discuss it further.

And Steve, thanks for volunteering suggestions. Upgrade comes via input such as yours.

Sincerely,  
Jerry Walter, Editor

## Classified

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

**FOR SALE:** Robins 1-2-3D stereo attachment and print viewer originally sold for the roll back Polaroid have been modified and can be used with any camera. They are ready to have the filter ring that fits your lens epoxied onto them. Three in stock. \$40 each postpaid. Richards Studio, 1900 Chilton Dr., Glendale CA 91201.

**WANTED:** Mr. Poster pays top \$\$ for: Macro-Realist outfit (\$700 up); ST. Nikkor (\$750 up). Projectors, attachments, cutters, etc bought. Call new phone (201)794-9606. Box 1883, So. Hackensack NJ 07606.

**WANTED:** Kodak Stereo Viewer Model II. George Cushman, Box 4034, Long Beach 90804 (213)498-1634.

## STEREO EXHIBITIONS CALENDAR & NEWS

SAT MAR 27 Closing - Chicago Lighthouse Exhibit  
WED MAR 31 Closing - Wichita Stereo Exhibition

### HAPPY COUPLE RECEIVE "STARS"

At the February meeting Susan Pinsky was presented with her second star in stereo exhibitions (60 acceptances with a minimum of 12 different slides) and Club Pres David Starkman was presented with his first star (30 acceptances, 6 different slides minimum). Presentation was made by Floyd Garton, APSA, on behalf of wife Lillian who keeps track of all the star ratings for the PSA Stereo Division. Congratulations to Susan and David!

...more...

## LOOKING AT EXHIBITIONS

The subtle workings of the scoring systems used for selection of slides for exhibitions gives a spicy variety to the stereo exhibition world. Take for instance 3 recent judgments (3 judges used in all exhibitions):

\*Oakland - scores used 2-3-4-5. If a judge wants a slide in the show the judge should score it 4 or more. 1982 resulted in all "12's" and above being accepted; most generally the lower limit a 4-4-4. Meaning that all 3 judges had to vote the slide into the show. In addition, to make an adequate show, the "11's" were reviewed a second time, with an in-or-out scoring, and those receiving 3 "in's" were upgraded to a 12 and accepted into the exhibition (all judges had to agree to the upgrade).

\*Hollywood - scores used 3-4-5-6-7-8-9. If a judge wants a slide in the show the judge should score it 7 or more. 1982 resulted in all "22's" and above being accepted, most generally the lower limit a 7-7-8, meaning that one judge had to consider the slide had special merit. In addition, to make an adequate show, the "21's" were reviewed a second time and those slides receiving 2 or 3 "in's" were upgraded to a 22 and accepted into the exhibition (2 of 3 judges had to agree to the upgrade).

\*Cordova - scores used 1-3-4. If a judge wants a slide in the exhibition, the judge should score it 3 or more. 1982 resulted in all "10's" and above being accepted, most generally the lower limit a 3-3-4, meaning that one judge had to consider the slide had special merit. In addition, to make an adequate show, the "9's" were reviewed a second time and those slides receiving 2 or 3 "in's" were upgraded to a 10 and accepted into the exhibition (2 of 3 judges had to agree to the upgrade).

There are several other scoring systems in use throughout our stereo exhibition world and the Editor would be happy to report on them if suitable information is received from a committee member. Hopefully this info will offer fuel for the continued dialogue on the adequacy and fairness of presently-used scoring systems. Have any thoughts on this matter?

## ADVENTURE IN STEREO

There are three important functions in life.....  
1. Eating; 2. Sleeping; 3. The Bath. Let's add three more: 4. Sex; 5. Photographing third-dimension pictures; 6. Viewing third-dimension slides. (Not necessarily in that order!)

What was MY beginning in third-dimension photography? In 1953 I was chief decorator on a committee for a Club putting on a large Hawaiian Luau at White's Point, near Portuguese Bend, CA. They chose the site because at night a rocky form-

ation looked quite a bit like Diamond Head, especially after a few Sandwich Isle-type drinks. I found my assigned project involved decorating the equivalent of a small island!

My dear brother Bill helped solve part of the problem by hauling a trailer full of fresh flowers from the far west end of the San Fernando Valley. My committee and I arrived at noon, raring to go. To my dismay, a motion picture was being filmed at the very place of our intended Luau. The movie was "Treasure Island" and the male super-star was Tab Hunter! The owner of the property had rented the area to the Studios for the day and to our Club for the night. Luckily, I knew the director who had attended my wedding reception.

Mike and I made a duo-deal! While they shot a scene, we would prepare our decor and at a signal from Mike, we frantically moved garlands of leis into tree branches. Another scene would be done of Dawn Addams in an outdoor bath tub, with a macaw perched on her shoulder. Next my "decorator dolls" placed candles on the terraced stone steps.



Another love scene with Dawn and Tab. Then my crew placed rattan mats on which the guests would sit during the Luau. I had also been asked to dance several hulas that evening.

Meanwhile, a quiet fellow was shooting the whole double-scene with a two-eyed camera. I was so busy, I barely noticed him. Before the big crowd arrived, I found myself in a Studio Trailer and the head Make-Up Artist was adding gooeey glamour to my tired face. The Luau was one big successful bash, and my hulas and decorations were applauded. A couple of days later I had to return to White's Point and remove our decor. I should have charged the movie company for our free floral decorations, which I later saw in the motion picture. Meanwhile, the 3-D photographer had contacted me and showed the slides he had taken of our endeavors. I was truly fascinated! I looked through a small plastic set-focus viewer, which I later bought for \$1.00 and still possess. He loaned me a Stereo Realist which I tried out on location of "Treasure Island". I still have those first slides which I treasure! My mother and I spent the afternoon taking 3-D pictures. Innocently, we tried to take verticals as we up-turned the Realist. I still have those crazy-collector-calamaties. The macaw swallowed one of my mother's earrings, but I got a shot of the bird which later took First Prize at the Hollywood Stereo Club.

That was only the beginning of my 3-D Adventures all over the world. Many thousands of dramatic incidents followed, and I still have the slides to prove it! If you'd like to read/see more, let me know! Meanwhile....Keep Klicking!

3rd Dimensionally Yours,  
Marjorie Webster, 12848 Milbank St.  
Studio City 91604 762-1234

Dear 3-D Enthusiast,

Please take a moment to consider the future. Whether you're young or not so young the time is NOW to think about what would happen to your 3-D collections - slides, prints, equipment, literature and miscellaneous material - if you were no longer around.

**THIS IS NOT A SOLICITATION OF ANY SORT!** This is a request to keep 3-D out of the trash piles. That's all this is!

All too often we hear stories of someone's 3-D collection of slides, prints or equipment being considered useless and valueless by heirs, only to be disposed of in the rubbish. (Example: Harold Lloyd's estate included thousands of slides - almost all were destroyed after his death.)

There are clubs, museums, libraries and organizations who would welcome and benefit tremendously by donation of any 3-D slides, prints, equipment, literature or miscellaneous 3-D material.

For example, the Stereo Club of Southern California retains an ever-growing 3-D Slide Library. All slides are donated, and are used in assorted groups of 50-100 per box by members who "check out" a box (free of charge) and view and appreciate them for a few weeks at a time.

The California Museum of Photography at the University of California, Riverside, is the largest photographic archive of its kind west of the Mississippi. Its collection dates back to the 1840's and contains half a million items of historic images, cameras and photographic apparatus. Of special interest for stereographers is the Keystone-Mast Collection housed at the Museum, consisting of 350,000 stereo negatives and stereographic cards. Operated by a small staff and volunteers from the Western Photographic Collectors Association, the Museum is open to the public throughout the year.

The Oliver Wendell Holmes Stereoscopic Research Library is located at Eastern College in St. Davids, Pennsylvania, and is the chief Stereoscopic Library in the world. Acquisitions are varied, but emphasis is on images, books, literature and printed material on the history of 3-D photography and photographers. Sponsored by the National Stereoscopic Association, a non-profit, educational organization, this library is open to the public.

On the other side of this letter are some suggestions of places to consider for disposition of your 3-D possessions. Included is a blank area to fill in if you have another particular choice.

The suggestion at hand is to fill out the back of this letter and keep it on file with your will or important papers. **NO ONE IS ASKING FOR ANYTHING FROM YOU**, except perhaps the realization of the importance of your own collection and its potential interest and value to others.

Sincerely,

*Susan Pinsky*

Susan Pinsky, 3-D Enthusiast  
P.O. Box 35  
Duarte, Calif. 91010  
(213) 357-8345

REQUEST FOR DISPERSEMENT OF 3-D BELONGINGS

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

FAMILY: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\* \* \*

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

FRIEND: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\* \* \*

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

STEREO CLUB OF SOUTHERN CALIFORNIA

c/o David Starkman  
P.O. Box 35  
Duarte, CA 91010  
(213) 357-8345  
or  
Jerry Walter  
1098 Montecito Drive  
Los Angeles, CA 90031  
(213) 225-8042

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

CALIFORNIA MUSEUM OF PHOTOGRAPHY  
Charles Desmarais, Director  
University of California  
Riverside, California 92521  
(714) 787-5924

\* \* \*

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

OLIVER WENDELL HOLMES  
STEREOSCOPIC RESEARCH LIBRARY  
Dr. William A. Zulker, Curator  
Eastern College  
St. Davids, Pennsylvania 19087

\* \* \*

- ( ) 3-D Slides  
( ) Stereo Cards  
( ) Photographic Equipment  
( ) Photo Books & Literature

OTHER: \_\_\_\_\_  
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# 3-D NEWS

from the **STEREO CLUB** of southern california

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

## PRESIDENT

David Starkman  
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VOLUME XXVI

NUMBER TEN

APRIL 1982

## DAVID'S DIALOGUE

### ... ON SEQUENCES

The upcoming April meeting will be devoted to stereo slide sequences. What is a sequence? By established standards it is defined as 2 to 18 slides which fit together under a common theme or idea. Part of the link between the slides is created by words of some type, and may be accompanied by a musical background. The words might be descriptive, narrative, or poetry (original or borrowed), or the lyrics of a song. Because of this wide field upon which to draw for this tying link, our April sequence meeting has become one of the most creative of the year. A pre-recorded tape is not necessary, of course; a "live" reading is perfectly acceptable. The sequence maker sits near the projector and uses a signal button to cue the projectionist for slide changes.

Sequences are to me one of the most fun ways to present stereo slides. Many slides worth saving and remembering are often just not quite up to competition quality on their own, yet will beautifully enhance a sequence. Here's a chance to put together some of those favorite slides. Some members approach sequences as an extreme test of their skills -- both in photography and the selected embellishments. Others treat them more casually. Both approaches are valid.

If you don't get your fill of sequences at the Club meeting and you'd like to see sequences from all over the world, then you should take the opportunity to attend the 19th Annual PSA International Stereo Sequence Competition held at Lake Arrowhead on Saturday, June 5. For more details contact our Club newsletter Editor Jerry Walter, who is also the Stereo Sequence Director.

In February I mentioned participation as one of the most important and rewarding aspects of our Club. If you've never shown your slides at Club before, this is a great way to begin. The sequences will not be formally scored as slides are during a competition. Instead, we'll have a popular vote, where everyone in the room votes for their favorite.

As a spectator I enjoy sequences because they do tell a story, making them quite entertaining. We all have some wonderful stories to tell in 3-D. Put those slides together and bring a sequence to our April 15 Club meeting. Complete guidelines on Page 4. If you have no sequence this year, come to enjoy! There are bound to be surprises!

Yours In Depth,



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

**REALIST INC.**

Menomonee Falls, Wisconsin 53051

*Look into the Realist . . . you'll enjoy the view***RECALL NOTICE  
ALL STEREO REALIST CAMERAS**

Dear Stereographer:

April 1, 1982

Realizing our indebtedness to the stereo photographic community, we have decided to offer the following modifications to all Stereo Realist Cameras free of charge. These modifications will bring your Realist into full conformance with state-of-the-art advances and will meet all the local, state and federal standards of current photographic technology. Updating your Realist will give you license to stand shoulder-to-shoulder with owners of all the sophisticated 1982-Model automatic cameras; of course, only you will have the advantage of full 3-D capability.

The following modifications are offered:

- \*\* Enlarged viewfinder with spirit bubble level.
- \*\* X-synch flash at all shutter speeds with hot shoe and PC fittings for flexibility.
- \*\* Individual shutter control permitting hyper and hypo stereos of still life subjects.
- \*\* Built-in metering coupled to an automatic aperture priority exposure system -- you set the f/stop and the built-in meter selects the correct shutter speed, necessary for positive control of depth of field. Manual operation override button provided.
- \*\* New electronic shutter system with precisely synchronized twin shutters. Stop fast action with speeds up to 1/1000 second, or remain open for exposures up to 8 seconds.
- \*\* New quick-release lens board with precision f/1.9 35mm matched lenses meeting today's exacting standards for sharpness and definition. A series of interchangeable lens boards fitted with a full range of fixed and zoom matched lenses will be offered at a later date.
- \*\* A 3-ounce motor drive base plate attachment capable of exposing up to three stereo pairs per second -- ideal for sports photography and other rapidly changing subjects.

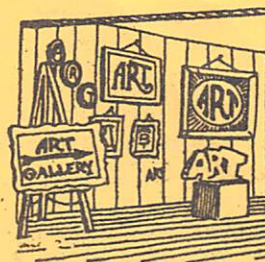
Recall Notice Limitations. Modifications will not be made to any Realist received either before or after April 1, 1982. In other words, you might believe (and wish) this letter were really true if it were written on any day other than April Fool's.

Sincerely,

Wallace Winkel  
Unauthorized Non-Employee

In spite of all research, it is still a matter of dispute as to what impels the artist to create. But when he exhibits his canvas, publishes his symphony, prints his poem, captures his photograph, his immediate purpose is to share his pleasure with an unknown audience. This sharing is an impulse as universal as creation itself. No matter how the artist's work may be put to use, its first object is to increase entertainment.

—Louis Untermeyer  
Preface to Modern Poetry



## PLANNING AHEAD...

### ...IN JUNE

A program of slides of "EACH OTHER!" Contact Tim Cardinale if you have any slides of Club members, including yourself. He will be collecting the slides in advance (before the June meeting) and they'll be assembled into a show of us, for us, and by us. Anticipate a really interesting show!

### ...IN JULY

Our Annual Awards Banquet on Sunday July 18. Again this year it will be at Pike's Verdugo Oaks Restaurant in Glendale. That's where we had that great buffet last year, remember? Lots and lots of food again, and only \$10 per person. Sign up sheet will be started at the April meeting. You won't want to miss it!

## STEREO ACTIVITY CALENDAR

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

- THU APR 15 Club Meeting - Photo Center - Cookies and punch at 7:30; Club Sequences at 8 PM. Plan to bring a sequence!
- TUE MAY 4 Copy Deadline - May 3-D NEWS
- SAT-SUN MAY 15-16 Western Photographic Collector's Association Show and Sale - Pasadena City College - 10:30-5 PM. Good place to buy stereo equipment
- THU MAY 20 Club Meeting - Photo Center - 7:30 PM Fifth (final) competition for year



A hearty welcome to these new Club members:

JIM BOREN  
1450 Manhattan Beach Bl. #B  
Manhattan Beach CA 90266  
R 372-3043

ANTHONY J. BELL  
2800 Seventh Avenue  
Rock Island IL 61201

Membership anniversaries for April:

Lloyd Berman - 1 year  
Laura Carlson - 1 year  
James Carlson - 1 year  
Barbara Henricks - 2 years  
Richard Hollander - 1 year  
Duane Kesler - 4 years  
L. Van Vliet - 1 year  
John Wieland - 1 year

## Classified

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

**FOR SALE:** Why pay more? Mr. Poster sells Realists, Kodaks, Reverses. All 30-day guaranteed at \$100 up. Kodak/Realist viewers \$50 up. Send SASE, or call new number (201)794-9606. Box 1883, South Hackensack NJ 07606

**FOR SALE:** As a package only: a TDC 500w projector w/lamps, no case; a Kodak Stereo Camera w/case; a Realist Camera w/case. All for \$500. Will not sell items separately. For sale by Harvey White, 12812 Friar St., No. Hollywood 762-2015. Contact Club Equipment Director Marshall Stewart (See Page 1) if you'd like to purchase any part of this package; perhaps we can match up 3 buyers.

**FOR SALE:** Stereo Realist \$100. For sale by member Dolar Levesque. Camera will be at Photo Center at April meeting and will be in the possession of Rick Finney for that meeting only.

## SEQUENCE GUIDELINES

Everyone is invited to participate in the April meeting with sequences of their own creation. Some guidelines:

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

Notes on cassettes:

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

Note to participants:

- PLEASE come to the meeting early. Putting this "instant" show together is not really so "instant".
- Refer additional questions to Jerry Walter, 225-8042 weeknights
- Most important -- let's all have fun!

## WORKSHOP NEWS



Are these the Club's future stereo photography leaders?...

George Cushman	Daniel McCarthy
Bill Daggett	Holly Weisbuch
Howard DeVorkin	Stu Weisbuch
Barbara Henricks	Dick Winsett

They might very well be, because they are the ones who brought slides to the Preparing for Competitions Workshop on March 15. All the slides were projected and discussed, with the thought: "What might be going through a judge's mind if the slide were submitted for competition?" The rainy evening was a smashing success, with the projection session lasting till 11 PM for all, and coffee, cake and ice cream lasting on till midnight for a few. Much thanks to Holly and Stu Weisbuch for hosting this important affair for newer members.

One aspect of 3-D photography came through loud

and clear -- it is not a venture that can be learned overnight. Practicing, thinking, experimenting, discussing and looking are all a necessary part of becoming a proficient stereographer.

Now, since a club is a self-help organization, is there any newer member out there who would like to host a similar workshop for other new members? Projectors and accessories are all provided -- we just need a location. How about May 17, the Monday before the next competition? Contact Rick Finney at 225-8042 weeknights and we'll set it up.

## 3-D MISCELLANY

STEREO ASSIGNMENT GROUP. Another entertaining meeting of SAG was held on March 24 with slides being shown on the assignment "Time Capsule-2082". There were 2 sequences shown as well as a wide range of slides. Great deli sandwiches, too. The next assignments are "Feet" and "Portraiture" which will prove challenging. If you'd like to participate in this active group contact Susan Pinsky or Rick Finney.



### DID YOU KNOW THAT...

....even the most avid, dedicated stereographers mount very, very few slides in glass? Generally, the only slides that are glassed are those going to Club competitions, PSA Exhibitions, or put into permanent shows or sequences. For some of the more prolific stereo shooters this will mean less than 5% of the slides taken, and maybe as few as 1%. All the rest are put up in aluminum masks only, which are just fine for viewer use and for sharing around the house. So if you're concerned about the high cost of glass mounting, consider it as only special permanent protection for your very best slides.

ONE MAN'S GENIUS. The forerunner of the maze of 35mm stereo cameras to appear in the 1950's was the Stereo Realist. Seton Rochwhite displayed his brilliance when he designed the Stereo Realist camera in that he designed it to use standard 35mm film. No special rolls, carriers, processing or handling were required -- services that might have become unavailable at a later date. Seton must have suspected that just what did happen, would happen.....400,000 of these cameras were quickly purchased in the 1950's. And just as fads come and go.....hula hoops, disco, carnival glass, roller skates, CB radios.....stereo did likewise. But Seton knew there would remain a strong, although small, contingent that would be permanent devotees to stereo (that's us!) And his 3-D system required nothing special to perpetuate it, only the camera plus ever-available 35mm film. So it's here for us to enjoy 30+ years later! Hat's off to Seton!

## MARCH COMPETITION

March's competition was the largest of the year so far with a total of 128 slides entered. Several members took advantage of the opportunity to enter make-up slides; and there were several first-time entries by new Club members. Judges were Club Vice-President Don Cast, Program Director Tim Cardinale, and Tony Alderson. These judges didn't hesitate to express strong opinions, and several rarely seen "9's" were awarded in the course of the evening.



Thanks to Bill Daggett, John Konrad, Russ Terrill, and Jerry Walter for taking time out to tell us a few things about their high-scoring slides under "Insights."

With only one competition left, competition has gotten fierce and very close. There should be some surprises at the end of the season. Good luck to all.

--David Kuntz, Competition Director

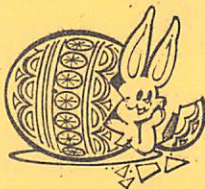
### A GROUP NONCONVENTIONAL

CUM	MAR	
266.7*	67	Rick Finney HM: Alpha Galactica
260*	--	Tim Cardinale
260	68	Paul Wing Award: Young Junco HM: The Spider's Lair
259	67	Jerry Walter Award: Autumn Window
256	67	Susan Pinsky Award: Mr. Chicken
256	62	Ward Clark
248*	63	Russ Terrill
245.3*	59	David Starkman
243	61	Stergis Stergis
116*	--	Oliver Dean
57	--	Paul Darnell

\* Judge's Scores Averaged

### B GROUP NONCONVENTIONAL

CUM	MAR	
237.3*	--	Don Cast
236*	--	Tony Alderson
225.3*	50	Hugh Stilley
126*	--	Marilyn Felling
119	--	Richard Ogle
58	58	Bob Kneisel HM: Iron Sphere
57	57	Earl Colgan Award: Daffodil
37	17	George Cushman
20	20	Bill Daggett HM: Night Blooming Cereus



### A GROUP STANDARD CATEGORY

CUM	MAR	
265	70	Jerry Walter Award: Peace On Earth HM: Holding Back HM: Earthtones
264*	66	Rick Finney Award: The Mitten
254.7	63	David Starkman
250.7*	--	Don Cast
248	68	Hugh Stilley
247	64	Susan Pinsky HM: Good Ol' Geese
246.7*	63	Russ Terrill HM: Among The Aspens
244	62	Stergis Stergis HM: Lake Lenore #1
244	65	Paul Wing Award: White Topping
242	62	Sylvia Sikes
241	58	Earl Colgan
236	62	Nathan Wong
255	59	Ward Clark
118	--	Carl Felling
40	--	Paul Darnell

### B GROUP STANDARD

CUM	MAR	
234.7*	61	Rich Bruland HM: Composition
231	59	Stuart Weisbuch
231	58	Jim Riggs
230.7*	--	Tony Alderson
216	58	Marshall Stewart
196	65	David Kuntz Award: Strange Horizon HM: Baroque Still Life
176	60	Tom Pentecost
147	40	John Konrad HM: Tenaya
112*	--	Marilyn Felling
111	--	Richard Ogle
109	52	Darryl Medeen
77	59	George Skelly HM: Abandoned Church
76	57	George Cushman
61	--	Hal Stanton
60	40	Bill Daggett
59	59	Marjorie Webster HM: Treasure Island
58	--	Abraham Leibowitz
58	--	Mike Cardinale
57	57	Howard DeVorkin
56	--	Denise Pearl
56	--	Richard Herron
55	--	Teresa Roupe
54	--	David Konstan
54	54	Bob Kneisel
53	53	Richard Winsett
53	53	John Putnam
36	--	Ralph Collard

## INSIGHTS:

### MEMBERS TALK ABOUT THEIR SLIDES

**"TENAYA"** by John Konrad. May 17, 1981. California Highway 120, better known as the Tioga



Pass Road, was opened to through traffic for the first time after the long winter closure. We left Yosemite Valley before 7 AM, excited by the prospect of being one of the first to experience the awakening high country.

I had my Stereo Realist loaded with ER-135 and was anxious to take advantage of the dramatic light that early morning offers. This shot was taken just west of Lake Tenaya and was one of only a few usable pairs on the roll as the camera developed a light leak. The interesting aspect for me in this scene is the sunlit quartz crystals in the granite which present a natural highlight.

**"AMONG THE ASPENS"** by Russ Terrill. The subject is myself standing against an aspen tree along a dirt road in the Kolob area, 20 miles or so east of Cedar City, Utah. When posing myself as a subject, which I rarely do, I use a tripod, compose the picture carefully, using a substitute model and either trip the shutter by a Kodak shutter tripper or have the substitute model trip the shutter. Since I am in control of the composition and subject matter, the shot can be considered mine.

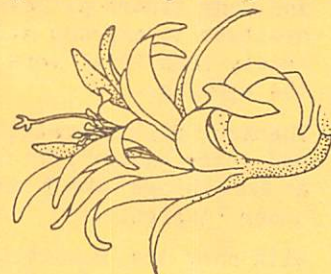
The camera was a Realist Custom and the aperture was governed by my exposure meter. When using a tripod, I try for a smaller aperture and hyperfocal distance setting for sharpness throughout the scene. I did not bracket, although this practice should be used if you are unsure of your settings. I used K-64 film. The lighting was sunny, with sunshine filtering through the aspen branches, but the trees at this particular time were not at their best. This shot and many others were taken on the way to Salt Lake City for the PSA Convention last October.



Earl Colgan went with me and we spent four days poking around the area looking for such spots. When planning on an outing such as this, I feel that models are necessary for a good salon shot and an appropriate costume should be worn. Here I am wearing a red sweater and western straw hat, which I feel made the difference between the slide and a "record shot". The red color is considered by some pictorialists as a bit on the "postcard" side, but it does add interest. The slide is actually reversed for improved composition and I hoped the carving on the tree trunks

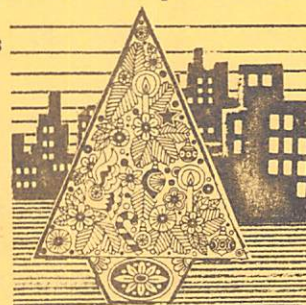
would not be noticed. It came out about as I expected. Earl and I took such shots for the purposes of competition. Driving a round trip of forty miles or so from the main road can be considered "going out of our way" I presume, but that is why we stopped on our way to the Convention last year.

**"NIGHT BLOOMING CEREUS"** by Bill Daggett. K-25 film in a Pentax MX SLR camera mounted on a slide bar was used on this large flower growing in a pot in my back yard. A 200mm lens set at f/16 assured the needed depth of field. At 70 inches from the subject a total of 35mm travel of the slide bar was used. The limits of the five sprocket stereo mask were marked on the viewer screen



of the camera. A piece of black construction paper was slit and slipped carefully around the stem close to the flower so no leaves would show in the background. For light, a yellow "bug" lamp in a clamp-on reflector was used — just out of camera range. You have to wait until about 2 AM before the flower is in full bloom and get only one chance because it only lasts until morning, so bracketing was done over and under the light meter recommendation. One second at f/16 appeared to be best, with side lighting at about 45 degrees.

**"PEACE ON EARTH"** by Jerry Walter. Every December the Music Center in Downtown L.A. gets all dressed up — a giant living Christmas tree plastered with colored lights and ornaments, and twinkling lights on all the surrounding manicured trees. About December 15 I loaded my Verascope F40 with K64, mounted it on a tripod, and between 4:30-5:30 PM exposed the entire roll. I shot from various vantage points, trying to capture the tree lights, the form of the Music Center architecture, and also several background office buildings in the city skyline whose office lights are visible early this time of year. I bracketed exposures widely, and two slides in the roll came out acceptable (a good average for me under these conditions); they were exposed in the 2-minute, f/8 range. It was a clear evening, and the pinkish sunset glow, seen in a small portion of the slide, lingered in the sky for a long time. What makes this slide special is the bright star-like object in the center of the pink/blue sky area. I was not aware of this object at the time of the exposure. It is probably a planet, though there is some disagreement on this. Whatever it may be, it works to reinforce the slide's theme — Peace On Earth.





## PSA CONVENTION STEREO PROGRAMS

Every year the Photographic Society of America (PSA) holds an International Convention. This year it will be in New Orleans August 8-14. There are always lots of shows, both entertaining and instructional, running for 3 or 4 solid days, covering all the photo mediums: slides, nature, prints, movies, and of course, stereo. Plan to come early and leave late so you can see the city. Fraternity is a large part of what a Convention is all about. You don't have to be a PSA member to attend. The scheduled stereo programs/activities are:

"Orleans au Coeur de la France", an evocation of the French heritage of Louisiana and New Orleans; "Histoire de la Pucelle d'Orleans", re-visiting the epoch and places of Joan of Arc's travails and triumphs; and "Trilogie Acousmatique", a 3-part exploration in combining stereographic images and stereophonic sounds in a unique art form. By Guy Ventouillac, France.

"Where Did All The Stereo Go" by Gene and Nita Clark, Lowell AR. An entertaining multi-media (3-D & 2-D) story with a travelogue flavor of their search through Arkansas for stereo workers and equipment.

"Beyond the Stereo Camera" by Dr. Bernard S. Stell, APSA, Sun City AZ. A how-to program on the uses of 1 or 2 SLR cameras for 3-D portraits and close-ups of nature subjects, and in stereomacrography.

The Stereo Hall of Fame - Part II. A program-type exhibition of works from the Hall of Fame collection of some of the world's best-regarded 3-D slides.

1982 Stereo International Exhibition. All the accepted slides of this important annual affair.

1982 Sequence Exhibition. Premier showing of these all-new photo essays comprising the 1982-83 road show to be seen by many groups nationwide.

1982 Slide of the Year Judging. All the medal winners from this year's exhibitions are shown, and the best of the best are selected.

Stereo Division Dinner. A fine social/awards affair deftly guided by Division Chairman Howard Sweezey, APSA.

Luncheon & Learning. Features special stereo tables. Chat with fellow stereographers about techniques, etc. while enjoying a nice lunch.

Stereo Center. A den of stereo conviviality, permeated with thought, slide, and idea sharing. Always in action.

## STEREO EXHIBITIONS CALENDAR & NEWS



- MON JUN 14 Closing - PSA Exhibition (New Orleans)  
Forms - Jacalyn K. Finch, 5717 NW 67,  
Oklahoma City OK 73132
- WED AUG 4 Closing - LA County Fair Exhibition  
Forms - Photo Dept., P. O. Box 2250,  
Pomona CA 91769

### LOS ANGELES COUNTY FAIR EXHIBITION

The Club sponsors the Stereo Section of the L.A. County Fair Photo Exhibition. For 1982 the two co-chairmen will be Don Cast and Tim Cardinale. Don will be in charge of the judging, and Tim will be in charge of the viewing boxes for the duration of the Fair (September 9 - 20). The judges have been chosen to be Lillian Garton, APSA, Marilyn Felling, and George Walker, with Hugh Stilley as Alternate. Judging on Saturday August 7; showings on Thursday August 19 at SCSC and Wednesday September 8 at the Pasadena Stereo Club.

This is a really good place for Club involvement. Certainly you will want to enter your four best slides. And certainly you will want to attend the judging. And certainly you will want to sign up for monitoring the viewing boxes for a few hours and talk to lots of people who have questions on 3-D.

Last year the Club did a big part in informing folks of the existence of 3-D photography. This is a somewhat belated Thank You to these who tended the viewers last year:

Tony Alderson	Rick Finney
Rich Bruland	Jim Pettit
Katy Cardinale	Susan Pinsky
Tim Cardinale	Jim Riggs
Harold Cosel	George Skelly
Oliver Dean	Hugh Stilley
Harold Hawkinson	Roberta Stilley
David Konstan	David Starkman
Donna Konstan	George Walker
Ed Mallen	Jerry Walter

and others we may have missed. Hundreds (spelled thousands!) of pieces of information were handed out. We have to realize that folks go to fairs because they are genuinely interested in learning about new and old things. And 3-D photography fits right in. Most of the time there were lines in front of the 3 viewer boxes. And the "ooooh's and aaah's" were magical!

THE TECHNICAL PAGE  
CHARLES PIPER, EDITOR  
INSTALLMENT #76

The purpose of this month's Technical Page is twofold: to provide the NEW MEMBERS: some pointers on 35mm stereo, and to introduce them to STEREO FREE VIEWING. To get "locked in" to free-viewed stereo, look at something in the distance over the top of this paper, then raise the paper into your field of view. The better way is to hold a card vertically between your nose and the paper so that each eye sees only its own column of text.

#### YOUR STEREO CAMERA

To get started in 35mm stereo, get yourself a Kodak Stereo, or a Stereo Realist. A Kodak with a slow shutter can usually be fixed, but one with a broken case (with any pieces missing), or one whose WIND knob will turn freely clockwise is in bad trouble, and may not be repairable. Most Realists, even if they look bad, can be repaired.

#### NEW THINGS YOU NEED TO LEARN

If you already know how to shoot acceptable color slides, there are only a few things you need to learn to be able to shoot acceptable stereograms. You must learn a new way to use the depth of field scale, and to be more careful to avoid tilted horizons. And try to avoid outdoor scenes with foregrounds closer than 10 feet. In most other respects, what you have been doing in color slides will be acceptable in 35mm stereograms.

#### DEPTH OF SUBJECT

Measure or estimate the distance to the nearest and farthest things you want to include in your composition, then set the focus control so as to bring these near and far points between the f/5 marks on your D.O.F. scale. The subject depth must be able to fit between

THE TECHNICAL PAGE  
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If you already know how to shoot acceptable color slides, there are only a few things you need to learn to be able to shoot acceptable stereograms. You must learn a new way to use the depth of field scale, and to be more careful to avoid tilted horizons. And try to avoid outdoor scenes with foregrounds closer than 10 feet. In most other respects, what you have been doing in color slides will be acceptable in 35mm stereograms.

#### DEPTH OF SUBJECT

Measure or estimate the distance to the nearest and farthest things you want to include in your composition, then set the focus control so as to bring these near and far points between the f/5 marks on your D.O.F. scale. The subject depth must be able to fit between

these marks if you are to get a good stereo which will project. For hand viewing only, keep the subject between the f/8 marks.

#### TILTING THE CAMERA

Because in stereo, slanted horizons cannot easily be corrected by remounting, be especially careful never to tip your camera sideways, if the subject contains any vertical or horizontal reference. Tip up or down if you wish, especially if you intend to hand view the stereograms. The psychological effect of looking at a stereogram of a chasm, while your head is tipped downward can be quite spectacular, even scary.

#### PROCESSING AND MOUNTING

Unless you are really a pro, and don't need any tips, you probably will want to have your processing done commercially. Since mounting in stereo is a little sophisticated, you won't wish to attempt it on your first few rolls. Unfortunately commercial mounting of stereograms frequently leaves much to be desired in the matter of registration accuracy. I would not recommend any commercial mounting except Kodak. Kodak has semi-automatic mounting machinery, and while their chip location in the cardboard mask is subject to some variation, their cutting is quite accurate. Thus you can use Kodak mounting, and at a later date remount in glass without worrying about cutting inaccuracy.

#### REMOUNTING KODAK CARDBOARDS

To remount a cardboard slide in an EMDE or Realist mask, cut vertically 1/16 inch either side of the chips and peel off the cardboard. Clean off any adhering cement or finger marks with lighter fluid, and put the chips directly into your EMDE mask. They will be registered correctly. Or if you want to do some adjusting, try using a Realist mask.

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# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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MAY 1982

## DAVID'S DIALOGUE

### WHAT DO ALL THE LETTERS MEAN?

PSA, NSA, ISU, WPCA. You've seen or heard these letters at SCSC (Stereo Club of Southern California), but perhaps you don't know what they mean. They could be of interest in making your 3-D hobby more enjoyable, so this month I'll give you a brief explanation.

**PSA** is the Photographic Society of America. This is perhaps the largest amateur photographers organization in the world, and among its various divisions is "SD" - Stereo Division. Most of the stereo clubs in the USA support the Stereo Division, which provides guidelines and sponsorship of international stereo slide competitions. PSA also sponsors medals, ribbons and other awards which provide an incentive for constantly improving stereo photography. PSA publishes a monthly Journal, which occasionally has articles or news of interest to 3-D photographers, and there are several other services available to the stereo photographer. Each year PSA sponsors an annual convention in a different U.S. city. This year it will be in New Orleans. For information contact Steve Traudt, 2726 Washington St., Lincoln NB 68502.

**NSA** is the National Stereoscopic Association. Founded in 1974, the purpose of the organization is to promote the study and collecting of stereographs, stereo cameras, and related materials; to provide a forum for collectors and students of stereoscopic history; to encourage the use of stereoscopy in the visual arts and technology; and to foster an appreciation of the stereograph as a visual historical record. The principle way NSA does this is through "Stereo World", a bimonthly glossy magazine with 32 or more pages in each issue. 3-D viewable stereographs are printed in each issue, along with original research and articles. Regular columns also cater to the modern stereo enthusiast. For membership information or sample issue write to NSA, PO Box 14801, Columbus OH 43214.

**ISU** is the International Stereoscopic Union. Founded in 1975 after the First International Congress for Stereoscopy in Wageningen, Holland, the purpose of the ISU is to promote an international flow of information on stereo, and to keep an open dialogue between stereo clubs all over the world. The principle means for achieving this is through its quarterly publication "Stereoscopy". SCSC supports the goals of the ISU, and I am the current ISU representative for our Club. For "Stereoscopy" subscription information write to Paul Wing, 12 Weston Road, Hingham MA 02043.

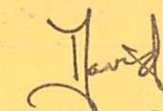
**WPCA** stands for the Western Photographic Collectors Association. This club is geared to the camera collector. Any age, brand, or type of camera is fair game for the collector, and members of this club bring a true sense of history and historical interest to their hobby. Stereo is just a tiny area of interest to this group, but a truly fascinating one. WPCA pub-

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

lishes a quarterly magazine called "The Photographer", and sponsors two antique camera "swap meets" a year in May and November at the Pasadena City College. These events are without a doubt the most concentrated sources of used stereo cameras and equipment for the prospective buyer. The public is welcome. For WPCA information write PO Box 4294, Whittier CA 90607.

Well, I hope that answers the letters question!

Yours In Depth,



David

## STEREO ACTIVITY CALENDAR

1982 MAY 1982						
S	M	T	W	T	F	S
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					

1982 JUNE 1982						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

- SAT-SUN MAY 15-16 Western Photographic Collector's Association Show and Sale - Pasadena City College - 10:30-5 PM
- THU MAY 20 Club Meeting - Photo Center - Punch & cookies at 7:30 PM; Fifth Competition at 8:00 PM
- SAT MAY 22 Catalina Field Trip
- SAT-SUN MAY 22-23 3-D movie on KHJ-TV Channel 9
- TUE MAY 25 Judging - Oakland Camera Club Slide of the Year competition by SCSC
- TUE MAY 25 Copy deadline - June 3-D NEWS - One week earlier than usual
- FRI JUN 4 Closing - Club Slide of the Year Competition
- THU JUN 17 Club Meeting - Photo Center - 7:30 PM Club Program "Each Other!"

A hearty welcome to these two new Club members:

FRANCES D. SMITH  
511-A Ashland Ave., Ocean Park CA 90405  
R (213) 399-1792 B (213) 629-5435

F. F. WORSTER  
PO Box 21031  
Long Beach CA 90801-4031

Club membership anniversaries for May:

Mike Eddy - 1 year  
George Goguen - 1 year  
Herb Guttman - 8 years  
George Hiam - 1 year  
Roland Kerber - 1 year  
Gene Kirksey - 3 years  
Jonathan Kuntz - 1 year  
Dennis Lockwood - 6 years  
Jim Lott - 1 year  
Thomas McDonough - 1 year  
Josef Petr - 1 year  
Merle Ryland - 1 year  
Adolph Sanchez - 1 year

The following are the nominations for the 1982-83 Club Year

### For President: MARILYN FELLING

Marilyn has been an active member for 4 years and has served in a variety of Board positions including Secretary, Program Director, Banquet Director, and Vice President. Her 79-80 slides got her the Most Promising New Member Award '80. She has a background in art and personal business ventures, and is an innovative chef. What better qualifications could there be?

### For Vice President: TONY ALDERSON

It is hard to imagine that Tony has been a member only 15 months, for in that short time he has scored high in both slide competition categories, participated in SAC and sequences, written and illustrated articles and produced cartoons and stereograms for the NEWS, and judged a competition. He comes with a talented motion picture and art background.

### For Treasurer: JIM RIGGS

Jim is really Dr. Riggs, Physics, semi-retired from the La Sierra Loma Linda Campus. He's been a Club member nearly 3 years and has been a successful participant in slide competitions. He has performed astonishingly as House Director—driving all the way from Riverside and having the Photo Center set up and ready to go before anyone else arrives. Our \$\$ will be in good hands with Jim.

### For Secretary: BILL DAGGETT

Another 15-month veteran of the Club, Bill has made elaborate notes at all 3-D occasions where there was something to learn about this new photo medium. He has then applied most successfully (20-point slides) this carefully gleaned information. Bill is a grade school teacher who treasures his creative involvement in his students.

Respectfully submitted,

Tim Cardinale  
Jim Pettit  
David Kuntz, Director  
1982 Nomination Committee

## STEREO EXHIBITIONS CALENDAR & NEWS

- WED MAY 19 Closing - PSA Stereo Sequence Exhib.
- SAT JUN 5 PSA Sequence Judging-Lake Arrowhead-All welcome — Contact Jerry Walter about the above two activities.
- MON JUN 14 Closing - PSA New Orleans Exhibition
- WED AUG 4 Closing - LA County Fair Exhibition

## JOIN US...

### ...IN MAY

The last competition for the Club year. There are a lot of close scores, and the points earned in May will make and break first, second and third places. And make-ups are still allowed. It is certainly the time to bring into play the advice of the Stereo Sage: "Always show your very best. Never hold back!" Which should make this competition a great one for viewing, too.

### ...IN JUNE

Is your name on this list?

Tony Alderson	Barbara Henricks	Terry Rouse
Al Bohl	Conrad Hodnik	Sylvia Sikes
Max Bruensteiner	John Konrad	Willis Simms
Rich Bruland	Donna Konstan	George Skelly
Amanda Cardinale	David Konstan	David Starkman
Katy Cardinale	David Kuntz	Maudie Stergis
Tim Cardinale	Jonathan Kuntz	Stergis Stergis
Mike Cardinale	Catherine Laursen	Leighton Stewart
Don Cast	Bert Laursen	Marshall Stewart
Ward Calrk	Jim Lott	Hugh Stilley
Earl Colgan	Daryll Medeen	Ursula Sylvan
Harold Cosel	Richard Ogle	Russ Terrill
George Cushman	Denise Pearl	Jon Turetsky
Oliver Dean	Thom Pentecost	George Walker
Marilyn Felling	Jim Pettit	Jerry Walter
Carl Felling	Susan Pinsky	Marjorie Webster
Rick Finney	Charles Piper	Holly Weisbuch
Howard Frazee	Lee Pratt	Stuart Weisbuch
Allan Griffin	Margo Rheingruber	Kermit Westbrook
Herb Guttman	Kim Richey	Paul Wing
Harold Hawkinson	Jim Riggs	

If your name is not on this list and you have a stereo slide of yourself, or if you have slides of other SCSC members, please bring them to the next meeting and lend them to me. If your name is on this list, then be sure to attend our June 17 meeting if for no other reason than to defend yourself when the scandalous evidence is unmercifully projected for all to see! It's our program called "Each Other!"

—Tim Cardinale, Program Director

### ...IN JULY

The Annual Club Awards Banquet on Sunday July 18. Mark your calendar now. At Pike's Verdugo Oaks Restaurant, Glendale. Buffet \$10.00. The program will be a showing of all the slides entered in the Club's Slide of the Year Competition. And the presentation of a host of slide awards. You won't want to miss it!

### ...SPECIAL EVENT

The Club has been invited to judge the Slide of the Year Competition of the Stereo Division of the Oakland Camera Club. The date is set for May 25. Contact Coordinator Tim Cardinale at 873-1339 for time and place if you'd like to attend. You'll see a collection of slides never before seen here in Southern California.

## ...THE COMPETITION

### ATTENTION ALL CLUB SLIDE COMPETITORS...

Slide of the Year deadline is June 4, and all of you are invited and urged to enter. Eligible slides are any four that have been entered in Club Competition this year — SEP '81, NOV '81, JAN '82, MAR '82 and this May '82. You may submit any mix of Standard/Nonconventional. Awards to be given (WOW!)...

- \* Slide of the Year
- \* Best Scenic
- \* Best People Picture
- \* Most Innovative (New this year, sponsored by Rick Finney)
- \* Best Flower (New this year, sponsored by Stergis Stergis)
- \* Most Promising New Member
- \* Plus 8 - 10 Honorable Mentions

Most Promising New Member is for those who joined in 1980, 1981, or 1982; all four of the slides submitted will be reviewed as a group — think excellence and variety!

Duplicates of each of the Award and HM slides will be made a part of the Club's permanent archival slide library. And all the slides entered will be shown at the July Awards Banquet. So please enter to help us have a great show! Give me your slides at the May meeting, or send them to me. But I must have them by Friday June 4.

—David Kuntz, Competition Director

## ...CLUB FIELD TRIP TO

**Catalina**

26 MILES ACROSS THE BLUE PACIFIC



Saturday May 22  
 Leave San Pedro 8:15 AM  
 Arrive Catalina 10:00 AM  
 Leave Catalina 9:00 PM  
 Arrive San Pedro 10:45 PM  
 Overnight optional  
 Cruise is \$16.80 per person

Enjoy sea breezes, photograph flying fish (dolphins?), tan bodies and latest bathing fashions, boats, and maybe buffalo, all in a Mediterranean atmosphere. For clothing info, directions and full details contact Rich or Dori at 662-1359.

—Rich Bruland, Field Trip Director

## Classified

**FOR SALE:** Revere Stereo Camera/case \$140; View-Master Camera/case \$130. Cameras will be at the May meeting, or contact Gail Reece, 15208 Caravaca Road, La Mirada 90638 (714) 523-4881 if interested.

**FOR SALE:** Mr. Poster sells - View-Master Camera, flash, case, cutter. All boxed, exc or better. 30 day guarantee Outfit \$250. Outfit + Stereo 500 projector + 6 glasses \$475. (201) 794-9606 7 days. Box 1883, So. Hackensack NJ 07606

## APRIL MEETING REPORT

The April meeting was fun, inspiring and instructive. Special thanks to the eleven members who brought sequences to make it all possible. We experienced the entire gamut of what sequences can be -- songs, instruction on photography, words of patriotism and human emotion, travelogues, people and animal adventures, and personal commentary. Such variety!

Thanks to David Starkman and David Kuntz who managed the tricky double-cables on the twin-fade projectors; Susan Pinsky for conducting the Popular Voting (every person present voted for their one favorite sequence); and the audience for their patience when the "instant" show of nearly 200 slides and 13 individual cassette tapes had its momentary glitches. Everyone - viewer and participant - benefitted from this exciting and unpredictable Club evening.

The sequences in their order of appearance were:

"TRICK OR TREAT" by Tim Cardinale. Views at the front door on October 31, accompanied by a weird little musical ditty, with slide changes cued by a chorus of "Trick or Treat".

"FABULOUS IGUASSU FALLS" by Paul Wing. Our Massachusetts member shares his slides of the muddy, expansive, 260-foot falls near the Argentina/Brazil border on the Iguassu River.

"WATT'S DELIGHT" by Susan Pinsky & David Starkman. Long and detailed shots of Simon Rodia's towers of marvel at 1765 East 107th Street, Los Angeles.

"AMERICA FOR ME" by Marjorie Webster. Various views of European landmarks, with a conclusion at home in America, and narration a patriotic poem bringing us back to the stars and stripes.

"SELECTIVE FOCUS IN STEREO" by Rick Finney. An assortment of colorful flower creations made through a rubber cement-coated filter, with how-to narration.

"BEGINNER'S LUCK" by Dana Patchick. An April visit to the High Desert, along a road and fence, with glorious golden bursts of California poppies against deep blue skies -- all captured on Dana's first stereo roll.

"ONE MAN'S CASTLE" by Susan Pinsky and David Starkman. A look at Hearst's Castle at San Simeon CA, with its fantastic pools, rooms, architecture and sculpture.

"LES BRAVADES" by Paul Wing. The story of the annual festival in St. Tropez, France, honoring the determined people, with costumed parades and booming blunderbusses.

"A DAY AT THE MISSION" by Russ Terrill. Various angles at all times of the day and night of the San Xavier Mission near Tucson, with an informative/historical narration.

"ADVENTURE ON SEAMLESS" by Holly & Stuart Weisbuch. Second Place Popular Vote - See Sequence Insights.

"SHIPS OF THE DESERT" by Jerry Walter. A look at the monoliths of Monument Valley AZ, relating them, via Navajo poetry, to stone ships locked tight in the desert.

"MYSTERIOUS MYSTERY HOUSE" by Susan Pinsky and David Starkman. In San Jose CA there is a house that rambles on and on, with endless room appendages, all of strange origin.

"VENETIAN SPLENDOR" by Marjorie Webster. A trip through the canals of Venice, with a look at the landmarks enroute, set to music of the city.

"RAINBOW OF STEEL" by Susan Pinsky and David Starkman. The soaring Gateway Arch in St. Louis comes alive in glowing light, dramatic angles, and you-are-there narration.

"FULFILLMENT" by Rick Finney. Third Place Popular Vote - See Sequence Insights.

"3-D OR NOT 3-D" by Jerry Walter. First Place Popular Vote - See Sequence Insights.

## SEQUENCE INSIGHTS

"3-D OR NOT 3-D" by Jerry Walter. How do you get William Shakespeare to write the narration for your sequence? Well, first you start with a key Shakespearean phrase, such as "To be or not to be", and a concept such as "how can I emphasize the visual sensation of a 3-dimensional image on (or off) the screen". Then you open your "Complete Works of Shakespeare" to any random page, start scanning for typical expressions/words that might be useful to fit the concept, such as "dual blessedness" and "dimensional delight", and then link these words together to tell your story.



Five scenic slides were chosen that contained exceptional, almost exaggerated, stereo. These slides were then copied using a Honeywell Repronar, Canon EF, and Kodak 5071 Duping Film. Three copies were made of each right chip, 1 copy was made of each left chip. A pair of right chip copies was mounted for the "flattie" slide; the remaining pair, a right and left copy, was mounted for the stereo slide. By projecting first the flat version, and then the "identical" stereo version, one can readily see that stereo makes all the difference in the world, and, as William said, lets you "drink deep of endless space". Background music was Late Renaissance.

Footnote: The original was not used in the screen comparison because copies are seldom identical to the original, so a dupe in stereo made the comparison far more effective.

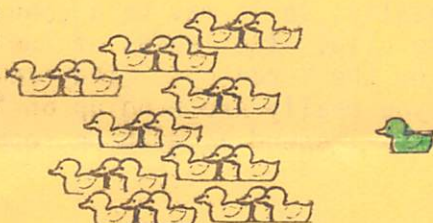
## The Narration...

- \* 3-D or not 3-D, that is the question. Whether 'tis nobler to record fair images for but one eye,
- \* Or to suffer the difficulties of a finer medium, and in so doing let visions unfold to their normality.
- \* I do entreat the viewer to lend me your visual senses and pardon me for this discourse, for as surely as my name is William
- \* I 'tend to exhibit that a pair of views as the eyes seest is far better to behold, for it gives fulfillment which turns flat shapes into airy substance.
- \* In this view energies are simply spent, and the barren image is cold and fruitless, difficult to endure, and withers with lifeless forms.
- \* Hark! For of certain this must be held the worthier of the pair, for it grows and lives in a dual blessedness.
- \* 3-D or not 3-D, does the question still linger? Friends and skeptics: Is your mind still filled with dalliance? Why for should you starve your sight and abide in such a dull world?
- \* Here the flower'd field spreads on to infinity, and feeds your sighted fancies at your will.
- \* You bait me! Well, once more before I fare ye well. How can you endure such stale flatness? It is an imperfection to the eyes!
- \* Drink deep of endless space now in this image so transformed. Seest thou this sweet sight, and in so doing take true dimensional delight.

"ADVENTURE ON SEAMLESS" by Holly & Stuart Weisbuch.

Our adventure began when a small, green, plastic duck decided that the time had come for him to leave the jar and go off on his own.

As if by magic, the jar full of ducks spilled over allowing the rebellious duck to make his escape. He was finally on his own, but it wasn't as much fun as he had expected. Realizing that he was no different than any other duck in the jar, he did what he had to do to get back home.



We photographed our sequence on a table top using a Nikon F2 with a Nikkor 55 mm macro lens on a slide bar. The set was lit with a Norman 800 Power Supply utilizing two LH2 strobe heads. The strobes were positioned around the table and the light was bounced off of two white umbrellas. A Minolta flash meter was used to assure the correct exposure.

Our soundtrack is an original song that tells the story from the duck's point of view. Holly sang and played the guitar for the tape.

We hope that this sequence was as much fun to watch as it was to make.

## The Lyrics...

- \* I know there's more to life than just sitting here collecting dust!
- \* What I think I need is a change of scenery.
- \* A chance to find out who I am, a chance to be set free.
- \* I guess I'll have to try to find a place where I can just be me.
- \* I need a chance to be set free; I need to just be me.
- \* Now that my new life has begun, it looks like they are having all the fun.
- \* When I thought that I would try to make it on my own,
- \* I didn't think that it would mean that I'd be so alone.
- \* I guess I'll have to try to find a way to get myself back home.
- \* I just don't want to be alone; I've got to get back home.
- \* It's very, very hard indeed to find out what you need.

"FULFILLMENT" by Rick Finney. This sequence is about the joy and tranquility found in the beauty of nature's seaside; and is a devout affirmation about love and the effect of the sea on mankind's spirit. All 13 seascapes were taken along the central California Coast emphasizing Montaña de Oro, Point Lobos, and Big Sur area. Each slide portrays the sea and surf in its different austere moods of this rugged area. Behind the words one hears the beautiful and lifting theme from the motion picture "On Golden Pond" mixed with the soft sounds of ocean surf. In fact, I got the idea for this sequence while observing the beautiful and bewitching photography of "On Golden Pond".



## The Narration...

- \* Lo, I have opened unto you the gates of my being,
- \* And like the tide, you have flowed into me.
- \* The innermost recesses of my spirit are full of you,
- \* And all the channels of my soul are grown sweet with your presence,
- \* For you have brought me peace --
- \* The peace of great tranquil waters,
- \* And the quiet of the summer sea.
- \* Your hands are filled with peace, as the noon-tide is filled with light;
- \* About your head is bound the eternal crest of the sea;
- \* And in your heart dwells the calm miracle of twilight.
- \* I am utterly content.
- \* In all my being there is no ripple of unrest, for I have opened unto you the wide gates of my being,
- \* And like the tide, you have flowed into me.

## EUROPEAN or WIDE FORMAT or "7-SPROCKET" 35mm STEREO CAMERAS

The old Iloca, the Verascope F-40, and the Belpasca, while not as satisfactory technically as most ASA cameras, carry a lot of impact because of the larger image size.

## GENERAL DISCUSSION OF THE THREE CAMERAS

The WIDE FORMATS do not conform to a single standard. The Iloca transport indexes 7 and 21 holes; the Verascope, 6 2/3 and 20 holes; and the Belpasca 7 and 20 holes. When cutting Verascope or Belpasca film you must reset the cutter for each cut. The EMDE European mask will take any of these chips because it provides no horizontal location, but the window must be adjusted for each stereogram. All of these cameras have about 65mm baseline and use singly interleaved transport progression. See #18.

## THE "OLD" ILOCA

Specs: 45mm f/3.5 uncoated triplets, 1-1/300 Prontor shutters with self timer, scale focusing. The old Iloca is an extremely primitive camera whose transport just barely works, and which requires a film with 6-8 inch tongue. On some the focusing helices and diaphragm controls must be individually set. Lens resolution is satisfactory, but contrast is very poor. Caution: any attempt to load a short tongue film will tear up so much film inside the mechanism as to require camera disassembly.

## THE RICHARD F40 VERASCOPE

Specs: 40mm f/3.5 coated triplets, 1-1/200 guillotine shutters, coupled RF, single frame or stereo. The Verascope, sold in USA as the Busch Verascope, is a hand made French camera with no interchangeable parts. Lens resolution is poor. Changing between stereo and single frame at the wrong time will spoil some film. My advice: never use the single frame mode. This camera originally had no provision for sync, but M sync was later added, sometimes as a retrofit. Conversion to X sync requires considerable rework of the shutter. Worst feature of the Verascope is its transport. Film takeup is controlled by a cork friction disc which eventually becomes compressed and stops operating. Another problem is that because of poor fits, and poor alloy selection, parts fracture and running parts seize. The Verascope is a camera which definitely needs to be nursed and pampered if it is to do good work.

## THE BELPLASCA

Of the three cameras the Belpasca is easily the one with the fewest faults. Its specs briefly: f/3.5 37.5mm coated triplet lenses, scale focusing, X and M sync, 1-1/200 shutter speeds. The body of the Belpasca is rather light gauge sheet metal, and the back lock can easily be opened accidentally, so it may be a good idea to keep the camera in its case or tape the opening clip. The lenses of the Belpasca are far superior to those of either the Iloca or the Verascope. They compare favorably with the best lenses on ASA cameras. If you really are hung up on "WIDE FORMAT", try to find yourself a Belpasca, or you will spend as much on repairs as you do on film.

## DISCUSSION OF WIDE FORMAT

In spite of the problems with these wide format cameras, you are still far better off shooting with a Belpasca or a Verascope than hassling with registration of two SLRs. And, unless you are trying to shoot against the sun, the same even applies to the Iloca. As indicated at the top of the column, the thing which sells "WIDE FORMAT" is its increased area, not its shape. If one can judge by the shapes of the paintings in museums, where presumably the artist had his choice, vertical formats are appropriate to more art subjects than are horizontal formats. Generally speaking, people pictures require square or vertical formats, while landscapes almost always need horizontal formats. People pictures are the ones which most often have the advantage in interest, story telling, and impact. On the other hand a landscape or other horizontal subject, may be better tolerated day after day over your fireplace. I don't remember seeing any vertical "picture windows" designed by building architects.

In summary, if you love landscapes, you may get more of them into Salons if you shoot them in wide format.



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# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXVI

NUMBER TWELVE

JUNE 1982

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## DAVID'S DIALOGUE

### OTHER PUBLICATIONS

In my last Dialogue I described a few organizations which might be of interest to SCSC members. Due to the positive response, here is another informational Dialogue about publications of 3-D interest besides our own award-winning SCSC Club newsletter "3-D News".

Two of the best 3-D publications available from other 3-D organizations are "Stereo World" from NSA and "Stereoscopy" from ISU. These were already mentioned in the last issue of "3-D News". Also in English is "Third Dimension" published quarterly by the Third Dimension Society, c/o Miss Pat Milnes, Editor, 83 Bishopton Rd., Stockton-on-Tees, Cleveland TS18 4PG, England. Another British periodical is the "Stereoscopic Society Bulletin", published by the Stereoscopic Society. For information write to the Editor, John M. Adams, 6 Austen Rd., Guildford, Surrey, GU1 3NP, England.

Several foreign clubs also publish interesting newsletters in languages other than English. Most are well-illustrated, so even if you don't speak the language, they may be of interest.

In French is the "Bulletin Mensuel du Stereo-Club Francais". For information write to the President, Jean Soulas, 5 avenue du General Detrie, 75007 Paris, France.

In Dutch is the "3-D Bulletin", published by the Dutch Society for Stereo Photography. For information write to the Treasurer, J. H. zur Kleinsmiede, Sassenbergen 67, 9531 GW Borger, Holland.

In German is the "Stereo Journal" published by the German Society for Stereoscopia. For information write to the President, Karl H. Hatle, Theodor-Hürth-Str. 3, D 5000 Cologne 21, West Germany.

Also in German is "Stereoscopie", the bulletin of the Swiss Society for Stereoscopia. For information write to the President, Thomas B. Handschin, Postfach 2319, CH-3001 Bern, Switzerland.

For the 3-D collector there is "3-D International Times". For information write to 122 S. Carondelet St., Los Angeles CA 90057.

And finally, although it is not a 3-D publication, one excellent equipment source is "Shutterbug Ads", P.O. Box F, Titusville FL 32780. It is an international newspaper devoted strictly to classified and display ads for used camera equipment. Each issue has a fair-sized stereo section.

Getting all of these in the mail should satisfy some of the strongest 3-D appetites. I hope this will be of interest to many of you. Happy reading!

Yours In Depth,

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

CLUB ESSAY CONTEST ENTRY

## WHAT MAKES A GOOD 3-D SLIDE

by

BILL DAGGETT

The Photographic Society of America once set some tentative judging standards for a stereo slide. They were: Stereo Quality 40%, Composition 20%, Color Harmony 20%, Definition 10%, and Exposure 10%. Using these values the stereo photographer will keep clearly in mind the factors that govern the laws of effective spacial placement of the objects in the scene he plans to photograph. His angle of view will show a natural separation as well as relationship of the near, middle area, and distant objects in the scene.

The subject of interest will probably be located according to the "thirds" rule. There may be natural framing and inherent diagonal lines that will lead the eye into the scene and direct it to the main subject of interest. Knowledge of color will govern judgement in how to use the lighting naturally present or how to add light or lights from one or more sources.

Accurate camera settings of the f/stops, shutter speed, and focus will ensure every object in view to be sharp unless the feeling of motion is to be shown. Breaking the exposure rules may be made to produce a special effect.

The typical viewer, on seeing the stereo picture for the first time, should see a spacial arrangement that invites his eye along natural sight lines to easily find and enjoy the main subject of interest. Then, satisfied, should move to a second interest, if there is one, and linger on the other related areas of the picture. The scene may stimulate the viewer into a discovery of something new, or realistically bring back the memory of a past place or experience he enjoys recalling more clearly than before. It will be an emotional adventure into photographic realism never before experienced!

FROM THE EDITOR...

This issue of the 3-D NEWS closes another Volume. A great big THANK YOU to all these folks who made significant contributions to Volume XXVI for the Club year July 1981 through June 1982:

Tony Alderson	Mel Lawson
Rich Bruland	Bill Papke
Mike Cardinale	Lee Parker
Tim Cardinale	Susan Pinsky
Don Cast	Charles Piper
Bill Daggett	Steve Smith
Carl Felling	David Starkman
Marilyn Felling	Irene Suess
Rick Finney	Ursula Sylvan
Bob Greenberg	Russ Terrill
David Hutchison	George Walker
Masahiko Kawamura	Marjorie Webster
Bob Kneisel	Holly Weisbuch
John Konrad	Stuart Weisbuch
David Kuntz	Paul Wing

This is the thing the Editor loves to see! Here are 30 members, friends and readers who helped make the NEWS readable and worthwhile this past year. Bound copies of all 12 issues of Volume XXVI will be available at the June Meeting for \$5.00.

If you want to speak out on something, please feel free. Don't worry about presenting a polished typed copy -- that's the Editor's job. Thanks again for your support.

--Jerry Walter, Editor

## *Club Patrons*

### *1981-82*

In April 1981, the Club Board initiated Club Patron status. Under this program members, subscribers and friends would be recognized who contributed any money in addition to their regular dues or subscription fees. Special thanks to the following for making that contribution to help defray our Club expenses.

John Bracken	Bill Papke
Rich Bruland	Lee Pratt
Max Bruensteiner	Susan Pinsky
Tim Cardinale	Jim Riggs
Earl Colgan	Steve Ruffy
Harold Cosel	David Starkman
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Dolar Levesque	Jerry Walter
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## STEREO ACTIVITY CALENDAR

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

JULY												
				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						



## Join Us...

### ...ON JUNE 17

"Each Other" is the name of the show. It is all made up of slides of "us" -- members of SCSC, and I'm getting lots of really good slides. Additional slides have been provided of folks not on the list that was printed in the May issue, so if you weren't included before, you probably are now! If you have any slides of "us" to contribute, please contact me. But I must have the slides ahead of time -- by June 7. Act now. And come in June ready to see "us" in action.

--Tim Cardinale, Program Director

### ...ON JULY 15

Our regular July meeting is the Banquet on the 18th. But there will be an activity at the Photo Center on the Third Thursday -- a stereo slide judging. This is the Traveling Exhibition, a full scale PSA stereo exhibition. See 300-400 stereo slides, from all over the country and some foreign countries too, scored and see 100 slides chosen for the road show to last a whole year. We must start this judging by 7:30, so come early.

--Rick Finney  
Traveling Exhibition Director



### ...ON JULY 18

The Annual Club Awards Banquet. The announcement at the May meeting was in error...

### RESERVATIONS ARE NECESSARY

Contact me by phone at (213)455-1886 or send me a card at PO Box 90, Topanga CA 90290 to make your reservation. Tell me how many are coming. To be held at Pike's Verdugo Oaks Restaurant, in Glendale. Buffet. \$10.00, pay at the door. The program: a showing of all the slides submitted to the Club's Slide of the Year Competition, plus installation of officers, plus competition awards and honor slide announcements. Everyone welcome -- all members, family, friends, neighbors. Plan now to attend.

--Marilyn Felling, Banquet Director

- FRI JUN 4 Closing - Club Slide of the Year Competition - Get your slides to David Kuntz immediately
- THU JUN 17 Club Meeting - Photo Center - Punch & cookies at 7:30 PM. Club program "Each Other!" at 8 PM.
- TUE JUN 29 Copy deadline - July 3-D NEWS
- THU JUL 15 Stereo Exhibition Judging - Photo Center - 7:30 PM
- SUN JUL 18 Club Awards Banquet - Pikes Verdugo Oaks Restaurant - Glendale - 6 PM - Make reservations with Marilyn Felling

## MEMBER & SUBSCRIBER UPDATE

A hearty welcome to these six new Club members:

JOY R. ANDERSON

EARL G. ANDERSON

9500 Via Salerno, Burbank CA 91504

R (213) 768-0673

CHARLES CHIODO

4208 Chandler Blvd., Burbank CA 91505

R (213) 840-8474

BOB GREENBERG

11050 Moorpark, N. Hollywood CA 91602

R (213) 763-9711 B (213) 464-5193

LEE PARKER

707 Copeland Ct. #C

Santa Monica CA 90405

R (213) 392-2820 B (213) 473-6701

KATHLEEN PERKINS

1211 N. Normandie Ave., Hollywood CA 90029

R (213) 664-4392

A new subscriber to the NEWS:

William R. Joyce, Jr., Miami FL 33157

Club membership anniversaries for June:

Gladys Bergman - 1 year

Theodore Bergman - 1 year

Alfred Bohl - 1 year

Oliver Dean - 12 years

John Konrad - 1 year

Abraham Leibowitz - 8 years

Barry Megdal - 1 year

Sylvia Sikes - 22 years

Holly Weisbuch - 1 year

Stuart Weisbuch - 1 year

Dorothy Westbrook - 5 years

Kermit Westbrook - 5 years

# Classified

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

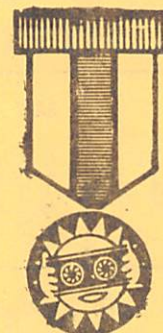
**FOR SALE:** "Modern Stereo Equipment", the only current booklet on 1940-80 3-D cameras, projectors, viewers, accessories -- over 190 with 130 photos. 38 pages of info; 60 current prices. \$8.00 postpaid. Dealer discounts. Mr. Poster, Box 1883, South Hackensack NJ 07606.

**FOR SALE:** Bound issues of July 81 - June 82 3-D NEWS. \$5.00. Jerry Walter, Editor, 1098 Montecito Drive, Los Angeles CA 90031.

**WANTED:** Stereo Realist Viewer. Chuck Nelson, 1521 1/4 Greenfield Ave., Los Angeles CA 90024. (213)478-4942.

## STEREO EXHIBITIONS CALENDAR & NEWS

MON JUN 14	Closing - PSA New Orleans Exhibition
MON JUL 12	Closing - PSA Traveling Exhibition Forms - Rick Finney, 1098 Montecito Dr., Los Angeles CA 90031
THU JUL 15	Judging - PSA Traveling Exhibition Photo Center - 7:30 PM
WED AUG 4	Closing - LA County Fair Exhibition
SAT AUG 7	Judging - LA County Fair Exhibition LA County Fairground - Pomona 9 AM
SAT AUG 21	Closing - Detroit Stereo Exhibition Forms - Harry Jackym, 9970 Stout, Dearborn MI 48228
MON SEP 27	Closing - Rheinland Stereo Exhibition Forms-Heinrich Stuffertz, Traarstr, 121, D-4150 Krefeld 11, West Germany



## MAY COMPETITION REPORT

The judges for the final Club competition for 81-82 were Charlie Piper, Jim Riggs, and Stuart Weisbuch. The final score totals are kept secret until the July 18 Awards Banquet. All I can give you now are the HM's and Awards. Plan to attend the Banquet to see the top three scorers in each Group/Category get their big Club competition medal.

—David Kuntz, Competition Director

## MAY COMPETITION HM'S AND AWARDS

### A GROUP STANDARD:

**Award:** Music Center Christmas - Jerry Walter  
**HM's:** Poised - David Starkman  
Golden Fantasy - Sylvia Sikes  
Remorse - Tim Cardinale  
Gurgling Creek 1000 Island Lake - N. Wong  
Not Too Thick Please - Paul Wing  
Golden Mantle - Earl Colgan

### B GROUP STANDARD:

**Awards:** Red Horses - Marilyn Felling  
Matte Shot - Bob Greenberg  
Leisure World - Marjorie Webster  
**HM's:** Mickey & Minnie - Marilyn Felling  
Lightning - Lee Parker  
Reach Out & Touch Someone - D. Kuntz  
Still Friends - Adolph Sanchez  
Tunnel Of Light - Lee Parker  
Julie #2 - David Kuntz  
Cadillac Hitchhiker - Marilyn Felling

### A GROUP NONCONVENTIONAL:

**Award:** Pepper Texture - Jerry Walter  
**HM's:** Tomato Worm Herman - Susan Pinsky  
Golden Orchid - Jerry Walter  
Male Downey Woodpecker - Paul Wing  
The Snurdling - Rick Finney  
Day Lily Dream - Rick Finney

### B GROUP NONCONVENTIONAL:

**Awards:** Right Profile - Earl Colgan  
Barroom Dancers - Don Cast  
Honey Bee - Howard Frazee  
Boating On Lake Makanack - Don Cast  
Water Skiers - Howard Frazee  
**HM's:** Easter Lily At Night - Bill Daggett  
Cabbage Tree Section - Hugh Stilley  
Honey Bee - Earl Colgan  
Crooner #1 - Don Cast  
To Bee Or Not To Bee - Howard Frazee



NEW USES FOR OLD NEWS

Number One of a Series (Collect them all)

# INSIGHTS:

## MEMBERS TALK ABOUT THEIR SLIDES

**"RED HORSES" by Marilyn Felling.** It had just taken us 12 hours to go 80 miles through an Oklahoma dust storm before the pickup refused to go another inch. Behind the truck was a 3000-pound trailer loaded with our newly acquired Aerocar airplane. By midnight we were illegally towed 32 miles into the closest town of Shamrock, Texas. I wasn't in the best of spirits until the tow-truck approached a bright red horse lighting up the center of an otherwise darkened little town. I yelled "STOP!" In a slow Texas drawl, the driver said he was anyways 'cause this 'ere was the only motel'n town. As Carl and the driver were unhooking the rig, different compositions were coming to mind. I shot four different scenes of the wild horses with multiple exposures of the single neon sign. I took a spotmeter reading directly off the bright neon tube, f/3.5 at 1/60 sec. The small depth of field was fine since the neon tube was only an inch thick; the short exposure time hid my excitement. This assured perfect exposure of only the red horse; everything else, even the wall directly behind the sign, would be underexposed, black as night. I composed the scene in my head, then moved to the spot where the horse was correctly positioned in my Stereo Realist Custom's viewfinder. I focused, shot, moved to the next position, focused, pulled the double-exposure button, reshot, and repeated this four times. This placed four perfectly exposed, in focus, staggered red horses running off into the black night.



**"MATTE SHOT" by Bob Greenberg.** I'm glad the judges liked my first attempt in Club competition, at my first meeting. This slide was made with my Realist which I've had for about a year. The slide may look quite elaborate, but actually the setup was quite simple. The picture was made all at once; it is not a double exposure. Here's how: My friend Charles Chiodo painted a view of Planet Earth on a clear piece of glass. Hanging about 3 feet behind the glass was a piece of black velvet. Charles then placed himself between the dense black background and the Earth, a little to one side. With the right kind of lighting I suddenly had an Earth and a face floating in space through the 3-D illusion. Daylight film combined with tungsten light added to the mysterious effect. I've been doing special effects for movies for 10 years, and have found that most of the time the simple things are the most impressive. It's not what you spend, but what you see.



**"REMORSE" by Tim Cardinale.** While driving down to the Kodak Lab I was trying to find something to shoot with my last few pictures on the roll in my camera. I stopped off at the Hollywood Cemetery, strolled around till I found a beautiful sculpture on a headstone. It was of a girl weeping. Without seeing her face, feelings of her overwhelming remorse and desperation are very strong. Because the sculpture was all white, I bracketed various exposures for a future sandwich combination, not yet knowing what the other picture would be. Several months later again I wanted to get my film processed, but had to use up the last few shots on the roll. My friend Tony suggested that I now go for the sandwich shot, so I went to the Veterans Cemetery in West L.A. to make the other half of the two-picture combination. I used the pattern created from row after row of veteran's grave markers. I only wish that the sadness recorded by my camera was not such a reality.



### EMPHASIZING PHOTO ELEMENTS

Are you sometimes (or even usually) disappointed because your photographs don't turn out quite the way you had in mind when you made the exposures? Well, here's one way you can keep that from happening quite so often. Next time you see something that inspires you to photograph it, go ahead and do so, just as you normally would. But don't stop there. Once you've shot your subject in the usual manner, then think about why you wanted to shoot it. What grabbed you about it? Its colors, shape(s)/form(s), size, relationship with the environment, apparent beauty, the interplay of light and shadow, something else? It's often difficult to pinpoint exactly what grabbed you about something, exactly why you were moved to photograph it, but it's well worth the effort. When you do finally figure out what made you want to shoot the subject in the first place, you can start thinking about how to emphasize that aspect of the subject in your photograph. If you know what it is you liked about the subject/scene, you can use your photographic skills to record that, and you'll more often than not get photographs that do turn out just the way you had in mind.

—Mike Stensvold

Petersons PhotoGraphic April 1982

PERSONAL NOTES

Congratulations to WARD & LOUVERNE CLARK on their recent marriage. Louverne is a coronary monitor technician, and Ward met her while he was recovering in the coronary unit last year. They plan to soon take a well-earned two-week vacation along the California-Oregon coast. The Club extends best wishes to the newly married couple.

CAROLINE CAST, 16, daughter of DON CAST, swims a minimum of 8000 yards each weekday. She recently swam in YMCA-sponsored meets in Florida and Texas, where she set a national junior record in the 1000-yard freestyle. She now has qualifying times to compete in the Summer World Games in Mission Viejo. Olympics '84? Her coaches see the potential, but it has to be brought out with a lot of hard work, financing, love, and determination.

DAVID STARKMAN is now employed full time as the Director of Marketing - TV Division of 3-D Video Corporation of North Hollywood. This company has developed a process for transferring 3-D films to an anaglyphic video tape. It has also developed a 3-D video camera system for shooting and recording direct-to-video tape. It did the processing for the KHJ-TV 3-D airing of "The Mad Magician" on May 22 & 23, and provided the camera and technicians for the original 3-D video taping of the show hostess "Elvira". The company also manufactures the red/blue anaglyphic TV glasses, as well as polarized glasses for 3-D movies.

SUSAN PINSKY is working full-time as Editor-In-Chief of 3-D Cosmic Publications. 3-D Cosmic is the new publishing subsidiary of 3-D Video Corporation. Its first product is an anaglyphic 3-D poster of a new 3-D superhero "Stereon". The original art is by Jack Kirby, King of the Comics. The next 3-D Cosmic project is a 16-page anaglyph 3-D comic book. Other posters are also in the works. All of these items will be sold in conjunction with 3-D TV broadcasts or movie releases all over the United States.

TONY ALDERSON is also working for 3-D Cosmic Publications doing graphic layout and 3-D art conversion of the original flat artwork. He has already converted one 3-D poster, created the 3-D Cosmic logo, and created custom frame designs for cardboard 3-D glasses, both polarized and anaglyph.

HAROLD LUTES, APSA, is recovering from triple bypass heart surgery. He left the hospital April 1. Harold was the first President of SCSC, 1955-57, and now lives in Hayden Lake, Idaho.

PAUL DARNELL, FPSA, our member from Cape Coral, Florida, recently attended his 60th College reunion at the University of Pennsylvania, Philadelphia.

GEORGE SKELLY has purchased the Realist machine for making "Realist-type" stereo masks. The machine is now in Southern California. George will need a few months to work out a few problems, obtain materials, get the machine in operation, and make a few test runs. Then there are plans for full commercial operation to relieve the shortage of this unique style of stereo mask.

GEORGE CUSHMAN, HON. FPSA, recently completed a motor home tour of Illinois, Minnesota, the Canadian Rockies, and Oregon, and shared with friends his relatively new-found 3-D hobby. George was recently appointed Chairman of the PSA Editorial Advisory Committee, and he attended the April PSA Board Meeting in Philadelphia as advisor to the Executive Committee in matters concerning the administration of the PSA Journal.



Dear Editor:

The Technical Page in the April NEWS consisted of two pairs of identical columns. Was this a misprint, an April Fool's, or did I miss something?

--MW

Dear MW:

Yes, you did miss something. The pairs of "identical" columns were typed for "free viewing", and were not identical. If you can get your right eye fused on the right column, your left eye fused on the left column, and focus....Pow! 3-D. And selected words will pop off the pages to reveal a hidden message. Charlie Piper spent quite some time devising this special Technical Page. Look at it again!

--Editor

As a service to the Club members not living in Southern California, the Club's Honor Slides are routed between distant members. The 14 '81 Honor Slides, plus a special archival slide, are now on the road, and the Club received this note:

Dear Club:

Thank you ever so much for a chance to look at the Honor Slides for 80-81. I have viewed them at least once each day of the allotted two weeks time and each viewing revealed another aspect of composition that I had not previously seen. Please

accept my sincere thanks for being able to learn from the current work of other Club members. I look forward to being able to see other collections from our Club whenever they may be available.

Thanks again,

Steve Ruffy  
W. Hartford, Connecticut

Dear Editor:

I enjoyed reading under "Insights" in the April NEWS about Jerry Walter's slide "Peace on Earth", and would like to help settle the problem concerning the identity of the star-like object. I have checked my Dec '81 "Sky and Telescope" magazine to verify that Venus was an evening object approaching greatest brilliance (Mag. -4.4) on December 16th. If in doubt, check for a slight trailing of image due to the 2-minute exposure time. This guarantees it's Venus. A plane could trail too, but much more than Venus would in 2 minutes of earth-rotating motion.

—Dana Patchick, Malibu

Dear Editor:

Why publish a Club Membership Directory twice a year? Wouldn't one be enough?

—Curious

Dear Curious:

Our Club is a sharing group of people. That is why we have grown and thrived. The Membership Directory is the key to our communication and sharing, but it becomes rapidly out of date in our dynamic group. The May '82 Directory contains 26 new names and a dozen phone number/address changes over the Nov '81 Directory. We wouldn't want these new folks to be without a directory for a whole year. And this should be an aid to carpooling to meetings and functions, too.

—Editor

## ADVENTURE IN STEREO

### "SHOOTING STARS"

Before I purchased my own stereo camera, I tried several first. Ray Thelan, who had a camera shop on Hollywood Blvd. near Highland, let me sample the merchandise — free! Good ol' days! I had tried the Stereo Realist on a movie location. Believe it or not, I photographed the tallest trees in the world with a View-Master which had film the size of my little fingernail, mounted on a cardboard wheel. I still treasure those Sequoia Park pictures. I tried a Revere and several others, but finally chose the Kodak Stereo. It cost half the price of the Realist, but that

was not the reason. It just felt right and I earned my living with that camera for many years. Those "two eyes" fascinated many a native and got me into places where NO CAMERAS were permitted. My Kodak is still clicking perfectly, although slightly worn around the edges.

I joined the Hollywood Stereo Club and saw my slides projected by an arc-light projector. We met at Mike Romanoff's Restaurant in Beverly Hills. Besides the club fees, there were other rules: We had to have dinner at Prince Mike's first. It was a la carte and very expensive! We also had to have our 3-D slides mounted between glass by the President of the Club who had a camera shop and charged 50¢ apiece! I have since unmounted them because the glass and film were in contact and rings appeared. From 50 to 100 attended each month in the Crown Room. The first meeting I had the thrill of seeing some of my slides come sailing out into the room above the heads of those in front.



Members were mostly movie people: actors, producers, directors, photographers and theatre owners — Harold Lloyd, Ann Southern, Edgar Bergen, Bob Cummings, Art Linkletter, Ronald Colman, Frank Capra, Jimmy Starr, Paul Hesse, etc. All were well-traveled and well-equipped with money, photographic paraphernalia and expertise. Ten awards were given each meeting and I won one to three prizes each month. Usually there were theme categories: scenic, children, pets, flowers, celebrities, etc. I'll never forget my Second Prize for portrait was of the famous dancer Ruth St. Denis, well into her 80's, holding a sari (scarf) in her out-flung arms. Art Linkletter was our favorite M.C. and commented: "The poor dear is trying to hang wallpaper!" The First Prize went to a 3-D of a Las Vegas showgirl's bust — sans bra!

Then there was an evening in the home of Rodney Pantages (his Greek father had saved money from selling popcorn and eventually owned the famous Pantages Theatre in Hollywood). We sat on couches in a very large bedroom and circulated our slides in electric viewers. We finally ended up with cords from viewers criss-crossed in mid-room in a hopeless tangle. (As Sam Goldwyn would say: "Tangle me out!")

I recall having lunch with Edgar Bergen both in Hollywood and in Palm Springs. He always reserved two tables — one for dining and the other for his camera equipment! (Bet you thought I was going to say an extra table for Charlie, Effie and Mortimer!)

I have more adventures of "Shooting Stars". I took many 3-D slides during the 50's, but did not have my own projector until 1960, which is another dramatic true story. Want to hear about it?

3rd Dimensionally Yours,  
Marjorie Webster



# The National Stereoscopic Association

## The Association

The National Stereoscopic Association is an incorporated, non-profit, tax-exempt organization founded in 1974. The purposes of the organization are to promote the study and collecting of stereographs, stereo cameras, and related materials; to provide a forum for collectors and

## Meetings

The NSA sponsors regional meetings of its members all over the U.S., where informal gatherings allow people to buy, sell, and trade items for their collections or use. These local meetings provide an excellent way for members to meet each other and establish contacts with others of similar interests. In addition, the annual NSA national meeting and trade fair attracts members from all over the country, as well as many photographic dealers, who enjoy seminar presentations, competitive exhibitions, an NSA-sponsored auction of fine photographic art, and a large sales floor. The national meeting is held in August at a different location each year, and is a high-point of the stereoscopic calendar.

## Membership

Membership in the NSA is open to all persons or institutions with an interest in stereo. All memberships follow the publishing year of *Stereo World*, which begins in March and extends to the next February, and include six issues of *Stereo World* and a membership directory. New memberships commence with the March-April issue of the calendar year in which received. Annual dues are shown on reverse side. If only current and future issues are desired, they are pro-rated at the cost of \$3 per issue third class U.S., \$3.50 per issue first class U.S. and foreign, and \$5.50 per issue international airmail. Sample copies are available at this same rate.

## Application Form

Please enroll me as a member of the NSA. I understand that my subscription to *Stereo World* will begin with the March-April issue of the current year.

- ☐ U.S. membership mailed third class (\$16)
- ☐ U.S. membership mailed first class (\$21) for faster delivery
- ☐ Foreign membership mailed first class surface and Canada (\$21)
- ☐ Foreign membership mailed international airmail (\$31)
- ☐ Pro-rate my membership. Enclosed is \$\_\_\_\_\_ for \_\_\_\_\_ issues.
- ☐ Send a sample copy, please. Enclosed is \$\_\_\_\_\_

Please make checks payable to the National Stereoscopic Association; foreign members please remit in U.S. dollars with a Canadian Postal Money Order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_

☐ Send information about joining the Stereoscopic Society.

My major stereo interests are: \_\_\_\_\_

I was referred to the NSA by: Stereo Club of Southern California

(Referrals are not required; however, if you were referred by a current NSA member, he/she will receive a token of our appreciation for finding a new member!)

## Stereo World

*Stereo World* magazine is published bimonthly with 32 or more pages in each issue. Lavishly illustrated, this journal provides high-quality reproductions of stereo views on coated paper. *Stereo World* publishes original research by noted authorities on stereo photographers, their publishing histories, the great events and subjects they depicted, and their equipment and techniques. It also features articles of interest to the contemporary stereophotographer, discussing cameras and other equipment, special stereo techniques, 3-D films and T.V. and news about latest developments. Upcoming photo shows, exhibitions, and contests are listed, while display and classified advertising assist members in pursuing their stereo activities. Members are offered the free use of classified advertising (100 free words per year, divided into three ads.)

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# SCSC

....entering our 27th year

The Stereo Club of Southern California was organized in 1955 "...for the purpose of promoting the art, enjoyment, and science of stereo photography." The Club is managed by a Board composed of 4 elected officers: President, Vice President, Secretary, and Treasurer; plus 10 Directors: Banquet, Competition, Equipment, Hospitality, House, Membership, Outing, Program, Workshop, and Editor.

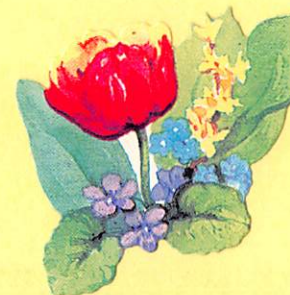
The Club closed its 1980-81 year with 139 members. We fondly remember these three who passed away during the year: Jean Piper, Herb Rheingruber, and Wayne Gilbert. Continuing Charter Members are Max Bruensteiner and George Pond.

## Past Presidents:

1955-57 Dr. Harold Lutes, APSA	1969-70 Dr. Art Spalding
1957-58 Dr. Duane Smith	1970-71 Bert Laursen, APSA
1958-59 Elyga Wenger	1971-72 Lester Lauck, APSA
1959-60 George Pond	1972-74 Floyd Garton, APSA
1960-61 Merle S. Ewell, FPSA	1974-75 Bryan Riggs, FPSA
1961-63 Sylvia Sikes, FPSA	1975-77 Charles Piper
1963-64 Lew Butterfield	1977-79 Jerry Walter
1964-66 Russ Terrill, APSA	1979-80 Tim Cardinale
1966-67 Charles Osborn, APSA	1980-81 Rick Finney
1967-68 Elmer Weidknecht, APSA	1981- David Starkman
1968-69 Stergis Stergis, APSA	

1980-81 in retrospect...July 1981 - Awards Banquet at Michael's Los Feliz...August - "Stereo Spectrum", a show by Rick Finney & Jerry Walter...September - SCSC 1/2 hour auction with Oliver Dean, Auctioneer + "Stereography--A Fresh Portrayal" - The SCSC Show...November - Competition with judges Rick Finney, Russ Terrill & Gene Kirksey...December - The Queen Mary Gala Christmas Banquet...January 1981 - Competition, and it becomes a grand horse race, with Tim Cardinale as Gatekeeper...February - 3-D Specials by Paul Wing, Richard Lindblom, Gene Kirksey, Jerry Walter and Tim Cardinale...March - Competition - 90 slides of unusual variety...April - Sequences, with 10 fine entries...May - Clincher Competition - Catherine Laursen, Susan Pinsky & Katy Cardinale pick the best...June - 19 participants in the getting-to-know-you annual slide-off. What a year!.....

# The 1981 Awards Banquet



## Stereo Club of Southern California



STEREO CLUB  
OF  
SOUTHERN CALIFORNIA

1981 AWARDS BANQUET

SUNDAY JULY 26, 1981

PIKE'S VERDUGO OAKS RESTAURANT  
GLENDALE

CLUB OFFICERS

1980-81

1981-82

President	Rick Finney	David Starkman
V. President	Marilyn Felling	Don Cast
Secretary	Don Cast	Lloyd Leer
Treasurer	Katy Cardinale	Katy Cardinale

AWARDS BANQUET COMMITTEE

Marshall Stewart - Director  
Ursula Sylvan - Hospitality  
Tim Cardinale - Competition Director  
Oliver Dean - Installation Officer

DONORS OF THE 1981 TROPHIES

Slide of the Year - Marshall Stewart & Hal Stanton  
Best Nonconventional - Hugh Stilley  
Best Standard - Earl Colgan  
Best People Picture - Harold Cosel  
Best Scenic - Jerry Walter  
Most Promising New Member - Stergis M. Stergis

Evening Activities

- \*Invocation
- \*Buffet Dinner
- \*Introductions
  - \*A few words from Rick...
- \*Installation of Officers
  - \*A few words from David...
- \*Presentation of Club Slide Competition Awards
- \*Break for Projection Setup
- \*Feature Presentation...

"SCSC ON DISPLAY - 1981"

Featuring all the slides submitted in the  
Club's Slide of the Year Competition.

Judging hosted by:

Cordova Camera Club, June 17, 1981

Judges:

Ben Shook, John Funaro, and Bill Papke

Script writers:

Marilyn & Carl Felling, Rick Finney,  
Susan Pinsky, David Starkman, & Jerry Walter

Narrated by:

John Doyle, Atlanta, Georgia

Slide entries by:

Tony Alderson.....	Rich Bruland
Katy Cardinale.....	Mike Cardinale
Tim Cardinale.....	Ward Clark
Earl Colgan.....	Paul Darnell, FPSA
Carl Felling.....	Marilyn Felling
Rick Finney.....	Conrad Hondik, FPSA
David Kuntz.....	Susan Pinsky
Jim Riggs.....	David Starkman
Stergis Stergis, APSA..	Marshall Stewart
Sylvia Sikes, FPSA.....	Hugh Stilley
Russ Terrill, APSA.....	George Walker
Jerry Walter.....	Nathan Wong

Presentation followed by reshewing of slides winning  
Awards and Honors, and by presentation of the Slide  
of the Year trophies.

## Stereo Club of Southern California

### HIGHLIGHTS OF THE 1981 CLUB YEAR

**JANUARY**...Members continue to talk about the Queen Mary Christmas Banquet in December...Club starts year with over 100 members...newlyweds Gene and Bernice Kirksey honored....Ken Fordyce, George Walker and Jerry Walter judge Club competition; Big Slide: David Starkman's "Great Duarte Fire" ...Club projector carrier enlarged for 7-sprocket slides...

**FEBRUARY**...Club program by Paul Wing (Aerial Hyperstereo); Gene Kirksey (Live Bird Stereos); Richard Lindblom (Bicameral Imagery); Jerry Walter (Sandwiches); Tim Cardinale (Getting Close)....Charlie Piper tabulates 400,000 Realist-format cameras in the Technical Page...

**MARCH**...Max Bruensteiner retires, with cake & coffee...Max, Marilyn Felling and David Starkman judge; Big Slide: "High Voltage" by Susan Pinsky....Subscriber David Hutchison from New York visits Club...

**APRIL**...Ten entries in Club's Sequence competition, with impromptu fade projection and popular vote; First Place to Tim Cardinale's "So Long Frank Lloyd Wright"...Eleven members participate in the three International Stereo Club Competitions for 1980-81...

**MAY**...Final competition judged by Catherine Laursen, Susan Pinsky and Katy Cardinale; Big Slide: "Perfect Sandwich" by Jerry Walter....A total of 49 members participated in the 80-81 competition year...Club "Patron" status established...

**JUNE**...David Starkman elected President...Retouching Workshop...Cordova Camera Club hosts SCSL Slide of the Year judging...Nineteen members bring slides to the Get-Acquainted Evening, and tell about themselves, organized by Marilyn Felling...21 members attend Sequence Selection in local Mts...

**JULY**...Awards Banquet at Pike's Verdugo Oaks, Glendale...Slide of the Year to Susan Pinsky's "High Voltage"...Rick Finney, 1980-81 President, receives Appreciation Plaque....Katy Cardinale wins "Most Promising New Member"...Seven members donate all the trophies..."SCSL Stereographer's Cookbook" proposed...

**AUGUST**...Club sponsors, conducts and views the L. A. County Fair Stereo Exhibition, with potluck after judging, George Walker, Chairman....Projector Controls Workshop held...

**SEPTEMBER**...Twenty members help tend the stereo booth at the Fair....Huntington Gardens Field Trip...Glassware Workshop...Slide sets from Club Archival Library made available for borrowing...Russ Terrill, Jim Pettit and Gene Kirksey judge first competition; Big Slide: "Drifting Clouds" by Tony Alderson...SEPT LIFE Magazine features 3-D article with members' photos included...

**OCTOBER**...\$1865 Auction nets Club \$226, with Oliver Dean as Auctioneer...Club sees "The World of 3-D" by Susan Pinsky and David Starkman...Fifteen members attend PSA Convention in Salt Lake City...

**NOVEMBER**...Rich and Dori host Club Board Meeting with endless chocolate chip cookies....Marilyn Felling, Rick Finney and Oliver Dean judge 118 slides in competition; Big Slide: "Where Am I?" by Tim Cardinale...6th Mounting workshop for the year held....4th Stereo Assignment Group (SAG) meeting of the year held...

**DECEMBER**...Disneyland Field Trip...Installment #74 of the Technical Page, edited by Charlie Piper, in NEWS...Club closes year with 150 members and 71 other receivers of the 3-D NEWS....Christmas Banquet at the Castaway, Burbank, with the 1981 Stereo Sequence Exhibition...HAPPY NEW YEAR.....



*Stereo Club of  
Southern California*



# *The 1981 Christmas Banquet*

STEREO CLUB OF SOUTHERN CALIFORNIA

WEDNESDAY DECEMBER 16, 1981

THE CASTAWAY, BURBANK

## CLUB OFFICERS

President .....David Starkman  
Vice President....Don Cast  
Secretary.....Lloyd Leer  
Treasurer.....Katy Cardinale

## BANQUET COMMITTEE

Banquet Director..Marilyn Felling  
Program Director..Tim Cardinale  
Hospitality.....Ursula Sylvan



# *Program*

THE 1981 STEREO SEQUENCE EXHIBITION

PHOTOGRAPHIC SOCIETY OF AMERICA STEREO DIVISION CLUB PROGRAM

- \* AROUND THE WORLD WITH 16 DOLLS  
Denise Pearl & Oliver Dean, Domingues Hills, CA
- \* MOMENT OF THE BEGINNING  
Rick Finney, Los Angeles
- \* JUNIPERS (Honorable Mention)  
Maurice Dean, Castro Valley, CA
- \* BUILDING A POOL  
Jane Kielsmeier, Los Altos, CA
- \* HAT (Honorable Mention)  
Timothy J. Cardinale, Van Nuys
- \* MECHANIZATION IN THE RICE PADDY  
Alfred D. Sinden, Aurora, IL
- \* SANIBEL  
Russ Anderson, Oak Brook, IL
- \* YOUR FIRST SCUBA DIVE (Third Place)  
James V. Lott, Fanwood, NJ
- \* CLOSE ENCOUNTER  
Colma Jones, Wahroonga, Australia
- \* THE SKYLINE GONDOLA  
High Stilley, San Marino
- \* SO LONG FRANK LLOYD WRIGHT (Honorable Mention)  
Timothy J. Cardinale, Van Nuys
- \* A TALE OF CRACKERS  
Walter Heyderhoff, Evanston, IL
- \* SAVE EXPLORING IN THE GUADALUPE MOUNTAINS (First Place)  
Dick LaForge, Eureka, CA
- \* THE RODEO CLOWN  
Allan Griffin, APSA, Carlingford, Australia
- \* REFLECTIONS (Second Place)  
Rick Finney, Los Angeles
- \* CHRISTMAS ENCORE  
Especially for the Stereo Club of Southern California